

TFF

per David Bowie



MUSEO NAZIONALE DEL CINEMA
TORINO

34 TORINO FILM FESTIVAL

18-26 NOVEMBRE **2016**

TFF

TORINO FILM FESTIVAL

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This press kit was made for the 34th Torino Film Festival Presentation
press conferences Rome, November 9th 2016, 10.30 a.m., at Casa del Cinema
Turin, November 9th 2015, 6.45 p.m., at Multisala Cinema Massimo

Torino Film Festival
Via Montebello, 15 - 10124 Torino
Tel. +39 011 8138825 - 25, fax +39 011 8138892
[http: //www.torinofilmfest.org](http://www.torinofilmfest.org)
e-mail: press@torinofilmfest.org

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34th TORINO FILM FESTIVAL
information & utilities

MAIN OFFICE

via Montebello, 15 - 10124 Torino

Tel.: +39 011 8138811

Fax: +39 011 8138890

<http://www.torinofilmfest.org>

E-mail: info@torinofilmfest.org

<http://www.facebook.com/torinofilmfestival>

<https://twitter.com/torinofilmfest>

FESTIVAL'S TEMPORARY OFFICES (18 - 26 NOVEMBER 2016)

Ph: +39 011 19887500

Fax: +39 011 19887527

RAI - Via G. Verdi, 14 - Turin

Director: +39 011 19887501

General Secretary: +39 011 19887505

Hospitality office: +39 011 19887509, +39 011 19887511, +39 011 19887514

Press office: +39 011 19887515, +39 011 19887518

International press office: +39 011 19887522

Press Room: 9.30 - 21.00

Lounge: 10.00 - 19.00

RAI - via G. Verdi, 14/a

Accreditation desk (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 532448 (Theatre 1, 2, 3 Wheelchair accessible)

MULTISALA LUX - galleria S. Federico, 33

+39 011 5628907 (Wheelchair accessible)

PRESS SCREENING CINEMA CLASSICO -- piazza Vittorio Veneto, 5

+39 011 5363323 (Wheelchair accessible)

PRESS CONFERENCES AD ACTIVITY

RAI - Museo della Radio e della Televisione - via G. Verdi, 16

(from 19 to 26 novembre)

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 9th and for the duration of the festival, full-price tickets and subscriptions may be purchased on the festival website www.torinofilmfest.org or using the TFF application, 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 18, only the box offices at the Massimo and Reposi cinemas will be open, from 11 a.m. to 10.30 p.m. From November 19 to 26, the box offices at the Massimo, Reposi and Lux 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 3.00am. 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 Lux and Reposi cinemas (from their opening until 10 p.m.). The blue tickets may be picked up between 9 a.m. of the day before the screening until 1 p.m. 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 twice (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 ceremony

Access to the opening ceremony and the subsequent screening at the Auditorium Giovanni Agnelli is reserved to people holding entrance tickets. Tickets for the available places may be purchased starting November 9th, and exclusively online. For this event alone, no ticket needs to be picked up; it will be sufficient to arrive with a printed copy of the form, including the bar code provided at purchase.

Closing ceremony

Admission to closing ceremony on November 26th at the Reposi Cinema is by invitation only.

Repetition screenings of the Award winning films on November 27th

Repetition screenings of the winning films will take place at the Massimo Cinema on November 27th, starting at approximately 2:30 pm. The schedule will be published on the festival website on November 26th at 3 pm.

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

Should the directors be present, the encounters with the public will take place at the end of the official screening. The festival press conferences will be held every morning at Sala Conferenze Stampa (via Verdi 16).

The calendar of encounters and press conferences will be available at the cinemas, in the accreditation office, and online, starting November 18th.

Participation implies agreeing to be photographed and/or filmed

Ticket and subscription prices

Ticket for the opening night: euro 15.00

Full-price subscription (*): euro 80.00

Discounted subscription (*): euro 60.00

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 40.00

Strictly personal and non-transferable, gives access to all the screenings which begin by 7 pm.

9-19 Day pass (*): euro 12.00

Gives access to screenings which begin by 7 pm of the day the ticket is issued.

Full-price ticket: euro 7.00

Discounted ticket: euro 5.00

Reductions: Aiace, Abbonamento Musei Torino Piemonte, Torino+Piemonte card, Carta LongTake, Carta Novacoop, Carta Stabile, Iscritti ALI, Under 26, Over 65)

(*) for access to blue screenings, subscription and day pass holders must present an entrance ticket, which may be picked up free of charge at the dedicated box offices.

All subscription holders are eligible for a discount on the entrance ticket to the Museo Nazionale del Cinema (www.museocinema.it).

BOOKS

General catalogue

Italian/English

Downloadable at www.torinofilmfest.org

PECORE ELETTRICHE. La terra vista dal cinema

Edited by Emanuela Martini

Editrice il Castoro

15% discount for purchases between 18 and 27 November at the Museum bookshop.

EVENTS

of MUSEO NAZIONALE DEL CINEMA and TORINO FILM FESTIVAL

Sunday 20 november, hrs 18.30

Lecture with Gabriele Salvatores 'Cinema e Territorio'

Conducted by Enrico Magrelli

Alba, Teatro Sociale

Monday 21 november, hrs 18.30

Lecture with Gabriele Salvatores about Cinema and Music

With Alberto Barbera

Torino, Auditorium grattacielo Intesa Sanpaolo

Free admission, reservation required from Monday, November 14, hrs 10 on
www.torinofilmfest.org

Tuesday 22 november, hrs 20.30

Second edition Premio Cabiria

Gala dinner, Charity

Torino, Hotel Principi di Piemonte

The Cabiria Award, in its second edition, is awarded to a director, an actor or actress who have distinguished themselves for their activities during the past year. The Prize is named after the Italian silentmovie masterpiece made in Turin by Giovanni Pastrone in 1914, a source of inspiration for countless artists all over the world, contributing with their creativity to the development of cinematic language and aesthetics.

Friday 25 november, hrs 19.00

First edition Premio Langhe-Roero e Monferrato to Paolo Sorrentino

Gala cocktail, Charity

Torino, Palazzo della Luce

The Turin Film Festival and the National Cinema Museum, in cooperation with the Piedmont Region, have established the **Premio Langhe-Roero e Monferrato**, which will be awarded annually, starting this year, to an international director or actor. This Award, is the result of the deep bond between the artistic heritage and cultural vocation of the region and the success of the wine culture that has led lately to the recognition of the territory as an integral part of the World Heritage Site. That is why the prize will be 100 bottles of the best wines of the area. The prize will be awarded this year to Paolo Sorrentino, Award Oscar in 2014, at a special evening organized as part of the Torino Film Festival.

GRAN PREMIO TORINO: CHRISTOPHER DOYLE

Christopher Doyle was born in 1952 in Sydney and ran away aboard a Norwegian merchant ship when he was eighteen. He has raised cattle in Israel, worked as an oil driller in India and studied traditional Chinese medicine in Thailand, and he became a photographer in Taiwan during the Seventies. During those same years, he was reborn as DuKe Feng (which means “like the wind”), his Chinese name. He is fluent in Chinese - both the Cantonese and the Mandarin dialects - and also speaks English, French, Spanish and Japanese. In Taiwan, in the early Eighties (by chance, he says, encouraged by his friend Edward Yang, who was debuting as a director), he also encountered his art and his vocation: **cinematography**, and he is one of the greatest in recent decades. His work with **Wong Kar-Wai** is legendary (eight movies together) and he has also worked with **Stanley Kwan**, **Chen Kaige**, **Zhang Yimou** and many other Chinese and Taiwanese filmmakers. But he has also collaborated with **Gus Van Sant** (*Psycho* and *Paranoid Park*), **Jim Jarmusch** (*The Limits of Control*), **Barry Levinson** (*Liberty Heights*), **Neil Jordan** (*Ondine*), **Philip Noyce** (*The Quiet American*), **M. Night Shyamalan** (*Lady in the Water*), **Sebastián Silva** (*Magic Magic*), and **Alejandro Jodorowsky** (*Poesia sin fin*), and has directed a number of movies, including the beautiful portrait of three different generations, *Hong Kong Trilogy: Preschooled Preoccupied Preposterous*. Rather than theorize, he prefers to encourage people to “do,” “invent,” “express themselves;” his gaze has deep, full grandeur, as well as accents of crystal-clear poetry of the quotidian. He considers himself a “passage” between the person in front of the camera and the audience member, and believes that being an “outsider from the inside,” as he has been for much of his life (“a white guy in a yellow world”), is vital for becoming a good cinematographer, able to capture things which stand out, which people recognize but have never consciously noticed. To this free, eccentric and profound eye, a shot “is always the first shot.”

(Emanuela Martini)

The **Gran Premio Torino** will be handed to Christopher Doyle Monday 21 november, at 7.45 pm. The ceremony will be followed by the screening of the documentary *Wind* by Saw Tiong Guan and the feature film *Port of Call* by Philip Yung.

34th TORINO FILM FESTIVAL

numbers & guests

158 feature films, 17 short feature films and 38 short films

Presented at Torino Film Festival 2016

46 are director's first and second feature films

43 world premiere

25 international premieres

8 European premiere

73 Italian premiere

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

Confirmed guests:

Hany Adel, Paloma Aguilera Valdebenito, Kamal Aljafari, Altan, Gianni Amelio, Yuri Ancarani, Theo Anthony, Enrico Maria Artale, Maya Bankovic, Ruth Beckermann, Gaetan Begerem, Mohamed Ali Ben Hamra, Bernardo Bernardo, Clemente Biccocchi, Bruno Bigoni, Anna Biller, Roberto Bolle, Francesca Bono, Anne Marie Borsboom, Hamè Bourokba, Christa Blümlinger, Alessandro Maria Buonomo, Mortimer Canepa, Matteo Canetta, Alfredo Cappello aka Kappa, Lou Castel, Alessandro Castelletto, Guido Catalano, Carlos Chahine, Wissam Charaf, Steve Chen, Harry Cherniak, Jihane Chouhaib, Colapesce, Costa-Gavras, Eleonora Danco, Luca de Gennaro, Pierpaolo De Sanctis, Andrea De Sica, Luciana Decker, Maximilien Dejoie, Joaquín del Paso, Steve Della Casa, Christophe Deroo, Robin De Vooght, Antonio Di Biase, Gabriele Di Munzio, Ennio Eduardo Donato, Francesco Dongiovanni, Christopher Doyle, Tamara Drakulic, Melissa Dullius, Güldem Durmaz, Antje Ehmann, Thomas Elsaesser, Valentina Farassino, Jean-Paul Fargier, Simon Fawcett, Minnie Ferrara, Fabrizio Ferraro, Luciana Fina, Alejo Franzetti, Luis Fulvio, Paola Gandolfi, Wang Geng, Niki Giannari, Jane Gillooly, Craig Goodwill, Christophe Gougeon, Serena Gramizzi, Eugène Green, Matt Greyson, Davide Grotta, Fernando Guzzoni, Maha Haj, Carmit Harash, Ricarda Holz, Rita Hui, Laura Huertas Millán, Takehiro Ito, Avo Kaprealian, Gabe Klinger, Axel Koenzen, Maria Kourkouta, Ivan Kral, Timm Kröger, Thomas Kruithof, Ekoué Labitey, Ed Lachman, Joachim Lafosse, Pablo Lamar, Denis Lavant, Chloé Leriche, Melisa Liebenenthal, Sebastien Lifshitz, David Lindner, Edvige Liotta, Tommaso Lipari, Lina Luzyte, Chun Chih Ma, Tom Malloy, Damien Manivel, Don McKellar, Katya Mokolo, Andrea Molaioli, Nanni Moretti, Francesco Munzi, Hong-Jin Na, Fabio Norcini, William Oldroyd, Michael O'Shea, Rafael Palacio Illingworth, Sungho Park, Francesco Paterniti Martello, Chris Peckover, Francesca Pedroni, Silvia Perra, Raymond Phathanavirangoon, Guillermina Pico, Andrea Pomini, Giampietro Preziosa, Marco Simon Puccioni, Titta Cosetta Raccagni, Daniele Ragusa, Ann Carolin Renninger, Luciano Rigolini, Mariette Rissenbeek, Alfredo Romano, Dean Ronalds, Mauro Ruvolo, Camilla Salvatore, Gabriele Salvatores, Logan Sandler, Jared Sanford, Marcello Sannino, Riccardo Scamarcio, Philip Scheffner, Carlo Michele Schirinzi, Daniele Segre, Francesco Selvi, Doug Seok, Elisabetta Sgarbi, Adrian Sitaru, Chesley Sullenberger, Gaël Teicher, Fabrizio Terranova, Martina Testa, Tião, Filippo Ticozzi, Saw Tiong Guan, Kanitha Tith, Jasmine Trinca, Lukas Valenta Rinner, Lucia Veronesi, Simon Vu, Ying Wang, Sacha Wolff, Sandra Wollner, Joyce Wong, Hadas Yaron, Maurizio Zaccaro, Qiwu Zang, ZimmerFrei, Matteo Zoppis

34th TORINO FILM FESTIVAL

Openig movie

18th november, Auditorium "Giovanni Agnelli", Torino

BETWEEN US (USA, 2016, DCP, 93')

by Rafael Palacio Illingworth

with Olivia Thirlby, Ben Feldman and a cameo by Peter Bogdanovich

A happy couple, both thirty years old, in contemporary Los Angeles: he is a filmmaker who must live up to his promising debut; she is a young businesswoman. One day, over lunch, the suggestion that they look for a nicer house, in a residential area, is just the beginning of a new "course." It's a short step from house-hunting to a wedding. And on the big day, when they return home from town hall, alone and perplexed, a fight breaks out. American independent cinema at its best, a dramatic comedy with moments that recall the great Cassavetes: with Olivia Thirlby (*Juno*), Ben Feldman (*Mad Men*) and a cameo by Peter Bogdanovich.

Closing movie

26th november, Cinema Reposi, Torino

FREE FIRE (UK/France, 2016, DCP, 90')

by Ben Wheatley

with Brie Larson, Cillian Murphy and Arnie Hammer

One of today's top British directors, Ben Wheatley nails spectators to their seats with an endless gunfight and a succession of scorching lines. Set in Boston in 1978, *Free Fire* nods to *Reservoir Dogs* by Tarantino, but with a "dirty" touch straight out of 1970s B movies. Twelve men and a woman meet one night in an abandoned factory. On one side is a delegation from the IRA; on the other, a group of traffickers with lots of weapons for sale. Right from the start of the negotiations, the tension is palpable; it only takes one spark and all hell breaks loose. The gunfighters include: Brie Larson (2015 Oscar for *Room*), Cillian Murphy, Arnie Hammer... and Martin Scorsese is one of the producers.

Free Fire will be distributed in Italy by *Movies Inspired*

TORINO 34

The main competitive section of the festival is reserved for authors at their first, second or third film. This year the competition presents films from the following countries: Argentina, Austria, Belgium, Cambodia, Canada, Chile, China, France, Germany, Italy, Mexico, Serbia, United Kingdom and the United States.

As always focused on "young" cinema, the competition primarily wants to research and discover new talents and trends of the international independent cinema. Over the years, acclaimed authors at the beginning of their career have won the main Award, such as Tsai Ming-liang, David Gordon Green, Chen Kaige, Lisandro Alonso, Pietro Marcello, Debra Granik. Cinema "of the future", representative of genres, languages and trends.

In 2015, *Keeper* di Guillaume Senez (Belgium/Switzerland/France, 2015) won the Best film Award; *La patota* di Santiago Mitre (Argentina/Brasil/France, 2015) won Special Jury Award; Dolores Fonzi, per *La patota* di Santiago Mitre won Best Actress Award ; Karim Leklou, per *Coup de chaud* di Raphaël Jacoulot (France, 2015) won the Best Actor Award.

AVANT LES RUES / BEFORE THE STREETS by Chloé Leriche (Canada, 2016, DCP, 97')

In a First Nations reservation in Québec, a young man gets accidentally involved in a murder. His guilt turns into a deep crisis and he goes into hiding in the forest. Along the way, he gets in touch with his roots, rediscovering his people's traditions, and seeks a way to atone for his sins. A coming of age story with an original anthropological tilt, a heartfelt and musical debut with great non-professional actors.

CHRISTINE by Antonio Campos (USA, 2016, DCP, 119')

The real story of Christine Chubbuck. An American TV news reporter from the Seventies who was crushed by the media's sensationalism and by the conflict between public image and intimate desperation, whose story inspired Sydney Lumet's film *Network*. Antonio Campos (*Afterschool*, 2008; *Simon Killer*, 2012) brings her back on screen as a woman of great psychological depths through Rebecca Hall's mesmerizing performance and the meticulous recreation of music and sounds from the time.

LOS DECENTES / A DECENT WOMAN

by Lukas Valenta Rinner (Austria/South Korea/Argentina, 2016, DCP, 100')

A cleaning lady finds a job in a wealthy gated community outside Buenos Aires. On the other side of the barbed wire, she discovers a different community that lives in defiance of those "respectable people," following the laws of nature and exploring the human body. A deadpan satire that is both funny and "scientific," where the meticulous composition blends with the sensorial fullness of its images, and political theories flow into the joys of storytelling. The dystopic memories of J.G. Ballard and Latin American sensuality.

LES DERNIERS PARISIENS / PARIS PRESTIGE

by Hamé Bourokba and Ekoué Labitey (France, 2016, DCP, 106')

Two brothers of Maghrebi origin contend with one another over a bar in Pigalle and their right to be independent. The movie represents the directorial debut of two members of the French rap group *La Rumeur* (active since 1997), which was sued by the French police for defamation. A poignant film full of vitality and humanity, with a sharp contextual analysis, and two extraordinary protagonists (Reda Kateb and Slimane Dazi).

I FIGLI DELLA NOTTE / "THE CHILDREN OF THE NIGHT" (lit.)

by Andrea De Sica (Italy, 2016, DCP, 85')

A boarding school for upper-class children in the middle of the mountains. A high-end prison with a suffused sense of repression in the air. A house in the woods where to hide secret pleasures. Andrea De Sica's feature debut is a dark fairytale combining horror influences, authorial

ambitions, political analysis, film theory, and postmodernism. An unusual first work that spans from the Grimm Brothers to the movies of David Lynch and Marco Bellocchio.

JESUS by Fernando Guzzoni (Chile/France, 2016, DCP, 86')

Jesus is an eighteen-year-old who spends his days between street dance contests, chasing girls, and hanging out with his friends. When he gets himself in trouble he turns to his father for help, even though they never got along. An unbiased analysis of the generational conflict between a father grown during the Pinochet dictatorship and a son forced to confront the present without a moral compass. Jesus is the second film by Fernando Guzzoni, whose debut feature *Dog Flesh* received an award at the San Sebastian Film Festival.

JUAN ZENG ZHE / THE DONOR by Qiwu Zang (China, 2016, DCP, 105')

A man, his wife, his son, a rich cousin and his sister in need of a new kidney to survive. A Chinese drama of increasingly noir hues, a compelling and uncompromising analysis of class relationships in contemporary society and the painful need for a moral of the story. Great performances and extraordinary sound design in this tense yet moving film.

LADY MACBETH by William Oldroyd (UK, 2016, DCP, 89')

Young Katherine, forced into an arranged marriage, lives secluded in a freezing cold palace in the countryside of northern England in Nineteenth century. Her husband avoids her, while her father in law torments her demanding a grandson. During one of their absences, Katherine lets herself go to the throes of passion with a servant and decides to "free herself" in cold blood. The gothic portrayal of a dark lady, innocent and depraved, adapted from Nikolai Leskov's novel *Lady Macbeth of the Mtsensk District*.

LAS LINDAS / THE PRETTY ONES by Melisa Liebenthal (Argentina, 2016, DCP, 77')

The concept of beauty in the words of young women who share their experiences with the director in a series of interviews conducted with the "pretty" girls in school and the "ugly" ones. The result is an investigation of the pressures and cultural conditioning that create a pre-packaged image of the female gender. This ironic and delicate film is an intimate and poignant journey through the public and private world of adolescence, body and self-image, and appearance-based social conventions.

MAQUINARIA PANAMERICANA / PANAMERICAN MACHINERY

by Joaquín del Paso (Mexico/Poland, 2016, DCP, 88') **Cipputi Award**

The employees and managers of a chop shop work together in a friendly and lively demeanor. That is, until the owner suddenly dies and panic takes over. The workers lock themselves up in the shop to become architects of their own destinies, resisting the crisis through self-reclusion. This first feature alternates grotesque and comedic tones to breaches of sudden lyricism, while confronting extremely serious issues with exemplary levity.

LA MÉCANIQUE DE L'OMBRE / SCRIBE by Thomas Kruithof (Belgium, 2016, DCP, 93')

After being unemployed for a while, a former alcoholic accountant finds a job transcribing intercepted phone calls for a mysterious organization. Soon, he finds himself entangled in a dangerous political conspiracy. With an extraordinary performance by François Cluzet as the lead role in this debut feature inspired by psychological thrillers from the Seventies (like *The Conversation* or *Three Days of the Condor*) with a penchant for Hitchcock-tinted hues. The cast also features Alba Rohrwacher.

PORTO by Gabe Klinger (USA/France/Portugal/Poland, 2016, DCP, 75')

An American boy and a French girl meet in Porto and fall in love in the span of a night. A night that will change their lives and last in their memories forever. The movie marks the directorial debut of the documentarian Gabe Klinger, and the last performance by Anton Yelchin. It was produced by Jim Jarmusch and it features the off-camera voice of Chantal Akerman. Enveloped in

the warm, cozy blanket of melancholy, suspended between Nouvelle Vague, jazz rhapsodies, and narrative deconstructions verging on experimental and impressionistic.

TURN LEFT TURN RIGHT by Doug Seok (Cambodia/USA/South Korea, 2016, DCP, 68')

A Cambodian "concept album" in twelve tracks/chapters on History and Memory through the story of an absent-minded girl who keeps losing the work of her dying father. With its open, musical style, both pop and intimate, this heartwarming film is as unexpected as a UFO, zeroing in on mankind on the threshold between past and future. The best film that Apichatpong Weerasethakul never made.

VETAR / WIND by Tamara Drakulic (Serbia, 2016, DCP, 70')

A girl on vacation with her father in a beautiful seaside resort in Montenegro. Beneath the feigned boredom typical of her age, she struggles with her crush on a local surfer and her jealousy toward his girlfriend. A coming of age story depicted in an entirely new way, crossing through those muffled spaces and those silences heavy with languor yet to be overcome. With glances and words. The film marks Tamara Drakulic's debut in fiction after her feature documentary *Okean*, presented in the Onde section of the 2014 TFF.

WIR SIND DIE FLUT / WE ARE THE TIDE by Sebastian Hilger (Germany, 2016, DCP, 84')

In a small town by the seaside, the tide retreated fifteen years ago for no apparent reason. On that day, all the children in the village disappeared, erasing the future of the entire community like in *The Sweet Hereafter*. Two young scientists drop into town to study the tides and reawaken the past. Hilger's first feature film is a metaphysical mystery with an evocative appeal, daring in its narration and style, accentuated by the haunting beauty of the Balkan coastline.

FESTA MOBILE

It opens with *Between Us*, an intense dramatic comedy from America about a young couple whose relationship starts going downhill the moment they decide to get married; the film is directed by Rafael Palcio Illingworth and stars Olivia Thirlby (*Juno*) and Ben Feldman (*Mad Men*). It ends with *Free Fire*, an adrenalized clash of weapons and repartee between twelve men and a woman inside an abandoned factory in Boston during the 1970s; directed by Ben Wheatley, one of Britain's top young filmmakers of the moment, it stars Cillian Murphy and Brie Larson (2016 Oscar for *Room*).

Festa Mobile also presents the most awaited movies of the year and the ones we liked best from worldwide production never screened before in Italy.

The most awaited. *Sully*, the already legendary story of the 2009 water landing on the Hudson river of US Airways flight 1549, piloted by Chesley "Sully" Sullenberger, directed by Clint Eastwood and starring Tom Hanks and Aaron Eckhart; *Roberto Bolle: l'arte della danza*, the documentary directed by Francesca Pedroni which follows the summer tour of Bolle & Friends to Pompeii, the Baths of Caracalla and the Arena of Verona; *Free State of Jones* by Gary Ross and starring Matthew McConaughey, the adventurous and painful story of a Confederate Army deserter who, at the end of the Civil War, created an independent, anti-segregationist state; *Absolutely Fabulous - The Movie*, Mandie Fletcher's film version of the famous British sitcom, starring Jennifer Saunders and Joanna Lumley; *Bleed for This*, the directorial return of Ben Younger (Boiler Room) with a biopic about the boxer Vinny Pazienza, starring Miles Teller and Aaron Eckhart; *Kate Plays Christine* by Robert Greene, a tense docu-fiction in which Kate Lyn Sheil prepares to portray Christine Chubbuck, the journalist who committed suicide on live TV in 1974, inspiring *Network* by Lumet; *La loi de la jungle*, a wild, screwball comedy by Antonin Peretjatko, starring Vincent Macaigne, Vimala Pons and Mathieu Amalric, already a hit in France; *Romeo and Juliet*, the filming of Kenneth Branagh's recent stage production in London, with Lily James and John Madden (Cinderella and the Prince in *Cinderella*), set in the 1950s and full of Felliniesque charm; *Le fils de Jean*, a journey across two continents and several dramatic family secrets, directed by Philippe Lioret (*Welcome*); *Fixeur*, the new, fast-paced moral drama by Adrian Sitaru about an apprentice at the France-Presse agency in Bucharest who finally uncovers a burning issue which might launch his career.

What we liked best at foreign festivals. An irresistible Isabelle Huppert in *Elle* directed by Paul Verhoeven and *L'Avenir* Mia Hansen Love, in which, with pluck and humor, the actress deals with situations which could upset the life of a woman past her prime; the harsh, paradoxical and funny story of a couple, Bérénice Bejo and Cédric Khan, who are separated but still living together, in *L'économie du couple* by Joachim Lafosse, one of the best movies at the 2016 Cannes festival; the ferocious satire and urgent logic with which Danis Tanovic discusses Europe in *Death in Sarajevo*, an adaptation of the play by Bernard-Henri Lévy; the increasingly hot and claustrophobic atmosphere in *Clash* by Mohamed Diab, in which a group of protesters from different factions are locked up for a day in a police van in downtown El Cairo; the sumptuous mastery with which Lav Diaz recounts the saga of the Philippine revolutionary Andrés Bonifacio y de Castro, in the torrential *A Lullaby for a Sorrowful Mystery*; the painful and ironic measure with which Terence Davies reconstructs the life, home and affections of Emily Dickinson in *A Quiet Passion*; the laconic and alienating humor of *The Happiest Day in the Life of Olli Mäki* by the Finnish director Juho Kuosmanen; the concise and intensely effective dialogues and clear-cut moral stance of *Illegitimate* by Adrian Sitaru; the terrible dilemma affecting a Chinese taxi driver in *Old Stone*, an obsessive metropolitan noir by Johnny Ma; the lucid, laborious struggle for survival of a destitute family in *Ma' Rosa* by Brillante Mendoza; the edgy and nervous physicality with which Sacha Wolff follows his protagonist from New Caledonia to France in *Mercenaire*; the humor and tenderness with which Maha Haj (a screenwriter for Elia Suleiman) describes the monotonous daily routine of a retired Israeli couple in *Personal Affairs*; the dissolute and nonconformist vitality with which Alain Guiraudie still discusses sexes and genders in *Rester vertical*; the perfect contest of reflexes between a serial killer and the policeman hunting him down in the rousing thriller *Psycho Raman* by Indian director Arurag Kashyap (*Bombay Velvet*,

Ugly); the brazen cheekiness of the policemen Alexander Skarsgård and Michael Peña in the captivating detective movie *War on Everyone* by John Michael McDonagh (*The Guard*, *Calvary*).

A few indies. The tormented *Live Cargo* by Logan Sandler, starring Dree Hemingway, offering a new side of the Bahamas and filmed in black and white; *Morris from America*, a complicated and tender coming of age story about a 13-year-old Afro-American who moves to Germany with his father; the two newest films by a young French director, Sébastien Betbeder, a TFF regular (*Les nuits avec Théodore*, *2 automnes 3 hivers*), whose movies *Marie et les naufragés* and *Le Voyage au Groenland* are marked by his wild-eyed humor, the first film is set on an island in Bretagne, with a small group of lovelorn castaways, and the second in the icy North, with two aspiring actors from Paris; *Wexford Plaza* by the Canadian Joyce Wong, a bittersweet story about an irresistible, overweight girl who works as a night watchman in a shopping mall and uses an app to search for her soul mate.

And, last but not least, a group of Italian films. From *Slam - Tutto per una ragazza*, in which Andrea Molaioli sets the same-titled novel by Nick Hornby in Rome, to the mockumentary *Sono Guido e non Guido*, in which Alessandro Maria Buonomo invents a twin brother who is the real author of Guido Catalano's poetry; from Maurizio Zaccaro's journey across the world to ask intellectuals, artists, philosophers and politicians what happiness is, today (*La felicità umana*), to the movie by Elisabetta Sgarbi about the very modern faces and figures in the humble portraits Romanino painted in his frescos in three churches in Val Camonica (*La lingua dei furfanti*); from Steve Della Casa's take on the 1960s, *Nessuno ci può giudicare*, which evokes the impact Italian rock and musical films had on the decade's radical changes, to the film by Daniele Segre, who, in *Nome di battaglia donna*, reconstructs the Resistance through the precise cross-section offered by Piedmont's female partisan fighters who participated in the struggle; from the tribute to Gipo Farassino, Turin's cabaret artist who has been compared to Brassens and Montand (*Gipo, lo zingaro* di Barriera by Alessandro Castelletto), to a foreign author's sensual journey into eroticism in an Italian villa (*Sadie* by Craig Goodwill), both of which were supported by the Piemonte Film Commission.

(Emanuela Martini)

Festa mobile Vintage

A small sub-section is dedicated to anniversaries, restorations and rediscoveries in the cinema of the past.

Tributes: to David Bowie, with *Merry Christmas Mr. Lawrence*, to Michael Cimino, with the restored version of *The Deer Hunter*, to the brothers Fabio and Mario Garriba with the films *I parenti tutti* and *Voce del verbo morire* and *In punto di morte*.

Anniversaries: 100 after it was first released in the United States, *Intolerance* by D. W. Griffith, in the version restored by the MoMA, the imagination, the passion, the spectacular excesses of a maestro who has inspired one and all; 10 years after the death of Gillo Pontecorvo, *Giovanna* (the Italian episode of the international project on women *La Rosa dei Venti*), civil cinema at its best; 50 years after the death of Raffaello Matarazzo, the restored copy of *Giuseppe Verdi*, a fictionalized, romantic biopic about the composer, *La nave delle donne maledette*, delirious and irresistible, and a few clips by the filmmaker which will be presented during a round table discussion of his cinema.

Restorations: prophetic and surreal, *Palombella rossa*, one of the masterpieces by Nanni Moretti and one of the least-known and harshest noirs by Otto Preminger *Where the Sidewalk Ends*.

(e.m.)

Gran Premio Torino

WIND by Saw Tiong Guan (Malesia/Hong Kong, 2016, DCP, 33')

Christopher Doyle has led an extraordinary life, becoming almost by chance one of the world's top directors of photography. He has always lived in pursuit of freedom and experiences, finding odd jobs all over the world and ultimately working with Gus Van Sant, Barry Levinson, Philippe Noyce, Zang Yimou, Wong Kar Wai and becoming a director himself. A plunge into the exceptional life of the Gran Premio Torino.

DAAP HYUT CAM MUI / PORT OF CALL by Philip Yung (Hong Kong, 2015, DCP, 121')

A cop at the Hong Kong Regional Crimes Bureau tries to shed light on the confession of a drug addict and the murder of a 16-year-old prostitute: what he discovers is devastating. Suspended between the past (1998) and the present (2009), a tragic investigation into the most nihilistic recesses of the human mind, photographed by Christopher Doyle in gloomy and desperate colors. With a star turn by Aaron Kwok, whose work is steadily maturing.

ABSOLUTELY FABULOUS: THE MOVIE by Mandie Fletcher (UK/USA, 2016, DCP, 86')

As they try to relaunch their careers in the merciless world of fashion, eccentric Edina and Patsy commit the most heinous crime possible: they accidentally push Kate Moss into the Thames and the supermodel doesn't resurface. A film adaptation of the same-titled BBC sitcom whose cast, besides the protagonists Jennifer Saunders and Joanna Lumley, as well as Kate Moss, also numbers stars of the fashion firmament such as Lara Stone, Daisy Lowe, Alexa Chung and Stella McCartney.

L'AVENIR by Mia Hansen-Løve (France/Germany, 2016, DCP, 100')

After her mother dies and her husband leaves her confessing years of infidelity, a strict yet enthusiastic philosophy professor takes refuge in the mountains with a former student with radical leanings (and the cat Pandora), to then return home and find herself once more. Meticulous and self-ironic, Isabelle Huppert is the splendid star of this film by Mia Hansen-Løve, the portrait of a woman who is unexpectedly forced to change her life.

BETWEEN US by Rafael Palacio Illingworth (USA, 2016, DCP, 93')

A couple of 30-year-olds in LA: a filmmaker who has to live up to his promising debut and a businesswoman. They live happily together until the possibility of a new home leads to marriage. And on that big day, when they return home from town hall, alone and perplexed, a fight breaks out. American indie cinema at its best, for a Cassavetes-style dramatic comedy. Starring Olivia Thirlby (*Juno*) and Ben Feldman (*Mad Men*), and with a cameo appearance by Peter Bogdanovich.

BLEED FOR THIS by Ben Younger (USA, 2016, DCP, 116')

Thanks to the discipline that was knocked into him by his trainer, in 1987 Vinny Paz becomes the world lightweight boxing champion and in 1991 the light welterweight champion. But a car accident leaves him with a broken neck and Vinny undergoes the torture of a brace before returning to the ring. Ben Younger (*Boiler Room*) directs a nervous biopic, starring Miles Teller (*Whiplash*) and Aaron Eckhart and produced by Scorsese. Emotion, rhythm and great art direction and acting on the part of the boisterous Pazienza family.

L'ÉCONOMIE DU COUPLE by Joachim Lafosse (Belgium/France, 2016, DCP, 100')

Marie and Boris have been married for fifteen years; they have twins and deal with the struggles of everyday life. What's gone missing is love. The harshness and paradoxes in the life of a separated couple still living under one roof for the love of their children and because of money problems. The new movie by Joachim Lafosse (*Private Property*) is the dissection of a relationship: a melodrama of our times, impeccable, dry, funny and heart-breaking. Starring Bérénice Béjo and actor/director Cédric Khan.

ELLE by Paul Verhoeven (France/Germany, 2016, DCP, 130')

Michèle is a successful, determined woman with no qualms and a cumbersome past (a serial killer father) she doesn't fear. When she is attacked and raped in her villa by a masked man, her repression of the event and her obsession with it entwine in a dizzying spiral. Paul Verhoeven returns to directing after ten years of "almost" silence, with a sumptuous and powerful thriller, tense and entertaining, free and provocative. And an immense Isabelle Huppert.

ESHTEBAK / CLASH by Mohamed Diab (Egypt/France, 2016, DCP, 97')

After a military coup removes the first democratic president from office, the squares of Cairo are flooded with protesters. A police van loads thirty protesters with different political opinions and forces them to remain face to face for one endless day. A highly taut Egyptian drama which aims a magnifying glass on internecine tensions, enclosed in a symbolic space: neither good guys nor bad guys, only the chaos of disoriented humanity.

LA FELICITÀ UMANA by Maurizio Zaccaro (Italy, 2016, DCP, 85')

"The promise of modernity was happiness," wrote Cesare Beccaria. But in a world in which the economy of growth looks worn out and inequality is rising, does happiness still exist? Maurizio Zaccaro returns to the TFF with a journey around the world, during which he interviews intellectuals and artists (including Serge Latouche, Ermanno Olmi, Ariane Mnouckine, Sergio Castellitto and Aleida Guevara) to answer the question: what is happiness?

LES FILS DE JEAN by Philippe Lioret (France, 2016, DCP, 98')

In France, Mathieu discovers that the father he has never known has died and he leaves for Canada, where the man lived. An old friend of his father's welcomes him with a lovely family and a secret that is hard to confess. Philippe Lioret (*Welcome*) directs a solid and sophisticated family drama, with shades of meaning and star turns by Gabriel Arcand (*Le démantèlement*) and Pierre Deladonchamps (*Stranger by the Lake*).

FIXEUR / THE FIXER by Adrian Sitaru (Romania/France, 2016, DCP, 98')

Radu works at the France-Presse agency in Bucharest; when the case comes up of two underage prostitutes repatriated from France, he hopes he will finally get his chance to become a journalist. Sitaru makes a new clear-eyed and minimal moral drama, in which a highly naturalistic gaze supports an underlying existential question: to what lengths will a person go for personal success?

FREE FIRE by Ben Wheatley (UK, 2016, DCP, 90')

Boston, 1978: twelve men and a woman meet one night in an abandoned factory. On one side, a delegation from the IRA; on the other, weapon traffickers. A spark and all hell breaks out. Ben Wheatley nails us to our seats with an endless gunfight and scorching dialogue. *Reservoir Dogs* by Tarantino with a touch of 1970s B movies. The gunfighters include: Brie Larson (2016 Oscar for *Room*), Cillian Murphy, Arnie Hammer. Overwhelming.

FREE STATE OF JONES by Gary Ross (USA, 2016, DCP, 139')

Matthew McConaughey is Newton Knight, a Mississippi farmer who, toward the end of the Civil War, deserted from the confederate army, became the leader of a revolt which led to the creation of a Free State, and fought against segregation and racism. Gary Ross (*Pleasantville* and *Hunger Games*) has written, produced and directed a movie which, suspended between feverish intensity and peaceful reflection, recounts an ignored page of American history.

HELE SA HIWAGANG HAPIS / A LULLABY TO THE SORROWFUL MYSTERY

by Lav Diaz (Filippine, 2016, DCP, 480')

The story of Andrés Bonifacio y de Castro, a legendary figure in the Philippine revolution against Spanish colonialism (1896-1897), and his wife, who searches for him in the jungle while the revolt is being brutally repressed. The legendary film by Lav Diaz, eight hours long and not one minute too many, is a black and white fresco which plunges the spectator into fog, mud and pain, as it follows unforgettable characters.

HYMYILEVÄ MIES / THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI

by Juho Kuosmanen (Finland/Germany/Sweden, 2016, DCP, 92')

Spurred on by an ambitious manager, the Finnish featherweight boxer Olli Maki has a chance for the world title when the American champion Davey Moore agrees to fight him in a match in Helsinki. But Olli, a simple provincial boy, isn't very interested in the bandwagon and the

spotlights; all he can think about is his girlfriend. Based on a true story, an entertaining debut with restrained tenderness, winner of the section Un Certain Regard at Cannes and the Finnish contender at the Oscars.

ILEGITIM / ILLEGITIMATE by Adrian Sitaru (Romania/Poland/France, 2016, DCP, 88')

Victor is a widowed doctor with four children and a past as an anti-abortion informant. One day at lunch, his children find out; they rise up against their father and the family is divided. But something unexpected happens which forces them to make a radical choice. A fast-paced family drama, a masterpiece of group acting which confirms Sitaru's prowess at keeping after his characters, questioning the limit between morality and legality.

KATE PLAYS CHRISTINE by Robert Greene (USA, 2016, DCP, 110')

Kate Lyn Sheil is scripted by the director Robert Green to star in a biopic about Christine Chubbuck, the journalist who committed suicide during a live TV broadcast in July 1974. Green follows her as Kate meets with people in Sarasota and visits locations to understand who Christine was and why she committed suicide. Part documentary and part reconstruction, a disturbing film which investigates the complex folds of the mind and the dark side of media coverage.

LAO SHI / OLD STONE by Johnny Ma (China/Canada, 2016, DCP, 80')

Because of a drunk passenger, a taxi driver hits a boy; the driver assists the boy and takes him to the hospital but he is in a coma. The man's life is transformed into a black hole made of hospital bills, insurance companies that don't pay, isolation, abandonment. A metropolitan noir that veers toward the psychological thriller, a taut and obsessive first film, whose atmosphere paints a human drama and hints at a broader accusation of society.

LA LINGUA DEI FURFANTI by Elisabetta Sgarbi (Italy, 2016, DCP, 32')

The magnificent frescos painted by Romanino in three churches in Val Camonica. By becoming one with the paintings, examining the scenes and teaching us how to look at them, this intelligent visual essay focuses on the innovations introduced by the painter from Lombardy, who entrusted the meaning of his paintings to marginal figures, hidden gazes and the gestures of the humble. Based on a subject by Giovanni Reale, narrated by Toni Servillo and with music by Franco Battiato.

LIVE CARGO by Logan Sandler (USA, 2016, DCP, 88')

After their newborn son dies, a young couple goes to the Bahamas to come to terms with their grief. They meet up with old friends but become involved in a clash between the local authorities and traffickers in human beings. A first film that can't be defined, suspended, as liquid as the sea which the characters dive into. Photographed in dazzling black and white, as evocative and mysterious as the story it tells. Starring Dree Hemingway (*Starlet*, at the 2012 TFF).

LA LOI DE LA JUNGLE by Antonin Peretjatko (France, 2016, DCP, 99')

It's as though the movies by Yves Roberts and Pierre Richard were going arm-in-arm with those by Claude Zidi, in an overwhelming whirlwind of screwball comedy which brings together the wildness of the Zucker brothers and Jim Abrahams, Jean Michel Jarre, cannibalism and Guyana. And, love. With phenomenal performances by Vincent Macaigne (*La bataille de Solférino*, TFF31), Vimala Pons and Mathieu Amalric. The comedy of the year!

MA' ROSA by Brillante Mendoza (Filippine, 2016, DCP, 110')

In chaotic Manila, Ma' Rosa and her husband survive thanks to their small shop and some drug dealing: when they are arrested, she and their four children do everything they can to get released. Brillante Mendoza (*Kinatay*, TFF27) returns with a story of desperation, in which the family isn't just union but above all a battlefield, against everyone and everything. Best Actress at Cannes for Jaclyn Jose: extraordinary.

MARIE ET LES NAUFRAGÉS by Sébastien Betbeder (France, 2016, DCP, 104')

Siméon is thirty years old and his life is a mess. When he meets dazed Marie to give her back her wallet which he found, he is enchanted by her. In order to see her again he ends up on an island in Bretagne with his flatmate Oscar, a sleep-walking musician, and the girl's former boyfriend, a possessive and paranoid writer (Eric Cantona). All in search of answers. Sébastien Betbeder returns to the TFF with a romantic comedy that is light, pop, intelligent and with a perfect cast.

MERCENAIRE by Sacha Wolff (Francia, 2016, DCP, 103')

A young rugby player from New Caledonia breaks with his father and accepts the offer of a sneaky scout, who has promised him a contract in France. But instead of the promises the scout had made, all he finds are hard work, blood and debts. A debut film from France, presented at the Quinzaine des Réalistes, harsh and fractious but with moving bursts of compassion, it explores from within a desolate milieu, a reflection of today's myriad absurdities.

MORRIS FROM AMERICA by Chad Hartigan (USA/Germany, 2016, DCP, 89')

Morris is a 13-year-old black boy from the States who is forced to move to Germany with his father: trouble integrating, cultural miscomprehension, a desire for revenge and affirmation, his strained relationship with his father after his mother's recent death. The new movie by Chad Hartigan (at the 2013 TFF with *This Is Martin Bonner*) is a bizarre coming of age film, gripping and tenderly complicated, just like an adolescence lived in a country far from home.

NESSUNO CI PUÒ GIUDICARE by Steve Della Casa (Italy, 2016, DCP, 60')

The 1960s, from the advent of rock to beat music, all the way to the protests which swept everything away, depicted through the protagonists of Italian music of the time and the musical films they appeared in: from Adriano Celentano to Caterina Caselli, by way of Ricky Gianco, Rita Pavone, Gianni Morandi, Mal and Shel Shapiro. Young music and young culture as the litmus paper of a changing world.

NOME DI BATTAGLIA DONNA by Daniele Segre (Italy, 2016, Blu-Ray, 60')

The role of women in the partisan struggle in Piedmont: a documentary-interview which presents an extraordinary gallery of faces still illuminated by their passion and faith in freedom. This mosaic of micro-stories reconstructs the Resistance from the point of view of those who, for their historical role and gender, tend to avoid laying claim to a heroic status for themselves but have never forgotten that fundamental moment, either. Co-produced by the Province of Turin's chapter of the National Association of Italian Partisans.

OMOR SHAKHSIYA / PERSONAL AFFAIRS by Maha Haj (Israel, 2016, DCP, 88')

In Nazareth, a retired couple drags themselves through their daily life made of boredom and habits, while their children, two in Ramallah and one in Sweden, seem to live their own lives engrossed in their own small vicissitudes. The first film by Maha Haj, who has written screenplays for Elia Suleiman, is a light and intelligent comedy, in which the locations become a mirror of the characters and, with subtle irony, call into cause the insuperability of limits.

A QUIET PASSION by Terence Davies (UK/Belgium, 2016, DCP, 125')

The poetry of Emily Dickinson, one of the great poets of the 19th century, accompany Cynthia Nixon through the rooms and gardens of the poet's home. Introverted, ironic, restless, Emily interacts with her father (Keith Carradine), her mother, her sisters and her friends, as she searches for answers. Davies crafts a familial and compassionate portrait, painful, sometimes funny, in which the settings and the light reflect true states of mind.

RAMAN RAGHAV 2.0 / PSYCHO RAMAN by Anurag Kashyap (India, 2016, DCP, 127')

By the director of *Gangs of Wasseypur*, *Bombay Velvet*, and *Ugly* (TFF31), a high-tension, taut and overwhelming thriller about the symbiotic and obsessive relationship between a serial killer and the policeman who is hunting him down in Mumbai. Inspired by the deeds of a well-known

Indian serial killer in the 1960s, a movie which straddles the seamless border between good and evil: with no hypocrisy and no facile moralizing.

RESTER VERTICAL by Alain Guiraudie (France, 2016, DCP, 100')

The director of *Le roi de l'évasion* (TFF27) and *Stranger by the Lake* reflects once more on the meaning of gender and queerness today, in a story of love and paternity, and non-conformist passions and obsessions, in which sex is used to discover a reality which isn't homologated, while the sexes discover themselves. A highly theoretical and, in its own way, mysterious film which calls the spectator into play.

ROBERTO BOLLE. L'ARTE DELLA DANZA by Francesca Pedroni (Italy, 2016, DCP, ??')

Bolle&Friends, the show which the artist created, constructed and re-elaborated over the years, is immortalized during a summer tour at three emblematic locations of Italy's cultural patrimony: Pompeii, the Baths of Caracalla and the Arena of Verona. Ballet on the road, the life of touring artists, choosing pieces, lessons and rehearsals which dissolve into scenic perfection. Not just beauty and art, but the hard work and passion needed to achieve them.

ROMEO AND JULIET by Kenneth Branagh (UK, 2016, DCP, 184')

Romeo and Juliet have been in New York among the Porto Ricans, in Prague among the Nazis, at Verona Beach in the 1990s. And now, here they are in a 1950s' piazza in Italy, with guys wearing dark jackets and girls in bubble skirts, monks on bicycles and an elderly dandy who exchanges quips with his younger friends (the exceptional Mercutio of Derek Jacobi). Energetic, Fellini-like and vivid, Branagh's take on the story, starring Lily James and John Madden (Cinderella and the Prince in his last movie).

SLAM - TUTTO PER UNA RAGAZZA by Andrea Molaioli (Italy, 2016, DCP, 100')

Sam is a skateboard enthusiast and spends all his time with his friends, sharing jumps and falls. He'd like to go to university, travel and, above all, avoid having a child at 16, like his mother and grandmother did. Based on Nick Hornby's novel, the new film by Andrea Molaioli (*The Girl by the Lake*), starring Jasmine Trinca and Luca Marinelli, deals with the topic of growth and responsibility with ironical levity. The spiritual guide: Tony Hawk.

SMRT U SARAJEVU / DEATH IN SARAJEVO by Danis Tanovic (France/Bosnia, 2016, DCP, 85')

The day before the ceremony celebrating the centenary of Franz Ferdinand's assassination, the Hotel Europa in Sarajevo is the setting for union demands, ideological clashes and speech rehearsals. Tanovic freely adapts a play by Bernard Henry-Lévy, alternating satire, action and political analysis, walk & talk borrowed from Sorkin and long sequence shots. An intense, ironic and painful reflection on the (im)possibility of Europe and cohabitation.

SONO GUIDO E NON GUIDO by Alessandro Maria Buonomo (Italy, 2016, DCP, 79')

Poet, performer entertainer: everyone knows that Guido Catalano has many souls. But very, very few people know that Guido has a twin brother, Armando, who is the true author of his poems. In order to recount such a complex and multifaceted person, Alessandro Maria Buonomo and the group at Elianto Film turned to the mockumentary, creating a story suspended between comedy, mystery and family drama.

SULLY by Clint Eastwood (USA, 2016, DCP, 95')

On January 15, 2009, shortly after takeoff, US Airways flight 1549, from New York headed to Charlotte, flew into a flock of birds and as a result both engines malfunctioned. The pilot, Chesley "Sully" Sullenberger, made an emergency landing on the Hudson river, saving the lives of 150 passengers and crew members. Eastwood recounts the "Miracle on the Hudson," with Tom Hanks as the protagonist and Aaron Eckhart as his copilot, Jeff Skiles.

SUNTAN by Argyris Papadimitropoulos (Greece/Germany, 2016, DCP, 104')

After winding up as a local authority doctor on a small Greek island, a tourist destination for young people, a sad 40-year-old develops an obsession for a wild and sexy 20-year-old who shows up in his medical office and doesn't miss a chance to tease him. An acid and cynical Greek film which the director defines as a "coming of middle age." A movie that plays on the contrast between the scantily-dressed sensuality of the girl and the man's pained, melancholy sentimentalism. Naked bodies and smutty minds.

LE VOYAGE AU GROENLAND by Sébastien Betbeder (France, 2016, DCP, 98')

Thomas and Thomas, two thirtyish aspiring actors from Paris, leave for Greenland, where the father of one of them has been living for years. Life on the edge of the world, the isolation of the glaciers, their lives compared to the lives of the local population and their traditions, force them to put their existence back in perspective. Betbeder places youth and sentiments at the center of a small gem which is part buddy comedy and part mumblecore.

WAR ON EVERYONE by John Michael McDonagh (UK, 2016, DCP, 98')

Alexander Skarsgård and Michael Peña are two atypical policemen in Albuquerque who don't disdain bribes, booze and drugs: they end up battling a cruel and affected mob boss they have it out for. After *The Guard* and *Calvary*, John Michael McDonagh directs a wild movie, a combination buddy cop movie, black comedy and '70s-style detective story, with neither plagiarism nor exasperated references.

WEXFORD PLAZA by Joyce Wong (Canada, 2016, DCP, 80')

Betty is an overweight girl who lives alone; she uses an app to search for soul mate and works as a night watchman in a deserted shopping mall along with two nerdy colleagues who make fun of her. Danny works at the café in the mall; she has a crush on him but he doesn't share her feelings. A debut film of extraordinary measure, able to conduct the minimal narration with control and shadings; a bitter comedy starring an irresistible actress.

Film Commission Torino Piemonte

GIPO, LO ZINGARO DI BARRIERA by Alessandro Castelletto (Italy, 2016, DCP, 90')

Three years after Gipo Farassino passed away (on December 11, 2013), a film which recalls his human and artistic path. A true journey, in his music and to his places (the "Barriera" which he always returned to, and more), accompanied by Luca Morino, Subsonica, Perturbazione and others. A tribute to the anarchic spirit of a cabaret artist who has been compared to Montand and Brassens.

SADIE by Craig Goodwill (Canada/Italy, 2016, DCP, 92')

A young author of successful erotic novels is convinced by a former lover to spend a few days with him and a mysterious woman in a luxurious and isolated villa in Italy. But what awaits her are the demons of her past. Beautiful Analeigh Tipton and Marta Gastini star in a sensual and dreamlike film, full of violence and mystery, which treads the fine line between pleasure and pain, desire and reality.

Premio Maria Adriana Prolo 2016

Z by Costa-Gavras (France/Algeria, 1969, DCP, 127')

A nameless dictatorship, a deputy who calls for justice, police violence, a political murder to be covered up. "Any resemblance to actual events, to persons living or dead, is not the result of chance. It is deliberate." This is in the opening credits of one of the most famous political films in history, inspired by the horrors of the military regime in Greece. Jury Prize at Cannes and an Oscar as Best Foreign Language Film, starring Jean-Louis Trintignant and Yves Montand.

Festa vintage

MERRY CHRISTMAS MR. LAWRENCE

by Nagisa Oshima (UK/Japan/New Zealand, 1983, 35mm, 123')

Java, 1942: in a Japanese concentration camp, the tension between the commander (Sakamoto Ryuichi) and an imprisoned English officer (David Bowie) erupts in amour fou. The famous cult movie by Oshima, a war movie which is also a heartbreaking melodrama about the futility of all conflict. A sort of *Bridge Over the River Kwai*, dipped into post-modern confusion over identity. Starring, among others, Tom Conti and Takeshi Kitano. The kiss between the two protagonists and the soundtrack by Sakamoto are unforgettable.

THE DEER HUNTER by Michael Cimino (USA, 1978, DCP, 183')

Three Pennsylvania factory workers go to war in Vietnam and are taken prisoner by the Vietcong. They survive their torture but one of them remains in the inferno of Saigon, a psychological slave of Russian roulette. Beyond all ideology, the disturbing masterpiece by Cimino passionately paints a portrait of the self-destructive impulses of America at the time. Starring Robert De Niro, Meryl Streep and Christopher Walken, who received one of the 5 Oscars the movie won.

I PARENTI TUTTI by Fabio Garriba (Italy, 1967, 35mm, 19')

VOCE DEL VERBO MORIRE by Mario Garriba (Italy, 1970, 16mm, 16')

IN PUNTO DI MORTE by Mario Garriba (Italy, 1971, 35mm, 57')

Three stories of young people who react to their dysfunctional families with extreme and paradoxical gestures. The film by the twins Fabio and Mario Garriba - discreet yet decisive presences in Italian cinema of the 1970s - is a bridge between Bellocchio and Moretti, combining anarchy and a paean to childhood. As actors and assistant directors, they were trained on the sets of Fellini, Monicelli, Moretti, Ferreri, Pasolini and Bellocchio. Fabio Garriba was also a poet.

INTOLERANCE by D.W. Griffith (USA, 1916, 35mm, 198')

Four stories of intolerance and oppression, from the fall of Babylonia to present times, from the Gospel to the massacre of the Huguenots. Colossal and lavish, it was Griffith's grand fiasco, and only later was it greatly reconsidered: during the 1960s, Pauline Kael called it "one of the two or three most influential films ever made," and still today, on its centenary, its narration and visuals are dazzling. In 35mm, restored by the MoMA.

GIUSEPPE VERDI by Raffaello Matarazzo (Italy, 1953, DCP, 121')

At death's doorstep, Giuseppe Verdi remembers his past: from his debut at the Scala with Oberto, conte di S. Bonifacio to the loss of his son and his wife, from his triumph with Nabucco to his tormented love story with the soprano Giuseppina Strepponi, which was first opposed and then finally accepted by the composer's father-in-law. A biopic that veers toward melodrama, starring Pierre Cressoy, Gaby André and Anna Maria Ferrero, and with cameo appearances by Mario Del Monaco and Tito Gobbi.

LA NAVE DELLE DONNE MALEDETTE by Raffaello Matarazzo (Italy, 1953, DigiBeta, 89')

A ship transporting inmates to the prisons of South America is also carrying Consuelo, whose family has forced her to accuse herself of infanticide in order to save her wicked cousin, Isabella. Faced with yet more abuse inflicted on the girl and on the lawyer Da Silva, who snuck onboard to save her, the inmates organize an uprising. Matarazzo is flamboyant, over-the-top and champing at the bit, wild and baroque; it's pure enjoyment.

PALOMBELLA ROSSA by Nanni Moretti (Italy, 1989, DCP, 89')

Michele Apicella, a leader in the Italian Communist Party, has lost his memory after an accident; he is at an away game in Acireale with his water polo team. Inside and outside the swimming pool, encounters, conversations, requests, memories. One of Nanni Moretti's masterpieces: hilarious, alienating, surreal, profound. The snapshot of the bewilderment of a generation, between public and private, singular and collective, ideology and emotionalism. A film which talked about that present and still talks about our future.

LE BELLE PROVE by Gianni Zanasi (Italy, 1993, 16mm, 26')

NASTASSIA by Francesco Munzi (Italy, 1996, 35mm, 12')

LA FINESTRA by Silvia Perra (Italy, 2016, DCP, 30')

Accompanying the presentation of the book *L'ora di regia* by Gianni Amelio and Francesco Munzi, three films from the directing course at the CSC. A group of young men in Rome's suburbs, for Gianni Zanasi (included in the feature-length *Nella mischia*); a brave young woman who leaves Saint Petersburg and follows a punk to Italy, for Munzi; two Sardinian farmers who are forced to abandon their home and then find freedom in their escape, for Silvia Perra.

GIOVANNA by Gillo Pontecorvo (Italy, 1955, DCP, 36')

Female workers at a textile factory in Prato lock themselves inside the factory when they learn that twenty of them are about to be fired. Stubbornly united even though their families are waiting for them, and despite their fears and weariness, the workers become the symbol of class struggle. A film of the "purest" neorealism, shot by Pontecorvo with Montaldo as an assistant and Solinas as screenwriter, an episode of the international project about women, *La Rosa dei Venti*.

WHERE THE SIDEWALK ENDS by Otto Preminger (USA, 1950, DCP, 95')

In 1950, Otto Preminger brings back the couple which starred in his most famous noir (Laura): Dana Andrews, in his best role (a policeman who is too brusque and constantly struggles against himself and his bosses), and Gene Tierney (the widow of a suspect the policeman has accidentally killed), magnificent and elusive. Written by Ben Hecht, a tormented and wicked noir which was the forerunner of Ellroy's characters and ambiances, restored and distributed by Lab80 Film.

CINQUE PEZZI FACILI

GABRIELE SALVATORES presents FIVE EASY PIECES

“Everything was ready. My room, the desk, even the brass plaque with my name on the door of my father’s law office. But back then, there were those movies going around... and that music in the soundtracks which captured you! I have these five films to thank, these “Five Easy Pieces” (easy but not simple), because they are some of the ones which kept me from becoming a lawyer. Can a movie change your life? In my case, the answer is yes. Even if, to be quite honest, besides those films there were also many novels and lots and lots of songs. Without a doubt, the history of cinema has movies which are more beautiful, more profound, even more interesting from an artistic point of view. But these movies gave me the emotional and irrational thrust to follow the path of theatre, first, and then of cinema. Emotion without thought might not be enough. But thought alone doesn’t suffice, either. This is why I want to share these movies with you. Because I make films in the hope that (yes!) a movie can change your life”.

(Gabriele Salvatores)

JULES ET JIM by François Truffaut (France, 1962, DCP, 105’)

1912. The story of two friends, an Austrian and a Frenchman, and the woman they both love. The famous love triangle at the highpoint of the nouvelle vague, adapted by 30-year-old Truffaut (with Jean Gruault) from the novel by 70-year-old Henri-Pierre Roché. A paean to the freedom of feelings, to the sweetness and purity of the whirlwind called love, brought to the screen with an explosion of subtle directorial inventions. Bertolucci paid tribute to it with *The Dreamers*.

BLOW-UP by Michelangelo Antonioni (UK/Italy/USA, 1966, DCP, 111’)

A fashion photographer furtively immortalizes two lovers in a park and thinks he has witnessed a murder; but there is an unbridgeable difference between what happened and what the image registered. The theoretical work by Michelangelo Antonioni is a mystery of visible purity which reveals the sublime in the physicality of reality: outside, the London of the Beatles, photographed by Carlo De Palma; inside, the park, brought alive by the wind. Golden Palm at Cannes.

IF... by Lindsay Anderson (UK, 1968, DCP, 111’)

Mick Travis returns to his college: the tyranny of old men and teachers, limitations, prejudices, corporal punishment. But Mick, with his three Crusaders and the Girl, are ready to do battle. Theoretical, musical and literally incendiary, this film was released in 1968 (but anticipated the events of that year), was banned and censored everywhere, but has weathered the decades with its evocative rage. Directed by the father of Free Cinema, starring Malcolm McDowell; they return to the character in *O Lucky Man!*

ALICE’S RESTAURANT by Arthur Penn (USA, 1969, 35mm, 111’)

An eighteen-year-old from New York enrolls at college to avoid being drafted. A long-haired nonconformist, he drops out of school and joins a couple of friends who run a restaurant. Inspired by a song by Arlo Guthrie, the son of the legendary Woody and the star of the film, and directed by Penn between *Gangster Story* and *Little Big Man*, it is a melancholy journey among the ruins of the American dream, a clear-eyed and disillusioned testimony of the ideals of an area.

THE STRAWBERRY STATEMENT by Stuart Hagmann (USA, 1970, 35mm, 109’)

After sneaking into a group of protesting students in search of pretty girls to take to bed, Simon slowly develops a political conscience and becomes a leader of the revolt. One of the iconic films of the protest movement, based on a book by James Simon Kunen and winner of the Jury Prize at the 1970 Cannes Film Festival. The soundtrack has songs by Joni Mitchell and Crosby, Stills, Nash & Young, and, in one famous scene, *Give Peace a Chance* by John Lennon.

AFTER HOURS

The festival's eccentric section brings together, every year, a series of movies that range from horror flicks to mockumentaries, from the bizarre to the erotic, from sophisticated metaphors to screwball comedies.

Nocturnal vocation: inaugurated in 2015, this year, too, the first Saturday of the festival - November 19th - will be the **Horror Night**, from midnight until the next morning, with screenings of *Sam Was Here* by Christopher Deroo, a door-to-door salesman's distressing journey through deserted towns as he is hounded by a voice on the radio inviting listeners to hunt down a serial killer (almost like a *Duel* remake by Carpenter); *The Return of the Living Dead* by Dan O'Bannon, a hilarious American cult movie from 1985, in which punks and zombies bump into each other at a cemetery and a morgue; and *Sadako V Kayako* by Koji Shiraishi, featuring the no-holds-barred clash between the evil beings from Japan's two most famous horror films (*The Ring* and *The Grudge*).

But horror is multifaceted: it takes on shades of bloody demonism and subtle political nuances in the overpowering story of *The Wailing* by Korea's Na Hong-Jin; it skillfully re-elaborates footage in the growing tension of *#Screamers* by Dean Matthew Ronalds; it becomes as fervent as a melodrama, as a black boy from the Bronx who thinks he is a vampire matures in *The Transfiguration* by Michael O'Shea; it overturns the stereotype of besieged adolescents, even taking on disorienting shades of comedy in *Safe Neighborhood* by the Australian Chris Peckover; and it becomes madcap satire in *Yoga Hosers*, the second installment of the trilogy *True North* by Kevin Smith, in which the director's daughter, Harley Quinn Smith, and Johnny Depp's daughter, Lily-Rose Depp, deal with troops of little Nazi monsters shaped like bratwursts.

The most classic and disturbing of the Italian gothic films deserves a place of its own: *La maschera del demonio* by Mario Bava, as the witch Barbara Steele is reincarnated in her great-granddaughter; so does the very personal search for a psychoanalytical take on contemporary gothic in *Lavender*, the new thriller by Ed Gass-Donnelly (the FIPRESCI Award at the 2010 Torino Film Festival for *Small Town Murder Songs*).

As for thrillers: *Pyromanen* by Erik Skjoldbjerg (the author of *Insomnia*, the original on which Christopher Nolan based his remake), a disquieting foray into the obsessions of a young pyromaniac who is terrorizing a Norwegian town; and *The Arbalest* by Adam Pinney, the story in flashbacks of a Howard Hughes-like billionaire who lives in seclusion and actually stole the idea which made him famous.

Extravagances: the story of a black alchemist who lives with his cat Kaspar in a trailer in the woods and tries to make contact with the Devil (*The Alchemist Cookbook* by Joel Potrykus); and the story of a cow who, after living for a long time in the city like a human being, goes into the desert to find herself (*Animal político* by Brazil's Tião).

Sexy Hours: a provocative witch who tries to attract love by using magic potions, in *The Love Witch*, the new erotic fantasy by Anna Biller (at the TFF 25 with *Viva*) which combines irony and a love for cinema; a young artist in front of a film crew in her brightly-colored house who wants to turn herself into an erotic actress, in *Antiporno* by Sion Sono (a retrospective at the 2011 Festival), his interpretation of the series *Roman Porno*, produced by Nikkatsu during the 1970s; a young hunk who becomes the star of Cobra Video, specialized in hardcore, his producer, clips from his films, in *King Cobra* by Justin Kelly, a biopic about Brent Corrigan.

And how could we not have mockumentaries: *Operation Avalanche* by Matt Johnson, yet another variation on the most popular "conspiracy theory" of all (we never landed on the Moon!), as two young CIA agents infiltrate NASA and discover delays in the Apollo project; and *Chi mi ha incontrato non mi ha visto*, an unpredictable Italian mockumentary in which a director who is a Rimbaud enthusiast (Bruno Bigoni) gets his hands on a photograph which could revolutionize the poet's artistic biography (but is it real or a fake?).

(*Emanuela Martini*)

#SCREAMERS by Dean Matthew Ronalds (USA, 2016, DCP, 82')

Two young entrepreneurs in Cleveland hit the jackpot with a web company which runs scary videos made by users. As someone shoots a documentary about them, a suicide snuff video goes viral on their platform but the video seems to hide something truly disturbing. A mockumentary-come-horror movie, with an original use of found footage, perfects actors and mounting tension.

THE ALCHEMIST COOKBOOK by Joel Potrykus (USA, 2016, DCP, 82')

Sean, a self-styled marginalized alchemist, lives with his gray cat in a camper in the middle of a forest in Michigan. He does experiments, eats junk food and wanders among the trees in search - perhaps - of the Devil; his one distraction is his motor-mouth friend Cortez, who brings him his medicine. By the director of *Buzzard*, a shoestring-budget indie horror movie which mixes genres and references, nailing spectators to their seats with true, unclassifiable weirdness.

ANIMAL POLÍTICO by Tião (Brasil, 2016, DCP, 75')

After living serenely in the city with humans, a cow has an identity crisis and goes into the desert to find herself. Where she encounters the monolith from 2001: A Space Odyssey, among other things. A very original and imaginative reflection on identity and isolation in modern times, hilarious but ultimately moving. An unpredictable UFO, ready to become a cult object.

ANTIPORNO by Sion Sono (Japan, 2016, DCP, 78')

In a brightly colored room where she lives and works, a young artist-author stages her dream to become a porn actress, following a precise but mysterious script. Sion Sono - the 2011 TFF featured a complete retrospective of his works - rereads pinku eiga (Japanese soft-core porn), giving free rein to his visionary ability to provoke, with parodies and ironic intellectual challenges.

THE ARBALEST by Adam Pinney (USA, 2016, DCP, 76')

A solitary and eccentric billionaire, the inventor of a sort of Rubik's cube, talks about himself in an interview and relives the story of how he stole the idea which made him rich and famous, and of his obsession for the girl who made him do it. From the USA, a bizarre indie thriller, directed by Adam Pinney. A lo-fi vintage and meticulous style and a protagonist who nods at Howard Hughes and Steve Jobs. The Grand Jury Award at the SXSW 2016.

CHI MI HA INCONTRATO, NON MI HA VISTO by Bruno Bigoni (Italy, 2016, DCP, 65')

A mysterious French woman sells a director an unpublished photo of Arthur Rimbaud which might reveal revolutionary information about the life and works of the poet. The director plunges into a passionate investigation and consults technicians and critics. Will he publish his discoveries? An irresistible mockumentary by Bruno Bigoni about image and memory: love for research, poetry and a hint of intelligent irony against the institutions of knowledge.

GOKSUNG / THE WAILING by Hong-Jin Na (South Korea, 2016, DCP, 156')

Na Hong-jin (*The Chaser*, *The Yellow Sea*) is one of Korea's best and most surprising new directors, as he shows once again in this wrong-footing and very dark horror film. A mountain village, a mysterious stranger, an illness which suddenly spreads, a policeman who investigates and finds his own family in danger: nothing is as it seems because Evil is lurking where you least expect it.

LAVENDER by Ed Gass-Donnelly (USA/Canada, 2016, DCP, 92')

A photographer who loves to take pictures of abandoned houses awakens after a car accident with partial amnesia and begins to retrace her life with the help of a psychologist. An old house she discovers she owns and a few innocuous yet mysterious objects she begins to receive take her to the center of a scary labyrinth. Mounting tension and a disturbing atmosphere for a gothic thriller directed by Gass-Donnelly (FIPRESCI award at the 28th TFF 28, with *Small Town Murder Songs*) and starring Abbie Cornish and Dermot Mulroney.

THE LOVE WITCH by Anna Biller (USA, 2016, DCP, 120')

Anna Biller (*Viva*, TFF25) returns to the Festival with her latest tribute to cinematographic imagery in Technicolor, in which a provocative witch in search of love uses magic potions to bring men to her feet. A sexy, erotic and hallucinatory trip, irresistible and sly, an ironic mixture of film enthusiasm and vintage, harsh colors and pulp, nudes and hot fantasies. A tour de force by the protagonist, Samantha Robinson.

KING COBRA by Justin Kelly (USA, 2016, DCP, 91')

Brent Corrigan (real name: Sean Paul Lockhart) is one of today's most famous gay porn stars and the now defunct Cobra Video, specialized in twink hardcore, is where he got his big break. This is their story, a plunge without inhibitions into a world without scruples, where illusions are excessive and money is king. The cast includes James Franco, Christian Slater, Alicia Silverstone and Molly Ringwald.

LA MASCHERA DEL DEMONIO by Mario Bava (Italy, 1960, DigiBeta, 87')

A witch who had been burned at the stake two centuries earlier is brought back to life by chance: she tries to enter the body of her great-granddaughter, who is her spitting image. Debut director Mario Bava invents Italian-style goth, working with morbid atmospheres and objects, as well as the disquieting face of Barbara Steele. Inspired by *Il vj* by Gogol, it owes part of its lure to the sophisticated black and white photography by Bava himself.

OPERATION AVALANCHE by Matt Johnson (USA, 2016, DCP, 94')

Two young CIA agents searching for a Russian spy go to NASA pretending to be documentary filmmakers. The year is 1967, the cold war and the race to conquer space are in full spate and the two agents uncover a disturbing secret: the United States is behind with its Apollo program. What else is there to do but take inspiration from Kubrick and shoot a fake moon landing? About the famous "conspiracy theory," a mockumentary in found footage, in which comedy is tinged with paranoia.

PYROMANEN / PYROMANIAC by Erik Skjoldbjaerg (Norway, 2016, DCP, 96')

By the director of *Insomnia* (on which Christopher Nolan based his same-titled remake), a nightmarish journey into the coils of a sick mind, that of a young pyromaniac who creates chaos in a tranquil Norwegian town. The compulsion to do evil, a general inability to acknowledge, the difficulty to forgive: a drama but also a thriller, almost a horror movie lacerated by the flames.

SADAKO V KAYAKO by Kôji Shiraishi (Japan, 2016, DCP, 98')

After *Freddy vs. Jason*, the battle everyone has been waiting for: the evil spirits of the most popular contemporary Japanese horror series, *The Ring* and *The Grudge*, respectively, in a no-holds-barred "clash of the titans" which will make aficionados go wild. Don't watch that clip, close up the wells, don't go in that house: Sadako and Kayako are back!

SAFE NEIGHBORHOOD by Chris Peckover (Australia/USA, 2016, DCP, 85')

The parents of an angelic boy who sleepwalks leave him with a blond, adolescent babysitter. It's Christmastime, there are horror movies on TV and something seems to threaten them from outside. But, as the girl soon discovers, dangers are lurking where you least expect them. A brilliant Australian horror movie that elaborates on genre stereotypes and their overturning, with a good sense of rhythm and many touches of comedy.

SAM WAS HERE by Christophe Deroo (France/USA, 2016, DCP, 74')

Sam is a door-to-door salesman searching for clients in a town in the Mojave desert. His car breaks down, his wife doesn't answer the phone, there's a mysterious red light in the sky and a radio station ceaselessly broadcasts news of a manhunt for a serial killer. A disturbing thriller that takes its cue from '90s genre movies (but also the paranoia of *Duel*) and is destined to become a small cult movie, starting with the soundtrack, which recalls Carpenter.

THE TRANSFIGURATION by Michael O'Shea (USA, 2016, DCP, 97')

Milo is a black boy, a solitary orphan who lives in Queens with his brother. He spends his days watching movies, reading books and finding out everything he can about vampires, since he's convinced he's one of them. But his life seems to take a different turn with the arrival of Sophie, the only white girl on the block. A bizarre coming-of-age movie, nihilistic and disturbing, with a disquieting and painful sweetness thanks to its sensational protagonist.

YOGA HOSERS by Kevin Smith (USA, 2016, DCP, 88')

Two inseparable fifteen-year-old friends, yoga fans, work after school as salesclerks in a Canadian store and find themselves confronting an ancient Evil which emerges from the forest and manifests itself in the form of tiny Nazis made of bratwurst. After *Tusk*, the second chapter of a *True North* horror-comedy trilogy by Kevin Smith: the protagonists are the director's daughter, Harley Quinn Smith, and Lily-Rose Depp. Her dad, Johnny, returns as Guy LaPointe.

TFFdoc

“Love is cruel. Love is selfish. Love doesn’t understand the pain of others. Love always smites the other cheek. Love is a nuisance. Love destroys. Love is vulgar. Love is a pair of scissors. Love cuts. Love is an ax. Love is a liar. Love is deceptive. Love is greedy. Love is a banker. Love is lazy. Love is jealous. Love is proud. Love wants it all. Love is a jack pump. Love is insatiable. Love is abstract. Love is an algorithm. Love is petty. Love is a hook. Love is a Leviathan. Love is arrogant. Love burns. Love is a biological weapon. Love is aggressive. Love is irascible. Love hits hard. Love is a cluster bomb. Love is a whip. Love is capricious. Love is impatient. Love is envious. Love knows no moderation. Love is vain. Love is a drone and Saint Valentine is a soldier who has fun shooting at a screen.”

Paul B. Preciado, *Saint-Valentin est une ordure*, 23/02/2015, Libération

Love is the driving force behind everything and this year it has inspired the focus of TFFdoc, which, for the occasion, becomes **TFFdoc/love**. From Monday to Friday, with six films, we will parse all the variations of love listed in the quote by Paul B. Preciado above. We will do so with the directors of the movies presented, as well as with the philosophers, authors, journalists, researchers, biographers and activists who will accompany us down this “tunnel of love.”

But first, an overture: in *Les Femmes aux cents visages* by Jean-Daniel Pollet, hundreds of portraits of women give form to a text on desire, to the notes of the soundtrack of Pierrot le fou; it leads the way for *We Make Couples*, by the Canadian filmmaker and artist Mike Hoolboom, which offers a Marxist critique of the revolutionary importance of the couple; which then leaves the field, or better the reef, to *Les Amours de la pieuvre* by Jean Painlevé and Geneviève Hamon, a short film from 1965 about the seductive talents of octopi; which in turn refers to the first film which opens the series of encounters, *Donna Haraway: Story Telling for Earthly Survival* by Fabrizio Terranova. In this film, Donna Haraway - the author of *A Cyborg Manifesto*, which revolutionized philosophy and feminism in the 1990s - is surrounded by floating jellyfish, a plush octopus and her adored dog, as she recounts her story, her loves and her philosophy, and lets us imagine future worlds.

Sentimental education, the transference of models of life and love, and the transference of language to define them, are the focus of the program composed of *Diario Blu(e)* by Titta Raccagni and *Terceiro Andar* by Luciana Fina; while *Suitcase of Love and Shame* by Jane Gillooly takes us into the territory of communication between lovers. *Die Geträumten* by Ruth Beckerman uses the correspondence between the poets Ingeborg Bachmann and Paul Celan to recount post-war Europe searching for new codes, new words and new ways for saying love; it prepares the way for the revolution of the ‘60s, which will change the life - or better, the lives - of Thérèse Clerc, first a young wife, then a mother, then a feminist, then a lesbian, then an activist, and then an elderly woman suffering from an incurable disease, the protagonist of *Les Vie de Thérèse* by Sébastien Lifshitz, the film which concludes the focus.

Obviously, TFFdoc is composed of the two competitions which indicate the directions documentary cinema is taking: Internazionale.doc (11 films from 11 countries) and Italiana.doc (8 films).

Out of competition: *Wrong Elements*, the directorial debut of Jonathan Littell, the author of *The Kindly Ones*, *Le Sec et L’Humide* and *Triptych*; the return to the festival of one of contemporary cinema’s fundamental directors, Wang Bing, with *Ta’ang*; the touching portrait of Jean-Daniel Pollet, *Parle-moi encore*, made by his friend Jean-Paul Fargier; and the film-literary sensation of the year: *Author: The JT Leroy Story* by Jeff Feuerzeig, the true-fake story of the author whose books *Sarah* and *The Heart Is Deceitful Above All Things* hypnotized the worldwide literary and cultural scene in the early 2000s. And above all, the first blockbuster documentary: *Colossale Sentimento* by Fabrizio Ferraro, a nocturnal film in black and white in which statues displaced by History come to life and cross Rome to return home.

(Davide Oberto)

Internazionale.doc

ATTAQUE by Carmit Harash (France, 2016, file, 75')

After *Où est la guerre* (TFF33), Carmit Harash continues his Parisian forays in search of impossible answers to the crisis of European democracy, "under attack." The result, a musical documentary about secularism, equality and freedom after the January 2015 attacks in France.

BOI, SONG OF A WANDERER by Anne Marie Borsboom (Holland, 2016, DCP, 72')

"And ever since she let go of the past, she found her life was beginning." This quote from *Orlando* by Virginia Woolf summarizes the spirit of a film made over the course of twelve years spent wandering the world. A story that starts in Israel, with reflections on politics and religion, and then transforms itself into a story about the interior struggle of Nitzan, a 20-year-old girl who felt like a boy.

ERASE EVERYTHING I SAID ABOUT LOVE by Guillermina Pico (Argentina, 2016, file, 62')

"What does it matter what a film is about, its theme, its plot? It's about love, the sun, the trees, a beautiful woman, summer, a picnic on the grass." (Jonas Mekas). This film is made of comments and notes about the beauty of lost moments, an observation of identity in constant transformation.

HAVARIE by Philip Scheffner (Germany, 2016, DCP, 93')

On September 14, 2012 at 2:56 p.m., the cruise ship *Adventure of the Seas* alerts the Spanish sea rescue center that it has sighted an inflatable raft adrift with thirteen people onboard. A YouTube video and biographical stories contribute to a reflection on the past, present and future of travelers crossing the Mediterranean. An endless horizon composed of water and sky, fears and dreams.

HOUSES WITHOUT DOORS by Avo Kaprealian (Syria/Lebanon, 2016, DCP, 90')

Al Midan is a neighborhood in Aleppo, a border city which welcomed the Armenians a century ago and today is a refuge for many Syrians. From the balcony of his home and using a small video camera, the director records the transformations of that place and of his family. These images combine with film clips which outline the parallels between the Armenian genocide and the daily reality of Syrians.

KAZARKEN by Güldem Durmaz (Belgium/France, 2016, DCP, 90')

Denis Lavant portrays a mythological figure, the centaur Chiron, as he leads the director on a journey back in time in search of her origins. Between dreaming and wakefulness, the woman, of Turkish origin, finds her memories again. On this journey, space and time are fragmented, as are the images which feed memory. A personal, intimate film, traversed by Turkey's collective history.

NANA by Luciana Decker (Bolivia, 2016, DCP, 65')

A woman decides to film her nanny, who lived and worked in their family home in La Paz for over forty years. She follows her during her domestic routine, but also outside, in the countryside and in her own home. By slowly exploring the space between the two women, the movie camera draws the outlines of an emblematic reality of Bolivian society and of a great love, becoming cinema.

RAT FILM by Theo Anthony (USA, 2016, DCP, 82')

Walls, fences and alleys are the borderlines of our cities and also represent the favorite haunts of the rats which settle there as though they were homes. Through the pretext of mice and their alternating vicissitudes with people - who sometimes love them, sometimes welcome them and

often kill them - *Rat Film* tells the story of Baltimore, a city which has starred in many narrations.

SOL NEGRO by Laura Hurtas Millán (France/Colombia, 2016, DCP, 43')

The black sun has crystallized the last generations of the director's family. Aunt Antonia, her mother's sister, is an opera singer who is admitted to hospital after attempting suicide. A choir of women recount the suffering, the guilty feelings and the difficult family relations, and the feelings are distilled into a story which becomes music, self-portrait, reality and fiction.

SPECTRES ARE HAUNTING EUROPE

by Maria Kourkouta e Niki Giannari (Greece/France, 2016, DCP, 99')

The daily life of the refugees at the Idomeni refugee camp. People waiting in line for food, tea, doctors. And above all, waiting to cross the border between Greece and Macedonia. But one day, Europe closes the border for good. And the "residents" of Idomeni decide, in turn, to occupy the train tracks, blocking the trains which transport goods across that border.

TCHEKHOV A BEYROUTH by Carlos Chahine (France/Lebanon, 2016, DCP, 51')

The Cherry Orchard, staged in Beirut by the director Carlos Chahine, becomes an opportunity to rediscover a past which has disappeared, wandering the pathways of childhood in search of the beauty that appears among the ghosts of a world which can only be evoked.

Italiana.doc

A PUGNI CHIUSI by Pierpaolo De Sanctis (Italy, 2016, DCP, 74')

Lou Castel's existential parabola in Italy. Life "trapped" between two emblematic characters: Alessandro in *Fists in the Pocket* and Giovanni in *Those Eyes, That Mouth*. As Castel crosses Rome, suspended between post-industrial archeology and Pasolinian ruins, he unleashes a long flow of (sub)consciousness about the complexity and contradictions of his role as both actor and political activist.

AB URBE COACTA by Mauro Ruvolo (Italia, 2016, DCP, 75')

In a decadent Rome, where the neurosis of modern times is expressed through cynical and vulgar humor, Mauro Bonanni, who grew up in the suburban neighborhood of Tor Pignattara, approaches old age with deep existential disquiet. Like many others, he endures the invasion of illegal immigrants. And yet this suffering, existential rather than ideological, proves to be contradictory and open to unexpected solutions.

A BITTER STORY by Francesca Bono (Italy, 2016, Blu-Ray, 53')

The feelings of dismay which often occur in adolescence are even stronger when this moment in life is lived far from one's homeland. Over the last few years, family reunification has brought many Chinese girls and boys to Barge and Bagnolo, two small communities at the foot of Turin's Alps. The movie camera constructs delicate portraits of adolescents in search of identity, with moments of suspension when alienation takes the upper hand.

HIDDEN PHOTOS by Davide Grotta (Italy, 2016, DCP, 68')

Kim Hak, a young and talented Cambodian photographer, searches for new imagery of his country. Nhem Ein, a photographer under the Khmer Rouge regime who has taken roughly 14,000 photos of the victims, wants to make a name for himself as a tourist entrepreneur. Photography becomes an instrument for knowing the man and his relation with time, the past and his history.

MOO YA by Filippo Ticozzi (Italy, 2016, file, 64')

In an African village, a blind man is sitting in the shade of a tree, listening to his land. In a not-too-distant past, the country witnessed brutal massacres, and today some of the people remember and tell the stories. But one day, the blind man decides to leave and go on a journey.

He gropes his way through this land that is full of familiar stories which have finally been set free.

PRO LOCO by Tommaso Lipari (Italy, 2016, file, 61')

A sport, a subversive activity, a sub-culture: skateboarding eludes every form of cataloguing. To consider its relationship with urban space is like editing the variety of forms and materials the environment offers. This is what happens in *Pro Loco*, in which documentary shots alternate with animated stories, "to choose from reality things that are in your head." Or vice versa.

SARO by Enrico Maria Artale (Italy, 2016, DCP, 67')

A father who got out of the life of his one-year-old son. A son who never wanted to have anything to do with that father until the day he listens to a voice mail from him. It's the beginning of a solitary journey through Sicily, to track down the man and record it all with a video camera. Five years later, that filmed footage takes shape as a film.

LA VILLE ENGLOUTIE by ZimmerFrei (Italy, 2016, file, 64')

At Chalon-sur-Saône, the future takes place in the present, along the river, in the forest, among the ruins of abandoned factories, in the deserted shipyard with its immense, bent cranes, or in the hospital which has been swallowed by the river. ZimmerFrei looks with the gaze of science fiction and, with the inhabitants, tries to imagine what future awaits the city, where the water often lays down the law.

Fuori concorso

AUTHOR: THE JT LEROY STORY by Jeff Feuerzeig (USA, 2016, DCP, 110')

The film reconstructs the case of JT Leroy: a literary phenomenon in the early 2000s (*Sarah*, and *The Heart Is Deceitful Above All Things*), who ascended from a devastated childhood to the red carpet in Cannes, until his unmasking, when it was discovered he was the avatar of Laura Albert. At the highpoint of his fame, JT had made his way into the hearts of many members of the star system, reluctant co-protagonists of this movie.

COLOSSALE SENTIMENTO by Fabrizio Ferraro (Italy, 2016, DCP, 83')

Two statues. One colossus. A return home. Between 1630 and 1640, the sculptor Francesco Mochi made the Baptism of Christ for the Church of San Giovanni Battista de' Fiorentini in Rome. After being repudiated by its patrons, the work began to roam from place to place for almost 400 years. In January 2016, a group of visionaries decided to put the sculpture back where it was originally supposed to go.

LA FEMME AUX CENT VISAGES by Jean Daniel Pollet (France, 1966, video, 8')

Through eighty famous female portraits, from different eras and with no didactic intent, Jean-Daniel Pollet and Jean Thibadeau, the author of the text, construct a dramatization of love. The musical theme was composed by Duhamel for *Pierrot le fou*.

PARLE-MOI ENCORE, JEAN DANIEL! by Jean-Paul Fargier (France, 2016, DCP, 55')

A part of the series *Cinéastes de notre temps*, created by Janine Bazin and André S. Labarthe, the film retraces the prolific career of the director of *Méditerranée* through the eyes and the words of a friend and collaborator, who completed Pollet's last movie, *Jours après jours*. A letter, more than a portrait, full of esteem and affection.

TA'ANG by Wang Bing (Hong Kong/France, 2016, DCP, 147')

The Ta'ang belong to a Chinese ethnic minority of Myanmar. They live in the region of Kokang and for years have been trapped in an endless civil war. In early 2015, the fighting became even more fierce and thousands of children, women and old people were forced into exile in China. Filmed in their everyday lives, these refugees hope to return to their own homes soon.

WRONG ELEMENTS by Jonathan Littell (France/Germany/Belgium, 2016, DCP, 135')

Geoffrey, Mike, Nighty and Lapis have something in common: as children they served their apprenticeship in crime. Kidnapped by The Lord's Resistance Army, they were brought up as small soldiers, and today they remember and re-interpret their experiences. In the savannah and the forest where the last members of the Army are still being chased, the movie camera recounts the relationship between the people and the land which is once again free.

TFFdoc/Love

LES AMOURS DE LA PIEUVRE by Jean Painlevé e Geneviève Hamon (France, 1965, 35mm, 13')

"Enveloped in her iridescent skin, the Lady of Provocative Embraces has closed her eyes. Between the heavy eyelids of a worldly-wise pleasure-seeker filters the spark of a gaze that is eternally armed with seduction" (Jean Painlevé).

DIARIO BLU(E) by Titta Raccagni (Italy, 2016, file, 27')

An autobiographical story takes animated form: the early 1990s, the high school years. A desperate love, an identity to find, a coming out to declaim.

DONNA HARAWAY: STORY TELLING FOR EARTHLY SURVIVAL

by Fabrizio Terranova (Belgium, 2016, DCP, 81')

Philosopher, feminist, the author of the Cyborg Manifesto, Donna Haraway is also a fantastic narrator who uses words to create worlds populated by fantastic creatures whose relationships and affective relations go beyond the binary concepts male/female, culture/nature and mind/body, to enter a world where the distinction between reality, fiction and science fiction has lost all meaning.

DIE GETRÄUMTEN / THE DREAMED ONES by Ruth Beckermann (Austria, 2016, DCP, 89')

Ingeborg Bachmann encounters Paul Celan in post-war Vienna. Europe is reconstructing a spiritual community after the traumas of the war and a story of love and hate, strong emotions and intense poetic and intellectual exchanges, attraction and fear, is told through the letters which the two exchanged until Celan's death. Two young actors gradually give a voice and a form to these letters and this love.

SUITCASE OF LOVE AND SHAME by Jane Gillooly (USA, 2013, DCP, 70')

Through 60 hours of tape recordings found on eBay, the director reconstructs an adulterous relationship between a man and a woman in 1960s America. Tender, erotic, sometimes pathetic, this film-collage lets the spectator into a zone in which complicity alternates with voyeurism, in a ménage à trois with the tape recorder.

TERCEIRO ANDAR by Luciana Fina (Portugal, 2016, DCP, 62')

An apartment building in Lisbon's Bairro das Colónias, a mother and a daughter, the aerial roots of a tropical plant which dangle down the stairwell from the top floor. Fatumata and Aissato talk, converse; the daughter translates the mother's language and interprets conversations about love and happiness. And from the fifth floor, where Luciana lives, the roots hang down to the third floor, where the women, originally from Guinea Bissau, live, and invade the screen, weaving a fabric of memories and hopes.

LES VIES DE THERESE by Sebastien Lifschitz (France, 2016, DCP, 55')

Thérèse Clerc was a mother, a wife, an activist, a feminist, a lesbian, a tireless fighter. After contracting an incurable disease, she decides to ask Sébastien Lifschitz and his movie camera to accompany her until the end. A testament full of life and trust in the power of love, politics and relationships.

WE MAKE COUPLES by Mike Hoolboom (Canada, 2016, file, 59')

A story of Marxist love which questions whether couples might be a form of resistance. Special guests: Occupy, Pussy Riot, a running goat, two poodles, an army of street protestors, Mos Def, Frankenstein and a first kiss at the movies.

ITALIANA.CORTI

The competition is reserved for unscreened Italian short films, characterized by their research and the originality of their language.

13 films, divided into 3 programs “baptized” by the Rolling Stones. Pure Rock ‘n’ Roll.

Each one of these (small) films is a universe to itself which follows its own rules and trajectories. The short film is, by definition, radical. It can be poor or rich, as dazzling as a burst of light or as overpowering as a herd of wild horses. But above all, it is a self-standing entity, not a simple prologue, able to exist for its beauty and its necessity.

In 2015, the prize winners were *Le Dossier de Mary S.* by Olivia Molnàr (Best Short Film) and *La dolce casa* by Elisabetta Falanga (Special Jury Prize).

(Davide Oberto)

Shine a Light

REDENZIONE by Matteo Canetta (Italy/Holland, 2016, DCP, 26’)

A literary stroll through cinema. As they conduct bibliographical research for a script, the authors profane a few “sacred” texts of western thought. The recurrent question “what is time?” shadows the actors in the movie, who are oblivious to the knowledge they are bringing to light.

EX VOTO by Fabrizio Paterniti Martello (Italy, 2016, file, 12’)

In a small Sicilian town, hundreds of worshippers invoke the grace of St. Sebastian. Between sacred and profane, folklore and liturgy, the relationship between faith and the individual takes form.

UN INFERNO by Camilla Salvatore (Italy, 2016, file, 16’)

A tattoo parlor in Naples. Small talk between the tattooer and his clients paints a fresco of a lively and chaotic world, crowded with different kinds of people, some marked by the drama of life at the breaking point.

‘A MAZZAMMA di Ennio Eduardo Donato (Italy, 2016, file, 19’)

Pasquale is an unauthorized car-park attendant who has been sentenced to house arrest. He is allowed outside for two hours every day. He uses this time to return to the piazza where he used to work and to visit a storage room full of junk he has accumulated over his lifetime. A human condition which is unauthorized and illegitimate, but resists/exists.

Time is on My Side

NOTTURNO by Clemente Bicocchi (Italy, 2016, file, 10’)

A visionary and metaphysical journey. A faraway world, apparently identical to our own. A small science fiction film with a flock of goats passing by at sunset near an isolated bay on the island of Cephalonia.

STUDIO by Francesco Dongiovanni (Italy, 2016, DCP, 20’)

The painter’s studio is a mental and physical place. This is where the artist creates his works and where faces and figures slowly take form and come to life under his touch. The movie camera observes the painter; it follows him and, slowly but surely, enters his space.

NUOVA ZITA by Antonio Di Biase (Italy, 2016, file, 11’)

A day navigating in the middle of the sea, the eye of the Bolex 16mm sways onboard the fishing boat Nuova Zita, recording fragments of an ancestral universe, out of time.

IL FUTURO DI ERA by Luis Fulvio (Italy, 2016, file, 24’)

A man carves a tree in southern Italy. A wordless dialogue with a myth, Era. A material clash, the offspring of atavistic feelings of revenge, in which the destructive act becomes creation because, for humans, transformation passes by way of a negation. Metamorphosis is an act of pain.

Wild Horses

LAST SHIP by Daniele Ragusa (Italy, 2015, file, 10')

In the same places where Visconti shot *La terra trema*, the Rodolico family has been constructing boats for four generations. An ancient knowledge is being lost. Only wood safeguards the memory.

IN TEMPO PER MODIFICHE TEMPORALI by Paola Gandolfi (Italy, 2016, file, 6')

A short film made in 1955 by a father using an old movie camera to film his daughter getting dressed on her first day of school. Time passes and now it's the daughter who is watching and has the game in hand and, by re-elaborating the movie, can do and say that which before could neither be done nor said.

TANJATALES by Gabriele Di Munzio (France/Morocco, 2016, file, 19')

Images like pieces of a puzzle which offer glimpses of a city on the sea. The city of Tangiers is the starting point of a story told by a girl who is speaking about a girlfriend, or a sister or maybe about herself.

ONIKUMA by Alessia Cecchet (Italy/USA, 2016, file, 12')

In Japanese mythology, Onikuma is a demonic bear which hunts horses and walks on its hind legs. Like film images, the demon can take many forms and the two women wearing fur hats soon find this out.

LONTANO OVEST by Francesco Selvi (Italy, 2016, DCP, 26')

A legendary land of conquest, the Far West is unexplored territory where dreams can come true. A cowboy leaves for a long journey and plunges into pristine, wild nature, in search of his personal Far West. A shaman will show him the way out.

ONDE

Instinctively following the *nouvelle vague*'s destiny in contemporary filmmaking trends, Onde once again interprets the unfinished dialogue between the finiteness of narration and the infinity of language. Eighteen films of varying length and each one, in its own way, is a search for a clearly expressive link between Histories, with their events, and Stories, with their experiences. Considered as a whole, and having loved and chosen them from among the many we have seen over the past year, the films in Onde are marked by the destiny of a cinema which challenges its own classical spirit, dialogues with the modernity of the maestros, and, thus, questions present times with the instruments of linguistic and expressive investigation, above all.

Starting with *Nyai - A Woman from Java*, the new film by the maestro of Indonesian cinema Garin Nugroho, which opens our section in the sign of a clash between historical drama and human melodrama, many of the films in Onde were made by directors who are still and always new, even though they are already beloved and classified, and thus, already "classical": in *Daguerrotype*, Kiyoshi Kurosawa dialogues with European gothic to depict his ghosts suspended between obsession and reality, between hope and desperation; in the same way, Bertrand Bonello, in *Sarah Winchester, opéra fantôme*, invents an almost Wellesian filmic/theatrical device to confine the well-known American heiress in a Xanadu populated by ghosts. From the gothic to the surreal, as João Pedro Rodrigues carries on his cinema of metamorphosis and turns a man into a Buñuelian pilgrim in *O ornitólogo*; all the way to the parabolic cinema of Eugène Green, whose film *Le fils de Joseph* accompanies an adolescent searching for his father through a world lacking coordinates. This is the same world which Israel's Eran Kolirin throws at a family in his new movie, *Beyond the Mountains and Hills*, a sort of abstract comedy about the innocence of guilt. The young, debut German filmmaker Sandra Wollner navigates this same sphere in her movie *The Impossible Picture*, which seems to be searching for the cast-off in Ulrich Seidl's Austrian-German snapshots, as she uses a Super8 to discover the guilt in the heart of a 1950s Austrian family. Discovering interior truth by means of a movie camera is the strategy used by another debut filmmaker, Japan's Takehiro Ito, in *Out There*, which dialogues closely with Taiwan's new wave; as does a filmmaker from Hong Kong, Rita Nga Shiu Hui, whose film *Pseudo Secular* recounts the present time in her city affected by changes in the urban, social and human landscape. Argentina's Alejo Franzetti slices through the reality of immigrants in Berlin in his film *Panke*, an ideal dialogue between Rossellini and Kramer in an almost Straubesque scenario. Instead, in their Berlin, the Brazilians Melissa Dullius and Gustavo Jahn enjoy themselves with Rivette-like spirit in *Muito romântico*; while in *Le parc*, France's Damien Manivel seems to be subconsciously dialoguing with the Antonioni of *Blow-Up*, rewriting it in the truth-seeking silences and footsteps of two adolescents going out for the first time. Silence is introflexed in the artist's studio of Romano Sambati, recorded by Carlo Michele Schirinzi in *Eclisse senza cielo*, a perfect counterbalance to the ecstatic and declamatory yell of the American Dream, as depicted by the Belgian collective Leo Gabin in the two works presented here: *Exit/Entry*, a paranoid dysfunction by means of a Smartphone, and *A Crackup at the Race Riots*, the portrait of an annihilated America in the streaming of Harmony Korine's cult book as free found footage.

(Massimo Causo)

A CRACKUP AT THE RACE RIOTS by Leo Gabin (Belgium/USA, 2015, file, 58')

Florida like a capsule of MTV culture, YouTubers, spring breakers and pranksters, inspired by the cult book of the same title by Harmony Korine. The Belgian collective Leo Gabin surfs the imagery of American streaming and creates a layout which is sub-proletarian, narcissistic and nihilistic, self-destructive and innocent, imbued with euphoric desperation and in permanent contraction between what is shown and what is perceived.

DAGUERROTYPE by Kiyoshi Kurosawa (France/Belgium/Japan, 2016, DCP, 131')

After his wife dies, a former fashion photographer (Olivier Gourmet) retires from public life and lives in a villa with his daughter, who he forces to pose endlessly in front of the daguerreotype. The arrival of a new assistant (Tahar Rahim) reawakens ghosts, passions, pain and interests which have never been laid to rest. Thrills suspended between European and Asian gothic; Kurosawa elaborates his obsessions by paying tribute to Bava and Franju.

ECLISSE SENZA CIELO by Michele Schirinzì (Italy, 2016, DCP, 37')

An emplacement of the gaze, in the silence plucked from the light in which the studio of Romano Sambati, an artist from Salento, is suspended. His canvasses, which reluctantly endure the paintbrush, are the screen on which Schirinzì's filming concentrates and, for an instant, captures his iconoclastic fury.

EXIT/ENTRY by Leo Gabin (Belgium/USA, 2016, file, 31')

Cars and people in red are following her everywhere! A woman takes her paranoia for a walk along the streets of Oceanside, California and films it with her cell phone. The story of a dissociated mind and a doubt about the true meaning of what we see, which slowly takes control of the images...

LE FILS DE JOSEPH by Eugène Green (France/Belgium, 2016, DCP, 115')

Although lovingly brought up by his mother, Marie, Vincent absolutely wants to meet his father. He encounters Oscar, a cynical and powerful Parisian editor, but also an unexpected uncle, Joseph, a mild-mannered and sensitive person. Between Biblical reflections and a sense of terrestrial justice, Eugène Green molds a parabola about paternity and spirituality into the shape of a Parisian comedy. Starring Mathieu Amalric and Fabrizio Rongione.

ME'EVER LAHARIM VEHAGVAOT / BEYOND THE MOUNTAINS AND HILLS

by Eran Kolirin (Israel, 2016, DCP, 90')

A former Army colonel returns to civilian life. His wife and children are strangers to him, and society is incomprehensible and distant. And while Israel fights the same battle as ever, in private his fellow citizens atone for guilt whose origins have become unidentifiable. From the director of *The Band's Visit*, an alienating comedy populated by tragic, Keaton-like figures.

MUITO ROMÂNTICO by Melissa Dullius e Gustavo Jahn (Germany/Brasil, 2016, DCP, 72')

Gustavo Jahn and Melissa Dullius, Brazilian artists living in Berlin and frequent guests of the Festival, recount their life and their work, starting with the trip that brought them to Europe onboard a cargo ship. A sweet and exuberant autobiography, a mixture of Rivette at his most magical, the childlike naiveté of the nouvelle vague, experimental cinema and opera buffa.

NYAI - A WOMAN FROM JAVA by Garin Nugroho (Indonesia, 2016, DCP, 90')

The island of Java, the 1920s. Nyai, the wife of a Dutch colonial officer from Java who is now old and sick, lives a sheltered life in the shadow of her husband's now-threadbare power, in tension between the dedication of their servants, the passion of a lover and her husband's legitimate family demands. The new film by the Indonesian maestro Garin Nugroho (*Requiem from Java*) is a melodrama about the end of colonialism, a long sequence shot of dependency and freedom.

O ORNITOLOGO by João Pedro Rodrigues (Portugal/Brasil/France, 2016, DCP, 118')

As he conducts solitary research on the black storks of northern Portugal, Fernando finds himself caught up in an unusual destiny, what with the rapids on the Douro river, two diabolical Chinese pilgrims who have lost their way on the Camino de Santiago, and transfigurations of the iconography of St. Anthony with Paduan detours... The story of a metamorphosis from observer into guinea pig, for a secular (and Buñuelian) sanctification in true Rodrigues style. Best Director at Locarno.

OUT THERE by Takehiro Ito (Japan/Taiwan, 2016, DCP, 148')

Tokyo, maybe Taipei. A director involved with a film project; an actor far from home; a footloose actress. In front of and behind the movie camera, in the identical space of two metropolises, the encounter of three individuals, perhaps three characters, in search of a place to stay. In memory of Edward Yang, a film that magically juggles documentary, fiction, formats and genres.

PANKE by Alejo Franzetti (Germany/Burkina Faso, 2016, DCP, 46')

Issaka comes from Marseille and is following the river Panke all the way to Berlin, to recover the body of his dead brother and return it to their family in Burkina. All roads lead to solitude but as he searches for his brother, Issaka encounters a young monk on his way, in a Rossellini-like twist... A parabola of deep tenderness, about immigration, separation and reconciliation in the heart of Europe.

LE PARC by Damien Manivel (France, 2016, DCP, 71')

A park, a guy, a girl, their first date... Suspended between awkwardness and intimacy, and between day and night, the story of a relationship which plays out in words and silences, in waiting and surprises. A sort of *Blow-up*, redone by Straub via Rohmer, a second film of surprising sensitivity by a young French director who was already noticed by "Cahiers."

PSEUDO SECULAR by Rita Hui (Hong Kong, 2016, DCP, 180')

Hong Kong, 2014. With the Occupy Central protests as a backdrop, the life of people dealing with the changes in the urban landscape and the economic-social context. An extraordinary, contemporary, metropolitan fresco which re-elaborates the reality of a country, filtered by a militant and very free gaze, ideally close to Taiwanese nouvelle vague of the 1980s.

SARAH WINCHESTER, OPERA FANTÔME by Bertrand Bonello (France, 2016, DCP, 24')

The story of Sarah Winchester (1839-1922), a mother who went mad with grief over the death of her child, and an heiress persecuted by the spirits of people killed by the famous rifle her husband produced. A "phantom of the opera" by Bonello, part horror and part mise-en-scène of an impossible show.

DAS UNMÖGLICHE BILD / THE IMPOSSIBLE PICTURE

by Sandra Wollner (Germany/Austria, 2016, DCP, 70')

Vienna, the 1950s. A father dies and leaves his adolescent daughter an 8mm camera. The girl films her home life, her little sister, her mother, her relatives, her grandmother's women's club... It seems like a family movie but the real and the ideal ghosts of a nation enter the scene: memory of the past and perhaps a sinister premonition of the future. A visionary, wrong-footing, Lynchian debut.

ONDE - ArtRum

The selection of films by contemporary artists made in collaboration with the Fondazione Sandretto Re Rebaudengo returns. The demands of the worlds of cinema and art intersect here, generating esthetic tensions. This is confirmed by the three films selected this year: *The Challenge* by Yuri Ancarani, a translucent fresco of an Arab world, between obviousness of forms and a dialogue between power and potency; *Duilian* by Wu Tsang, the portrait of a heroine suspended between tradition and future at the turn of the 20th century in China; and *The Hunchback* by Gabriel Abrantes and Ben Rivers, a futuristic divertissement from *One Thousand and One Nights*.

DUILIAN by Wu Tsang (Hong Kong/USA, 2016, file, 26')

In China between the 19th and 20th centuries, the martial arts teacher Qui Jin was put to death by the Qing dynasty. This heroine - nationalist, communist, feminist and queer - and her love

story with the female calligrapher Wu Zhuying, is the subject of a tribute by the LA artist Wu Tsang, in a lucid, auteur melodrama.

THE HUNCHBACK by Gabriel Abrantes e Ben Rivers (France/Portugal, 2016, DCP, 30')

The future. The wretched life of an employee at a multinational company, who is forced to dress up like a hunchback in an emotional rehabilitation program set in the Middle Ages. A dystopian detour for the new couple Abrantes-Rivers, in transit between *One Thousand and One Nights* and Michael Crichton.

THE CHALLENGE by Yuri Ancarani (France/Italy, 2016, DCP, 69')

An anthropologist and esthete, Ancarani observes the life of aristocratic young people in Qatar. Falconry, million dollar auctions, car races and biker expeditions in the desert dunes. A reflection on power and its representation. And, perhaps even more, the need for a return to ancestral origins in a land dedicated to the dissipation of money.

ONDE - Harun Farocki

Harun Farocki (1944-2014) was a film director, documentary maker, video artist, film critic and author from Berlin. But actually, the best word to define him is thinker: a shrewd interpreter of contemporary times, Farocki studied in depth the visual culture of the late 20th century, pinpointing its roots and laying bare its most disturbing implications. His opus spans almost fifty years, during which time he made roughly one hundred audiovisual works, including a few forays into fiction films, some for television and even some for young people. But his genre of choice - and which he basically introduced - was the essay film, following on the heels of Jean-Marie Straub and Danièle Huillet, and with a constant eye on Godard. In these films, Farocki combined archive material and skillful bursts of our present time; he manipulated images with virtuosity and renewed faith in the capacity to reveal that is inherent in film editing, a powerful instrument able to discover unexpected links between things. His terse and brusquely humorous style has influenced generations of filmmakers and never ceases to bewitch spectators with the fascination of his ideas. His research into the gaze, embodied and disembodied in machinery of vision; into how images sediment in immense - and nonetheless violently selective - archives; into the relationship between media and warfare; and, more in general, into the active - and not merely reproductive - role of images, accompanied and, in many cases, anticipated the reflections of the great philosophers of our time. His dialogues with Vilém Flusser and Georges Didi-Huberman are famous, while his reflections on the cinema of Bresson have become part of a history of critique. During the mid-1990s, Farocki oriented his work toward exhibitions, creating video installations which he primarily formulated and produced with his wife Antje Ehmann, a curator and artist. This was a natural evolution of his idea that the image "is always two," as he says in one of his most famous films (*Interface*, 1995), and now explodes beyond the single screen, doubling or multiplying itself, no longer just in the film, but also in the surroundings.

Two years after his death, the Torino Film Festival dedicates a tribute to Farocki and will screen eleven of his most important works, divided into thematic areas introduced by his wife and co-author, Antje Ehmann. Together with the projections, an international conference has been organized through the collaboration of four universities (Turin, Bergamo, IULM - Milan, Pavia), and with the Torino Film Festival and the Fondazione Sandretto Re Rebaudengo, which, in conjunction with the conference, has installed

Farocki's final work *Parallel I-IV*. The conference - entitled *Pensare con gli occhi. La politica delle immagini nel lavoro di Harun Farocki* (Thinking with the Eyes. The Politics of Images in the Work of Harun Farocki)- will be held on November 20-22 in the Cavallerizza lecture hall of the University of Turin, with the participation of top experts on Farocki: scholars of the caliber of Thomas Elsaesser, Christa Blümlinger, Rember Hüser and Volker Pantenburg.

(Barbara Grespi)

History of the Cinema

ARBEITER VERLASSEN DIE FABRIK / WORKERS LEAVING THE FACTORY (Germany, 1995, file, 36')

DER AUSDRUCK DER HÄNDE THE EXPRESSION OF HANDS (Germany, 1997, file, 30')

GEGEN-MUSIK / COUNTER-MUSIC (Germany, 2005, file, 23')

ZUR BAUWEISE DES FILMS BEI GRIFFITH'S FILM ON CONSTRUCTION OF GRIFFITH'S FILMS
(Germany, 2006, file, 9')

Four films offer brilliant versions of the history of cinema, highlighting the recurrence of topical scenes, the charm of certain gestures, the return of visual flows, the magic and the science of editing. Harun Farocki, originally a Filmkritik reviewer, traverses in a surprising way the huge archive of images produced by cinema, extracting concepts through which we question the world.

Cinema and Beyond

EIN BILD / AN IMAGE (Germany, 1983, 16mm, 25')

SCHNITTSTELLE / INTERFACE (Germany, 1995, file, 23')

ICH GLAUBTE GEFANGENE ZU SEHEN I THOUGHT I WAS SEEING CONVICTS (Germany, 2000, file, 25')

SERIOUS GAMES I (Germany, 2010, file, 8')

SERIOUS GAMES II (Germany, 2009, file, 20')

Four films about images and the nature of the devices with which they are produced: Playboy photography at a studio, cinema at an editing table, surveillance cameras at a prison, and videogames used in a military context. An heir of Vertov, close to Marker and Godard, Farocki makes short and illuminating forays into how the audiovisual culture intersects politics, technology and war.

The Inscription of War

NICHT LÖSCHBARES FEUER INEXTINGUISHABLE FIRE (Germany, 1969, 16mm, 25')

BILDER DER WELT UND INSCHRIFT DES KRIEGES / IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR (Germany, 1988, 16mm, 75')

AUGE/MASCHINE II / EYE/MACHINE (Germany, 2002, file, 15')

Three fundamental works dedicated to the production of chemical weapons during the Vietnam War, aerial photography during WWII, and smart bombs during the Gulf War, respectively. By mixing narrative voices and archival images, stories and documents, Farocki develops a crucial discussion on the role images have played in warfare, right from the start.

THINGS TO COME. THE EARTH SEEN BY THE CINEMA

Second part

Second year of the retrospective *Things to Come*, on the dystonic-catastrophic-apocalyptic vision of our future by the cinema, often mediated by literature.

Therefore we propose a new path using predictions which sometimes came true and which haven't lost their topicality. From the dispirited considerations on love and the loss of feelings in the short films by Jean-Luc Godard, to Bertrand Tavernier's pained warning against the possible drift of television shows; from the journey to 1984 imagined by George Orwell, to the memory and time travel in Chris Marker's masterpiece; from metropolises frenetically awaiting the end of the world (Toronto in *Last Night* by Don McKellar), to post-apocalyptic worlds threatened by desertification (*Glen and Randa* by Jim McBride, *Le dernier combat* by Luc Besson); from the deadly games in *Rollerball* (the original version by Norman Jewison) and *Battle Royale* by Kinji Fukasako, to Spielberg and Salvatores' "toys" which become sentient and have no intention of going away. There are rare films (the Czechoslovakian *Voyage to the End of the Universe* by Jindřich Polák), unfamiliar films which have become small cult hits (*A Boy and His Dog* by L. Q. Jones), hectic and anarchic satires (*Mr. Freedom* by William Klein, *Sleeper* by Woody Allen, *Acción mutante* by Alex de la Iglesia); films to be re-evaluated in view of how up-to-date their stories are, such as *Demon Seed* by Donald Cammell (a computer wants a woman to bear its child) and *The Stepford Wives* by Bryan Forbes (well-off suburban husbands prefer robot wives to flesh-and-blood ones).

Have a pleasant journey into a future that is already our present.

(Emanuela Martini)

The films are in chronological order

LA JETÉE by Chris Marker (France, 1962, 35mm, 28')

In a near future devastated by WWII and contaminated by radiation, a man is subjected to experiments by scientists in search of a way out of the disaster through time travel. A theoretical and painful "photo story," in which the still photos are accompanied by a narrator's voice, chinks appear between different temporal strata, and memory becomes life. A masterpiece which inspired Gilliam's *Twelve Monkeys*.

IL NUOVO MONDO by Jean-Luc Godard (Italy/France, 1962, 35mm, 30')

Godard's episode of *Ro.Go.Pa.G.* (the collective film by Rossellini, Godard, Pasolini and Gregoretti) describes an unnamed city-symbol (Paris, actually); after an atomic bomb explodes, the inhabitants find themselves the same as before but without any feelings: a narrator's voice and live shooting in pure nouvelle vague style for this parable of quiet desperation, starring Jean-Marc Bory and Alexandra Stewart.

ANTICIPATION, OU L'AMOUR EN L'AN 2000

by Jean-Luc Godard (France/Germany/Italy, 1967, 35mm, 20')

In the year 2000, feelings no longer exist and total specialization has become a reality. Passenger 14 arrives at an orbital station with a deficit of sex and has to choose between physical acts of love (but the girl can't speak to him) or sentimental love (in which case she can only speak). A short, bitter and romantic movie, starring Anna Karina, Jacques Charrier and Marilù Tolo, which turns red, blue, green and yellow, until it regains its colors with Karina's smile.

IKARIE XB1 by Jindřich Polák (Czech Republic, 1963, DCP, 81')

Based on *The Magellanic Cloud* by Stanislaw Lem and set in the year 2163, this film from 1955 inspired Kubrick, Lucas and Star Trek, among others. A space mission is searching for alien life and, besides the many dangers it must face during its voyage, the crew must also deal with the inclinations and self-destructive instincts of 20th-century humanity. Futuristic art direction, intelligence and irony for a film that was ahead of its time, in an uncut and restored version.

MR. FREEDOM by William Klein (France, 1969, 35mm, 95')

An American superhero is invited to Paris by the head of Freedom Inc. to fight the "reds." He is helped by a scantily-clothed femme fatale, while a Stalinist Mujik Man and a Maoist inflatable dragon do battle against him. The wild satire directed in 1969 by Klein, an American photographer who expatriated to France and the author of *Far From Vietnam*, and *Eldridge Cleaver*, mixes pop art, comic strips and trash that was ahead of its time. Starring Delphine Seyrig, Serge Gainsbourg, Philippe Noiret and Donald Pleasance.

GLEN AND RANDA by Jim McBride (USA, 1971, DCP, 93')

A few decades after a nuclear catastrophe, humans have returned to a primitive state; they live in rural communities and fight for their survival. Two teenagers, Glen and Randa, decide to go in search of the city he had seen depicted in a Wonder Woman comic book. Directed by Jim McBride before his Hollywood period (*Great Balls of Fire*, *The Big Easy*), an unusual moral fable with hippie overtones.

SLEEPER by Woody Allen (USA, 1973, 35mm, 89')

Toward the end of the 23rd century, the United States has been transformed into a post-atomic dictatorship. The body of a man is found; he is a jazz clarinet player and the owner of a health store who had been hibernated by mistake two centuries earlier. After waking up, the man pretends to be a robot and joins the resistance fighters. Woody Allen re-elaborates 1960s and '70s political science fiction and gives free rein to his frenetic and anarchic humor. Bananas, set in the future.

A BOY AND HIS DOG by L.Q. Jones (USA, 1975, 35mm, 91')

Based on the short novel by Harlan Ellison, *A Boy and His Dog* (1969), the story of an adolescent and his telepathic dog, set on post-apocalyptic moors where survival is dangerous. Directed by a famous character actor from American films and television (Pat Garrett and Billy the Kid, *Casinò*) and starring 26-year-old Don Johnson, a bizarre and little-known cult movie, venerated by Quentin Tarantino.

ROLLERBALL by Norman Jewison (UK/USA, 1975, 35mm, 125')

In the corporatist future of 2018, "rollerball" is a violent sport in the participants unleash their aggressiveness: but one of them (James Caan) refuses and rebels. One of America's best-known sci-fi-dystopian films, a perfect balance between New Hollywood and genre movies, directed in a classic style by the director of *In the Heat of the Night* and *Moonstruck*. John McTiernan directed a very unfortunate remake in 2002.

THE STEPFORD WIVES by Bryan Forbes (USA, 1975, 35mm, 115')

Forget the horrible and accommodating 2004 remake starring Nicole Kidman: this Stepford, a well-to-do suburb in Connecticut, where Joanna and Walter move from New York, is polished and disturbing, apparently peaceful but horrifying underneath. Sexy housewife robot wives, chauvinistic and small-minded husbands, in a suburban idyll which turns into a nightmare. Based on the novel by Ira Levin (the author of *Rosemary's Baby*), with Katharine Ross and Paula Prentiss.

DEMON SEED by Donald Cammell (USA, 1977, 35mm, 94')

Alex is a scientist who has designed the supercomputer Proteus and computerized his own home. When Alex refuses to give Proteus a free terminal for his research, Proteus takes over the domestic one and begins to spy on Susan, the scientist's wife. A distressing near future, locked inside an obliging and independent house which becomes a prison, a dystopia by the co-director (with Roeg) of *Performance*. It's no surprise that Proteus is attracted to Susan: she's the splendid Julie Christie.

LA MORT EN DIRECT by Bertrand Tavernier (France/Germany, 1980, DCP, 130')

In the near future, a writer suffering from a serious illness which has left her only two months to live allows a TV station to film her agony. She later tries to escape but is found by a cameraman who has cameras implanted in his eyes. Based on a novel by David G. Compton and directed by Tavernier in 1980, a drama which anticipates television's future tendencies for necrophilia. Prophetic and disturbing, starring Romy Schneider and Harvey Keitel.

LE DERNIER COMBAT by Luc Besson (France, 1983, 35mm, 92')

In a post-apocalyptic future, in which humans have lost the power of speech and live in gangs, abandoned cities, sandstorms and ruins are the setting where The Man (Pierre Jolivet), The Brute (Jean Reno), the Captain, the Dwarf, and The Doctor roam and clash. Luc Besson's powerful debut in black and white and in cinemascope takes its cue from his previous short film *L'Avant dernier* and already reveals his great visual power.

1984 by Michael Radford (UK, 1984, 35mm, 113')

A gloomy and disturbing transposition of the novel by George Orwell, who had already predicted it all back in 1949, from the invasion of privacy by a dominating Big Brother to the censoring of feelings. John Hurt is fantastic, but Richard Burton is unforgettable in his final performance. A great package, with music by the Eurythmics and the desaturated colors of the photography by Roger Deakins. Beautiful and, still today, underestimated.

ACCION MUTANTE by Álex de la Iglesia (Spain/France, 1993, 35mm, 90')

In the future (2012), Spain is dominated by physical beauty and a gang of disabled people carries out incursions against gyms, plastic surgery clinics and wellness centers. Their new raid is the kidnapping of a young heiress, who is transported to the mining planet Axturiar, where her ransom is to be paid. Baroque, grotesque, imaginative, the feature-length debut of de la Iglesia, produced by the Almodóvar brothers.

NIRVANA by Gabriele Salvatores (Italy/France/UK, 1997, 35mm, 113')

In a future megalopolis: a programmer in crisis, a virus in his videogame, the protagonist of the game which acquires consciousness and asks to be set free. After winning an Oscar with *Mediterraneo*, Gabriele Salvatores wrong-foots everyone and makes a cyberpunk sci-fi movie, straddling *Blade Runner*, the stories by William Gibson and Philip Dick, and the comic books by Nathan Never. A UFO, a brave film which is still an oddity for Italian cinema.

LAST NIGHT by Don McKellar (Canada/France, 1998, 35mm, 95')

December 31, 1999, Toronto: various people prepare for the end of the world, which is supposed to occur at midnight. Some stay with their families, the protagonist decides to remain on his terrace alone, the director of the gas company thanks his clients, many celebrate in the city squares. The Canadian segment of the Arte project *2000, Seen By...*, with Don McKellar, Sandra Oh and David Cronenberg, a story which counts down the hours, alternating tension and humanity.

BATORU ROWAIARU / BATTLE ROYALE by Kinji Fukasaku (Giappone, 2000, 35mm, 114')

In a society in a deep economic crisis, some high school students are chosen at random by the government and sent to an island to massacre each other. A famous adolescent sci-fi-adventure movie which sparked endless polemics when it was released because of its violence and hopeless gloom. But it was also one of Japan's highest-grossing films ever. With Takeshi Kitano.

ARTIFICIAL INTELLIGENCE: AI by Steven Spielberg (USA, 2001, DCP, 146')

In a world devastated by environmental disasters, scientists construct robot-children able to feel emotions, while humans seem increasingly incapable of feelings. From a short story by Brian Aldiss (*Supertoys Last All Summer Long*) and based on an unfinished screenplay by Stanley Kubrick, a futuristic variation of Pinocchio, one of Spielberg's gloomiest and most personal movies, a textbook digression on the fragile boundary between human and synthetic.

I DID IT MY WAY: TO BE PUNK

*"And now the end is near
And so I face the final curtain
You cunt, I'm not a queer
I'll state my case, of which I'm certain
I've lived a life that's full
And each and every highway
And that, much more than this I did it my way"*

Above, the first stanza of one of the world's most famous songs (*My Way* by Claude François and Paul Anka), which Frank Sinatra made a hit in 1968. It seems that The Voice hated the song (he called it self-indulgent and self-serving, even though he admitted that it "had been very good to him"); Elvis Presley (who also made a successful recording of the song) didn't like it, either. And maybe it was because of this vague pompousness that, in the late '70s, *My Way* became very popular in punk culture, thanks to its rendition by Sid Vicious and his video, which also appears in Julien Temple's movie, *The Great Rock 'n' Roll Swindle* (the stanza above, obviously, is Vicious' rendition, not Sinatra's).

This year, Great Britain is celebrating the fortieth anniversary of the birth of punk, which coincides with the release, on November 26, 1976, of the first single by the Sex Pistols, *Anarchy in the UK*. It is without a doubt there, in London in the throes of a crisis which would soon bring Mrs. Thatcher to Downing Street, that punk became not just a musical trend but a true lifestyle, a fashion, a culture which would grow and carry on into the following decades, taking on political connotations which were often antithetical. But, despite England's celebrations, we know that the first, solid glimmers of what would become a constant of British national culture (a contradiction, because punk was born as total iconoclasm, but this is the destiny of every antithetical cultural and artistic movement) actually manifested themselves across the Atlantic, on the East Coast of the United States.

Andy Warhol aside (in the '60s, he and his Velvet Underground acolytes had invented or at least intuited everything that would happen later, in art and in music), during the first half of the 1970s, a club called CBGB in New York's Bowery featured singers and bands such as Patti Smith, The Stooges, MC5, Iggy Pop, New York Dolls, Talking Heads, Television, Blondie, Devo and others, for the most part labeled as hard rock or garage rock. The first to call themselves punk rock were the Ramones, who formed their band in 1974; then came other groups, like the Heartbreakers and Richard Hell's Voidoid. In the early '70s, a British music manager, who had opened an "alternative" clothing boutique at 430 King's Road with his fashion designer wife, went to New York on business, met the New York Dolls, became their manager and designed their new costumes. In 1975, he returned to London and renamed his store Sex; while he was re-organizing a small band, his wife began to work with sado-maso ideas. The band, called the Sex Pistols, debuted that same year. This is how Malcolm McLaren and Vivienne Westwood invented punk, at least as far as the publicity and the look are concerned. Then came the Clash, The Damned, The Vibrators, Buzzcocks, The Jam, Siouxsie and the Banshees, and all the others, while in America, punk began to take form on the West Coast, in particular in California around the Los Angeles area, with the Circle Jerks, The Germs, The Weirdos, The Dickies, Black Flag. Then came hardcore punk, anarcopunk, Nazi-punk, street punk, straightedge, and punk's dissemination throughout the world.

But, in any case, we are celebrating the anarchy in the United Kingdom - the catalyst of the trends which also manifested themselves elsewhere - and, thus, this anniversary in 2016, with a small overview of punk cinema which, like the music, appeared first on America's East Coast and then in Great Britain, after which it bounced back over to the West Coast around Los Angeles. New York has never repudiated its indie and documentary vocation (*The Blank Generation* by Ivan Kral - who is also a musician, playing with Patti Smith, for example - was the first film to immortalize the new faces and sounds at CBGB), but it was once again in London that the punk esthetic found its definition, above all in the films by Derek Jarman (not only *Jubilee*, which is, in

any case, the most representative) and by Julien Temple (the true “historian” of punk, above all with *The Great Rock ‘n’ Roll Swindle* from 1980, then *The Filth and the Fury*, *Joe Strummer - The Future is Unwritten*, *The Sex Pistols: There’ll Always Be an England*). Only to return once more to the States, to California, thanks to a rather extravagant Englishman, Alex Cox, who shot *Repo Man* there (in 1984, two years before making *Sid & Nancy* back in England), and to a non-conformist American, Penelope Spheeris, who, in 1981, made the documentary *The Decline of Western Civilization*, about the new West Coast music (over the years, the film was followed by part 2, about heavy metal, and part 3, about gutter punk), and *Suburbia*, about a group of runaway kids who live the punk lifestyle in an abandoned house in the L.A. suburbs. The punk phenomenon spread to 1980s indie cinema, from *Permanent Vacation* by Jim Jarmusch to *Liquid Sky* by Slava Tsukerman, from *Rock ‘n’ roll High School* by Allan Arkush (produced by Corman, with the Ramones) to *The Return of the Living Dead*, a horror punk satire by Dan O’Bannon. The list is actually much longer, from Scorsese’s *Taxi Driver* to Spike Lee’s *Summer of Sam*, from *SLC Punk!* by James Merendino to *This Is England* (the film and the TV series) by Shane Meadows. The Torino Film Festival limits itself to offering an overview of punk cinema from its origins, in its various inflections.

(Emanuela Martini)

The films are in chronological order

THE BLANK GENERATION by Ivan Kral (USA, 1976, file, 58’)

The mid-1970s, the birth of punk and New Wave music at CBGB, a small club in New York’s Bowery neighborhood. Onstage, Patti Smith, Iggy Pop, Blondie, the Ramones, Talking Heads, The Heartbreakers and many others. All film clips, some zooms and others close-ups, all out of synch: a deliberate aesthetic choice by directors Amos Poe and Ivan Kral (Patti Smith’s guitarist back then), who filmed with a silent Super8 and edited the footage with separate sound recordings. An unrepeatable document.

JUBILEE by Derek Jarman (UK, 1978, DCP, 106’)

1977, the 25th Jubilee of Queen Elizabeth II’s reign: England is burning, in the midst of ruins, bonfires, rundown slums, plastic, churches transformed into discos, the rash supremacy of showbiz. Elizabeth I notices; she has been transported by an angel to modern London, where she encounters a wild female punk band. Jarman’s second feature film, Britain’s first punk film (and still one of the best) is a cry of furious disillusionment and nihilism.

ROCK’N’ROLL HIGH SCHOOL by Allan Arkush (USA, 1979, 35mm, 93’)

The high school teachers are on the brink of a nervous breakdown. Instead of focusing on their studies, the students are dedicating themselves to the cult of rock music. One of them dreams of meeting the Ramones at a concert and, when the principal throws her tickets into the trash, the revolt begins. A punk variation on the school movie, directed by Allan Arkush, based on an idea by Joe Dante and produced by Roger Corman, a screwball paean to the rebellious and incendiary power of music.

THE DECLINE OF WESTERN CIVILIZATION by Penelope Spheeris (USA, 1981, DCP, 100’)

Shot between 1979 and 1980, a documentary about Los Angeles’ punk subculture, which at the time was ignored by the media. Clips of concerts by the Gems, Black Flag, Circle Jerks, X, Alice Bag Band and Catholic Discipline, and interviews with the musicians and their audiences, bring back the anarchic and desperate energy of a generation. In 1981, the head of the LA police asked that the movie not be screened in town. The first installment of a trilogy the director made about LA’s music scene.

SUBURBIA by Penelope Spheeris (USA, 1983, 35mm, 94’)

A teenage girl runs away from home, gets a ride from a woman and finds refuge in an LA suburb of abandoned row houses near Interstate 605, where other runaway punk kids live and call

themselves "The Rejected." Compassionate, clear-eyed, sometimes shocking (the pre-credits sequence and the finale), one of the best dramas about young people of the era. Spheeris cast non-professional actors and punk musicians in the film.

THE RETURN OF THE LIVING DEAD by Dan O'Bannon (USA, 1985, 35mm, 91')

The screenwriter of *Alien* and *Total Recall* (among others) debuts behind the movie camera with a film-lover's tribute to Romero's *Night of the Living Dead* but he revolutionizes the tone and reflections: it is completely updated to the 1980s in a punk orgy of gore and irreverent humor. The purism of horror movies is defeated: this cemetery buries both good taste and respect for the rules. A cult.

SID AND NANCY by Alex Cox (Sid e Nancy, UK, 1986, 35mm, 112')

Fog, darkness, self-destructive impulses, music, anarchy, heroin: this is the world of Sid Vicious and Nancy Spungen, who met in 1977 in London, where the American girl was lured by punk music, of which Sid, the bass guitarist for the Sex Pistols, is a prophet. Their love story, excessive-romantic-dark, recounted through the music and the spirit of the time by an author who loves punk. With star turns by Gary Oldman and Chloe Webb, and music by Joe Strummer and The Pogues.

TORINOFILMLAB the films

TorinoFilmLab (TFL) is an international creative community supporting young filmmakers from all over the world through training, development, funding and distribution activities. It has completed 68 films, presented in the major international film festivals and distributed worldwide. Since 2008 the projects developed by the Torino Film Lab have won 40 awards and 2016 has established a new record, with 25 films completed and selected in the major international festivals.

Among the 14 titles selected in the the Turino Film Festival are the following titles: *The Happiest Day in the Life of Olli Mäki* by Juho Kuosmanen - winner in Un Certain Regard presented in Turin in Festa Mobile - and *Jesús* by Fernando Guzzoni in the official selections Torino 34. Other 12 titles are in the special section of the TFLab: *Apprentice*, *Câini*, *Deadweight*, *Go Home*, *Godless* (Pardo d'Oro at Locarno), *Out of Love*, *Polaarpoiss*, *Die Reise mit Vater*, *Thala My Love*, *Together For Ever*, *Tombé du ciel*, *La última tierra*.

APPRENTICE by Junfeng Boo (Singapore/Germany/France/Hong Kong/Qatar, 2016, DCP, 96')

Aiman is the son of a murderer who was sentenced to death several years ago. When he starts working in a high security prison, he ends up bonding with the executioner who hanged his father. As their bond deepens, Aiman has to choose whether to become his successor in Death Row. A prison drama where the dramatic tension hinges on the lure of the power to administer death.

CÂINI / DOGS by Bogdan Mirica (Romania/France/Bulgaria/Qatar, 2016, DCP, 104')

After inheriting his grandfather's estate on the border between Romania and the Ukraine, a young man returns to his childhood home to sell it. But he soon discovers that those lands are of interest to a local criminal organization involved in some shady trafficking. Mirica's debut feature is a torrid and sunny noir in which the tense realism of the Romanian New Wave meets the western genre. Edgy and desperate up to the shocking, blood-soaked ending.

DEADWEIGHT by Axel Koenzen (Germany/Finland, 2016, DCP, 88')

After the suicide of a member of the mostly Philippino crew of cargo ship on route from Rotterdam to Savannah, the world of its stern and introverted captain shatters. An intense debut feature that skillfully studies the faces and discretely captures the tension in an almost abstract suspension of time. Exciting like an adventure film, tense like a thriller, and with a grand finale.

GO HOME by Jihane Chouaib (France/Switzerland/Belgium/Lebanon, 2015, DCP, 98')

Nadia is going home, or at least that is what she thinks. When she arrives in Lebanon though, she feels like a foreigner in her own country. She looks for a sense of belonging in a dilapidated house that used to belong to her grandfather, who disappeared during the civil war. But a violent secret is hidden in the house. A story about cut roots, the disorientation of a young woman (played by the stunning Golshifteh Farahani), and her country devastated by conflicts.

GODLESS by Ralitza Petrova (Bulgaria/Danmark/France, 2016, DCP, 99')

In a remote town in Bulgaria, a nurse in charge of looking after elderly dementia patients takes advantage of them by stealing their documents and selling them on the black market. But an unexpected sense of empathy changes everything. A raw and intimate drama seen from the mineralized perspective of its protagonist to capture various types of loss of humanity and self-alienation. Winner of the Golden Leopard at the 2016 Locarno Film Festival.

OUT OF LOVE by Paloma Aguilera Valdebenito (Holland/France, 2016, DCP, 101')

From his kitchen, Nikolai, a Russian chef, catches sight of Varya, a Greek woman sitting at the bar. It is love at first sight. They dive into a passionate relationship that leads them to extreme

behaviors in the middle of an anonymous city. They soon discover that their love is made of more than just physical attraction, there is also a drive to overpower one another, to hurt and be hurt. A blunt and brazen debut film about couple dynamics.

POLAARPOISS / THE POLAR BOY by Anu Aun (Estonia, 2016, DCP, 97')

An aspiring photographer falls in love with a bipolar girl. He puts everything at risk to win her heart by proving that he can be just as adventurous and unpredictable as she is. But he ends up committing a crime and will have to find an extreme solution to avoid going to jail. A breezy coming of age movie from Estonia in which mental illness is a key to understand relationships and the self-representation of one of contemporary society's disorders.

DIE REISE MIT VATER / THAT TRIP WE TOOK WITH DAD

by Anca Miruna Lazarescu (Germany/Romania/Hungary/Sweden, 2016, DCP, 111')

Romania, 1968. Two brothers with different political views embark on a journey to East Germany, where their ailing father can get eye surgery. They make it past the Iron Curtain, but is it worth going back at that point? A bittersweet comedy about family dysfunctions over the backdrop of the Cold War, and about rediscovering the sense of cultural belonging. The filmmaker also shot several documentaries and worked for the TV show Scrubs.

THALA MY LOVE by Mehdi Hmili (Tunisia/France/Italy, 2016, DCP, 87')

A political prisoner escapes from prison and returns to Thala, his home, to look for his wife, the leader of a Tunisian militant group. He would like to seek refuge with her in Algeria, but she forces him to stay and fight for his country. A semi-autobiographical drama about the revolution of January 2011, an ode to freedom and a "love letter to countries that rebel themselves against injustice."

TOGETHER FOR EVER by Lina Luzyte (Lithuania/Romania, 2016, DCP, 88')

A family like many others. The mother is a doctor, the father works as a stuntman, and their unruly daughter, all living under the same roof. But after their house floods, the tensions between them explode and the woman realizes her family isn't so picture perfect after all. A drama reflecting on the hypocrisy of family relationships and the need to feel loved at all costs.

TOMBÉ DU CIEL by Wissam Charaf (France/Lebanon, 2016, DCP, 70')

A man walks through a snow-covered field. His name is Samir, a soldier whose family believed him dead at war twenty years before, and who is now heading home. There he reunites with his astonished younger brother, who works as a bouncer for a nightclub. But Samir doesn't recognize his country anymore and struggles to put his life back together. A polite and pithy metaphor of Lebanon's recent past that alternates between realism and surreal comedy like the movies of Elia Suleiman.

LA ÚLTIMA TIERRA / THE LAST LAND

by Pablo Lamar (Paraguay/Holland/Chile/Qatar, 2016, DCP, 77')

A man silently watches over his dying wife in a remote hut in the hills of Paraguay. The days go by as he waits by her deathbed, mourning. The slowness over every shot, movement, and sound falling into the silence is grueling, just like waiting for a loved one to pass. A small and proud debut on the inexorability of some forms of waiting.

JURY MEMBERS

TORINO 34

1. Ed Lachman (USA, President)
2. Don McKellar (Canada)
3. Mariette Rissenbeek (GermanY)
4. Adrian Sitaru (Romania)
5. Hadas Yaron (Israel)

INTERNAZIONALE.DOC

1. Kamal Aljafari (GermanY)
2. Ann Carolin Renninger (GermanY)
3. Gaël Teicher (FrancE)

FIPRESCI

1. Gianlorenzo Franzì (ItalY)
2. Frédéric Jaeger (GermanY)
3. Yael Shuv (Israel)

ITALIANA.DOC

1. Eleonora Danco (ItalY)
2. Luciano Rigolini (Switzerland)
3. Marcello Sannino (Italy)

ITALIANA.CORTI

1. Colapesce (Italy)
2. Lucia Veronesi (Italy)
3. Matteo Zoppis (Italy)

CIPPUTI

1. Altan (Italy)
2. Claudio Carabba (Italy)
3. Stefania Casini (Italy)

COLLATERAL AWARDS JURY MEMBERS

SCUOLA HOLDEN Award
Students of the School

ACHILLE VALDATA Award

1. Igor Catrano
2. Paola Giachello
3. Paola Mariotto
4. Giuliana Prestipino
5. Alessia Scarsella
6. Silvia Stola
7. Sabina Tibaldeschi

AVANTI Award

1. Lorenzo Rossi
2. Rossella Schillaci
3. Alberto Valtellina

"Gli OCCHIALI DI GANDHI" Award

1. Ahmad Al Khalil
2. Elsa Bianco
3. Sara Galignano
4. Stefano Grossi
5. Cristina Voghera

INTERFEDI Award

1. Manuel Disegni
2. Beppe Valperga
3. Sergio Velluto

OFFICIAL AWARDS

GRAN PREMIO TORINO to Christopher Doyle

TORINO 34

Best Film : € 15.000

Fondazione Sandretto Re Rebaudengo - Special Jury Award: € 7.000

Best Actress Award

Best Actor Award

Best Screenplay Award

Audience Award

TFFDOC

Internazionale.doc - Best Film € 5.000

Internazionale.doc - Special Jury Award

Italiana.doc - Best Film € 5.000

Italiana.doc - Special Jury Award

ITALIANA.CORTI

Italian Short Film Competition

Chicca Richelmy Award - Best Film: € 2.000, offered by Associazione Chicca Richelmy

Special Jury Award

FIPRESCI AWARD

Best Film Torino 34

CIPPUTI AWARD

Best Film about the Work World

CIPPUTI AWARD the films

8 films presented in the sections **FESTA MOBILE**, **DIRITTI & ROVESCI**, **TFFDOC/Italiana** and **TFFDOC/Internazionale** will compete for the **Cipputi Award**

TORINO 34

LOS DECENTES by Lukas Valenta Rinner (Austria/South Korea/Argentina, 2016, DCP, 100')

JUAN ZENG ZHE / THE DONOR by Qiwu Zang (China, 2016, DCP, 105')

MAQUINARIA PANAMERICANA by Joaquín del Paso (Mexico/Poland, 2016, DCP, 88')

FESTA MOBILE

KATE PLAYS CHRISTINE by Robert Greene (USA, 2016, DCP, 110')

LAO SHI / OLD STONE by Johnny Ma (China/Canada, 2016, DCP, 80')

TFFdoc/Internazionale.doc

NANA by Luciana Decker (Bolivia, 2016, DCP, 65')

TFFdoc/Italiana.doc

A PUGNI CHIUSI by Pierpaolo De Sanctis (Italy, 2016, DCP, 74')

AB URBE COACTA by Mauro Ruvolo (Italy, 2016, DCP, 75')

COLLATERAL AWARDS

SCUOLA HOLDEN AWARD

Best Script Torino 34

ACHILLE VALDATA AWARD

Jury composed of readers of "Torino Sette"

Best Film Torino 34

PREMIO AVANTI!

Distribution of winning first film in the film forum and film club circuit

Best film among those in the competitive sections at the Torino Film Festival

PREMIO GLI OCCHIALI DI GANDHI

Awarded by the Centro Studi "Serenio Regis" (Turin) to the best movie representation of a Gandhi-like vision of the world. It's part of the project «Irene, cinema e arte per la pace»

PREMIO INTERFEDI

Interfed Jury Award for the respect of minority rights and laity

COLOPHON

MUSEO NAZIONALE DEL CINEMA

president

Paolo Damilano

director

Alberto Barbera

director's assistant and festivals' coordinator

Angela Savoldi

deputy director and chief curator

Donata Pesenti Campagnoni

communication, promotion and PR

Maria Grazia Girotto

press office

Veronica Geraci

general coordinator

Daniele Tinti

administration

Erika Pichler

34th TORINO FILM FESTIVAL (18 - 26 November 2016)

director

Emanuela Martini

guest director

Gabriele Salvatores

general secretary

Bruna Ponti

with

Giulia Denti (intern)

director's assistant & filmmakers' liaison

Mara Signori

with

Paola Ramello

Graziella Deandrea

program coordinator and film research

Luca Andreotti

with

Salvo Cutaia

logistics

Flavio Armone

TFFdoc, Italiana.corti

Davide Oberto

with

Paola Cassano, Mazzino Montinari, Severine Petit
organization & filmmakers' liaison

Paola Cassano

Iacopo Bertolini (intern)

onde

Massimo Causo

with

Roberto Manassero

program advisors

Pier Maria Bocchi, Chiara Borroni, Federico Gironi, Barbara Grespi, Federico Pedroni

correspondents

Rodrigo Diaz (Latin America), Jim Healy (North America)

retrospective: Cose che verranno. La terra vista dal cinema

Emanuela Martini

with

Luca Andreotti

communication and marketing

Maria Grazia Girotto

with

Bianca Girardi, Giovanna Lomonte,
Alessandro Weber (stagista)

International PR

Lucius Barre

press office

Chicca Ungaro

with

Tiziana Ciancetta, Flavia Corsano, Carolina Lucchesini, Paolo Morelli, Alberto Nota.

web communication

Nicola Assetta (supervisor)

Guglielmo Maggioni (website), Cristina Gallotti, Marco Petrilli (record), Chiara Borroni, Chiara Lenzi (social network), ITS-ICTPiemonte (video), Alessio De Marchi (translations)

photo shoots

IED Torino

press conference (moderator)

Bruno Fornara

general catalogue

Cristina Gallotti, Roberto Manassero Marco Petrilli (articles), Maicol Casale (graphic design and layout), Mara Dompè, Olivia Jung, Gail McDowell (translations)

hospitality office

Elisa Liani

with

Dina Buzio, Dario Cazzola, Paolo Giannini

accreditation office

Alberto Bianca (supervisor), Stefano Blangetti, Alessio Oggianu

guests' assistance

Bianca Bertola, Simona Carnino, Raffaella Giordana, Glenda Manzetto, Ricke Merighi, Elisa Micalef, Lucia Parato

jury assistance

Federica Ceppa, Simona Ceppa, Silvia Fessia

with

Bob Liew

TFF lounge

Tiziana Tortarolo (supervisor)

volunteers

Piero Valetto

administration

Andrea Merlo

opening and closing ceremonies supervisor

Dario Ceruti

editing

Cristina Sardo

digital cinema supervisor

Angelo D'Alessio

35 mm screening supervisor

Sergio Geninatti Chiolero

videoprojections

Euphon - supervisor Pierluigi Patriarca

electronic subtitling

Sub-Ti Limited, Londra

interpreter

Anna Ribotta, Marina Mocetti Spagnuolo, Giliola Viglietti, Imsuk Jung, Du Ling, Asuka Ozumi

ticketing

Soft-Solutions, Torino

usher

REAR Soc. Coop, Grugliasco

drivers

Agenzia per il Lavoro Gi Group Spa, Torino

poster

Concept & Art Direction: Independent Ideas

logo e graphic

Flarvet, Torino

courrier

DHL International Spa

cars

Fiat

insurance

Reale Mutua Assicurazioni

theme

Enarmonia - director: Chicca Richelmy

music: Fabio Barovero

temporary offices and urban installation

Elena D'Agnolo Vallan, Marco Ostini

Set up: Ideazione Srl, Torino

Interfiere stand & exhibition, Moncalieri

cleaning services

Multiservizi, Torino

travel agencies:

Amarganta Viaggi, Torino

Protravel Inc., NYC

The Torino Film Festival wishes to thank

Centro di Produzione RAI di Torino, Film Commission Torino Piemonte, Conservatorio "G. Verdi" di Torino, Giaime Alonge, Marylou Brizio, Alfredo Cappello aka Kappa, Giulia Carluccio, Silvia Cometti, Luca de Gennaro, Giulia Epiro, Paolo Formenti, Marco Francia, Arturo Invernici, Antonio La Grotta, Enrico Magrelli, Emiliano Morreale, Andrea Pomini, Franco Prono, Francesca Sala, Chiara Simonigh, Julien Temple, Sergio Toffetti, Jasmine Trinca

Our colleagues at the Museo Nazionale del Cinema and at the festivals.

Special thanks to all the volunteers at the 34° Torino Film Festival.

The tribute I DID IT MY WAY: ESSERE PUNK has been realized in collaboration with:

Blank Generation LLC, Bleeding Light Film Group, British Film Institute, Euro London, Jim Healy, Ivan Kral, MGM, Park Circus, Screenbound, Shout! Factory, Spheeris Films, SYS - Seeyousound, Tamasa Distribution

The tribute HARUN FAROCKI has been realized in collaboration with:

Deutsche Kinemathek - Museum für Film und Fernsehen, Harun Farocki GbR (Antje Ehmann, Matthias Rajmann)

Retrospective: COSE CHE VERRANNO. LA TERRA VISTA DAL CINEMA is realized in collaboration with: Cineteca di Bologna, Czech National Film Archive, El Deseo, DreamWorks SKG, First Run Features, Fondazione CSC - Cineteca Nazionale, Gaumont, ICAA - Instituto de la cinematografía y de las artes audiovisuales, Jim Healy, MGM, Paramount Pictures, Park Circus, Rhombus Media, Tamasa Distribution, TF1, Toei Company, VCI Entertainment, Warner Bros.

The Festival is member of the FIAPF and AFIC.



9th TorinoFilmLab Meeting Event
Turin, 23-25 November 2016
www.torinofilmlab.it

TorinoFilmLab supports emerging filmmakers from all over the world through training, development, production & distribution funding activities and it can boast a total of 68 completed films, presented in major international film festivals and distributed internationally.

Founded in 2008 - thanks to the support of **Ministero dei Beni e delle Attività Culturali e del Turismo**, **Regione Piemonte** and **Città di Torino**, of the **Museo Nazionale del Cinema** and **Film Commission Torino Piemonte** - TorinoFilmLab can be considered a real Turin excellence in the world, with more than 20 international partners and the backing of the Creative Europe - MEDIA Programme of the European Union.

Since 2008 TFL assigned more than 40 Awards supporting the production of projects developed within its programmes. And 2016 ends with a new record: 25 film completed and selected to participate in prestigious film festivals worldwide such as Sundance, Rotterdam, Berlinale, Cannes, Karlovy Vary, Locarno, Venice and many others. In Cannes 5 TFL-supported features scored as many prizes, among which the *Un Certain Regard* Prize, the Nespresso Grand Prize of the *Semaine de la Critique* and the FIPRESCI Awards of the same sections. Two TFL films also won the Golden Leopard in Locarno and the Best Director award in the Venice *Orizzonti* competition.

No less than 14 TFL-supported films are presented in this year's Torino Film Festival; some highlights: *The Happiest Day in the Life of Olli Mäki* by Juho Kuosmanen, winner of *Un Certain Regard* to be screened in Festa Mobile, *Godless* by Ralitza Petrova, which triumphed receiving the Golden Leopard in Locarno and will be presented in the TorinoFilmLab section, and *Jesús* by Fernando Guzzoni, selected in the Torino 34 competition after premiering in Toronto and San Sebastián.

From the long list of titles of our 2016 films it is worth mentioning: *Agnus Dei* by Anne Fontaine, an extraordinary box office hit especially in France and the US after its Sundance premiere; *Mimosas* by Oliver Laxe, which won the Main Prize at Cannes Critics' Week, and *Raw* by Julia Ducournau, FIPRESCI Award in the same section; *El Cristo Ciego* by Christopher Murray, a debut feature premiering in the Venice Competition, and *Home* by Fien Troch that received the award for Best Director in the Orizzonti Competition of the Lido.

The 34th Torino Film Festival (18-26 November) will host the 9th TorinoFilmLab Meeting Event (23-25 November), involving hundreds of industry professionals. The event includes a public pitch of the projects developed within TFL along the year, an international co-production forum, as well as moments of informal networking and the Awards Ceremony where production and distribution grants will be assigned to the best projects.

The **Meeting Event** represents the conclusive moment for the annual run of TFL's programmes: **Script&Pitch**, dedicated to the development of fiction feature film scripts at an early stage; **AdaptLab**, dedicated to book-to-film adaptations; **Story Editing** enhancing analysis and consulting skills of professionals working on adapted or original feature scripts; **FrameWork**, aimed at advanced 1st and 2nd fiction feature projects and focused on development and production aspects; **Audience Design**, aimed at the building of innovative audience engagement strategies for film distribution, and connected to the **TFL Audience Design Fund**.

AWARDS CEREMONY

The **TFL Production and Co-Production Awards**, the **Audience Award** and all the other prizes will be announced during the **Awards Ceremony** to be held at **Scuola Holden** on the **24th of November at 19.00**.

INTERNATIONAL DECISION MAKERS

The TFL Meeting Event will gather a total of **300 film professionals and Decision Makers from all over the world**. The long list of industry guests who have already confirmed their attendance includes, among others, **production companies** such as EZ Films, Haut et Court, Rohfilm, Indigo Film, **sales agents** from Fandango, Films Boutique, Memento Films International, The Match Factory, representatives of **festivals** such as Cannes, Locarno, Rotterdam, San Sebastián, Karlovy Vary, delegates of **film funds** like Eurimages, Hamburg Film Fund, Hungarian Film Fund, Lithuanian Film Centre e Polish Film Institute, **TV broadcasters** like Rai Cinema, ZDF/ARTE and **on-line platforms** like MUBI.

SELECTED PROJECTS

A total of **34 projects** will be presented:

- **11 Script&Pitch** projects at an early development stage, competing, together with the AdaptLab ones, for the **Lago Award**, a € 5.000 prize sponsored by Lago;
- **12 book-to-screen** adaptation projects coming from **AdaptLab**;
- **9 first and second fiction feature** projects at an advanced development stage and looking for co-producers, which will compete for the **TFL Production and Co-Production Awards**;
- **2 guest projects**: one coming from the **Biennale College - Cinema** scheme of the Venice Film Festival, the other from the **International Film Students Meeting** of San Sebastián Film Festival.

TFL SHOWCASES THE WORLD WITH ITS GEOGRAPHIC DIVERSITY

26 countries are represented in TFL's 2016 selection: nearly the entire Europe is present from UK up to Ukraine, Bulgaria, Romania and Poland, passing through Finland, Denmark, Luxembourg and Switzerland, just to mention some nations; the presence of **Central Europe** is significant, with projects and participants from **Croatia, Serbia, Hungary, Slovenia and Austria**. Italy participates with 3 projects, 1 Audience Designer e 1 Story Editor; the most represented country in Europe is **France**, with 4 projects and 7 co-productions, besides 2 Story Editors. Uscendo dall'Europa, sono presenti anche **Israele, Egitto, Iran e Afghanistan**. Going beyond Europe's borders, we can also find participants from **Israel, Egypt, Iran and Afghanistan**. Besides the **USA**, Americas are represented by **Brazil and Argentina**, while an AdaptLab project comes from **Singapore**.

THE FRAMEWORK LINE-UP AND THE INTERNATIONAL JURY

The **9 projects** competing for the **TFL Production & Co-Production Awards**, the **Audience Award** and the other collateral prizes offered by our partners are:

Tudor Cristian Jurgiu - *And They May Still Be Alive Today* (Romania); Carlo Zoratti & Cosimo Bizzarri - *La Vita Nuova* (Italy/Germany); Danielle Lessovitz - *Port Authority* (USA/France); Tom Shoal - *Shake Your Cares Away* (Israel/France/Germany); Maya Da-Rin - *The Fever* (Brasil/France); Duccio Chiarini - *The Guest* (Italy/France/Switzerland); Shahrbanoo Sadat - *The*

Orphanage (Denmark/Afghanistan/Poland); Sonja Tarokić - *The Staffroom* (Croatia); Massoud Bakhshi - *Yalda* (Iran/France).

The TFL World Production Awards will be assigned by an international Jury composed of: **Alberto Barbera** (Italy), Artistic Director of the Venice Film Festival; **Monia Chokri** (Canada), actress - among others - in various films by Xavier Dolan and director; **Hanaa Issa** (Qatar), Director of Strategy & Development of the Doha Film Institute; director, producer and TFL Alumnus **Oscar Ruíz Navia** (Colombia), and producer **Jožko Rutar** (Slovenia).

SECOND EDITION FOR SUCCESSFUL EVENTS A TASTE OF TFL AND TFL COMING SOON!

On November 23rd *A Taste of TFL*, a matchmaking dinner dedicated to the 6 Story Editing programme participants, the 6 Audience Designers and the 6 AdaptLab “writers-on-commission”, will take place for the second time, involving around 30 international producers. Moreover, on the same evening TFL will present the second edition of its *work-in-progress* presentation: *TFL Coming Soon*, showcasing films supported by the lab whose launch is expected for 2017, with access reserved to sales agents, distributors and festival programmers.