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41° BERGAMO FILM MEETING
BFM INTERNATIONAL FILM FESTIVAL
11—19/03 2023
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TICKETS / SUBSCRIPTION

Tickets

Time Slot I & II Ticket (morning and afternoon) - €7

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You get the access to every BFM 41 screening, meeting and special event (excluding the Opening).

Full Price Subscription - € 55 €

Reduced Price Subscriptions - 45,00 € (Laboratorio 80 members, CGIL members, ALI members – Associazione Lavoratori IntesaSanpaolo)

2023 Donors Subscription - 40,00 €

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TICKET OFFICE / INFO POINT

In the Atrium of Palazzo della Libertà (in Piazza Libertà, near the entrance of Auditorium) you can find the Ticket Office – Info Point.

The Ticket Office – Info Point will open on Saturday March 11 at 10.00 am

Other days: 8.30 am – 11.00 pm

SCREENINGS

Auditorium - Piazza Libertà

Cinema Teatro del Borgo - Via Borgo Palazzo, 51 (Galleria Piazza S. Anna)

OTHER ACTIVITIES

Teatro Donizetti - Piazza Cavour, 15

Lo Schermo Bianco - Via Daste e Spalenga, 13

Sala della Fondazione Morzenti - Via Maj, 30

Sala Galmozzi (Biblioteca Caversazzi) - Via Tasso, 4

BikeFellas - Via Giuseppe Gaudenzi, 6

NXT Station - Piazzale degli Alpini

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Piazza Vittorio Veneto, 6

Opening hours: 11/03, 12/03: 10am - 7pm; other days: 10am - 1pm; 2.30pm - 7pm

BERGAMO FILM MEETING

International Film Festival

41st edition, March 11 – 19, 2023

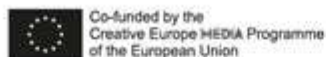
The 41st edition of the Bergamo Film Meeting (March 11 - 19) will be ushered in by a special event. On **Friday, March 10**, at **9:00 PM**, the **Donizetti Theatre in Bergamo** will host the Italian preview of the live scoring of *Psycho* (1960) by Alfred Hitchcock performed by the **Orchestra Sinfonica Giovanile di Milano** conducted by **Maestro Anthony Gabriele**. The Orchestra will perform the iconic score, composed by Oscar winner Bernard Herrmann, in synch with the original version of Hitchcock's masterpiece. The special event is organized in collaboration with the Orchestra Sinfonica di Milano and it's sponsored by Intesa Sanpaolo and Brembo, as part of the initiatives for the Bergamo Brescia 2023 Committee.

BFM will also propose: 2 competitive sections, **Competition Exhibition** reserved to fiction feature films, and **Close Up** dedicated to documentary; the focus on contemporary European cinema through the **Europe, Now!** section, presenting for the first time in Italy the complete works of **Ursula Meier** (France, Switzerland) and **Jaco Van Dormael** (Belgium), enriched by a **selection of diploma films from European film schools** that adhere to **Cilect** - in collaboration with Civica Scuola di Cinema Luchino Visconti di Milano - and by **Europe, Now! Film Industry Meetings**, two professional days (13 - 14 March); a retrospective on **Jerzy Stuhr**, the eclectic and intense film and theatre actor, as well as refined scriptwriter and director; a complete retrospective of Czech director and animator **Michaela Pavlátová**; an homage to director **Kira Muratova**, a prominent figure of Russian and Ukrainian cinema of the 60's, 70's and 80's; the **Kino Club** section, dedicated to young spectators of all ages, in collaboration with Cineteca di Milano and Kaboom Animation Festival; the first stage of **Prospettiva Olmi**, a retrospective dedicated to **Ermanno Olmi** which will continue through the rest of the year; the section **Meetings: Cinema and Contemporary Art** in collaboration with The Blank Association; altogether with **previews, special screenings** and the **Daily Strip**, an appointment with some of the best illustrators of the Italian comics scenario.

GUEST CONFIRMED

Giovanni Anzaldo, Paolo Bacilieri, Melissa Bartolini, Emilie Beck, Antonio Bigini,
Thierry Binisti, Enrico Carnuccio, Thomas Dekeyser, Giorgio Diritti, Svetislav Dragomirović,
Johannes Gierlinger, Simone Graziano, Blerina Hankollari, Tonislav Hristov, Tomáš Kratochvíl,
Nahuel Lopez, Jorn Leeuwerink, Jacek Lusiński, Beppe Manzi, Ursula Meier,
Michaela Pavlátová, Davide Rabacchin, Gregoris Rentis, Gentian Koçi, Stefano Savona,
Jerzy Stuhr, Klara Tencsényi, Jaco Van Dormael.

Con il patrocinio e il contributo di



Soggetto di rilevanza regionale



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Provincia di Bergamo

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Bergamo Film Meeting is subject of regional importance for Regione Lombardia; Bergamo Film Meeting is founding member of AFIC and it's part of the project GreenFEST



SUMMARY

COMPETITION EXHIBITION

CLOSE UP SECTION

EUROPE, NOW!

Ursula Meier

Jaco Van Dormael

Boys and Girls - The Best of Cilect Prize

Europe, Now! Film Industry Meetings

ANIMATION: MICHAELA PAVLÁTOVÁ

JERZY STUHR RETROSPECTIVE

TRIBUTE TO KIRA MURATOVA

BERGAMO FILM MEETING OPENS BERGAMO JAZZ

SPECIAL EVENTS, PREVIEWS AND CLASSICS

KINO CLUB

The Festival meets the school

THE FESTIVAL AND AROUND

COMPETITION EXHIBITION

As always dedicated to new authors, the international competition will premiere **7 feature films**, never before screened in Italy, characterized by their stylistic and narrative originality in dealing with contemporary themes. The selected feature films will compete for the **Bergamo Film Meeting Award**, granted to the three best films in the section based on the preferences expressed by the audience. The winner will receive an award worth 5,000 euros, set up to support productions that invest in young authors, in independent and quality cinema. In addition to that, an international jury will grant 2,000 euros as prize money for the **Award for Best Director**. The jury will be chaired by Nerina Kocjančič (Slovenian Film Centre), along with Simone Bachini (Apapaja Produzioni Cinematografiche) and Iva Hejlíčková ([Uherské Hradiště Summer Film School](#))

Le proprietà dei metalli/The Properties of Metals

by Antonio Bigini , Italy, 2023, 93'

ITP

Italy 1970s, in a small village in the mountains. Pietro, a child raised by his widower father, a surly man with money problems, begins to manifest mysterious gifts: he can bend metal simply by touching it. An American scientist starts studying him. The experiments will lead the child towards an invisible world where the unquestionable laws of physics collide with the deepest human desires.

Le Prix du passage/The Channel

by Thierry Binisti, France, Belgium, 2022, 102'

INTP

Natacha (25), a young single parent who works as a fast-food waitress, struggles to raise her 8-year-old son Enzo. Torn between a strong desire for independence and the comfort that her mother Irène unfailingly wants to provide for them, Natacha feels trapped. Her encounter with Walid, who is waiting to save enough money to pay for his crossing to England will open new horizons for her...

Amore mio

by Guillaume Gouix, France, 2022, 85'

INTP

Today is Raphaël's funeral. His young wife Lola doesn't know what to do with her sadness, or with her 7-year-old son's, or with anyone's. Her sister Margaux is here, though they have been estranged for years. On their way to the ceremony, Lola forces Margaux to flee the procession and to take them away from this sad reality. During this improvised trip, the two sisters will rediscover each other and relearn freedom. The freedom of not wanting to bury the man you love.

Minsk

by Boris Guts, Estonia, Russia, 2022, 82'

ITP

Yulia and Pasha are a young married couple who lives in the Minsk suburbs. They had just got married, bought an apartment on credit and were planning to have a baby, but they accidentally got in the middle of the peaceful protests. The couple find themselves in the midst of violence against protesters, enduring torture and brutality from the Belarusian Riot Unit and the police. Based on real events that took place in August 2020. The film was shot in one shot without editing cuts.

The Good Driver

by Tonislav Hristov, Bulgaria, Finland, Sweden, 2022, 97'

ITP

Ivan works as a taxi driver in a Bulgarian tourist resort by the Black Sea. His son, who remains in Finland with his ex-wife Mia, will soon turn eighteen and in conjunction with this, Ivan plans to return and make amends for past mistakes. But a controversy with the local mafia leads to him being robbed and his plans spoiled. Instead, he ends up in his hometown on the Turkish border where he gets involved in activities he doesn't want to be a part of.

Një filxhan kafe dhe këpucë të reja veshur/A Cup of Coffee and New Shoes On

by Gentian Koçi, Albania, Portugal, Greece, Kosovo, 2022, 99'

ITP

In today's Tirana, Agim and Gëzim, two inseparable deaf-mute identical twin brothers in their forties, live under the same roof. Ana, Gëzim's girlfriend, visits them quite often. One day, the two brothers discover that due to a genetic and rare disease, they will progressively go blind. Slowly immersing into an unbearable silenced darkness, not being able to see the world and each other anymore, only Ana by their side, the two brothers have to make a strong decision around a cup of coffee with new shoes on.

Śubuk/Backwards

by Jacek Lusiński, Poland, 2022, 112'

INTP

At first Maryśka did not want to be a mother. Later on, she was ready to sacrifice herself entirely for her only son – Kuba (Śubuk). Inspired by true events, a story of a young mother of an autistic boy, whose long-standing determination and the fight against bureaucracy and human insensitivity led to crucial changes in the Polish education system.

ITP: Italian Premiere

INTP: International Premiere

CLOSE UP

12 Independent international productions never before screened in Italy. Documentary films in which the inquisitive and attentive gaze of the director delves without hesitation into the heart of reality, proving capable of grasping and synthesising the visible and the invisible, narrating a theme, a place, a character in "close-ups", with intensity and participation. Two awards will be assigned: worth € 2,000, the **Best Documentary CGIL Bergamo - Close UP Section** will be awarded based on the preferences expressed by the audience, as a recognition to promote independent film productions; the **CGIL Jury Prize**, worth € 1,000 and reserved for the film that best addresses the issues related to the labour market and working life, will be awarded by the CGIL Bergamo trade union delegates to the director of the best film in competition.

No Place Like Home

by Emilie Beck, Norway, 2022, 67'

ITP

Adopted from Sri Lanka to Norway at only seven weeks, Priyangika has always longed for her biological family. However, finding her mother did not bring her the peace of mind she was searching for. Instead, a need to uncover the secrets of her past and the adoption process, no matter how painful they are, becomes her only hope in succeeding to define herself on her own terms.

La visita y un jardín secreto/The Visit and a Secret Garden

by Irene M. Borrego, Spain, Portugal, 2022, 65'

ITP

Little is known about the mysterious figure of Isabel Santaló, an artist, today fallen into oblivion. But occasionally some visitors come to her flat. Through them and the voice of Antonio López García, important Spanish painter and sculptor, the only one who remembers her, we shape a multifaceted film that takes a surprising turn. A film that reflects on memory and oblivion, Art and the creative process; posing the question of what it means to be an artist and a woman.

Ombre a Mezzogiorno/Southern Wind

by Enrico Carnuccio, Italy, 2023, 78'

WPR

Ombre a Mezzogiorno is an immersion in double identity. Rita and Tullio face their own family uprooting against the backdrop of a Turin in post-industrial transition, while carrying on a dialogue with a remote southern region, Calabria, in an advanced state of depopulation and dangerous abandonment. Distant and opposite processes intertwine in a debut that chooses the autobiographical tool to delve into one of the priority issues in Italian society.

Machines in Flames

by Andrew Culp, Thomas Dekeyser, UK, France, 2022, 50'

ITP

In 1980s Toulouse, an elusive group began bombing computer companies. "CLODO" disappeared after three years, without ever being caught or ever to be heard of again. Two filmmakers launch an investigation into "CLODO", looking for answers, motivations and identities, but are soon frustrated by a collective that struck in the dead of night, leaving in their tracks only ashes and the sporadic line of cryptic graffiti. The film is a meditation on computation, destruction, and the lure of archives.

Niko vreden pomena/I'm People, I Am Nobody

by Svetislav Dragomirović, Serbia, Germany, 2022, 72'

EUP

Stevan, 60-year-old, an ex-porn performer arrested for public exposure recalls the panicked overreaction that led to his misfortune as he awaits the outcome of a Kafkaesque trial process in a Maltese prison. The documentary drives the audience through the contorted corners of Stevan's mind. *I'm People, I Am Nobody* digs deep into the mind of a sex offender, with a passive uneasiness.

Die vergangenen Zukünfte/Past Futures

by Johannes Gierlinger, Austria, 2021, 99'

ITP

Past futures is a political-poetic reflection on the events and acts of revolutions. The starting point for this essayistic film is the March Revolution of 1848 in Vienna. What remains of a revolution? When is it considered to have failed? How do their achievements manifest themselves? Do all revolutions have a long breath?

Pongo Calling

by Tomáš Kratochvíl, Czech Republic, Slovakia, United Kingdom, 2022, 78'

ITP

Štefan Pongo is a Roma lorry driver. Fifteen years ago, he emigrated with his family from the Czech Republic to the UK to protect them from racial discrimination. The children have graduated from universities and the family is doing well. Mission completed. But the echoes of hate carry over from the old country. When the Czech president claims that the Roma are work-shy, angry Štefan issues an appeal asking for photos of Roma working. Thousands are sent and Pongo becomes a well-known media figure.

Dear Memories – Eine Reise mit dem Magnum-Fotografen Thomas Hoepker/Dear Memories – A Journey with Magnum Photographer Thomas Hoepker

by Nahuel Lopez, Germany, Switzerland, 2022, 98'

ITP

Thomas Hoepker is one of the world's most important living photographers. His pictures became icons of photojournalism. In 2017, he was diagnosed with Alzheimer's disease. A stroke of fate, but one he consciously wants to confront, with a lot of humour and zeal for work. His last big dream: a road trip through the USA together with his wife Christine. Once again, Thomas Hoepker wants to explore with his camera the heart of the country that has been his adopted home for over forty years.

Shabu

by Shamira Raphaëla, Netherlands, 2021, 75'

ITP

The Dutch-Caribbean Shabu, a 14-year-old from Peperklip, a notorious neighborhood of Rotterdam South. He dreams of being a famous musician. In this feel-good documentary, we enter this community through his eyes, vibrant and exuberant. A colorful loving environment where everyone knows and supports each other. Shabu needs that support, since he has a big obstacle to overcome this summer: he angered the most important woman in his life, his grandmother.

Dogwatch

by Gregoris Rentis, Greece, France, 2022, 78'

ITP

For a long time, vessels crossing the High Risk Area on the Somali coastline would hire private mercenaries in order to protect themselves from pirates. Nowadays, the attacks have dropped off and the mercenaries encounter a new problem: the lack of action. Daily training to face a non-existent enemy creates a sense of absurdity, captured by Gregoris Rentis' camera with great inspiration and precision.

No Place for You in Our Town

by Nikolay Stefanov, Bulgaria, 2022, 81'

ITP

The documentary pulls you into the heads of the football hooligans from the roughest city in Bulgaria: Pernik. They are all devoted to helping their team rise from the last league, reliving the strength and unity of their ancestors, the miners. Their usual lifestyle, however, gets seriously challenged when Tsetso falls ill and stays in the hospitals for months, while the decaying city faces a grave water crisis caused by corruption and crime.

Emlékek őrei/The Missing Tale

by Klára Trencsényi, Hungary, 2022, 84'

ITP

What happens when you grew up in a family that's been silent about its past and you suddenly find your roots on the other side of the planet? For 2000 years there's been a flourishing Jewish community in the South Indian city of Cochin. The film follows the efforts of three self-appointed Wardens to carry on this age-old heritage. During the shooting of this documentary, the director slowly become another Warden of the Cochini memory, by juxtaposing her Eastern European identity full of repressions with the mirage of Cochini tolerance.

OUT OF COMPETITION

Sunday March 12, at 4.15 P.M. - Auditorium - Piazza Libertà (the director will be present)

Le mura di Bergamo/The Walls of Bergamo

by Stefano Savona, Italy, 2023, 137'

ITP

In the first few months of 2020, huge swathes of Northern Italy were hit by a new virus. The town of Bergamo and its province was to become the epicentre of this pandemic. We see hospitals on the brink of collapse, distraught families and coffins being carried away by military convoy. Following the abyss of the darkest days comes an even greater challenge: grieving. People meet to try to understand what has happened and overcome their fear and their pain.

The film will be in theatres in Italy from March 16, distributed by Fandango Distribuzione

ITP: Italian Premiere

EUP: European Premiere

INTP: International Premiere

WPR: World Premiere

EUROPE, NOW!

For this 41st edition of the Bergamo Film Meeting, the exploration of contemporary European cinema will focus on **Ursula Meier (France, Switzerland)** and **Jaco Van Dormael (Belgium)**. The complete works of both filmmakers will be showcased in a **full personal retrospective**.

The section will also be complemented by a selection of graduation films from the European film schools participating in the **CILECT** program, in collaboration with the Civica Scuola di Cinema Luchino Visconti of Milan, and by **Europe, Now! Film Industry Meetings (March 13-14)**, a two-day panel for film industry professionals established as a platform for networking and keeping up to date with the opportunities offered by festivals, markets, training programs, European and national funds.

URSULA MEIER

Ursula Meier is a director and screenwriter. She often navigates the thin borderline between fiction and documentary, analysing with great skill the profound ambivalence of emotional ties. Growing up in eastern France, near the Swiss border, she studied film and television production in Belgium at the IAD - Institut des Arts de Diffusion and began working as an assistant to Alain Tanner in the second half of the 1990s. Her diploma film, *Le Songe d'Isaac*, and the subsequent *Des Heures sans sommeil* (1998), won the special jury prize at the Festival international du court métrage de Clermont-Ferrand and the International Grand Prix at the Toronto Film Festival, and allowed her to devote herself to cinema full time. In 2001, she directed the short film *Tous à table* - about a group of friends who meet at a special birthday dinner - which won the audience award at Clermont-Ferrand.

After two documentaries, *Autour de Pinget* (2000) - a tribute to the work of the writer Robert Pinget - and *Pas les flics, pas les noirs, pas les blancs* (2002) - on the extraordinary story of Alain Devegney, deputy sergeant of the Geneva gendarmerie - she directed *Des épaules solides* (2003), produced for the ARTE series "Masculin-Féminin/Petite Caméra", achieving great success with the public and a nomination for the Swiss Film Prize. The film tells the story of Sabine, a talented young athlete who wants to pursue a professional sports career and pushes her body to extreme limits.

Her first feature film was *Home*, starring Isabelle Huppert, in 2008, in which she recounts the vicissitudes of a family living in a remote cottage near a closed motorway, which, to their surprise and concern, is about to be reopened, with all the unpleasant consequences imaginable. The film was presented during the International Critics' Week at the 2008 Cannes Film Festival and received a nomination for the 2009 César Awards in the Best First Feature category and was nominated for Best Cinematography and Best Production Design. In 2012, with *L'Enfant d'en haut (Sister)*, the story of siblings Simon and Louise, she received a special mention for the Silver Bear at the Berlin Film Festival and represented Switzerland in the nominations for the 2013 Oscar for Best Foreign Language Film; she also received a nomination at the 2013 Lumière Awards for Best Francophone Film and one at the 2013 Independent Spirit Awards for Best Foreign Language Film.

In 2014, she was among the 13 directors who created the collective film *The Bridges of Sarajevo*, shot on the occasion of the WWI 100th anniversary and presented at the Cannes Film Festival; her segment, *Tišina Mujo*, takes place during a football practice in the Zetra stadium, where little Mujo misses a penalty kick by sending the ball over the fence. She then made *Kacey Mottet Klein, Naissance d'un acteur* (2015), a short film which documents the physical and professional growth of the young actor starring in her two previous films, and *Ondes de choc - journal de ma tête* (2018), a feature film with Fanny Ardant, in which a young man kills his parents after sending his secret diary to his French teacher.

La ligne (The invisible line, 2022), the story of three sisters, a mother and a forced distance, is Meier's latest work presented in competition at the 2022 Berlin Film Festival starring Valeria Bruni Tedeschi. The film recounts the dynamics of an atypical family, in which it's space that defines affections and relationships.

FILMS INCLUDED IN THE RETROSPECTIVE

Le songe d'Isaac (Belgium, France, 1994 - short)

Des heures sans sommeil/Sleepless (Switzerland, Belgium, 1998 - short)

Autour de Pinget/Around Pinget (Switzerland, Belgium, 2000 - doc)

Tous à table/Table Manners (Switzerland, Belgium, 2001 - short)

Pas les flics, pas le noirs, pas les blancs/Neither Cops Nor Blacks Nor Whites (Switzerland, 2002 - doc)

Des épaules solides/Strong Shoulders (Switzerland, France, Belgium, 2002)

Home (Switzerland, France, Belgium, 2008)

L'Enfant d'en haut/Sister (Switzerland, France, 2012)

Tišina Mujo/Quiet Mujo (Switzerland, France, Bosnia-Herzegovina, Germany, Italy, Portugal, 2014 - short)

Kacey Mottet Klein, Naissance d'un acteur/Kacey Mottet Klein, Birth of An Actor (Switzerland, 2015 - short)

Ondes de choc – journal de ma tête/Shock Waves: Diary of My Mind (Switzerland, 2018)

La ligne/The Invisible Line (Switzerland, France, Belgium, 2022)

With the patronage of Consulate General of Switzerland in Milan. In collaboration with SWISS FILMS.

The director will attend the Festival from March 13 to 15.

On Monday, March 13, at 6.30 P.M. the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

On Tuesday, March 14, starting from 2.30 P.M., the director will hold a masterclass at the Civica Scuola di Cinema Luchino Visconti – Fondazione FM, in Milan (Via Taramelli 26).

JACO VAN DORMAEL

He's a director, screenwriter and producer. Raised between Germany and Belgium, Van Dormael first developed a passion for theatre, which accompanied him throughout his artistic career. At the age of eighteen, he took up clowning and became a director of children's shows. After studying film at Louis-Lumière in Paris and INSAS in Brussels, he wrote and directed his first short documentary and fiction films in the early 1980s. The best known, *È pericoloso sporgersi* (1984), is the story of a child who experiences two possible versions of his future. The short film won the Grand Prix at the Clermont-Ferrand festival, revealing Van Dormael's experimental, non-linear, dreamlike and visionary narrative style, his predilection for childhood characters and themes, and his near-obsession in depicting the complexity of life, caught between choices and destiny, between limitations and possibilities. Success with audiences and critics came in 1991 with his first feature film, *Toto le héros (Toto the hero at the end of the millennium)*, in which old Totò is convinced he's been swapped with his neighbour as a baby and is determined to take revenge for having been robbed of his actual life. On its debut at Cannes, the film won the Caméra d'Or, followed by a César and four European Film Awards. In 1996, he presented *Le Huitième Jour (The Eighth Day)*, a Palme d'Or at Cannes for the two leads - Daniel Auteuil and Pascal Duquenne - who portray on screen a unique friendship that develops between an ordinary man and a boy with Down Syndrome. At the core of the film is another theme that runs through Van Dormael's filmography, i.e. physical and mental disability, always portrayed respectfully and sympathetically. Several years later, Van Dormael directed *Mr. Nobody* (2009), starring Jared Leto and Sarah Polley and winner of the Best Screenplay award at the Venice Film Festival. Picking up on the subject of the "alternative" lives of *È pericoloso sporgersi* (in fact, all of Van Dormael's films refer to each other), he portrays a hypothetical future where Nemo Nobody, the last of mortals and the world's oldest man, retraces all the possible versions of his past, in a tangle of lives lived or imagined, conditioned by individual choices and chance.

Van Dormael's fourth feature film, *Le tout nouveau testament* (*The Brand New Testament*) came out in 2015. A surreal comedy where a despotic and violent God torments and controls the destinies of humans through an old computer, the film premiered at the Quinzaine des Réalisateurs in Cannes to critical acclaim, was a box-office success and won four Magritte Awards, including Best Film, Best Director and Best Screenplay. Jaco Van Dormael is not a prolific author, accustomed as he is to developing his scripts over the years, reworking ideas and suggestions collected in notes accumulated day by day. More than a decade has passed between one film and the next, even if interspersed with a few shorts and theatrical plays. From such perspective, *Bovary* (2021), his latest work, represents an anomaly: born from a stage adaptation of Flaubert's novel and written by Michael De Cock, artistic director of the Royal Flemish Theater in Brussels. The original play was to be performed live but was cancelled due to the pandemic. To deliver it to an audience, Van Dormael agreed to shoot in a very short time and bring it to life on the screen: "In five days, I tried to make something that is neither film nor theatre", making extensive use of back projection and extended close-ups or resorting to other cinematic gimmicks. An experiment born out of an emergency situation, which nevertheless allowed Van Dormael to combine, for once, his passion for cinema and the stage.

FILMS INCLUDED IN THE RETROSPECTIVE

Maedeli la brèche (Belgium, 1980 - short)

Stade 81/Starting Blocks (Sweden, Canada, United Kingdom, 1981 - short, doc)

L'imitateur (Belgium, 1982 - short, doc)

È pericoloso sporgersi (Belgium, 1985 - short)

De Boot (Belgium, 1985 - short)

Toto le héros/Toto le héros - A hero of the end of the millennium (Belgium, France, Germany, 1991)

Lumière et compagnie/Lumière and Company, AAVV (France, Denmark, Spain, Sweden, 1995)

Le huitième jour/The Eighth Day (Belgium, France, United Kingdom, 1996)

Mr. Nobody (id., Belgium, Germany, Canada, France, United Kingdom, Luxembourg, USA, 2009)

Le tout nouveau testament/The Brand New Testament (Belgium, France, Luxembourg, USA, 2015)

Bovary (Belgium, 2021)

With the patronage of the Belgium Embassy in Rome and with the patronage and contribution of Wallonie-Bruxelles International.

The director will attend the Festival from March 15 to 17.

On Thursday, March 16, at 7 P.M. the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

Europe, Now! Boys & Girls - The Best of CILECT Prize

In collaboration with Cilect and Civica Scuola di Cinema Luchino Visconti – Fondazione FM

FILMS

Animal salvatge/Wild Animal by Maria Besora, Spain, 2021, 23'

De pinpas/The Debit Card by Thijs Bouman, Netherlands, 2021, 19'

Fall of the Ibis King by Mikai Geronimo, Josh O'Caomh, Ireland, 2021, 10'

Ospalky/Rheum by Kateřina Hroníková, Slovakia, 2021, 28'

Dansa min docka/Dance My Doll by Jasmijn Kooijman, Sweden, 2022, 15'

Planuri de vacanță/Summer Planning by Alexandru Mironescu, Romania, 2021, 26'

Rudé boty/Red Shoes by Anna Podskalská, Czech Republic, 2021, 14'

Love, Dad by Diana Cam Van Nguyen, Czech Republic, Slovakia, 2021, 13'

EUROPE, NOW! FILM INDUSTRY MEETINGS

Audience design and audience development: best practices, best strategies

Monday 13th and Tuesday 14th of March - Sala della Fondazione Morzenti, via Angelo Maj 30

Europe, Now! Film Industry Meetings is an all-European industry section dedicated to the internationalisation of professionals attending Bergamo Film Meeting. Since 2021, Bergamo Film Festival has been organising two industry days as a platform for getting **information and networking**, in addition to the traditional, Europe-oriented continuing education initiatives, i.e. the masterclasses given by the directors of retrospectives and “Europe, Now!”. International panels, relevant case histories, workshops, network opportunities and one-to-one meetings: these events aim at providing a knowledge guide on the existing tools. Also, they will shed light on some valuable best practices with a distinctly European impact.

The 3rd edition is scheduled for the 13th and 14th of March and will have the **audience** as primary focus, as a reflection on this topic has become more and more necessary. More specifically, the program will cover: **Audience Design**: we will get an introduction on the audience design method and on the idea of taking into account a film’s audience since its development through a series of panels and a workshop addressed to creative teams (director and producer) with a film in development; **Audience Development**: a panel discussion and the analysis of some best practices to find additional ways to create new audiences.

Thanks to the renewed collaboration with Creative Europe Desk Italy – MEDIA | Turin, the panel will start with a presentation of **Creative Europe** and the **MEDIA Strand’** initiatives and funds which emphasise and support policies and strategies aimed at widening audiences, with a focus on issues of diversity and inclusion.

The 3rd edition of Europe, Now! Film Industry Meetings is made with the support of Lombardia Film Commission and in collaboration with Creative Europe Desk Italy MEDIA – Turin Office

Thanks to AGICI – Associazione Generale Industrie Cine-Audiovisive Indipendenti, AIR3 – Italian Directors Guild – Associazione Italiana Registi, Lab 80 film, Milano Film Network, TorinoFilmLab, Artis-Project, Circolo del Cinema di Verona, Commissione Europea, dispàrte, Ergo research, FIPADOC - Festival International Documentaire, Fondazione Brescia Musei - Cinema Nuovo Eden, International Screen Institute, MovieReading, Nuova Cinematografica Gioiello, PUBLIKUM

< MONDAY 13 >

Institutional Greetings and Thematic Introduction

9:30 – 10:00 am (in English)

Cristina Loglio (Italy | *European Cultural Policies*)

Silvia Sandrone (Italy | *Project Officer, Creative Europe Desk Italy MEDIA - Turin Office*)

Focus 1: Audience Design

What Is Audience Design?

10:00 - 10:30 am (in English)

What is audience design? Case Study of Margini by Niccolò Falsetti (2022)

Greta Nordio (Italy | *financing and audience design consultant*)

Alessandro Amato (Italy | *producer and CEO, dispàrte*)

How to find the right audience

10:45 - 11:45 am

Audience Design, beyond paying audiences

Síle Culley (Ireland | *Audience Design consultant*)

A Possible Audience Typology and How to Talk to Each Type

Petar Mitric (Denmark, Serbia | *Associate Professor of film studies and Audience Design consultant*)

AI and anthropology for creative purposes and audience building

Rikke Flodin (Denmark | *Anthropologist - Partner, PUBLIKUM*)

11:45 - 12:00 am - Q&A session

Resources for authors and producers

12:00 - 1:00 pm (in English)

Catching up with Audiences

Valeria Richter, (Denmark | *Head of Studies Audience Design Fund, TorinoFilmLab*)

ISI - Audience Design Lab

Nikolaj Nikitin (Austria | *Head of Studies, International Screen Institute*)

Michael Frenschkowski (Austria, Germany | *Board Member, International Screen Institute - Head of Features & Special Projects and Producer, Terra Mater Studio - Managing Director, Terra Mater Studios Germany*)

FIPADOC Impact Lab

Christine Camdessus (France | *Managing and Artistic director, FIPADOC*)

Bastien Gaucière (France | *Head of Industry Days, FIPADOC*)

1:00 - 1:30 pm - Q&A session

Focus 2: Audience Development

New European audiences: how to frame and look for them, even across barriers

3:00 - 4:00 pm (in English)

Looking forward to the Media Outlook 2023: some results of a European audience research

Erika Jakab (Hungary) | *Policy Officer, European Commission*)

Audience profiling insights from DigitalTRENDS | Sala e Salotto, Movie Clinic and CinExpert

Michele Casula (Italy | *Partner and co-Founder, Ergo research*)

Audience development: empowering audiences with disability through accessibility. The MovieReading experience

Vera Arma (Italy | *CEO, Artis-Project - President, CulturAbile Onlus - Accessibility Manager, MovieReading*)

Italian case studies: experiences and tools

4:15 - 5:15 pm (in Italian)

Circolo del Cinema, a circulating cinema

Francesco Lughezzani (Italy | *Editor and Programmer, Circolo del Cinema - Co-founder, Ezme Film*)

Luca Mantovani (Italy | *Head of Programming and Managing director, Circolo del Cinema - Co-founder, Ezme Film*)

Cinema Nuovo Eden: a cinema or maybe more

Chiara Boffelli (Italy | *Programmer and Coordinator, Cinema Nuovo Eden*)

Free of constraints, ethics and labels

Lucio Basadonne (Italy | *Artistic Director, Nuova Cinematografica Gioiello*)

Matteo Mori (Italy | *Film Programmer, Nuova Cinematografica Gioiello*)

5:15 - 5:30 pm - Q&A session

5:30 - 6:30 pm - One-on-one meeting with panelists

To book a meeting, please email industry@bergamofilmmeeting.it

Admission to Industry events of March 13 is free for industry accreditation holders, upon request before March 11, 2 pm at: industry@bergamofilmmeeting.it.

< TUESDAY 14 >

Audience Design Workshop

10 am - 1 pm / break / 2:30 - 5 pm

Workshop for creative teams with an audiovisual project in development (in English)

International audience design consultants Sile Culley and Greta Nordio will help film teams identify their audiences and understand how they can meaningfully connect with them throughout their projects' development, production and distribution. The workshop is built on experimentation, collaboration, and, hopefully, a lot of fun. We will openly brainstorm and explore different ideas, focusing on the projects' stories, positioning, unique selling points and paths to their target audiences to give participants the tools to develop their projects to have a bigger impact.

The workshop is open to Italian producers and filmmakers with an audiovisual project currently in development. Fiction films, documentaries, series and shorts are all accepted. Two people maximum per project can attend the workshop. All materials must be in English. We will select up to 12 projects. Applicants will be informed by email on March 7th.

Audience Design Workshop fee: 100€ for each project

Application by March 3rd: <https://forms.gle/ANsuoCoqEFF7vj6a6>

info: industry@bergamofilmmeeting.it

ANIMATION CINEMA: MICHAELA PAVLÁTOVÁ

Czech director and animator Michaela Pavlátová is the protagonist of the section dedicated to auteur animation cinema at the 41st edition of Bergamo Film Meeting. A world premiere of the author's complete works will be presented, consisting of 26 titles, including shorts and features, and two live-action films, in which the intriguing traits of Pavlátová poetics emerge in full: pressing rhythm, black humour and exquisite framing architecture, combined with a talent for condensing human relationships and feelings into a few minutes, make her one of the most relevant animators and directors on the contemporary film scene.

Michaela Pavlátová (Prague, 1961) graduated from the Academy of Arts, Architecture and Design in Prague in 1987. In the same year, as an end-of-study film, she made her first 2D animated short - a recurring technique in her filmography - *Etuda z alba* (An Etude from an Album) in which, with spare traits and light-hearted humour, the stylistic and thematic characteristics that will recur in her filmography are already noticeable. *Řeči, řeči, řeči* (Words, Words, Words, 1991) is a visual representation of the thoughts and speeches that hover in a bar full of people: the creativity and originality with which Pavlátová depicts an ordinary scenario earned her an Oscar nomination for Best Animated Short in 1993.

From this point onwards, Pavlátová achieved such recognition and acclaim that she became, to all intents and purposes, the most internationally recognised animation director of the new generation, earning the praise of critics and audiences alike. With *Repete* (Repeat, 1995), thanks to the combination of compositional refinement and sarcasm, enhanced by pastel drawing animation, Pavlátová won two significant awards: the Special Prize of the Jury at the International Animation Festival in Annecy and the Golden Bear for Best Short Film in Berlin.

From 1998 to 2002, she split her time between Prague and San Francisco, where she worked as an art director for the animation studio Wildbrain Inc.

In 2003, she directed her first live-action feature film, *Nevěrné hry* (Faithless Games), reflecting on the dynamics of couples and the search for marital harmony. At the same time, she confirmed her versatility by continuing to produce animated shorts; in 2008, she directed her second fiction feature film *Děti noci* (Night Owls), presented at the Karlovy Vary Film Festival, where it won the awards for best male and female performances. Some of Pavlátová's films also have an erotic component, sometimes shown in a suggestive manner, other times more explicitly but never vulgar: these include *Karneval zvířat* (The Carnival of the Animals, 2006) or *Tram* (2012), which won the Cristal award at Annecy and the Special International Jury Prize at the Hiroshima International Animation Festival for its ingenious and ironic presentation of female erotic fantasies.

In 2021 she directed *My Sunny Maad*, the first animated feature film that, maintaining its typical spare but elegant traits, puts aside black humour to portray a very timely story of conquering freedom and one's rights through the eyes of a European woman who, for love, moves to Kabul.

Michaela Pavlátová currently teaches animation at the prestigious FAMU - Academy of Performing Arts, Film and TV School in Prague, but has also held courses at the Academy of Art College, Computer Arts Institute in San Francisco, Harvard University and VSUP - Academy of Arts, Architecture, and Design in Prague. She has also been a member of international juries at prestigious film festivals.

FILMS INCLUDED IN THE RETROSPECTIVE

Etuda z alba/An Etude from an Album (Czechoslovakia, 1987, 4'30")

Křížovka/The Crosswords Puzzle (Czechoslovakia, 1989, 4'36")

Řeči, řeči, řeči/Words, words, words (Czechoslovakia, 1991, 7'49")

Uncles and Aunts (Netherlands, 1992, 3'31")

Repete/Repeat [l.t.] (Czech Republic, 1995, 8'52")

This Could Be Me (UK, 1995, 3'18")

Až navěky/Forever and Ever (Czech Republic, 1998, 14'36")
O babičce/About Grandma (Czech Republic, 2000, 27'20")
Graveyard (USA, 2001, 5'08")
Taily Tales (Czech Republic, 2002, 2'32")
Nevěrné hry/Faithless Games (feature live action film, Czech Republic, Slovakia, 2003, 93')
Dopisy z česka/Letters From Czechoslovakia (Czech Republic, 2005, 2'48")
Karneval zvířat/Carnival of Animals (Czech Republic, 2006, 10'40")
Laila (Czech Republic, 2006, 4'52")
Děti noci/Night Owls (feature live action film, Czech Republic, 2008, 80')
Milkomoon/Milk Moon (Czech Republic, 2009, 3'10")
Cirkus kaktus/Circus Cactus (Czech Republic, 2010, 5'08")
Posloucháš mě?/Are You Listening To Me? (Czech Republic, 2011, 9'35")
Tramvaj/Tram (France/Czech Republic, 2012, 7'48")
Ruozne druhy ludi/Different Kinds of People (Czech Republic, 2015, 3'18")
My Sunny Maad (Czech Republic/France/Slovakia, 2021, 85')
Autoportrét 2021/Self Portrait 2021 (Czech Republic, 2021, 20")
60. Léta/Sixties (Czech Republic, 2021, 4'30")
Café Godot - Dva Hrnce/Café Godot - Two Pots (Czech Republic, 2022, 10'45")
Kino – Bucharest (Czech Republic, 2022, 3'09")
Vana/Bath (Czech Republic, 2022, 3'06")

Sponsored by the Czech Centre of Milan.

The director will attend the Festival from March 11 to 14.

Sunday, March 12, Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4): from 7 P.M. to 8 P.M.
Michaela Pavlátová will meet the public; at 3 P.M., she will hold a masterclass for cinema students

JERZY STUHR RETROSPECTIVE

BFM 41 is dedicating an Italian exclusive retrospective to Jerzy Stuhr, an eclectic and intense film and theatre actor much-loved by authors such as Andrzej Wajda and Krzysztof Kieślowski, as well as scriptwriter and director of refined and melancholic films.

JERZY OSKAR STUHR

Jerzy Oskar Stuhr was born in Krakow on April 18, 1947. After graduating from the Jagellonian University with a degree in Polish literature in 1970, he attended the Kraków Academy of Dramatic Arts (Państwowa Wyższa Szkoła Teatralna).

An eclectic personality with outstanding dramatic qualities, he is one of the most popular and versatile actors in Polish cinema. Throughout his career, he has also worked as a screenwriter, director, producer and drama teacher. A convincing performer, both comedic and dramatic, since the mid-1970s he offered his “ordinary man” face to films by Krzysztof Zanussi, Andrzej Wajda, and Agnieszka Holland. *Blizna* (The Scar, 1976) marked the beginning of his collaboration with Krzysztof Kieślowski, for whom he worked, among others, in *Amator* (Camera Buff, 1979), *Dekalog* (1989) and *Three Colours – White* (*Trois couleurs: Blanc*, 1994).

At the same time, directed by Jerzy Jarocki and Andrzej Wajda, he tried his hand at theatre with Russian classics (Čechov, Gogol', Dostoevskij) and Shakespeare; he embarked on a successful television career as a comedian and entertainer with actor Bogusław Sobczuk; and, as a director, theatre teacher and actor, in 1980 he was appointed Ambassador of Polish Theatre in Italy and Europe by L'Atelier di Formia – Istituto Internazionale di Ricerca sul Teatro Contemporaneo, directed by director Giovanni Pampiglione.

This cemented his relationship with Italian culture, through collaborations with theatre and film artists such as Adriana Asti, Paolo Graziosi, Michele Placido and Nanni Moretti, and institutions such as the Piccolo in Milan, the Stabile in Genoa and the Stabile in Trieste. “I owe all this to the Atelier di Formia and Giovanni Pampiglione, who invited me to this magnificent place at the time... It was my personal gateway into European theatre and art.” (Jerzy Stuhr, July 2005).

He made his debut as a theatre director in 1985 with the monologue *Der Kontrabaß* (*The Double Bass*) by Patrick Süskind, in which he also performed. During the 1990s, he then directed several Shakespearean works.

He also worked with Wajda and Kieślowski as an assistant director and made his debut behind the camera in 1995 with *Spis cudzołożnic*, based on a novel by Jerzy Pilch. In 1997 he directed his second film, *Historie miłosne* (*Love Stories*, 1997), dedicated to Kieślowski, who had died the previous year. The film was presented in competition at the Venice International Film Festival and won the FIPRESCI Prize and other awards.

He returned to Venice two years later with *Tydzień z życia mężczyzny*, (*A Week in the Life of a Man*, 1999), which tells the story of an attorney who ends up committing crimes similar to those of people he prosecutes. The following *Duże zwierzę* (*The Big Animal*, 2000), from a screenplay by Kieślowski, won the special jury prize at the Karlovy Vary International Film Festival. In 2003, he directed *Pogoda na jutro* (*Weather for Tomorrow*), the story of a family's reunion after fleeing persecution by the communist regime; in 2005, in Venice, he was awarded the Robert Bresson Prize for Lifetime Achievement. In 2007, he wrote, directed and starred in *Korowód*, a morality tale that begins with the response to a call from a mobile phone abandoned on a train by a stranger.

With the role of a film producer in *Il caimano* (*The Caiman*, 2006), he began a collaboration and friendship with Nanni Moretti, which continued with the role of Marcin Raijski, spokesman for the Holy See in the 2011 film *Habemus Papam* presented the same year in competition at the Cannes Film Festival.

Jerzy Stuhr is among the protagonists of Moretti's latest film *Il sol dell'avvenire*, to be released next year.

FILMS INCLUDED IN THE RETROSPECTIVE

ACTOR

Blizna/The scar by Krzysztof Kieślowski (Poland, 1976)

Wodzirej by Feliks Falk (Poland, 1978)

Amator/Camera Buff by Krzysztof Kieślowski (Poland, 1979)

Spokój/The Calm by Krzysztof Kieślowski (Poland, 1980 - TV)

Seksmisja by Juliusz Machulski (Poland, 1984)

O-bi, O-ba - Koniec cywilizacji by Piotr Szulkin (Poland, 1985)

Dekalog, dziesięć /Decalog 10 by Krzysztof Kieślowski (Poland, West Germany, 1989)

Déjà vu by Juliusz Machulski (Poland, USSR, 1990)

Trois couleurs: Blanc/Three colors – White by Krzysztof Kieślowski (Switzerland, France, Poland, 1994)

Persona non grata by Krzysztof Zanussi (Poland, 2005)

Habemus Papam by Nanni Moretti (Italy, France, 2011)

DIRECTOR

Spis cudzołóżnic (TV) (Poland, 1995)

Historie miłosne/Love Stories (Poland, 1997)

Tydzień z życia mężczyzny/A Week in the Life of a Man (Poland, 1999)

Duże zwierzę (Poland, 2000)

Pogoda na jutro (Poland, 2003)

Korowód (Poland, 2007)

Obywatel (Poland, 2014)

In collaboration with Istituto Polacco di Roma

Jerzy Stuhr will attend the Festival from March 15 to 18.

Friday, March 17, Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4): from 7 P.M. to 8 P.M. Jerzy Stuhr will meet the public.

TRIBUTE TO KIRA MURATOVA

Kira Muratova was born in 1934 to a Russian father and a Romanian mother in Soroki, Romania, a city integrated into Moldavia after World War II. In 1962, after attending courses at the VGIK (Vsesojuznyj Gosudarstvennyj Institut Kinematografij), she graduated in Moscow and then moved to Odesa to follow her first husband, Ukrainian filmmaker Aleksandr I. Muratov. In 1967, she produced her first feature film, *Brief Encounters (Korotkie vstreči)*. The story of a love triangle, the film was shelved by Soviet bureaucracy and censorship. Muratova's style was already highly noticeable. She established herself as a "rebel" and a non-conventional filmmaker with her refusal of narrative constrictions, use of flashbacks, framing style, and familiarity with the 'new cinema of the 1960s' (particularly in Eastern Europe) and the various nouvelle vague of the world. Soviet censorship also targeted her next film, *Dolgie provody (The Long Farewell, 1971)*, the story of a tormented relationship between mother and son, which received the FIPRESCI award at the Locarno festival but was not released in the Soviet Union until 1987. Muratova's cinema focuses on individual dramas; often set among the poorer classes, her films reveal exceptional skills in observing the human soul. Before the fall of the Berlin Wall, his films were virtually unknown; after the advent of Michail Sergeevič Gorbačëv and the policy of "glasnost", Muratova's works began to tour the major international festivals. After 1986, Kira Muratova made her most important films in the Odessa studios. These include *Astenicheskiy sindrom (The Asthenic Syndrome, 1989)*, which was awarded the Silver Bear at the Berlin Film Festival. The film recounts the existential crisis that the transition to perestroika brought upon the country. What was once commonly called hypochondria, or black melancholia, becomes here the asthenic syndrome that seems to be spreading through society at the end of the Soviet era: a grieving woman, a writer who can no longer stay awake, a teacher, and many other characters lead us into a world that seems to be losing meaning. Kira Muratova, who passed away on June 6, 2018, in Odesa, has left us a cinematic heritage that deserves to be shared, especially in light of what is happening in Ukraine.

The tribute to Kira Muratova is in collaboration with the Festival La Rochelle Cinéma

FILMS

Korotkie vstrechi USSR, Ukraine, 1967

Dolgie provody USSR, Ukraine, 1967

Sredi serykh kamney USSR, Ukraine, 1983

Peremena uchasti USSR, Ukraine, 1987

Astenicheskiy sindrom USSR, Ukraine, 1989

BERGAMO FILM MEETING OPENS BERGAMO JAZZ

The handover between Bergamo Film Meeting and Bergamo Jazz is set for Sunday afternoon, March 19, and will take place in two consecutive moments. At 3:15 PM, there will be a screening of *Les Félines (Joy House, 1967)* by René Clément, Jane Fonda's first film in France, where she plays a beautiful and wealthy American woman named Melinda. Noir atmospheres, suspense and a stellar cast for a film scored by Lalo Schifrin, an Argentinian composer and pianist who also dabbled in jazz (with Dizzy Gillespie, Bob Brookmeyer and others).

Following this, the program of the evening will feature a live scoring by pianist Simone Graziano of *L'inferno (1911)*, an adaptation of the First Canticle of the Divine Comedy for a long time only available in damaged or censored copies. Considered to be one of the masterpieces of silent cinema, the was restored to its original edition in 2016 by a lengthy restoration project curated by the Cineteca di Bologna.

Simone Graziano is one of the most prominent and musically interesting names on the current Italian jazz scene. Thanks to the many projects he curated, he has been unanimously acclaimed by critics and has consistently been voted among the best Italian artists, groups and records in various editions of Musica Jazz's Top Jazz poll. His most recent album, *Embracing the Future*, is a solo exploration of the piano, specially prepared to produce unusual sounds.

In collaboration with Bergamo Jazz Festival.

Sunday, March 19 / Auditorium di Piazza Libertà

3:15 PM - Les Félines/Joy House

by René Clément, France, 1964

A professional con man and card sharp, Marc is pursued by a gangster's goons. To escape, Marc hides in the mansion of two beautiful, wealthy Americans, Barbara and Melinda. Another man, Vincent, is also hiding there. Barbara and Marc begin an affair, and this arouses Vincent's jealousy.

5:30 PM - Simone Graziano (piano) performs a live scoring of

L'inferno (Italy, 1911)

by Francesco Bertolini, Giuseppe De Liguoro, Adolfo Padovan

Emerging from the dark forest, Dante meets Virgil and, with his help, begins the journey through the circles and malebolge, where he meets all the iconic characters from the poem, up to the fearsome Lucifer.

SPECIAL EVENTS, PREVIEWS AND CLASSICS

A variegated section full of surprises, expanding the selection that Bergamo Film Meeting offers its audience. It features special events, previews, classic film screenings and projects created in collaboration with other institutions and long-time partners of the Festival.

Not to be missed are the five **Cult Movies** that pay homage to Lauren Bacall, one of the biggest Hollywood stars of all time, and the midnight movie, the Sci-Fi masterpiece ***War of the Worlds***. Also included in the programme are the four shorts by the young **Olmi 2022 Award** finalists, and the **Prospettiva Olmi** section, in collaboration with FIC - Federazione Italiana Cineforum, dedicated to the late director and his pupil Giorgio Diritti.

The renewed collaboration with the **ORLANDO festival** this year features *Fogo-Fátuo* by João Pedro Rodrigues, a musical comedy set in the future.

This year, the **Encounters: Cinema and Contemporary Art** section features Antonio Rezza, one of the most significant Italian contemporary cinema and theatre performers. His latest film, *Il Cristo in gola*, will be presented, accompanied on BFM's social channels by an extensive video interview with Rezza himself, which will be subtitled and translated into LIS - Italian Sign Language.

Finally, on the occasion of the commemoration of the victims of Covid-19, the short film *18 marzo* by Beppe Manzi, produced by Oki Doki Film, will be screened: the story, loosely based on true events, tells a story of love and hope at the time of the pandemic.

CULT MOVIE – Lauren Bacall

A tribute to Lauren Bacall. The American actress is the image of the BFM 41 fundraising campaign "Support BFM".

To Have and Have Not

by Howard Hawks, USA, 1944, 100'

Harry Morgan makes a living for himself and an old drunk by renting his boat to tourists for deep-sea fishing. He also helps the Resistance by ferrying a fugitive French political leader. Sparks fly between Bacall and Bogart, who, after this film, would become life and work companions.

The Big Sleep

by Howard Hawks, USA, 1946, 116'

Detective Philip Marlowe is hired by General Sternwood to find out who is blackmailing his youngest daughter Carmen. The case, however, becomes increasingly complex, and Marlowe gets drawn into a morbid spiral of conspiracy and seduction amidst blackmail, murder, theft and gambling. A timeless cult.

Key Largo

by John Huston, USA, 1948, 100'

Returning from the war, Major Frank McCloud arrives at a Florida atoll for the funeral of one of his soldiers. He ends up falling in love with the late soldier's charming widow and will have to face a gang of smugglers who rule the island. With a stunning Bacall and a formidable Bogart.

How to Marry a Millionaire

by Jean Negulesco, USA, 1953, 95'

Three girls working in New York as models team up to make their life's big dream come true: marry rich men and thus secure a fabulous future. To this end, they rent a luxurious flat and begin to weave their plots. But life gets in the way...

Written on the Wind

by Douglas Sirk, USA, 1956, 99'

Childhood friends, modest Mitch and alcoholic Kyle, both work for the latter's father, the oil tycoon Hadley. Their relationship is shattered by Lucy, who, coveted by both, ends up marrying Kyle. A passionate, uncompromising story.

MIDNIGHT STORY

Friday, March 17, 12.30 A.M. / Auditorium - Piazza Libertà

The War of the Worlds

by Byron Haskin, USA, 1953, 85'

A flaming body, which looks like a colossal aerolite, falls in the vicinity of a small California town one evening, attracting a large number of residents. It is, in fact, a device sent by the Martians to conquer Earth.

ORLANDO

Friday, March 17, 5.30 P.M. / Auditorium - Piazza Libertà

Fogo-Fátuo / Fuoco fatuo

by João Pedro Rodrigues, Portugal, France, 2022, 67', col.

On his deathbed, His Royal Highness Alfred, the uncrowned king, recalls his youth and his love for Afonso, a fire brigade instructor.

In collaboration with Festival ORLANDO – Identità, relazioni, possibilità.

ENCOUNTERS: CINEMA AND CONTEMPORARY ART – THE BLANK

Saturday, March 11, 3.30 P.M. / Lo Schermo Bianco - Via Daste e Spalenga, 13

Screening and meeting with Antonio Rezza - Free Admission

Bergamo Film Meeting renews the collaboration with The Blank Contemporary Art through the section called ENCOUNTERS: CINEMA AND CONTEMPORARY ART, which this year features as protagonist Antonio Rezza.

Il Cristo in gola

by Antonio Rezza, Italy, 2022, 78', b&w

The archangel Gabriel appears to Mary and Joseph and informs them that Mary will give birth to a child, to be called Jesus.

In collaboration with The Blank Contemporary Art.

SPECIAL EVENT - 18 MARZO

Saturday, March 18, 6.30 P.M. / Auditorium – Piazza Libertà

Presentation of the short film *18 marzo* by Beppe Manzi (Italy, 2022)

The screening of the short film will be introduced by director Beppe Manzi and producer Erika Ponti. Members of the institutions, as well as the actors Giovanni Anzaldo and Melissa Bartolini, will be present.

18 marzo

by Beppe Manzi, Italy, 2022, 17', col.

February 2020, Northern Italy. Punctuated by FaceTime video calls, a long-distance relationship grows between two young people, but lockdown will throw a wrench in the works.

The screening is an Italian premiere. The short film is produced by Oki Doki Film, in collaboration with Municipality of Bergamo, Visit Bergamo, Ceta SpA, Omarlift Srl, Giambarini Group, Technix, Mafarka Film; the film is distributed by Premiere Film

ERMANNNO OLMI AWARD

In 2019, the City of Bergamo established the Ermanno Olmi Award in memoriam of the late lamented director and fellow citizen. Main goal of the Ermanno Olmi Award is the promotion of young filmmakers and their works. It is addressed to filmmakers of all nationalities and not older than 30. The short film *Flores del precipicio* by Andrea Gatopoulos (Spain, Italy, 2022) has won the fourth edition of the Ermanno Olmi Award. The film, along with the other finalists, will be shown during the festival.

Flores del precipicio

by Andrea Gatopoulos, Spain, Italy, 2022

Lucia is back on the island, where all the houses are white. Fifteen years have passed since the day she was taken away, and her father is ready to show her the place where a family tragedy happened.

La vera storia della partita di nascondino più grande del mondo

by Paolo Bonfadini, Irene Cotroneo, Davide Morando, Italy, 2021

In Serravalle Langhe, tradition has it that, every year for more than seventy years, the whole population comes together to play the world's biggest hide-and-seek game. Who will win the Golden Hazelnut this year?

Garfield Coquillage/Garfield Seashell

by Paul Marques Duarte, France, 2022

Kylian wanders a deserted beach with his friend Maxime and finds a strange orange shell shaped like... Garfield.

Sonnenstube

by Davide Palella, Italy, 2022

Sergio Cortesi has dedicated his whole life to solar observation, producing over fifteen thousand sunspot drawings.

The Ermanno Olmi Prize is promoted by the City of Bergamo, with the support of Lab 80 film in collaboration with Bergamo Film Meeting Onlus

PROSPETTIVA OLMI

**You can find the program of Prospettiva Olmi on www.cineforum-fic.com*

In collaboration with FIC - Federazione Italiana Cineforum.

Thursday, March 16, 10.45 A.M. / Auditorium – Piazza Libertà

Quasi un anno

by Giorgio Diritti, Italy, 1992

Pino is an actor who lives a secluded life in the Oltrepò. He spends his days writing or wandering around, filming people, places and situations with his video camera. One summer day, he meets Rita and the two start dating, but her lifestyle complicates the relationship.

Thursday, March 16, 12.15 P.M. / Sala Galmozzi (Biblioteca Caversazzi) - Via Tasso, 4

Panel with Giorgio Diritti

Director Giorgio Diritti will talk about his experience at Ipotesi Cinema, he will recall the making-of his film *Quasi un anno* (1992) and the influence of director Ermanno Olmi on his work.

The panel is moderated by Lorenzo Donghi (researcher at Università degli Studi di Pavia, where he teaches expanded cinema, as well as theory and history of cinema).

Friday, March 17, 11.45 A.M. / Auditorium – Piazza Libertà

I recuperanti/The Scavengers

by Ermanno Olmi, Italy, 1970

A young veteran from the Russian campaign, Gianni has just returned home and plans to marry his fiancée Elsa, but does not have enough money to start a family. He then joins old Du, who intends to climb the battle sites to recover the war material left there.

Saturday, March 18, 9 A.M. / Auditorium – Piazza Libertà

Un certo giorno

by Ermanno Olmi, Italy, 1969

Following the heart attack that forced the managing director of an advertising agency to retire, Bruno sees his path to promotion open. However, an accident deeply shocks him and causes him to reconsider his family and professional life.

KINO CLUB

THE FESTIVAL MEETS THE SCHOOLS

From Monday, 13 to Saturday, March 18

Cinema Teatro del Borgo - Via Borgo Palazzo, 51 (Galleria Piazza S. Anna)

Running parallel to BFM's main programming, the Kino Club section is, in some ways, the baby version - but no less rich with content, food for thought and discoveries - of BFM. The aim remains to involve children and young people from schools of all levels, providing each age group with tailored content to help them discover the magic of cinema.

In collaboration with Kaboom Animation Festival and Fondazione Cineteca Italiana.

In collaboration with FuturoPresente, an initiative of the Dutch Foundation for Literature, Performing Arts Fund NL, See NL, Dutch Cultural Participation Fund, together with the Embassy and Consulate-General of the Kingdom of the Netherlands in Italy.

Kino Club is part of Che spettacolo il 2023!, the family-friendly cultural programming of Bergamo Brescia Italian Capital of Culture 2023.

Free admission for students and accompanying teachers, and free for all accredited and season ticket holders of the Festival.

FEATURE FILMS

Tuesday, March 14, 11:00 AM - Cinema Teatro del Borgo

Where Is Anne Frank

by Ari Folman, Belgium/France/Luxembourg/Netherlands/Israel, 2022

Thursday, March 16, 11:00 AM - Cinema Teatro del Borgo

Californie

by Alessandro Cassigoli and Casey Kauffman, Italy, 2021

Friday, March 17, 9:00 AM - Cinema Teatro del Borgo

Il cavaliere inesistente (The Nonexistent Knight)

by Pino Zac, Italy, 1969

THE SHORT FILMS OF KABOOM ANIMATION FESTIVAL

Once again this year, BFM offers a selection from a partnered animation film festival: this edition, we fly to the Netherlands with Kaboom Animation Festival, featuring films that deal with the ever-so-relevant theme of climate change with a penchant for 'Dutch dark humour', to appeal to young people aged 14 and over.

KABOOM - KIDS+

Inkt/Ink by Erik Verkerk, Joost van den Bosch, Netherlands, 2020, 2'15"

Aeronaut by Leon Golterman, Netherlands, 2021, 2'15"

Catastrophe by Jamille van Wijngaarden, Netherlands, 2017, 2'15"

Beren op de Weg/Bears on The Road by Nadia Meezen, Netherlands, 2014, 4'07"

KABOOM - 8+

Itämeren Muovigodzilla/The Plastic Godzilla of the Baltic Sea by Reetta Neittaanmäki, Kaisa Penttilä, Finland, 2017, 3'06"

Orgiastic Hyper-Plastic by Paul Bush, Denmark, United Kingdom, 2020, 6'51"
Emily by Marlies van der Wel, Netherlands, 2018, 8'01"
Beren op de Weg/Bears on The Road/Orsi sulla strada [t.l.] di Nadia Meezen, Netherlands, 2014, 4'07"
Varken/Pig/Maiale [t.l.] di Jorn Leeuwerink, Netherlands, 2022, 8'17"
Funny Fish by Krishna Chandran A. Nair, France, Switzerland, 2017, 6'21'

KABOOM - 11+

Itämeren Muovigodzilla/The Plastic Godzilla of the Baltic Sea by Reetta Neittaanmäki, Kaisa Penttilä, Finland, 2017, 3'06'
Orgiastic Hyper-Plastic by Paul Bush, Denmark, United Kingdom, 2020, 6'51"
Hybrids by Florian Brauch, Yohan Thireau, Romain Thirion, Kim Tailhades, Matthieu Pujol, France, 2017, 6'19'
Ice Merchants by João Gonzalez, Portugal, United Kingdom, France, 2022, 14'33"
Emily by Marlies van der Wel, Netherlands, 2018, 8'01"
Varken/Pig by Jorn Leeuwerink, Netherlands, 2022, 8'17"
Future thoughts by Loek Vugs, Netherlands, 2017, 2'59"
PolarBarry, Let's break the ice!! - Vlog #207 by Wouter Dijkstra, Netherlands, 2019, 4'38"

KABOOM - 14+

Bingo! by Patrick Schoenmaker, Netherlands, 2015, 2'40"
Helpiman by Aisha Madu, Netherlands, 2012, 2'57"
Cakewalk by Sijbren Schenkels, Netherlands, 2018, 3'09"
Under the Apple Tree by Erik van Schaaik, Netherlands, 2015, 18'37"
Things You'd Better Not Mix Up by Joost Lieuwma, Netherlands, 2010, 2'10"
Human Nature by Sverre Fredriksen, Netherlands, 2019, 2'15"
Pommes Frites by Balder Westein, Netherlands, 2013, 2'10"
PolarBarry, Let's break the ice!! - Vlog #207 by Wouter Dijkstra, Netherlands, 2019, 4'38"
Fata Morgana by Frodo Kuipers, Netherlands, 2011, 4'20"
Paniek!/Panic! by Joost Lieuwma & Daan Velsink, Netherlands, 2015, 5'35"
Mute by Job, Joris and Marieke, Netherlands, 2013, 4'22"
Varken/Pig by Jorn Leeuwerink, Netherlands, 2022, 8'17"
Flower Found! by Jorn Leeuwerink, Netherlands, 2017, 6'46"

THE MAGIC OF EARLY CINEMA - GERARDO CHIMINI PERFORMS A LIVE SCORING OF LE AVVENTURE STRAORDINARISSIME DI SATURNINO FARANDOLA

The annual appointment with The magic of early cinema, featuring a live-scored screening of a masterpiece from the silent film era, will be even more special this year thanks to the collaboration with the Fondazione Cineteca Italiana, which, by digitising the original nitrate, is providing us with a copy of the 1917 film *Le avventure straordinarissime di Saturnino Farandola* by Marcel Fabre for the occasion. But the prestige of the event does not end there: thanks to the improvisation skills of Maestro Gerardo Chimini, the sound atmospheres of Fabre's film are brought to life through a grand piano and a viola organista, an instrument invented by Leonardo da Vinci and built more than five hundred years later by Polish musician Sławomir Zubrzycki.

Wednesday, March 15, 11:00 AM - Auditorium di Piazza Libertà

**Le avventure straordinarissime di Saturnino Farandola
by Marcel Fabre, Italy, 1913, 60'**

In collaboration with Fondazione Cineteca Italiana.

WHO'S DIFFERENT? THE ORLANDO FESTIVAL SELECTION

Challenging preconceptions is why we are so proud to include the films selected together with Festival ORLANDO in the programme: diversity in all its facets, gender included, is at the heart of this year's selection. ORLANDO has been using the short film format for years to broaden perspectives and give space to new generations.

Monday, March 13, 09:00 AM - Cinema Teatro del Borgo

Câline/Cuddle by Margot Reumont, Belgium, 2022, 15'26"

All those sensations in my belly by Marko Dječka, Croatia, Portugal, 2020, 13'19"

Katastrofer/Catastrophe by Tone Ottilie, Denmark, 2021, 30'07"

Slice by Yoann Roussin, Ylang Lebot, France, 2021, 3'40"

PRODUCED BY AVISCO

The special collaboration with Avisco, interrupted by the pandemic, returns this year in theatres and online platforms: two animated short films made by the students of the 'Edmondo De Amicis' Primary School - Istituto Comprensivo Padre Vittorio Falsina Castegnato (BS) who, following a workshop, did their utmost to produce moving images, using the one-step technique.

Thursday, March 16, 09:00 AM - Cinema Teatro del Borgo

Dal telegrafo allo smartphone, Italy, 2019, 10'36"

Modi di dire, Italy, 2022, 7'25"

FESTIVAL AND SURROUNDINGS

@BFM ON TOUR

BFM 41 @BRESCIA / CINEMA NUOVO EDEN

Fondazione Brescia Musei confirms his collaboration with Bergamo Film Meeting, by presenting at Cinema Nuovo Eden (Brescia, via Bixio, 9) the screening of *La Ligne (The invisible line)* by Ursula Meier on Sunday, March 12 at 9 P.M., and *Le tout nouveau testament (The Brand New Testament)* by Jaco Van Dormael on Sunday, March 19 at 9 P.M..

BFM 41 @VERONA / CIRCOLO DEL CINEMA

Circolo del Cinema di Verona (Piazza Santo Spirito, 13b) confirms his collaboration with Bergamo Film Meeting, by presenting the online screening of a selection of short films by Michaela Pavlátová. In addition to that, on Thursday March 30 there will be the screening of the BFM Award winning film.

MEETING WITH EMANUELA MARTINI ON LAUREN BACALL

BFM IN CITTÀ

Thanks to Intesa Sanpaolo, the new BFM HUB in Piazza Vittorio Veneto 6 will host the BFM press office, the accreditation office and the guest reception office.

BOOKS @NXT Station - Piazzale degli Alpini

Tuesday, March 14, 6.30 P.M.

Robert De Niro. Riflessioni sull'attore: esordi, New Hollywood, Scorsese

by Caterina Rossi (Edizioni Finioia, 2023)

Meeting with the author, moderated by Adriano Piccardi

Wednesday, March 15, 6.30 P.M.

Animaction – L'animazione delle immagini a scuola fra senso critico e nuove competenze
by Giuseppe Previtali (Edizioni Cineforum, 2023)

followed by

Che cosa sono le digital humanities (Carocci, 2023)

Meeting with Giuseppe Previtali and Giancarlo Grossi, moderated by Virginia Di Bari, from Università degli Studi di Palermo.

In collaboration with NXT Station, FIC – Federazione Italiana Cineforum and Incrocio Quarenghi.

BFM BOOKSHOOP

The Bookshop BFM will be at the entrance of the Auditorium, in Piazza Libertà.

In collaboration with Incrocio Quarenghi.

DAILY STRIP

4 Italian cartoonists from Bergamo will illustrate the festival through their cartoons. Their names are Marco Perico aka Eternit, Joseph Clayson Muela aka Joe Groe, Margherita aka Yokodoingthings and Alessandro Frosio aka System.

Saturday, March 18, 5.30 P.M. / BikeFellas - Via Giuseppe Gaudenzi, 6

Meeting with the cartoonists of BFM 41

Tuesday, March 14, 9 P.M. / BikeFellas - Via Giuseppe Gaudenzi, 6

Venere privata. La prima indagine di Duca Lamberti by Paolo Bacilieri (Oblomov, 2022)

Meeting with the author, moderated by Matteo Contin.

BFM Daily Strip is organised in collaboration with Libreria Incrocio Quarenghi and Bikefellas

VOLUNTEERS

The audience support continues to allow the realisation of one of the most prestigious events in the national and international scene. We want, once again, remember how important is, for Bergamo Film Meeting, the energy of the young volunteers of the Festival. For this edition 50 students and movie-buffs will help the organizers staff: we want to say Thank you to all of them.

VISIT BERGAMO

The Agency for the Development and Tourism Promotion of the Province of Bergamo confirms its partnership with the next edition of the Festival, with the aim of promoting and enhancing BFM events.

BFM GREEN FRIENDLY / SERVICES

In accord with the Minimum Environmental Criteria – parameters of environmental sustainability for cultural events – established by the Green Fest European project, and signed by the Municipality of Bergamo, the 41st edition of Bergamo Film Meeting will take place under the patronage of Green Friendly Event. Digital ticketing reduced and low-impact printing, places accessible with public transport and zero-emission mobility solutions, recycling, Co2 reduction, gender equality, plastic use reduction: these are just some of the criteria we are committed to adhere to.

Pedalopolis

Our renewed partnership with FIAB Bergamo – Pedalopolis, the Bergamo organization which, since 2008, promotes the use of bicycles, from March 11 to March 18 (except Sundays), offers all professional-pass holders and subscription holders the possibility of renting a bicycle at a discounted price at BikeFellas (Via Gaudenzi 6, in Bergamo).

E-Vai

BFM this year is also teaming up with E-Vai, electric car sharing company which will provide the vehicles that will be used for the transportation of all guests.

SUPPORT BFM 2023

Bergamo Film Meeting Onlus enters its fifth decade and plans its future. The last few years have inevitably changed our habits and marked a difficult time, but there are signs that audiences, starting with the younger ones, are returning to the theatres to experience movies on the big screen once again. We're the same as always, with the same passion for cinema; the same curiosity to discover new films and new generations of authors to introduce to new audiences; the same love for the great classics: those we have already shown you, and the many we have yet to share with you all.

Join us and become part of Bergamo Film Meeting: share the emotions that thrive during the Festival and the events we organize throughout the year, because we'll never run out of films to see and to share. Cinema is mind, heart, and feelings to be experienced together, side by side, in the darkness of the theatre that makes us all feel equal, that arouses emotions born out of encounters, exchanges, words, and silences. Cinema is also critical and informed education, which starts at an early age and becomes a driver of cultural growth, opening up new horizons and opportunities for knowledge. Don't take it for granted.

The theatres are waiting for us; the projectors, digital and film, are ready: while the images flow by,

we wish we could stay together forever, feel the breathing, the movements of our bodies, process thoughts and opinions, enthusiasm and suggestions.

Are you a BFM 2023 Donor?

During the festival, at the ticket office - info point, you can buy for 40€ a special BFM 41* donors subscription. You will get the access to every BFM 41 screening, meeting and special event (excluding the Opening). You'll also get the BFM 41 shopper with catalogue and program, along with a 30-days free trial MUBI card.

** Reduced rate valid for Humphrey Bogart, Bette Davis, Hollywood BLVD and Premio Oscar Donors*

The furnishings of the common areas of the Festival are curated by Oltreilgiardino - Noleggi creativi.

The floral design of the Festival is curated by Myrrha.

The graphic design of the Festival and the Support BFM campaign is created by Studio Sūq