



## Bergamo Film Meeting– 28<sup>th</sup> EDITION / 6 - 14 March 2010

[www.bergamofilmmeeting.it](http://www.bergamofilmmeeting.it)

Graced by huge success of both critics and audience, **Bergamo Film Meeting's** new edition is as rich as usual in high-quality proposals. New authors, research innovations, formal experimentation and the latest tendencies in contemporary cinema will be the core of the 28<sup>th</sup> edition, along with a critical insight into the past, into the never-ending amazement, wonder and passion of classic cinema. 80 films will be screened in a 9-day schedule, including an international feature film competition session, as yet unscreened films, tributes, retrospectives, documentaries, previews and cult movies, as well as meetings with the authors, art exhibitions, music performances, parties and other social occasions. The 2010 edition of **Bergamo Film Meeting** will be a true opportunity for cultural exchange and knowledge: in a word, a feast for everybody.

### 2010 Programme

#### COMPETITION-EXHIBITION

An ideal occasion to discover new authors and cinematographies, the competition-exhibition section is the festival's pivot: the 28<sup>th</sup> edition will propose 8 new films, never screened before in Italy, by young authors largely from European countries. The 2010 **Bergamo Film Meeting Prize** will be awarded to the three best films, according to audience preferences.

#### JEAN GABIN: A CERTAIN IDEA OF FRANCE

Could you describe the Eiffel Tower in just a couple of words? Obviously not, and the same goes for Normandy coasts, impressionist painting, camembert, Edith Piaf... The truth is that there are things that express the idea of a country better than anything else, thus becoming part of that country's history and culture. This is what Jean Gabin represents for France. Jean Gabin is Jean Gabin, *ça suffit*. Through this tribute section, Bergamo Film Meeting wishes to tell the story of one of most loved French actors ever. A number of films documenting his 46-year-long career, from 1930 to 1976, will take the audience on an exciting journey along the history of French cinema.

Jean Gabin may be said to have three souls. First of all, he is the romantic, tormented hero, whose destiny is written in sad letters, the hero of social drama and poetic realism of authors such as Julien Duvivier (*Pépé le Moko*, 1937), Jean Renoir (*La grande illusion*, 1937, *La bête humaine*, 1938), Marcel Carné (*Le quai des brumes*, 1938, *Le jour se lève*, 1939). Gabin's second soul is that of the old *tombeur de femmes*, one with a touch of spleen and ambiguity (Marcel Carné's *La Marie du port*, 1950, Henri Decoin's *La vérité sur bébé Donge*, 1952, Claude Autant-Lara's *En cas de malheur*, 1958), but also ruthless gangster or cop (Jacques Becker's *Touchez pas au Grisbi*, 1954, Henri Decoin's *Razzia sur le Chnouf*, 1955). His third soul is that of the old patron: his hair has turned white and his figure testifies to his love of old time's *bonne cuisine du pays*; he is a misanthrope, a philosopher and a father – always a generous and ironic figure, such as the characters in Marcel Carné's *L'air de Paris*, 1954, Henri Verneuil's *Un singe en hiver*, 1962, Gilles Grangier's *L'âge ingrat*, 1964. The same *patron* allure inspires his portrait of Simenon's Maigret in three films, and makes him a friend, colleague and stepfather to many younger French actors, including Lino Ventura, Alain Delon, Jean-Paul Belmondo and Gérard Depardieu.

#### OF LIGHTS AND SHADOWS: THE DARK LADY

The noir as a genre has found its best expression in US cinema of the 1940-50s. And the dark lady is its queen. Although a stereotyped version of crooked, seducing femininity, the dark lady is in fact a more complex creature. Her central position in narrative and *mise en scène* is a symbol of ambiguity, fragility and cowardice: she is the pivot of feelings, passion, cruelty, falls and crimes. But she is also the symbol of a strong personality that defies everything to meet her destiny with pride and self-awareness: an expression of Evil, she is also justice's angel and thanks to her allure and elegance, and to her natural and yet flaunted erotic power, she creeps into the world of men, showing how fragile, neurotic, hypocritical it is. A terribly powerful character, the dark lady has been

impersonated by many divas of the past, including Rita Hayworth, Lana Turner, Barbara Stanwyck and Kim Novak.

Ten classic movies will be the pivot of this section, among which Billy Wilder's *Double Indemnity* (1944), Otto Preminger's *Laura* (1944), Orson Welles' *The Lady from Shanghai* (1947), Jacques Tourneur's *Out of the Past* (1947), Tay Garnett's *The Postman Always Rings Twice* (1946) and Fritz Lang's *Human Desire* (1954). The 2010 edition of Bergamo Film Meeting will thus investigate the lights and shadows of a genre that has become a 'transversal' inspiration for a good portion of today's US and European cinema, one which, in turn, assumes the dark lady as a crucial mirror for its own anxiety and suspicion.

### **SCI-FI MARATHON**

The dark lady will also be a key figure in our usual night sci-fi marathon. Nobody will sleep, wandering through the shadows of noir movies, from an extraordinary B-movie such as Edgar G. Ulmer's *Detour* (1945) to the fantastic atmospheres of Jacques Tourneur's *Cat People* (1942.)

### **FRESH AIR: NEW HUNGARIAN CINEMA**

In the most recent cinema landscape, a new wave of Hungarian cinema can easily be observed: although never meeting a period of decadence, a new generation of Hungarian film-makers is nowadays growing more and more important, along with new styles and new forms, which tell stories from today's world with a sheer master's touch. These are directors mainly born in the 1970s: to name a few, György Pálfi, Ferenc Török, Gyula Nemes, along with many others that have just directed their first or second film, and are being welcomed in most prestigious film festivals. This monographic section will explore such fascinating and complex cinematic universe. Ten films will be screened, all offering unforeseeable, unexpected qualities, which will allow the audience of **Bergamo Film Meeting** to discover a productive world of absolute relevance and interest.

### **CLOSE UP**

**Bergamo Film Meeting** will present 15-20 documentary films, mostly short and medium length films from all over the world. These are independently produced films that document the most disparate social, environmental and human situations, whereby contemporary reality becomes an inexhaustible source of stories and the dialectical product of the visible and the director's gaze, which addresses things with his/her own research and discovery tools.

### **NINO ZUCHELLI COLLECTION**

#### **FINNISH CINEMA: THE REBEL YEARS**

Since 2005, Bergamo Film Meeting has been collaborating with the Zucchelli Collection, an important collection of 200 films from the historical archives of *Gran Premio Bergamo Internazionale del film d'Arte e sull'Arte*, donated to Galleria d'Arte Moderna e Contemporanea (Bergamo) and currently kept at Lab 80 film.

Gran Premio Bergamo has been in the past a unique opportunity to discover lesser known cinematographies and films never screened within Italian circuits. This is what happened to Finnish cinema, which is the 2010 protagonist of this section. Two films from the Zucchelli collection will be shown, Sakari Rimminen's *Pilvilinna* and Erkki Kivikoski's *Laukaus Tehtalla*. Both from the early 1970s, the films tell stories that bear the strong influence of 1968, pivoting as they do on issues such as rebel culture, the rejection of family models, sexual liberation, workers' rebellions, violence against institutions. The films portray a world that is lost in its complexity, thereby summing up the human scenario of those painful years.

The 2010 edition of **Bergamo Film Meeting** will also offer, as usual, glimpses of the "Avanti!" distribution project, previews, cult movies and restored classics sections, meetings with the Festival's authors, aperitifs and many other surprises.

Ufficio Stampa: Studio Sottocorno - Lorena Borghi  
tel. 02 20402142 - cell. 348 5834403 – e-mail: [lorenaborghi@gmail.com](mailto:lorenaborghi@gmail.com)

Bergamo, 22 January 2010

## UTILITIES

[www.bergamofilmmeeting.it](http://www.bergamofilmmeeting.it)

## SCREENINGS / THEATRES

Films will be screened at **Auditorium Theatre**, Piazza Libert .

Possible re-runs and films from the Close Up section will be held at **Capitol Theatre** (via Tasso, 41).

Films will be shown in the original version, with Italian subtitles.

Scheduled screenings may be modified owing to circumstances beyond our control. Should this happen, notices will inform the public in the Festival venues.

On premises made available by the City of Bergamo (Divisione Attivit  Culturali e Turismo), a public office will be open (6-13 March) in via Tasso, 4 (in the former Sala Consiliare, inside Caversazzi Public Library) for **Secretary Services, Press Office** and **Guest Reception Services**.

## PUBLICATIONS

There will be 2 publications linked to the 28<sup>th</sup> edition of the Festival: the 2010 **General Catalogue**, with information on the Competition-Exhibition and other sections of the Festival; and a book on **Jean Gabin**. Each BFM publication features original essay contributions, complete filmographies, interviews with the authors, bibliographic and iconographic repertoires.

## TICKETS / WEEKLY PASS SUBSCRIPTIONS

Tickets and passes will be on sale from **Saturday, 6 March 2010**, 2.30 PM, at Auditorium Theatre, Piazza Libert .

Tickets for **daily showings** (morning, afternoon or evening) at Auditorium Theatre (max 2 films per ticket): **  6**

Tickets for **daily showings** (afternoon or evening) at Capitol Theatre: **  3**

No seat reservations. No advance sales.

Weekly passes may be purchased for **  30**.

Concessions (**  25**): members of Lab 80, Noi Club, Arci Bergamo and Associazione Fidelity; "Giovani Card" holders; "Credito Bergamasco" and "Banca Popolare di Bergamo" staff and clients; university students.

Weekly pass holders also get a 2010 Bergamo Film Meeting bag and the publications mentioned above.

## PRESS CREDITS

To get a press credit, please follow the instructions provided in our website, [www.bergamofilmmeeting.it](http://www.bergamofilmmeeting.it) ("Accrediti / Credits" section). Accredited journalists will have access to all screenings (within the number of seats available) and social activities, and they will receive the publications linked to the 2010 edition of the Festival, along with the 2010 official BFM bag.

Credit fee: 10 Euros

Please note that all accredited journalists / critics will later be required to contribute their articles on the 28<sup>th</sup> edition of Bergamo Film Meeting.

Application deadline: **28 February 2010**.

## SECRETARY SERVICES

Tel.: +39 035 363087

e-mail: [info@bergamofilmmeeting.it](mailto:info@bergamofilmmeeting.it)

## PRESS OFFICE

Studio Sottocorno – Lorena Borghi

Tel.: + 39 02 20402142 +39 02 29419283

e-mail: [studio@sottocorno.it](mailto:studio@sottocorno.it)

Lorena Borghi

Tel. +39 348 5834403

e-mail: [lorenaborghi@gmail.com](mailto:lorenaborghi@gmail.com)