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TICKETS / SUBSCRIPTION

Tickets

Time Slot I & II Ticket (morning and afternoon) - € 8

Time Slot III Ticket (evening) - € 12

Daily Ticket - € 18

"After Midnight" Single Ticket - € 4

Subscription

You get the access to every BFM 42 screening, meeting and special event (the Opening is not included)

Full Price Subscription - € 60

Reduced Price Subscription - € 50 (Laboratorio 80 members, CGIL members, Under 26)

"Walter Matthau" and "Bette Davis" Donors Subscription - € 40

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 9: 10. AM - 11.00 PM

Other days: 8.30 AM – 11.00 PM

MOVIE THEATERS

Auditorium of Piazza Libertà

Sala dell'Orologio (Palazzo della Libertà, Piazza Libertà)

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

Lo Schermo Bianco (Via Daste e Spalenga, 13)

VIRTUAL SCREENINGS

bergamofilmmeeting.stream > Part of the Kino Club section aimed at educational institutions of all levels, and extra content such as the Audio Film, an audio-described film with subtitles for blind that is accessible to blind and visually impaired people: *Peccato che sia una canaglia* by Alessandro Blasetti (Italy, 1954). Access to the films is free upon registration.

HELP DESK

For any technical problems on bergamofilmmeeting.stream, a 24/7 support service is accessible directly from the platform menu ("Assistenza").

OTHER ACTIVITIES

Lo Schermo Bianco (Via Daste e Spalenga, 13)

Sala Galmozzi (Biblioteca Caversazzi) - Via Tasso, 4

BergamoScienceCenter (Viale Papa Giovanni XXIII, 57)

BikeFellas - Via Giuseppe Gaudenzi, 6

BFM PRESS OFFICE / ACCREDITATION OFFICE / GUEST RECEPTION OFFICE

BFM HUB @DONIZETTI STUDIO (Piazza Cavour, 15)

Saturday March 9 and Sunday March 10: 10.00 AM - 7.00 PM

Other days: 10.00 AM - 1.00 PM / 2.30 PM - 7.00 PM

Sunday March 17: closed

BERGAMO FILM MEETING

International Film Festival

42nd edition, March 9 – 17, 2024

The 42nd edition of the Bergamo Film Meeting (March 9 - 17) will be ushered in by a special event. On **Friday, March 8**, at **9:00 PM**, the Ex Chiesa di Sant'Agostino will host **Gary Lucas plays Luis Buñuel's *El ángel exterminador***, an appointment that will see the celebrated guitarist live score, in Italian premiere, **Luis Buñuel's** masterpiece.

During the 9 days of programming, the festival will propose 160 works including feature films, documentaries and short films, divided as follows: 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 **Frederikke Aspöck** (Denmark), **Lukas Moodysson** (Sweden) and **Metod Pevec** (Slovenia), 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 (12 - 13 March); the ANIMATION CINEMA with **Gerações X\Y**, an overview of trends in Portuguese animation through the eyes of some of the representatives of the new generations of animators (Laura Gonçalves, Alexandra Ramires, David Doutel e Vasco Sá, Marta Monteiro, João Gonzalez) whose complete filmographies will be featured; an extensive RETROSPECTIVE of **Éric Rohmer** (1920-2010), French director, screenwriter, editor and film critic among the leading figures of the Nouvelle Vague; the TRIBUTE to **Sacha Guitry** (1885-1957), the prolific and brilliant, actor, screenwriter, playwright and director, among the most fascinating and versatile personalities of 20th-century French theatre and cinema; the passing of the baton with Bergamo Jazz; the live score with guitars by Xavier Courtet and Julien Coulon of 10 short films made by Émile Cohl; the KINO CLUB section, dedicated to young spectators of all ages; the collaborations with the festivals Cinanima in Espinho (Portugal) and Immaginare ORLANDO (Bergamo); the Incontri: Cinema e Arte Contemporanea section, curated by The Blank, which this year features the Greek artist and filmmaker **Janis Rafa**; as well as previews, special screenings and the DAILY STRIP, the appointment with some of the best illustrators of the Italian comics scene.

GUEST CONFIRMED

Frederikke Aspöck, Semino Bevilacqua, Karine Birgé, Cleo Bissong,
Emma Broomé, Guido Brualdi, Felix Maria Bühler, Viera Čákanyová,
Massimo Colombo, Julien Coulon, Xavier Courtet, Gary Lucas, Janis Rafa, David Doutel,
Benjamin Deboosere, Sieva Diamantakos, Dulce Fernandes, Lillah Hallah, Dániel Hevér, Nishtha Jain,
Rogier Kappers, Zsanett Kertész, Christian Johannes Koch, Lena Köhler, Hugo Lorensatti,
Jonas Matauschek, Elena Mistrello, Lukas Moodysson, Cristiane Oliveira, Tomáš Pavlíček,
Metod Pevec, Chris Petit, Radu Potcoavă, José Miguel Ribeiro, Vasco Sá,
Cibele Tedesco, Markus Toivo, Jan Vejnar, Alban Zogjani

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Back to the roots

by Angelo Signorelli

Last year, on the closing night of the 41st edition of Bergamo Film Meeting, before the audience of the awards ceremony, I announced my resignation as artistic director. In doing so, I've called upon Fiammetta Girola and Annamaria Materazzini to take up the mantle: two remarkable women to helm a long-lived and enduring event, steadfast in the explorative journey of the audiovisual universe. They embody a commitment to a trajectory that bridges the past and present, seamlessly weaving into a future already taking shape through ongoing advancements in technology and production strategies. Fiammetta and Annamaria have earned skills and responsibility in the field; it is only right to entrust them with the task of continuing a journey that began 42 years ago.

I am well aware that, as an endeavour, Bergamo Film Meeting has always been characterized by collective management, in which different leads have had the opportunity to create, confront each other, and conflate when necessary. Looking back, we could tell a long story with so many events, anecdotes, curiosities, and vicissitudes. But we shall let bygones be bygones. Plenty of materials are available for reconstruction, ready for anyone eager to delve deeper into an experience that has shaped and will continue to shape the cultural production of our region, opening it up to the beneficial influence of international currents.

We were born within the associational reality, where fundamental values have always been nurtured, such as sharing, respect for individuals and their diverse expressions, appreciation for other cultures, the richness of cross-pollination, concern for the weak and disadvantaged, freedom from prejudices and conditioning, autonomy in social action, the spirit of collegiality, and working for the betterment of the community. We've witnessed cinema as a bustling ecosystem undergoing significant evolutionary changes, ripe for exploration in its past forms, diverse genres, and various hybridizations. It's a realm where new forms emerge through the development of increasingly precise image-rendering tools and ever-more powerful means of manipulating reality. Yet, we've ensured that the technical means to deliver the diverse natures of cinematic apparatuses to theatregoers are preserved. Alongside state-of-the-art digital projectors, our booths are equipped with fully functional 35mm film projectors boasting top-of-the-line optics. Thus, we can draw from an immense heritage still preserved in public and private film archives, comparing different technologies and showcasing to everyone the various styles, differences, anticipations, and small revolutions spanning approximately 130 years of film production. Contrasts, brightness, colours, framing, and then editing, narration, writing: a story of infinite "frames" where to find, each time, new meanings and relationships.

A subject irreducible to any normative or grammatical constraints, but for this reason fascinating, inexhaustible, and open to multiple critical interpretations. In this field, we've moved with caution and humility, guided by the voices of authoritative scholars and researchers, sometimes by the intuition that only experience can sharpen, employing that respect and freedom of thought that make choices stronger and more open to sharing and confrontation. Passion has driven us, certainly, but also a determination to bring to a provincial city — nonetheless vibrant and with a cinematic tradition of participation and debate dating back to the early fifties — films and filmmakers unknown, restorations, and cult classics of all genres and origins.

In this realm of knowledge and cultural strategies, over the past 25 years, individuals have gradually entered the scene, having cut their teeth in a context of great dynamism, attuned to the developments unfolding in the audiovisual industry across Europe and worldwide. Young people seeking a path that would combine intellectual development with professional commitment in acquiring skills and expressing creativity and innovative abilities. To use a football academy, the youth academy has borne excellent fruit and will undoubtedly bear more in the future.

For those involved in establishing the Association and the Festival's journey over this extended period, the satisfaction of having contributed to forming an "estate" is immense and reassuring. This is not me stepping back or retiring into private life: one can still remain within the Association and contribute, whether in crafting proposals or handling administrative matters, as long as nature provides the necessary resources and clarity despite advancing age.

Fiammetta and Annamaria, with the collaboration of Diana - as you can see, here it is not about gender

equality but about gender triumph - and others to come, are poised to take the reins of the Association and the Festival, envisioning a future full of exciting proposals and new paths of discovery.

For yours truly, this was not a painful decision but the result of a desire to pass the torch, because that is how it should be, and that is how the course of time dictates. Besides, we are not at all prone to rhetorical exhaustion and presumptions of irreplaceability. What matters is the survival of a legacy that belongs to everyone, and that each year rises in the pleasure and excitement it gives spectators. We feel we belong among the latter because that's how we were born: as indomitable and irredeemable voyeurs, a little quirky but harmless.

The darkness of the movie theatre is soothing. You sense the breath, the focus, the agitation, the intensity of the gazes; sometimes, it feels like you're "hearing" a thought or two. Those are moments of peace. A tiny and temporary refuge from the atrocities of the present. However, they do have some use: it's a good way of doing mental gymnastics.

Yours truly and fondly,
Angelo

The legacy

by Fiammetta Girola and Annamaria Materazzini

Bergamo Film Meeting is a big family, and for the past 42 years, the succeeding generations within it have been passing on an important legacy valuable to its members and the community at large. This legacy has come into our hands today, and we will do our best to honour it and carry on the work done by Angelo and all those who created, nurtured, and loved BFM with him. Will we live up to it? With a dash of healthy pride, we believe so; for the people we have at our side in this endeavour, especially Angelo, who gave up the mantle of director but certainly not his eagerness to keep contributing; for the passion we've poured into organizing this great event for years; for the dedication and tenacity that keep propelling us forward despite unforeseen challenges and obstacles. And we'll nurture this legacy, mindful of those who will one day reap the fruits of our labour and of those timeless spectators who, year after year, eagerly and trustingly embrace BFM's visionary proposal. We'll stay true to the identity of Bergamo Film Meeting: the tireless research work, the constant rediscovery of cinematic heritage, the keen eye on the present, but also the atmosphere and the bond that is created with the audience, and within the audience, every single year. All elements that make the Festival a genuine moment of togetherness and exchange. And so, for this edition as well, staying true to itself and genuine as ever, the big family of Bergamo Film Meeting will gather around the bonfire of quality cinema to tell new stories and share experiences. We are here, ready to stoke its flames and share its warmth with you all.

COMPETITION EXHIBITION

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 is composed of Michelangelo Frammartino (director), Vaida Kazlauskaitė (project coordinator European Film Forum Scanorama - Vilnius) and Paola Raiman (film critic, member of the selection committee at the Entrevues Belfort Film Festival).

Levante/Power Alley

ITP

by Lillah Halla, Brazil, France, Uruguay, 2023, 99'

On the eve of a future-defining championship, promising volleyball player Sofia (17) is faced with an unwanted pregnancy. Seeking an illegal termination, she becomes the target of a fundamentalist group determined to stop her at any cost – but neither Sofia nor those who love her are willing to surrender to the blind fervour of the swarm.

Valami madarak/Some Birds

ITP

by Dániel Hevér, Hungary, 2023, 90'

Béla feels like the world is conspiring against him when his son places him in a nursing home. Here, he crosses paths with a rebellious teenager Zoé, who has been sentenced to community service. While Zoé desperately tries to connect with her single mother, Béla wants to prove to everyone that he can live independently so that he can go home. Despite the almost sixty-year gap between them, their similarities and loneliness turn them into allies. A friendship transcending age barriers.

Até que a Música Pare/Until the Music Is Over

EUP

by Cristiane Oliveira, Brazil, Italy, 2023, 97'

Chiara is the matriarch of an Italian-descendant family torn apart. After her youngest son moves out, she decides to go along with Alfredo, her husband, on his trips as a salesman in the bars of Serra Gaúcha. Their trust in each other breaks down when Chiara finds out about Alfredo's life on the road and he realizes she hides something. A turtle and decks of cards will put to the test their 50-years relationship.

Přišla v noci/She Came at Night

INTP

by Tomáš Pavlíček and Jan Vejnar, Czech Republic, 2023, 85'

When a couple of thirty-somethings let the mother of one of them cross the threshold into their home, they have no idea that they have just entered a claustrophobic purgatory. Their peaceful life is slowly transformed into a chaotic wreck. Valerie, a well-groomed woman in her sixties, is an energetic diva who little by little conquers not only the space of the apartment, but also the minds of its occupants. As the creeping home invasion gains force, certainties are undermined and the boundaries of privacy are demolished.

Băieții buni ajung în Rai/Good Guys Go To Heaven

INTP

by Radu Potcoavă, Romania, 2023, 85'

Dan, 41 years old, dies in a car crash. He reaches the Purgatory, a strange place located on a desert beach, where the weather is warm and the drinks are always cold. Soon, he finds out he's not alone here. The mistakes Dan made during his life need to be faced and considered before he would be called for Judgement Day. *Life is a bitch. Death is a switch.*

The Wall

ITP

by Philippe Van Leeuw, Belgium, Luxembourg, Denmark, Usa, 96'

Jessica Comley is an American agent of the U.S. Border Patrol on the Arizona-Mexico border. In this unforgiving desert, she is proud and determined to defend America against drug traffickers and illegal immigrants by any means necessary. But her relentless pushing of the limits leads to one of her

interventions going awry when she kills a harmless migrant in front of three witnesses: her colleague, and a Native American with his grandson. Faced with the authorities, it is her word against theirs.

Okarina / Ocarina

INTP

by Alban Zogjani, Albania, Kosovo, Germany, 2023, 92'

Shaqa and Selvia, a middle-aged couple, left Kosovo to join their two daughters in the United Kingdom, where they manage to lead a dignified life. However, when a letter from the Immigration Office arrives, denying the renewal of their residence permit, their plans for a brighter future shatter. In their quest to find a way to stay, Shaqa and Selvia are faced with making choices that will challenge their moral values and have unforeseen consequences on the entire family.

ITP: Italian Premiere

EUP: European Premiere

INTP: International Premiere

WPR: World Premiere

CLOSE UP

14 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 - La Sortie de l'Usine**, 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.

Bon voyage

ITP

by Karine Birgé, Belgium, 2023, 54', col.

«She was 102 years old. It was the end of summer 2018. My grandmother made the choice to leave France to come and die in Belgium. The choice of a "sweet and easy" death – euthanasia in Greek. I look back at what preceded her ephemeral exile and my memories of this difficult crossing. From the sound traces I have kept, I build a small object and dolls theatre, bring together my relatives, my friends, Dr Frankenstein and Chantal Goya, and re-create a world around my grandmother who left in a strange quietude.»

Bis hierhin und wie weiter?/Stick Together

INTP

by Felix Maria Bühler, Germany, 2023, 91', col.

After recovering from a hunger strike in Berlin, five climate activists reunite. Lina now blocks the street with the climate movement Last Generation, but her comrades find civil disobedience insufficient: they aim to defend Lützerath, a village facing demolition for a mine expansion. How far will they go for their ideals?

Poznámky z Eremocénu/Notes from Eremocene

ITP

by Viera Čákanyová, Slovakia, Czech Republic, 2023, 78', col.

Taking place in a future that does not exist yet, *Notes From Eremocene* questions the ideal techno-optimistic model that lies ahead of us. From a curious, playful and critical standpoint, director Viera Čákanyová explores the potential of blockchain technology and artificial intelligence in dealing with complex global problems we humans create – climate change and the crisis of representative democracy. Combining diaristic film footage with 3D scanner images, the author is able to poetically stress the inherent tension between the analogue and digital future of mankind.

Au cimetière de la pellicule/The Cemetery Of Cinema

ITP

by Thierno Souleymane Diallo, France, Senegal, Guinea, Saudi Arabia, 2023, 93', col.

In 1953, Mamadou Touré directed the film *Mouramani*, a film considered as the first ever made by a black French-speaking director. However, the mystery remains. No one knows where to find a print, neither if one even exists. *The Cemetery of Cinema* is the search for that film, also an ode to cinema, both the kind we watch and the kind we make. A road-movie from east to west, north to south, a film full of love, humor and tenderness towards his peers and the new generation to come but also a quest as Souleymane marches with a sign demanding *Mouramani's* return...

And They Will Talk About Us

ITP

by Sieva Diamantakos, Ukraine, Italy, Finland, 2023, 103', col.

Against the backdrop of the Donbas crisis, two people tell their stories. Sergey is an entrepreneur who offers military tours for foreigners. His story is about the rise of his small empire, from a small business he started with the help of friends to the most successful extreme tourism company in Ukraine. Anna is a volunteer who had to flee Donetsk, her hometown, at the beginning of the conflict between Ukraine and Russia. She teaches children art and games and often travels to the Donbas to provide them with clothes and toys. Will their paths cross?

Contos do Esquecimento/Tales of Oblivion

ITP

by Dulce Fernandes, Portugal, 2023, 63', col.

Excavations in the southern Portuguese city of Lagos unearthed a huge 15th-century landfill site a few years ago. Alongside a variety of implements, the archaeologists found human remains. There were more than 150 skeletons in all, of men, women and children – and some of them were tied up. Genetic analysis confirmed that they were the skeletons of Africans who had been enslaved by traders and brought to Portugal. The calm camera tracks steadily from site to site – the former landfill is now a parking garage topped by a minigolf course – and museum objects bearing witness to the history of colonialism. In a quiet but thorough way, this essayistic film reveals a hidden past.

Når vandene deles/Murky Waters

ITP

by Martin B. Gulnov Denmark, 2023, 67', col.

In an attempt to assist and rescue refugees arriving on the island of Lesbos in 2015, Mo Abassi winds up being arrested and accused of human trafficking. Through numerous meetings with his defense attorney, Mo is forced to account for every step and action made by him and his team of volunteers. As we witness the actual events leading up to the arrest Mo's attorney becomes increasingly worrisome regarding critical but unaccountable pieces of evidence.

The Golden Thread

ITP

by Nishtha Jain, India, Bosnia-Herzegovina, Netherlands, Norway, UK, 2022, 86', col.

In the heyday of the jute industry, millions of people in Bengal made their living doing this laborious work, which has hardly changed since the industrial revolution. The 100-year-old machinery has been endlessly repaired. State aid kept this sustainable alternative to plastic going, but its future looks bleak. Along endless rows of antique looms, the air thick with dusty fibers, workers carry out their routine work. Accidents and jammed machines are commonplace; workers' faces reveal the exhaustion of a lifetime of labor.

Glas, mijn onvervulde leven/Glass, My Unfulfilled Life

ITP

by Rogier Kappers, Netherlands, 2023, 94', col.

In this original and funny self-portrait, moving between hope, despair and heartbreak, Rogier Kappers pursues a childhood dream: to become a famous musician playing the glass organ, an instrument made of singing glasses. From building his first organ and getting an autograph from his idol Arvo Pärt, to a disastrous trip to Dubai, frantic work on his sinking holiday house, and a never expected "grande finale", we follow Kappers on his quest for fame, love and fortune.

Wir Waren Kumpel/Once We Were Pitmen

ITP

by Christian Johannes Koch, Jonas Matauschek, Germany, Switzerland, 2023, 103', col.

Black dust, shrill metallic noises, dark tunnels, muscular bodies – all that is the past. At the end of 2018, extraction of coal throughout Germany came to an end. That same year, the voices of the emerging climate protest movement "Fridays for Future" grew louder. Against the backdrop of these media and socio-political events, the documentary follows five miners on their tragic, humorous and heartwarming search for a new role in life.

Megaheartz

ITP

by Emily Norling, Sweden, Norway, 2023, 80', col.

Megaheartz is a hybrid documentary that takes you on an inward trip, following four intersecting stories about love and madness. There is Emma, who obsesses about her former lover Ernie. He wants her to come to Ibiza and leave everything behind. Sofie, who holds on to a souvenir that ties her to the past. Jacqueline, who bounces between rehab and The Grand Hotel. Her recurring question is – why do we destroy ourselves to the extent that we are reborn again? We also meet the director Emily, who receives a phone call from her grandmother that forces her to revisit a house somewhere in the back of her memory.

Twin Fences

ITP

by Yana Osman, Russia, Ukraine, Georgia, Germany, 2023, 97', col.

The documentary begins as an investigation into the architect who created an iconic fence that covers 40% of Eurasia. This rhombic design takes filmmaker to confront her own cross cultural differences. «This is my journey from material fences to metaphorical fences through my three homelands – Afghanistan, Russia and Ukraine in an attempt to answer the question: "Who creates fences?"».

En Tavs Historie/A Silent Story**ITP**

by Anders Skovbjerg Jepsen, Denmark, Sweden, 2023, 100', col.

From the time Anders is 6 years old, he is sexually exploited by the 13-year-old boy, Peter. No one notices and neither of the two boys say anything to anyone. Today, both are adult men, and Anders wants to confront Peter with what happened in their childhood. It turns into a poignant journey, driven by honesty, illustrating how guilt and shame are nourished by silence and can cast long shadows into adulthood. But also, that there is hope and light to be found in defying the pain and breaking the silence.

Wanha Markku/Under Construction**ITP**

by Markus Toivo, Finland, 2023, 61', col.

30 years ago Markku built a house for his family with his own bare hands but the task ended up being too much and Markku burnt out. One day, he decided to leave and disappeared abroad. Markku now lives in that same house and he is still trying to fulfill his promise to himself: to complete its construction. His son Markus travels to his childhood home to face his father, who he never got to know properly. Together they build a steel gate in front of the unfinished house while simultaneously trying to build a relationship with each other.

ITP: Italian Premiere

INTP: International Premiere

EUROPE, NOW!

The well-established Europe, Now! section of Bergamo Film Meeting, focussing on contemporary European auteur cinema, in its 42nd edition will be featuring a comprehensive outlook on the works of **Frederikke Aspöck** (Denmark), **Lukas Moodysson** (Sweden) and **Metod Pevec** (Slovenia).

The section will also be complemented by **Boys & Girls. The best of Cilect Prize**, 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 12-13), a two-day panel for film industry professionals established as a platform for networking and keeping up to date.

Frederikke Aspöck (Copenhagen, Denmark - 1974)

Frederikke Aspöck is a director and screenwriter, and her films have toured the festival circuit worldwide, earning numerous awards.

After graduating in Set design from the Wimbledon School of Art in London, she moved to New York where, in 2004, she earned a Master's degree in Filmmaking from New York University's Tisch School of the Arts. During this period, she wrote and directed four short films in which her particular talent for visual composition and framing is already evident: *Footsteps* (1999), *The Browns* (2000) and *Lion-Tamer* (2001). In her graduation year, she shot *Happy Now* (2004), a story of a typical American family's peculiar day at the beach, which won her the First Prize Cinéfondation at the Cannes Film Festival a few months later.

An actor's director with a keen love for human imperfections, Aspöck uses a mix of drama, physical comedy and visual storytelling to portray people the way she prefers them: as they ardently try to do their best in life and inadvertently make mistakes along the way.

Back in Denmark, in 2009, she directed the short film *Får* (*Sheep*), a story about infidelity, abandonment and alcohol-driven revelations during an unpredictable midsummer party.

In 2011, she completed her first feature film, *Labrador* (*Out of Bounds*), a story about family and love. Shot on a desert and windy island, the film was presented out of competition at the 64th edition of the Cannes Film Festival and won the Grand Prize at the Marrakech International Film Festival. Later that year, she was asked to make a short film for the Aarhus Festuge, an arts and culture festival held in the Danish city of the same name. With only one day of filming to spare and to the tune of Lambchop's song *Buttons*, assigned to her by the Festival, Aspöck created *Moving On*, a small story of glances and separations.

Her next film was *Rosita* (2015): here, a middle-aged widower brings the young Filipina Rosita to Denmark and marries her, reluctantly involving his young son as an interpreter. The film won the award for Best Director at the Moscow International Film Festival.

A perfect combination of drama and comedy, *De frivillige* (*Out of Tune*, 2019) became a box office hit in Denmark: the story takes place entirely inside a prison and follows a ramshackle choir of inmates and its director. Based on a critically acclaimed play, and directed by Aspöck herself, the film premiered at the Rotterdam Film Festival, followed by a screening at the Gothenburg Festival.

Her latest film, *Viften* (*Empire*, 2023), won the prestigious Nordic Council Film Prize. In this drama set in the Danish colony of St. Croix in the 19th century, Aspöck portrays her country's dark heritage by telling the story of two black women: one free and mistress of the colony's governor, the other a slave to their family. Common for all of Aspöck's films is a great belief in flawed human beings and a conviction that comedy and tragedy always go hand in hand.

Titles featured in the retrospective

Viften/Empire (2023)

De frivillige/Out of Tune (2019)

Rosita (2015)

Moving On (2011)

Labrador/Out of Bounds (2011)

Får/Sheep (short, 2011)

Happy now (short, 2004)

Lion-Tamer (short, 2001)

The Browns (short doc., 2000)

Footsteps (short, 1999)

Under the patronage of the Embassy of Denmark.

The director will attend the Festival from March 12 to 14.

On Tuesday, March 12, at 7.00 P.M. the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

On Thursday, 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).

Lukas Moodysson (Lund, Sweden - 1969)

A filmmaker, screenwriter, novelist and poet, Lukas Moodysson was born in Lund, Sweden, in 1969. He grew up in Åkarp, Skåne County, and spent, in his own words, his adolescence as an outcast, communicating mainly through poetry. By the age of 23, he had already written five collections of poems and published a novel. To break out of his isolation and gain a wider audience, he turned to filmmaking and enrolled in the only Swedish film school of the time. After three short films, in 1998 he shot his first feature, *Fucking Åmål* (*Show Me Love*), a sensitive, funny and bittersweet romantic comedy-drama about two young girls growing up and falling in love in a small town. Accompanied by a catchy soundtrack, the film was a huge success in Sweden and was distributed worldwide, reaping up awards everywhere, from Karlovy Vary to the Berlinale, from Cinema Jove in Valencia to the Rotterdam Festival. The following feature, *Tillsammans* (*Together*, 2000), also a comedy, is set in a Swedish commune in the 1970s. With a touch of benevolent humour, Moodysson observes the relationships within the extended family of the commune and the interaction of its members with the outside world, thus offering a glimpse of an era undoubtedly emphasised by the music of the time and the successes of ABBA.

After the sunshine and optimism of his first two films, Moodysson surprised everyone with a raw and brutal drama, *Lilya 4-ever* (2002), the story of a young woman from an unspecified country in the former Soviet Union who is abandoned, kidnapped and forced into prostitution and sex slavery. Presented in competition at the Venice Film Festival, the film won numerous awards and nominations at international festivals and strengthened Moodysson's recognition as a film critics' favourite.

Even more disorienting were his later works, *Ett hål i mitt hjärta* (*A Hole in My Heart*, 2004) and *Container* (2006), where he tried his hand at experimental cinema. The first of the two films has a barely hinted-at plot (a couple of pornographers shoot a video in a claustrophobic apartment) and an abundance of graphic and disturbing images. The second is a stream of consciousness entrusted to the voice of actress Jena Malone, accompanying black-and-white images seemingly unrelated to the monologue. After this interlude, Moodysson returned to more traditional filmmaking, first with *Mammoth* (2009), which debuted in competition at the Berlinale and portrayed a successful New York couple, their daughter and her Filipino nanny struggling with globalisation; then with *We Are the Best!* (2013), which he adapted from a graphic novel by his wife, Coco and is centred on a band of 13-year-old girls making punk music in the early 1980s. With this title, Moodysson revisits the challenges of adolescence and coming of age. Also shown at the Venice festival, the film resonated powerfully with both critics and the audience.

In 2019, he wrote and directed for HBO Nordic a 12-episode television series, *Gösta* (2019), about the adventures of a young, recently graduated child psychologist who strives to do his best to be as kind as possible and help all his patients. Finally, in 2023, Moodysson debuted at the Toronto Film Festival with *Tillsammans 99* (*Together 99*), which reunites friends from the commune he met in the original *Together* twenty-four years later: a birthday party in the late 1990s is an opportunity to see how political and personal vicissitudes have affected and transformed the lives of the protagonists.

Moodysson's filmography reflects an interest in authentic human stories and a keen sensitivity to social issues. His unquestionable ability to outline characters with an indulgent and ironic gaze, exploring complex and challenging themes with lightness but also without fear of venturing into the meanders of experimentation and, at times, provocation, makes Lukas Moodysson one of the most significant representatives of contemporary Swedish cinema.

Titles featured in the retrospective

Tillsammans 99/Together 99 (2023)

We Are the Best! (2013)

Mammoth (2009)

Container (2006)

Ett hål i mitt hjärta/A Hole in My Heart (2004)

Lilja 4-ever (2002)

Tillsammans/Together (2000)

Fucking Åmål/Show Me Love (1998)

Bara prata lite/Talk (short, 1997)

En uppgörelse i den undre världen/A Settlement in the Underworld (short, 1996)

Det var en mörk och stormig natt/It Was a Dark and Stormy Night (short, 1995)

In collaboration with the Embassy of Sweden, the Swedish Film Institute and Memfis Film.

The director will attend the Festival on March 11, 12.

On Monday March 11, at 7 PM the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

On Tuesday March 12, 2 PM the director will meet the students of Accademia Laba di Brescia (Accademia Laba, Via Don Giacomo Vender 66, Brescia).

Metod Pevec (Ljubljana, Slovenia - 1958)

Born in Ljubljana in 1958, Metod Pevec has pursued more than one career, first as an actor, then as an author and screenwriter, and finally as a director. During his university years as a Philosophy and Comparative Literature student, in the late 1970s, he began acting on the small and big screen, taking the lead role in several TV series and Slovenian and Yugoslav films, and becoming a rather recognised face in his homeland. He starred in Živojin Pavlović's *Nasvidenje v naslednji vojni* (*Farewell Until the Next War*, 1980), a powerful and controversial film about the partisan war in Slovenia during World War II. As an author, he began publishing in the 1980s, writing radio dramas, screenplays, short stories and novels. In the following decade, he switched behind the camera, first with the short film *Vse je pod kontrolo* (*Everything Is Under Control*, 1992), then with the feature *Carmen* (1995), centred on a young prostitute and adapted from his novel of the same name published in '91. Pevec was among the first Slovenian directors to shoot a feature film after the dissolution of Yugoslavia and can rightly be regarded as one of the filmmakers who paved the way for the rebirth of cinema in his country. Never ceasing writing novels and radio plays, in the early 1990s he also began collaborating with Slovenian television, for which he directed several films, especially documentaries. After publishing a crime novel, he shot a new feature film in 2003: *Pod njenim oknom* (*Beneath Her Window*), a romantic comedy following a dance instructor in the middle of an existential crisis, which debuted at the Karlovy Vary Film Festival, won several awards at the FSF - Slovenian Film Festival and received an Oscar nomination for Best foreign film. It was, however, *Estrellita - pesem za domov* (*Estrellita*, 2006) that established Metod Pevec's name outside his native borders: a choral drama where characters, diverse in age, social background and ambitions, vie for a precious violin bequeathed by a famous musician. This was followed by *Lahko noč, gospodična* (*Good Night, Missy*, 2011) and *Vaje v objemu* (*Tango Abrazos*, 2012), two features shot one after the other, which deal in different ways with the dynamics of couple relationships.

There are recurring elements and themes running in Pevec's films, such as music and dance («I can hardly make a film without a dance scene») or protagonists with strong characters («comparing my female and male characters in general, it seems to me that the female ones represent the better and healthier half of humanity»), but over all prevails a specific focus on personal relationships and how they are affected by social dynamics and changes. In particular, with his most recent documentary, *Dom* (*Home*, 2015), which bears witness to the process of privatisation of housing for construction workers, and the feature film *Jaz sem Frenk* (*I Am Frank*, 2019), where the conflict between two brothers also manifests itself on an ideological and moral level, what shines through is a predilection for stories of marginality (like in *Carmen* and, partially, in *Estrellita*), but above all, the desire to analyse the effects on people of the country's

political, economic, and cultural transition from the socialist system to neo-capitalism. The underlying intention, there, is not to draw a line between the "good guys" and the bad ones (in Pevec's films, even villains have a modicum of humanity), between an idealised past and a corrupt present, but rather to become a conscious, critical and disenchanted narrator of a process of change that has caused inequitable social stratification and undermined the balance of interpersonal relationships.

Titles featured in the retrospective

Jaz sem Frenk/I Am Frank (2019)

Dom/Home (doc., 2015)

Vaje v objemu/Tango Abrazos (2012)

Lahko noč, gospodična/Good Night, Missy (2011)

Estrellita – pesem za domov/Estrellita (2006)

Pod njenim oknom/Beneath Her Window (2003)

Carmen (1995)

Vse je pod kontrolo/Everything Is Under Control (short, 1992)

Nasvidenje v naslednji vojni/Farewell Until the Next War by Živojin Pavlović (1980)

In collaboration with the Slovenian Film Centre and under the patronage of the Embassy of the Republic of Slovenia.

The director will attend the Festival from March 13 to 16.

On Thursday March 14, at 7 PM the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

< Europe, Now! Boys & Girls - The Best of Cilect Prize >

Defined in collaboration with the Civica Scuola di Cinema Luchino Visconti in Milan, the selection of films made by students from European film schools that are members of CILECT presents 9 short films this year, chosen from the winners and finalists of the CILECT Prize 2023, in the categories of animation, fiction and documentary.

Created in 2005, the prize is awarded annually by the entire community of students and teachers from the more than 180 schools that are members of the international association.

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

FILMS

The Small Makings of a Storm by Avery Angle, Ireland, 2023, 4'

Blausos/Through Gloom by Arnas Balčiūnas, Lithuania, 2022, 17'

Friendly Fire by Tom Koryto Blumen, Israel, 2023, 6'

Szemem sarka/From the Corner of My Eyes by Domonkos Erhardt, Hungary, 2023, 7'

Il barbiere complottista/A Conspiracy Man by Valerio Ferrara, Italy, 2022, 19'

Ojciec.Syn/Father.Son by Jakub Gomołka, Poland, 2022, 18'

Wszystko w porządku, ziemniaki w żółdku/Everything's Fine, Potatoes in Line by Piotr Jasiński, Czech Republic, Poland, 2022, 14'

Tsoulakia/Hussies by Despina Mavridou, Greece, 2022, 29'

Merci pour votre patience!/Thank You for Your Patience! by Simon van der Zande, Belgium, Netherlands, 2022, 17'

< Europe Now! Film Industry Meetings, 4th edition >

Audience development: best practices, best strategies

Tuesday, 12 and Wednesday, 13 March / BergamoScienceCenter, viale Papa Giovanni XXIII 57

Europe, Now! Film Industry Meetings are the all-European industry days of Bergamo Film Meeting, dedicated to the internationalization of film professionals attending the festival. Since 2021, Bergamo Film Meeting has been organising this industry section as a platform for information and networking, in addition to the traditional, Europe-oriented continuing *permanent education* initiatives.

International panels, relevant case histories, workshops, network opportunities and one-to-one meetings: these events aim to provide a knowledge guide on the existing tools at the European level. Also, they will shed light on some valuable best practices with a distinctly international impact. The first two editions of Europe Now! Film Industry Meetings aimed to encourage young Italian directors and producers to have a Europe-oriented approach to development and production and to see the market as an opportunity to find the right distribution partners.

The 4th edition is scheduled on the 12th and 13th of March and will have - for the second year - the audience as the primary focus. A reflection on this topic has become more and more necessary and, in 2023, our industry days have explicitly focused on audience design, showing that audience engagement strategies are of utmost importance and that we need to recognize their added value for films that are to be launched on the contemporary European market: not only when they're not finished yet, but even while they're still in development or production stage. This moment was identified as the very first stage in which the audience come into play in the film's life cycle. In 2024, the focus will be on the analysis and development of audiences attending film festivals, which for European films still represent - in the vast majority of cases - the moment the films have their first encounter with spectators, and officially begin their life in the distribution circuit.

Thanks to the renewed collaboration with Creative Europe Desk Italy – MEDIA | Turin, the panel will start with a presentation of MEDIA Strand's initiatives and funds, which support strategies aimed at widening audiences, with particular attention to festival networks, which for some years have become central in European support policies.

In line with this attention, at the centre of the first industry day, there will be some best practices implemented by three European networks, with the presentation of specific projects aimed at analysing and building new audiences, and a presentation of a brand new network that is about to be born. The second part of the first day will instead be an opportunity to listen to some case studies in which the topic of the (re)creation of a community emerges, as in the relationship between cinemas and film festivals.

The second day will be organised in collaboration with AFIC - Italian Film Festivals Association and will be dedicated to a series of reflections aimed at preparing a charter of best practices for the analysis and development of festival audiences in Italy.

Finally, the educational soul of the industry event will be guaranteed again this year by a seminar aimed at communication managers of Italian festivals (as well as students, by registration) and conducted by a European expert in data analysis and marketing and promotion strategies.

Admission is free and subject to availability for all Accredited Industry pass holders, upon reservation by writing to industry@bergamofilmmeeting.it by March 10th, 2:00 PM. Panels will be held in English. For additional information, please email industry@bergamofilmmeeting.it

The 4th 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 and AFIC - Associazione Festival di Cinema Italiani.

Thanks to Ergo Research, Fondazione Cineteca di Bologna, IndieLisboa International Film Festival, Kino Otok – Isola Cinema International Film Festival, Milano Film Network, MIOB, New Horizons International Film Festival, Piccolo Grande Cinema, Scanorama Film Festival, SMART7, Summer Film School Festival, Trieste Film Festival - Alpe Adria Cinema, Watershed Bristol, Young4Film.

< TUESDAY, 12 MARCH >

11.00 - 11.30 AM Welcome coffee

11.30 AM – 1.00 PM **European film festivals: building networks in order to share strategies up to (re)building communities of film goers - possible tools for the analysis and development of new audiences.** Guest speakers: Cristina Loglio (Italy | *European Policies for Culture, Vice-president, Europa Nostra*), Silvia Sandrone (Italy | *Project Officer, Creative Europe Desk Italy MEDIA – Ufficio di Torino*), Fiammetta Girola (Italy | *Artistic co-Director, Bergamo Film Meeting*)

following, Q&A session

2.30 – 4.45 PM **Festival networks: working together for new ideas and strategies | part one**

Moving Images – Open Borders. Exceeding usual boundaries with labs for young film journalists and audience profiling surveys. Guest speakers: Vaida Kazlauskaitė (Lithuania | *MIOB network coordinator, project manager, "Scanorama" Film Festival*) and Carolina Stera (Italy | *Audience development manager, Trieste Film Festival*)

Young Programmers for Young Audiences! European Film Festival Network: young programmers grow up. Guest speakers: Tanja Hladnik (Slovenia | *Festival Director, Kino Otok – Isola Cinema International Film Festival*) and Silvia Pareti (Italy | *Artistic Director, Piccolo Grande Cinema*)

following, Q&A session

SMART7. Being Smart about new audiences: festivals as a platform for distribution and development of skills. Guest speakers: Marcin Pieńkowski (Poland | *Director, New Horizons International Film Festival, Head of Distribution, New Horizons Association*) and Miguel Valverde (Portugal | *Festival Director, IndieLisboa International Film Festival*)

Archive Film Festival Network. A network is to be born: identifying a common vision and implementing experiences. Guest speaker: Jan Jílek (Czech Republic | *Program Director, Summer Film School Festival*)

following, Q&A session

4.45 – 6.00 PM **A shared goal for film festivals and European cinemas: community building strategies.** Audience development for specialised festivals: Il Cinema Ritrovato and the Europa Cinemas Bologna Innovation Lab. Guest speaker: Elisa Giovannelli (Italy | *Head of Schermi e Lavagne - Educational Department and Professional Training, Fondazione Cineteca di Bologna*)
Audience development for specialised cinemas: Watershed on finding future for the cinema in its past. Guest speaker: Madeleine Probst (UK | *Head of Film, Watershed Bristol*)

following, Q&A session

6.00-7.00 PM **Meet the decision makers! One-to-one meeting session with panelists**

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

< WEDNESDAY, 13 MARCH >

10.00 – 11.45 AM **Festival networks: working together for new ideas and strategies | part two**

Filmfooes today, filmlovers tomorrow. Guest speaker: Giorgio Gosetti (Italy | *President, AFIC - Associazione Festival Italiani di Cinema, General Delegate, Giornate degli Autori, Director, Noir in Festival*), Pedro Armocida (Italy | *Vice-president, AFIC - Associazione Festival Italiani di Cinema, Artistic Director, Mostra Internazionale del Nuovo Cinema di Pesaro*), Joana Fresu de Azevedo (Italy | *Board Member, AFIC - Associazione Festival Italiani di Cinema, Co-director, Sedicicorto Forlì International Film Festival, Coordinator, Porretta Film Festival, Bardolino Film Festival*), Michele Casula (Italy | *Partner and co-founder, Ergo Research*)

following, Q&A session

11.45 AM – 1.00 PM **Data Analysis for Developing New and Young Audiences in Film Festivals.** Guest speaker: Deborah Shirley Cohrs (Germany | *Consultant for Digital Communication and Marketing*)

following, Q&A session

2.30 PM – 4.30 PM **Audience Development Workshop.** Analysing Audience Development Potentials and Obstacles at Film Festivals. Guest speaker: Deborah Shirley Cohrs (Germany | *Consultant for Digital Communication and Marketing*)

In this hands-on lab session, participants will have the opportunity to apply the concepts and strategies discussed in the preceding speech to their own film festivals. Through a guided exercise and group discussions, attendees will analyse the audience development potentials and obstacles specific to their festivals and collaborate on identifying actionable solutions. The goal of the lab is for each participant to leave with at least one concrete measure to implement in order to build and engage audiences effectively.

Participation is recommended for directors, organisers, programmers and communication managers working in film festivals, screenings and awards related to the audiovisual world, as well as film professionals and industry experts, students of film, marketing and communication.

Registration is open until 2:00 PM on March 7th. Interested individuals must submit their application by completing the following form by March 7th: <https://forms.gle/18vbykir49M7jofn7>

The workshop is taking place at BergamoScienceCenter (viale Papa Giovanni XXIII 57 - Bergamo).
Registration fee: €100 / early bird fee of €85 until March 1st.

For additional information, please email industry@bergamofilmmeeting.it

ANIMATION CINEMA

***Gerações X\Y*. An overview of trends in Portuguese animation, through the eyes of some of the representatives of the new generations of animators.**

Gerações X\Y is the title of the section dedicated to animation cinema at the 42nd edition of Bergamo Film Meeting. Unlike in previous years, this is not a retrospective on a single author but an overview of trends in Portuguese animation through the eyes of some of the representatives of the new generations of animators (Generations X and Y) whose complete filmographies will be featured. The valuable collaboration with Agência - Curtas Metragens C.R.L. has led to the identification of 6 authors who have been awarded at the Cannes, Annecy, Clermont-Ferrand, Zagreb and Busan festivals and who have received significant honours such as the Annie Award and the Academy Award. We are talking about **Marta Monteiro** (1973), the duo **Vasco Sá** (1979) and **David Doutel** (1983), **Alexandra Ramires** (1987), **Laura Gonçalves** (1988) and **João Gonzalez** (1996).

Since the early twentieth century, Portugal has been a point of reference for animation cinema, not only for the number of films produced but primarily because of the pioneering ability of its authors to exploit the versatility of language and explore the most innovative techniques: cut-out silhouettes, multiplanes, sand animation, up to the more recent experiments undertaken by authors such as Regina Pessoa, who was honoured by BFM in 2011. BFM offers an overview of the complexity and research carried out by young contemporary filmmakers: a tendency to combine the most disparate methods and materials that almost seem to be part of their very DNA. Mindful of an extremely heterogeneous past, they have pushed boundaries by also taking advantage of the possibilities offered by technological advancement.

But technique is not these authors' only strong point. What also emerges from their films is a consistency in composition and writing, always original and sometimes unpredictable, that keeps them engaging even after multiple views. Such concentrations of depth and skill have brought Portuguese animation to international recognition: *Ice Merchants* by João Gonzalez, for example. Among the youngest directors (28 years old) featured this year, in 2022 Gonzales was the first Portuguese animator to receive an award at the Cannes Film Festival. With an Oscar nomination the same year, he cemented the reputation of Portuguese animated cinema worldwide.

The resolution of these filmmakers is also noticeable in the emergence of collectives such as BAP - Animation Studio, founded and carried out by Vasco Sá, David Doutel, Laura Gonçalves and Alexandra Ramires (Xá): a group supporting the collective development of animation projects, and contributing to further diversity and innovation in the Portuguese film scene.

The filmmakers

David Doutel - (Porto, Portugal, 1983) graduated in Sound and Image from the School of Arts (UCP), specialising in Animation. Over the past ten years, he has intensified his work as a director, animator and production manager, collaborating both creatively and as a producer in the development of several short films that have been selected and awarded at international festivals. He pursued his career together with Vasco Sá, with whom he shares the direction of several animated short films, including *Fuligem* (Soot, 2014), nominated for the Wooden Wolf Grand Prize at the Tallinn Black Nights Film Festival in 2014, and *Garrano* (2022), nominated for the Grand Jury Prize at the Sundance Film Festival in 2023. He has been working with Bando à Parte since 2011 and, together with Vasco Sá, is the production manager and executive producer for several BAP - Animation Studio short films.

Laura Gonçalves – (Belmonte, Portugal, 1988) completed the Art and Multimedia course at the Faculdade de Belas-Artes in Lisbon in 2009, and dipped her toes into animation as final artist and animator at the Sardinha em Lata studio. In 2012, she directed her first animated short film *Três Semanas em Dezembro* (Three Weeks in December) while completing her master's degree in Animation at the Arts University Bournemouth in Poole, UK. In 2013, she moved to Porto, where she began working at Bando à Parte as an animator and illustrator. In 2015, she co-directed the short film *Nossa Senhora Da Apresentação* (Our Lady Of The Apresentação) with Abi Feijó, Alice Guimarães and Daniela Duarte, produced by Curtas Metragens C.R.L. In 2017, together with Alexandra Ramires (Xá), she co-directed the animated short film *Água Mole*

(*Drop By Drop*). She currently works at BAP - Animation Studio, of which she is a founding member: here she directed her most recent animated short film, *O Homem Do Lixo* (*The Garbage Man*, 2022), produced by Bando à Parte, nominated for Best Short Film at the Annecy Film Festival and winner of the Grand Prize at the Zagreb World Festival of Animated Films in 2022.

João Gonzalez - (Portugal, 1996) is a Portuguese filmmaker, animator, illustrator and musician with classical training in piano. A scholarship recipient from the Calouste Gulbenkian Foundation, he earned a master's degree from the Royal College of Art in the United Kingdom after graduating from the Escola Superior de Media Artes e Design (ESMAD) in Portugal. Gonzales made two films here, *The Voyager* (2017) and *Nestor* (2019). In 2022, with the film *Ice Merchants*, he became the first Portuguese director of animated films to be honoured at the Cannes Film Festival, winning the award for Best Short Film in competition at La Semaine de la Critique. His most successful title so far, *Ice Merchants* also earned a nomination for the Oscar in the Best Animated Short category, as well as an Annie Award. In his filmography, Gonzales often combines his personal musical background with authorial animation, always taking on the role of composer and sometimes instrumentalist, occasionally accompanying his films with live performances.

Marta Monteiro - (Portugal, 1973) graduated in Design from ESAP (1994), then in Fine Arts - Sculpture from FBAUP in 1999. Subsequently, she attended the Norwich University of the Arts as an Erasmus student, participating in workshops in animation, printmaking techniques and communication design. She has received many awards for illustration, including the Society of Illustrators of New York Gold Medal for the illustrated series *Little People* in 2014. Her approach to animation was self-taught, and her first animated short *Independência de Espírito* (*Independent Mind*, 2011) won the Audience Award at the Mostra Animation Festival in Lisbon in 2012 and the Honourable Mention (Premio António Gaio) at Espinho's Cinanima in 2011. Her latest film, *Cold Soup* (2023), won the Grand Prix at the Vila do Conde International Short Film Festival in 2023.

Alexandra Ramires (Xá) - (Portugal, 1987) graduated in 2010 from the Academy of Fine Arts in Lisbon. Her first foray into animation filmmaking was in 2009 for the production company Sardinha em Lata. In 2013, he moved to Porto to work within the animation studio of the production company Bando à Parte, where she is credited both in an artistic and technical capacity in several films by other authors. She is also a founding member of the BAP - Animation Studio collective, where she currently works on individual and collaborative projects. Co-directed with Laura Gonçalves, *Água Mole* (*Drop By Drop*, 2017) is her first film, which won the Gold Hugo at the Chicago International Film Festival in 2017. *Elo* (*Tie*, 2020) was Ramires' official directorial debut, which earned her the Gold Hugo in 2020 and the Sophia Awards for Best Animated Short in 2021.

Vasco Sá - (Porto, Portugal, 1979) spent the first eighteen years of his life in Trás-os-Montes (literally "Behind-the-Mountains"), developing a strong connection to his roots, before moving to Porto, where he earned a master's degree in Sound and Image from the School of Arts (UCP). There he met David Doutel, with whom he shared several award-winning projects nationally and internationally, most notably directing the short films *O Sapateiro* (*The Shoemaker*, 2011) and *Garrano* (2022) - which also won two nominations for Best Short Film at the Annecy Animation Festival in 2011 and 2022 - and *Agouro* (*Augur*, 2018), which won the Grand Prize for Best Film at the Busan International Short Film Festival in 2019. In 2011, he began an ongoing collaboration with the production company Bando à Parte, both as producer and animator. He is one of the founders of BAP - Animation Studio, where he works as director and producer together with David Doutel. Currently, both are working on their first animated feature film, *UNA*.

Films of the section

Independência De Espírito/Independent Mind by Marta Monteiro, Portugal, 2011, 10'31"

O Sapateiro/The Shoemaker by David Doutel and Vasco Sá, Spain, Portugal, 2011, 12'02"

Três Semanas em Dezembro/Three Weeks In December by Laura Gonçalves, Portugal, 2013, 6'14"

Fuligem/Soot by David Doutel and Vasco Sá, Portugal, 2014, 13'40"

Nossa Senhora Da Apresentação/Our Lady Of The Apresentação by Laura Gonçalves, Portugal, 2015, 6'46"

Água Mole/Drop By Drop by Laura Gonçalves and Alexandra Ramires, Portugal, 2017, 9'44"

A Sonolenta/Sleepy by Marta Monteiro, Portugal, 2017, 10'13"

The Voyager by João Gonzalez, Portugal, 2017, 4'37"

Agouro/Augur by David Doutel and Vasco Sá, Portugal, France, 2018, 15'16"

Nestor by João Gonzalez, Portugal, United Kingdom, 2019, 6'

Elo/Tie by Alexandra Ramires, Portugal, France, 2020, 11'39"

Garrano by David Doutel and Vasco Sá, Portugal, Lithuania, 2022, 14'08"

Ice Merchants by João Gonzalez, Portugal, France, United Kingdom, 2022, 14'33"

O Homem Do Lixo/The Garbage Man by Laura Gonçalves, Portugal, 2022, 11'45"

Sopa Fria/Cold Soup by Marta Monteiro, Portugal, France, 2023, 9'51"

With the contribution of Camões - Instituto da Cooperação e da Língua. Under the patronage of the Embassy of Portugal in Rome. In collaboration with Agência - Curtas Metragens C.R.L.

Vasco Sá and David Doutel will attend the Festival on March 9 and 10.

On Saturday March 9, at 7 PM Vasco Sá and David Doutel will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

ÉRIC ROHMER RETROSPECTIVE

Éric Rohmer – a pseudonym of Maurice Henri Joseph Schérer - was born in 1920 in France. An incredibly secretive man, he provided conflicting information about his childhood, indicating several birth dates (including March 21 and April 4) and claiming to have been born in Nancy and Tulle. Growing up during the tumultuous years of the interwar period, Rohmer was deeply influenced by the cultural and intellectual atmosphere of the time. After studying literature and philosophy at the University of Paris, he developed a deep interest in cinema and began dabbling in film criticism in the 1940s. In 1950, along with François Truffaut, Jean-Luc Godard and Jacques Rivette, he became one of the founders of the magazine *La Gazette du cinéma*, which would be renamed *Les Cahiers du cinéma* in 1957. In the same year, he wrote, together with Claude Chabrol, the book-essay *Hitchcock*. Following a controversy, he eventually left the *Cahiers* in 1963.

He began his film career in the same years, directing a few short films and writing screenplays. His first feature film, *Le Signe du lion* (*The Sign of Leo*), already reflected his interest in character psychology and subtle human dynamics: shot in 1959, released only in 1962. Despite box office failure, he founded the production company Les Films du Losange with Barbet Schroeder in the same year.

During the 1960s, Rohmer became a leading figure of the Nouvelle Vague. With the film series known as *Six Contes Moraux* (*Six Moral Tales*), the director explored complex human interactions through tales about feelings, desire and morality. After *La boulangère de Monceau* (*The Bakery Girl of Monceau*, 1963) and *La carrière de Suzanne* (*Suzanne's Career*, 1963), Rohmer turned to direct television documentaries and, in 1966, he shot the third of the moral tales, *La collectionneuse* (*The Collector*, 1967): the story of a young man who spends his summer holiday with a friend and a charming woman. With *Ma nuit chez Maud* (*My Night at Maud's*, 1969), Rohmer achieved public success: considered by most critics to be the centrepiece of the *contes moraux*, the film is the story of a prudish engineer stranded by a snowstorm who takes shelter in the apartment of an attractive divorcee, who tries to seduce him. Critically acclaimed and appreciated by audiences in France and the United States, the film earned Oscar nominations for Best Foreign Language Film and Best Original Screenplay. Rohmer's subsequent work, *Le genou de Claire* (*Claire's Knee*, 1970), was named best film at the San Sebastián International Film Festival and received two awards for best French film of the year: the Prix Louis-Delluc and the Prix Méliès. Rohmer completed the series in 1972 with *L'amour, l'après-midi* (*Love in the Afternoon*, 1972).

Following the Moral tales and based on a short story by Heinrich von Kleist, *La Marquise d'O...* (1976) was one of Rohmer's most acclaimed films, earning the Special Jury Prize at the Cannes Film Festival. Later, Rohmer embarked on another cycle of films, *Comedies et proverbes* (*Comedies and Proverbs*), which began in 1981 with *La femme de l'aviateur* (*The Aviator's Wife*), a story of a past love that tries in vain to resurface. The series includes five other titles: *Le beau mariage* (*A Perfect Marriage*, 1982), where Jean de la Fontaine plays Sabine, a woman gripped by the desire to start a family; *Pauline à la plage* (*Pauline at the Beach*, 1983), where the protagonist is a 15-year-old girl struggling with first love; *Les nuits de la pleine lune* (*Full Moon in Paris*, 1984), where the central theme is the loneliness threatening the existence of Louise, a woman tired of her romantic relationship; *Le rayon vert* (*The Green Ray*, 1986), perhaps the most profound and existentialist film of the Rohmer's entire filmography, which won first prize at the Venice Film Festival; and *L'ami de mon amie* (*Boyfriends and Girlfriends*, 1987), where love and friendship are the elements that stir the souls of the protagonists.

Rohmer's last film cycle is the *Contes des quatre saisons* (*Tales of the Four Seasons*): *Conte de printemps* (*A Tale of Springtime*, 1989), *Conte d'hiver* (*A Tale of Winter*, 1992), *Conte d'été* (*A Summer's Tale*, 1996) and *Conte d'automne* (*Autumn Tale*, 1998). The films do not share a common plot but are endless variations on a single theme: love, narrated through the stories of tender and flawed heroes that can resonate with any viewer.

At the beginning of the new century, Rohmer was still directing films: *L'Anglaise et le duc* (*The Lady and the Duke*, 2001), *Triple Agent* (2004) and *Les amours d'Astrée et de Céladon* (*The Romances of Astrea and Celadon*, 2007), his final film.

A personal and meticulous approach to directing characterized Rohmer's career. His filmography has been called, paraphrasing Balzac, the "human comedy," as it focuses mainly on the nuances of the existential condition and the moral dilemmas of its protagonists. Rohmer died in Paris on January 11, 2010, leaving

behind a priceless legacy.

Films included in the retrospective

Présentation ou Charlotte et son steak/Presentation, or Charlotte and Her Steak (1951)

Bérénice (1954)

La sonate à Kreutzer/The Kreutzer Sonata (1956)

Véronique et son cancre/Veronica and Her Duncie (1958)

La boulangère de Monceau/The Bakery Girl of Monceau (1962)

La carrière de Suzanne/Suzanne's Career (1963)

Nadja à Paris/Nadja in Paris (1964)

Une étudiante d'aujourd'hui/A Modern Coed (1966)

Fermière à Montfaucon (1967)

La collectionneuse/The Collector (1967)

Ma nuit chez Maud/My Night at Maud's (1969)

Le genou de Claire/Claire's Knee (1970)

L'amour, l'après midi/Love in the Afternoon (1972)

La femme de l'aviateur/The Aviator's Wife (1981)

Le beau mariage/A Good Marriage (1982)

Pauline à la plage/Pauline at the Beach (1982)

Les nuits de la pleine lune/Full Moon in Paris (1984)

Le rayon vert/The Green Ray (1986)

L'ami de mon amie/My Girlfriend's Boyfriend (1987)

Conte de printemps/A Tale of Springtime (1989)

Conte d'hiver/A Tale of Winter (1992)

Conte d'été/A Summer's Tale (1996)

Conte d'automne/Autumn Tale (1998)

TRIBUTE TO SACHA GUITRY

Sacha Guitry (St. Petersburg 1885 - Paris 1957), born Alexandre-Pierre Georges Guitry, was a French actor, screenwriter and director. The son of famous actor Lucien Guitry, from a very young age he was involved with the theatrical milieu of the time. After several years in St. Petersburg, his family moved to Paris in 1891. Here, Sacha entered boarding school but showed little inclination for studies. Instead, he devoted himself to theatre, writing plays and performing comedies at the Théâtre de la Renaissance, directed by his father. Due to strong personal disagreements, however, the two fell apart. The separation would last several years. At only seventeen, he wrote and performed *La Page*, and three years later he became known to the general public with *Nono*, achieving great success. His contemptuous and sarcastic aristocratic ways and brilliant elocution made him a leading figure of Parisian life in the early twentieth century. A master of the vaudeville genre, he churned out plays on repeat, bringing the echoes of his private life to the stage: he went from one marriage to the next, fuelling both the gossip news and his own theatre's box office.

In 1915, he tackled cinema for the first time by directing *Ceux de chez nous*, a collection of portraits of great French artists of the time, with the intention of demonstrating - at the height of World War I - the artistic superiority of France over its enemies. After this initial experience, he quit filmmaking until 1934, by which time sound had established itself in film production. After a couple of tries, he shot *Bonne chance!* (1935), a light, sparkling comedy about a man and woman's journey after a lottery win, with the understanding that there would only be a platonic relationship between them. Although constructed as a theatrical play, the film is already fully representative of Guitry's cinematic style, characterized by the presence of a ham with inexhaustible verve, witty dialogue and rapid-fire jokes, but also by a sense of light cynicism and a bittersweet undertone. Until the outbreak of World War II, Guitry filmed several comedies starring opposite his wife Jacqueline Delubac, becoming a master of entertainment cinema and an innovator of cinematic language, as evidenced by the inventive opening credits, extremely free prologues and narrative acrobatics. In *Confessions of a Cheat* (*Le roman d'un tricheur*, 1936), a film based on his only novel written and published in 1934, the narrative unravels through the predominant use of images, accompanied by the author's voiceover as commentary. In the midst of World War II, while the Germans occupied France, Guitry reached the peak of fame, continuing to act, direct films, travel the world, hosting multiple charity galas, and living in comfort: a lifestyle that stirred some discontent and that he wouldn't be forgiven. After Liberation, he was among the first on the purge lists. Suspected of collaboration, he spent sixty days in prison and was then rehabilitated thanks to his efforts in helping people escape persecution. He went back to filmmaking in 1947: among his last works – permeated by a fierce irony and a devastating bitterness - particularly worthy of mention is *La poison* (1951), starring a spectacular Michel Simon as a husband who contrives to kill his wife to guarantee himself immunity.

Sacha Guitry died on July 24, 1957. He lies in the family tomb in the Montmartre cemetery, where François Truffaut, his great admirer, was also laid to rest.

Titles featured in the retrospective

Ceux de chez nous (1915)

Bonne chance! (1935)

Faisons un rêve... (1936)

Le Mot de Cambronne (1936)

Le roman of a tricheur/Confessions of a Cheat (1936)

Mon pear avait raison/My Father Was Right (1936)

Ils étaient neuf célibataires/Nine Bachelors (1939)

Donne-moi tes yeux (1943)

Le diable boiteux (1948)

Le comédien (1948)

Deburau (1950)

La poison (1951)

La vie d'un honnête homme/The Virtuous Scoundrel (1952)

On Saturday March 16, at 5 PM at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4), Edgardo Franzosini, Emiliano Morreale and Giulio Sangiorgio will dialogue on the figure of Sacha Guitry.

BERGAMO FILM MEETING OPENS BERGAMO JAZZ

The handover between Bergamo Film Meeting and Bergamo Jazz is set for Sunday afternoon, March 17, and will take place in two consecutive moments. A screening of *Sait-on Jamais...* (1957) by Roger Vadim, with the soundtrack composed by pianist John Lewis, and performed by the Modern Jazz Quartet. Following this, the program of the evening will feature a live scoring by pianist Massimo Colombo of Ernst Lubitsch's *Ich möchte kein Mann sein* (1918). Experienced pianist and keyboardist, active in the field of jazz, classical and electronic music, he collaborated with various Italian and international musicians such as Paolo Fresu, Tino Tracanna, Enrico Rava, Peter Erskine, Billy Cobham and Jeff Berlin. The copy of the film is provided by the Friedrich Wilhelm Murnau Stiftung fund in Wiesbaden.

In collaboration with Bergamo Jazz Festival

Sunday March 17 / Auditorium di Piazza Libertà

3.15 PM - Ich möchte kein Mann sein/I Don't Want To Be a Man

by Ernst Lubitsch (Germany, 1918)

The exuberant Ossi lives under the close supervision of her uncle and housekeeper. When the former is forced to leave, his place is taken by a very strict guardian. Frustrated by the situation, Ossi decides to disguise herself as a man, sneak out of the house and enjoy some freedom and fun.

5.30 PM - Sait-on jamais.../No Sun in Venice

by Roger Vadim (France, Italy, 1957)

Venice. Baron Eric, his secretary Sforzi and the latter's mistress, Sophie, are in negotiations to sell to a foreign state the printing plates with which they made counterfeit currency during the war. But the girl falls in love with a photojournalist and messes up all the plans. The soundtrack, composed by American pianist John Lewis with the collaboration of the Modern Jazz Quartet, was released by Atlantic Records in 1958.

SPECIAL EVENTS, PREVIEWS AND CLASSICS

WAITING FOR BFM 42

Sunday March 3, 10.30 AM - 12.30 PM / Lo Schermo Bianco (Via Daste e Spalenga, 13)

Luis Buñuel: El director exterminador

A course dedicated to Luis Buñuel, the extraordinary Spanish director whose career we will follow in chronological order, starting with *Un chien andalou*, a manifesto of surrealism made in 1929. Luis Buñuel's filmography is one of the most interesting in the History of cinema and one of those most to be interpreted: we will thus go on to analyze his poetics and his most complex feature films, from *The Young and the Damned* (*Los olvidados*, 1950) to *That Obscure Object of Desire* (*Cet obscur objet du désir*, 1977), passing through *Viridiana* (1961), *Belle de jour* (1967) and many others.

A special focus will be dedicated to *The Exterminating Angel* (*El ángel exterminador*, 1962), the masterpiece that will open the 42nd edition of Bergamo Film Meeting, in a magical version live scored by Gary Lucas at the Ex Chiesa di Sant'Agostino on Friday, March 8, at 9 p.m.

The course, organized in collaboration with longtake, is taught by Andrea Chimento, director of longtake, film critic for IlSole24Ore and university lecturer.

OPENING

Gary Lucas plays Luis Buñuel's El ángel exterminador

Friday, March 8, 9 PM / Ex Chiesa di Sant'Agostino

El ángel exterminador

by Luis Buñuel (Mexico, 1962)

After a theater premiere, a group of upper-middle class people is invited to dinner at a friends' villa. Late in the evening, while listening to a pianist, they notice that the servants have inexplicably eclipsed. They try to leave the villa but something holds them back. And, as in the day of the Apocalypse, they begin to weep over their fate, prisoners of themselves. The situation becomes increasingly tense, the dialogues increasingly bitter and violent, until the "carnal sacrifice" of a young girl. Only then will they believe that they have freed themselves from the nightmare.

Gary Lucas plays Luis Buñuel's El ángel exterminador

Born in Syracuse (New York, Usa) in 1952, he has collaborated with musicians such as John Cale, Lou Reed, Iggy Pop, Patti Smith, Chris Cornell and Nick Cave, boasting an extraordinary career whose highlights include his time with Captain Beefheart, Jeff Buckley (he was the author of the songs *Grace* and *Mojo Pin*) and with his band Gods and Monsters. A pioneer of the genre, he has a long history of composing soundtracks and live accompaniment for films, both silent and sound.

Under the patronage of the Università degli Studi di Bergamo

Lucas' performance for the Opening of BFM 42 represents the Italian premiere of his live score for El ángel exterminador

ÉMILE COHL - VOLUME II

In 2022, *Émile Cohl - Volume I* enchanted the viewers of BFM 40: the twelve short films, livescored by electric guitar and percussion, received such an enthusiastic response that we could not help but offer a second part. To a score by Erik Satie, the two classical guitars of French musicians Julien Coulon and Xavier Courtet will accompany ten of Cohl's shorts chosen from the author's substantial filmography: from *Fantasmagorie*, the first animated short in the history of cinema, to *Les métamorphoses comiques*, a selection that will make people rediscover some of the masterpieces of the pioneer of animated cinema.

Sunday March 10, 6.00 PM / Auditorium di Piazza Libertà

Émile Cohl – volume II

Fantasmagories (1908, 1'40'')

Le cauchemar d'un fantoche (1908, 3'16'')

Un drame chez les fantoches (1908, 3'20'')

Les joyeux microbes (1909, 5'45'')

Le songe d'un garçon de café (1910, 5'11'')

La musicomanie (1910, 4'51'')
Le retapeur de cervelle (1911, 6'09'')
Jobard a tué sa belle-mère (1911, 7'32'')
Le cheveu délateur (1911, 5'51'')
Les métamorphoses comiques (1912, 3'10'')

CULT MOVIE < WALTER MATTHAU >

Tribute to Walter Matthau, the actor chosen as testimonial for BFM 42's Support campaign.

Saturday March 9, 10.30 PM / Sala dell'Orologio (Palazzo della Libertà, Piazza Libertà)

Hello, Dolly! by Gene Kelly, Usa, 1969

Sunday March 10, 3.00 PM / Sala dell'Orologio (Palazzo della Libertà, Piazza Libertà)

A New Leaf by Elaine May, Usa, 1971

Saturday March 16, 5.00 PM / Auditorium di Piazza Libertà

The Front Page by Billy Wilder, Usa, 1974

Saturday March 16, 11.00 PM / Auditorium di Piazza Libertà

The Odd Couple by Gene Saks, Usa, 1966

FANTAMARATONA

After 4 years, the BFM's nightly sci-fi and horror marathon is back. We go back to 1960, with a film that lands in 2024, Edgar G. Ulmer's *Beyond The Time Barrier*. In addition we celebrate 50 years since the release of *The Texas Chain Saw Massacre*, Tobe Hooper's slasher masterpiece. A Must-see.

The night between Friday and Saturday

Friday, March 15, 12.15 AM / Auditorium di Piazza Libertà

Beyond the Time Barrier by Edgar G. Ulmer, Usa, 1960

followed by

Friday, March 15, 01.45 AM / Auditorium di Piazza Libertà

The Texas Chain Saw Massacre by Tobe Hooper, Usa, 1974

FESTIVAL ORLANDO

BFM will present a preview of the 11th edition of the Orlando Festival (scheduled for May 3-12, 2024 in Bergamo, Italy). In addition to the presentation of the feature film *The Life and Strange Surprising Adventures of Robinson Crusoe Who Lived for Twenty and Eight Years all Alone on an Inhabited Island and Said It Was His* by Benjamin Deboosere, BFM will screen a feature film within the Kino Club section, *Lobo e Cão* by Cláudia Varejão.

Friday March 15, 5.15 PM / Auditorium di Piazza Libertà

The Life and Strange Surprising Adventures of Robinson Crusoe Who Lived for Twenty and Eight Years All Alone on an Inhabited Island and Said It Was His by Benjamin Deboosere, Belgium, 2023

The director will hold a Q&A following the screening.

ERMANNO 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 fiction short film *Štarter* by Péter Dóczé (Hungary, 2022) won first prize and is being screened again during this edition of the Festival, along with the other finalist films.

Wednesday March 13, 3.00 PM / Sala dell'Orologio (Palazzo della Libertà, Piazza Libertà)

Štarter

by Péter Dóczé, Hungary, 2022, 11'58'', col.

A young boy urgently needs money to impress the girl he likes. In exchange for 20 coronas, he helps two men from the neighbourhood with a small favour. He has no idea how much danger he is putting himself in.

Serpêhatiyeñ Neqewimî/Things Unheard Of

by Ramazan Kılıç, Turkey, 2022, 15'42''

A little girl tries to put a smile back on her grandmother's face after the disappearance of her television, her

only window on the world.

Le temps qui passe/The Passing of Time

di Nathan Le Graciet, France, 2022, 11'03''

Alan is 10 and he is celebrating Christmas with his family. Then, it is the holidays once again. However, this time, Alan will be 20 tomorrow...

Busan, 1999

di Thomas Percy Kim, Usa, South Korea, 2023, 11'16''

A pregnant Korean-American woman returns to Korea and her mother. They bathe and scrub each other, hoping to heal past wounds.

The Ermanno Olmi Prize is promoted by the City of Bergamo, with the organizational support of Bergamo Film Meeting Onlus, in collaboration with FIC – Federazione Italiana Cineforum.

ENCOUNTERS: CINEMA AND CONTEMPORARY ART - THE BLANK

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 the Greek artist and filmmaker Janis Rafa (Athens, Greece, 1984). Janis Rafa will present her first feature film *Kala Azar* (2020) in Bergamo on Saturday, March 9. The film, which premiered in 2020 at the International Film Festival Rotterdam, where it won the Critics' Award, is set in a desolate, perhaps post-apocalyptic landscape, where a young couple works for a crematorium, paying house calls to people who have lost their pets. Rafa's body of work combines film, video installation and sculpture. Her narratives are located at the margins of the urban, haunted by stray dogs, roadkills, hunted prey, forgotten ruins, abandonment and dissipated death. Dead and living, human and non-human beings coexist in an accord of dream and sensuality.

Saturday March 9, 3.00 PM / Lo Schermo Bianco (Via Daste e Spalenga, 13)

Kala Azar by Janis Rafa (Netherlands, Greece, 2020)

In collaboration with The Blank Contemporary Art.

NEW FILM RESTORATIONS

Saturday March 16, 8.15 PM / Auditorium di Piazza Libertà

Radio On by Chris Petit (UK, West Germany, 1979)

The director will hold a Q&A following the screening.

Premiere of the new 4K digital restoration from the original Ilford Black & White 35mm negatives and 35mm Fine Grain, preserved at the BFI Archives.

In collaboration with Lab 80 film.

KINO CLUB

THE FESTIVAL MEETS THE SCHOOLS

from Monday 11 to Friday March 15

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

It is exciting to observe how, from year to year, the audience of the Kino Club section are more and more numerous and increasingly eager to measure themselves with very timely films that stimulate debate. For this reason, within the program of Kino Club, we always try to include new challenges for children and young people of all ages, thanks also to the extreme trust that teachers place in us. Kino Club's main goal is to make viewers enjoy cinema with greater awareness.

FEATURE FILMS

Monday March 11, 9.00 AM - Cinema Teatro del Borgo

Interdit aux chiens et aux Italiens/No Dogs or Italians Allowed

by Alain Ughetto, France, Belgium, Switzerland, Italy, Portugal, 2023, 70', col., stop-motion

In the Beginning of the 20th century - Ughettera, Northern Italy, The Ughetto family's village. Living in the region had become very difficult and the Ughettos dream of a better life abroad. Legend has it that Luigi Ughetto crossed the Alps starting a new life in France, thus changing the destiny of his beloved family forever. His grandson travels back in time revisiting their history.

Wednesday March 13, 9.00 AM - Cinema Teatro del Borgo

Linda veut du poulet!/Chicken for Linda!

by Sébastien Laudenbach, Chiara Malta, France, Italy, 2023, 76', col., animation

Paulette realizes she has unfairly punished her daughter Linda. To make up for it, she promises to cook her a chicken with peppers, even though she cannot cook at all. But where to find a chicken on a strike day, when all the shops are closed?

Thursday March 14, 9.00 AM - Cinema Teatro del Borgo

Estilhaços/Fragments

by José Miguel Ribeiro, Portugal, 2016, 18', col., animation of objects and mixed materials (sand, salt, etc), computer 2D, Drawn animation, Real image

This is a film about how the war settles in the body of the people who are forced to live it directly in the eye. And then, thousands of miles away and dozens of years ahead, how, like a virus, it can still infect other human beings.

Nayola

by José Miguel Ribeiro, Portugal, Netherlands, Belgium, France, 2022, 83', col., 2D and 3D animation

Angola. Three generations of women in a 25-year-long civil war: Lelena (the grandmother), Nayola (the daughter) and Yara (the granddaughter). Past and present interlace. Nayola goes in search of her missing husband at the height of the war. Decades later, the country is finally at peace but Nayola has not returned. Yara has become a rebellious teenager and a subversive rap singer. Lelena tries to contain her for fear of the police coming to arrest her. One night, a masked intruder breaks into their house, armed with a machete. An encounter like nothing they could have imagined.

The director will hold a Q&A following the screening.

The film will also be screened on Friday, March 15 at 2:30 p.m. at the Sala dell'Orologio: the director will hold a masterclass after the screening.

THE FESTIVAL ORLANDO SELECTION

Once again we collaborate, with great enthusiasm, with the Festival ORLANDO that proposes, for high schools, the latest evocative film by Cláudia Varejão. The film is set on an island and it's a representation of the Generation Z, eager to be the spokesperson for a new way of looking at the world, in contrast with the traditions that seem to annihilate the other inhabitants.

Friday March 15, 11 AM / Cinema Teatro del Borgo (Via Borgo Palazzo, 51 - Galleria Piazza S. Anna)

Lobo e Cão/Wolf and Dog by Cláudia Varejão, Portugal, France, 2022

Ana was born on an island. She is a middle child. The three siblings live with their mother and grandmother. As she grew up, Ana realized that girls and boys were given different tasks. Luís, Ana's best friend, loves

dresses as much as pants. Ana admires him. Her friend Cloé arrives from Canada, bringing with her the glowing days of youth. With Cloé, Ana embarks on a journey that will take her beyond the horizon.

In collaboration with Festival ORLANDO .

THE MAGIC OF EARLY CINEMA

Thanks to Fondazione Cineteca Italiana, it will be possible to see the 2k digital restoration of Giulio Antamoro's *Pinocchio* (1911). The live score for this film will be by Francesca Badalini, a composer for theatrical and film works (including 7 animated films directed by Simone Massi), and a teacher at the Scuola Internazionale Musicale di Milano.

Wednesday March 13, 11.00 AM - Auditorium di Piazza della Libertà

Pinocchio

by Giulio Antamoro, Italy, 1911, 54', bn

First cinematographic adaptation of the famous story by Carlo Collodi starring Polidor (Ferdinand Guillaume) as the rowdy wooden puppet Pinocchio. Giulio Antamoro's movie has been restored and sonORIZED by the Cineteca Milano MIC Lab.

Live score with piano by Francesca Badalini.

In collaboration with Fondazione Cineteca Italiana.

VARICOLOURED PRESENTS

For several years we have relied on world sales agency Varicoloured to finalize some of the shorts included in the Kino Club section. For this reason, for BFM 42, we want to celebrate our friendship with Varicoloured, as well as our professional relationship, by including a small selection of shorts within the program: 3 films released in the last 3 years, demonstrating the authorial quality promoted by this Tallinn, Estonia-based distribution company.

The Family Portrait by Lea Vidakovic, Croatia, France, Serbia, 2023, 14'35"

The Angst and the Bliss by Mangoosta, Italy, France, 2022, 15"

Miegamasys rajonas/Places by Vytautas Katkus, Lithuania, 2020, 12'

The films will be available exclusively on bergamofilmmeeting.stream from Monday March 11 to Sunday March 17. In collaboration with Varicoloured.

THE SHORT FILMS OF CINANIMA - ESPINHO (PT)

Since 1976, Cinanima in Espinho has been one of the most significant events for professionals and fans of animated cinema. This year the Festival collaborates with BFM 42, with a selection of animated shorts chosen specifically for each age group: Kids+ (for everyone), 8+ and 11+.

In collaboration with Cinanima - International Animated Film festival of Espinho

Kids+

Swing To The Moon by Marie Bordessoule, Adriana Bouissie, Nadine De Boer, Elisa Drique, Chloé Lauzu, Vincent Levrero, Solenne Moreau, France, 2022, 6'41"

Mobile by Verena Fels, Germany, 2010, 6'25"

Domashen lubimec/A Pet by Vera Doneva, Bulgaria, 2020, 7'41"

Foxtale by Alexandra Allen, Portugal, 2022, 5'54"

Hi! by Narjes Mohammadi, Hajar Mehrani, Netherlands, 2022, 6'32"

O παγωτατζής/The Ice Cream Man by Katerina Pantela, Cyprus, 2019, 4'05"

8+

Luce and The Rock by Britt Raes, Belgium, Netherlands, France, 2022, 12'58"

Entre deux sœurs/To Be Sisters by Anne-Sophie Gousset, Clément Céard, France, 2022, 7'15"

Světla/Lights by Jitka Nemikinová, Czech Republic, 2023, 8'24"

11+

Balcony Cacophony by Quentin Haberham, Netherlands, 2023, 5'

Elevator Alone by Anastasia Papadopoulou, Greece, 2021, 3'38"

The Swineherd by Magnus Igland Møller, Peter Smith, Denmark, 2023, 7'35"

Saka sy Vorona/Cat and Bird by Franka Sachse, Germany, 2021, 7'36"

Mišja hiša/Mouse House by Timon Leder, Slovenia, 2022, 8'30"

A selection of these films will be available on bergamofilmmeeting.stream from Monday March 11 to Sunday March 17.

The 11+ films selection will be available exclusively online.

CAIC by Avisco

As part of the activities of BGBS2023, the Avisco Association has extended the Cartoni Animati In Corsia project to Bergamo, involving the Department of Pediatric Surgery and Transplantation of the Papa Giovanni XXIII Hospital, in the production of animated shorts, two titles of which we will show.

Tuesday March 12, 9.00 AM - Cinema Teatro del Borgo

Pezzetti #1, Italy, 2023, 6'22''

Aeroplanino in tempesta, Italy, 2023, 3'04''

BFM x CIPS

As part of the Piano Nazionale Cinema e Immagini per la Scuola promoted by MiC-Ministry of Culture and MIM-Ministero dell'Istruzione e del Merito, two short films were made by the students of Liceo F. Lussana as part of the project *Uno schermo che mi rappresenta*, winner of the CIPS 2022 call for proposals. With the partnership of Bergamo Film Meeting Onlus and Oki Doki Lab.

Monday March 11, 9.00 AM - Cinema Teatro del Borgo

The Secrets Of Love, Italy, 2023, 6'15''

Playback, Italy, 2023, 3'28''

With the contribution of Camões - Instituto da Cooperação.

Free admission for students and accompanying teachers, for BFM accredited and subscription holders.

FESTIVAL AND SURROUNDINGS

@BFM ON TOUR

BFM 42 @VERONA / CIRCOLO DEL CINEMA

Circolo del Cinema di Verona (Piazza Santo Spirito, 13b) confirms his collaboration with Bergamo Film Meeting, by proposing to its members the online screening of all the films of Gerações X\Y, the animated cinema section. In addition, on Thursday March 21, an award-winning film from "Competition Exhibition" section will be screened.

BFM IN CITTÀ

A new BFM venue has been added this year: thanks to the help of the Fondazione Teatro Donizetti, the BFM HUB @DONIZETTI STUDIO (Piazza Cavour, 15) will be the Festival's operations center, hospitality, accreditation and press office.

BFM BOOKSHOOP

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

In collaboration with Incrocio Quarenghi.

BERGAMOFILMMEETING.STREAM

Following the 2021 edition, which took place completely online, Smk Videofactory has created the bergamofilmmeeting.stream platform. From Monday, March 11 to Sunday, March 17, some of the shorts of the Kino Club section will be accessible online, in addition to Audio Film, an audio-described film that is also accessible to visually impaired and blind audiences: this year, *Peccato che sia una canaglia* by Alessandro Blasetti will delight our online audience.

In collaboration with Smk Videofactory.

DAILY STRIP

It's not BFM without Daily Strip, the Bergamo Film Meeting event that has been combining cinema and comics for 9 years. The theme of this edition is "autobiography in comics", and the illustrators chosen to narrate the Festival, in an unprecedented, curious and unpredictable way, are Cleo Bissong, Elena Mistrello, Guido Brualdi and Semino Bevilacqua, with the always valuable collaboration of Stefano Togni and Camilla Senni.

Saturday March 16, 5.30 PM / BikeFellas - Via Giuseppe Gaudenzi, 6

Capturing the moment: autobiographical storytelling between cartoons and cinema. Meeting with the cartoonists featured in BFM 42.

Similarly to the spread of smartphones and new digital technologies, drawing has in recent years proved to be one of the most immediate tools for telling about oneself and the reality around us.

From the relationship between cinema and graphic novels, a meeting on how autobiography is declined in self-publishing and small comics publishing, between fanzines, webcomics and social media.

In collaboration with BikeFellas.

VOLUNTEERS

The support of the audience, fans and those who over the years have shown their attachment to the Festival, continues to enable the realization of one of the most prestigious events in the national and international scene. We want to remind once again how important for Bergamo Film Meeting are the energies of the young people who approach the Festival as volunteers. For this edition 90 students and film enthusiasts will help the organizers staff: we want to say Thank you to all of them.

VISIT BERGAMO

The "Agenzia per lo sviluppo e la Promozione Turistica della Provincia di Bergamo" confirms its partnership with the 42nd edition of the Festival, with the aim of promoting and enhancing this area and its events.

BFM GREEN FRIENDLY / SERVIZI E AGEVOLAZIONI

In line 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 42nd 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, car pooling, recycling, Co2 reduction, gender equality, plastic use reduction: these are just some of the criteria we are committed to adhere, in order to combine culture and sustainability.

Pedalopolis

We have renewed our partnership with FIAB Bergamo – Pedalopolis. The Bergamo organization which since 2008 promotes the use of bicycles, will provide free secure parking for its vehicles, in Piazza della Libertà (from March 9 to 17).

E-Vai

Bergamo Film Meeting this year is also teaming up with E-Vai, a practical and eco-sustainable solution for transporting all guests of the 42nd edition of the Festival using electric cars.

Car pooling

A free app for sharing and organizing car rides for Festival goers, to ask for a ride or share your vehicle with other film enthusiasts. An easy way to reduce CO2 emissions and traffic volume on the roads, contributing to a better climate.

SUPPORT BFM 2024

End credits, lights back on: seeing the emotion in your eyes is always, for us, of immeasurable value, repaying for all the effort we put every year, throughout the year, in organizing various events and the Festival as well. Bergamo Film Meeting, as the name itself suggests, not only to be an important cultural gathering but also the main reason to bring all cinema enthusiasts together, creating opportunities for debate, fun and sharing.

Passion has always been and will always be our guide but it alone may not be enough, especially in this historical moment: we also need many resources.

Support BFM is the fundraising campaign to help us restart and put together the 42nd edition of the Festival and all the corollary events and educational programs we've always offered during the year.

Are you a Walter Matthau / Bette Davis BFM Donor?

During the festival, at the ticket office - info point, you can get a BFM 42 subscription for 40€ (instead of €60).

Are you a Hollywood BLVD / Premio Oscar BFM Donor?

During the festival, at the ticket office - info point, you can get your free BFM 42 subscription.

The subscription allows you to access to all BFM 42 screenings and includes a Festival catalog and shopper.

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

BERGAMO FILM MEETING

International Film Festival

42nd edition, March 9 - 17 2024

with the patronage and contribution of

Ministry of Culture - Direzione Generale Cinema e audiovisivo

Creative Europe MEDIA

Municipality of Bergamo

Chamber of Commerce of Bergamo

subject of regional importance

Regione Lombardia

with the patronage of

Province of Bergamo

with the contribution of

Fondazione ASM

Fondazione della Comunità Bergamasca

CGIL Bergamo

Lombardia Film Commission

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AFIC - Associazione Festival Italiani di Cinema

Agência - Curtas Metragens CRL

Alpe Adria Cinema - Trieste Film Festival

BergamoScienceCenter

Bikefellas

Camões I.P

Centro Diego Fabbri

CILECT - The International Association of Film and Television Schools

CINANIMA - International Animated Film festival of Espinho

Cineteca di Bologna

Circolo del Cinema di Verona

Civica Scuola di Cinema Luchino Visconti - Fondazione FM

Creative Europe Desk Italy - MEDIA

Embassy of Denmark

Embassy of Portugal

Embassy of Slovenia

Embassy of Sweden

Ergo Research

Festival La Rochelle Cinéma (Fema)

Festival ORLANDO

FIAB Bergamo - Pedalopolis

Fondazione Alasca

Fondazione Cineteca Italiana

Fondazione MIA

Fondazione Teatro Donizetti
Incrocio Quarenghi
IndieLisboa
Kino Otok - Isola Cinema
LABA Libera Accademia Belle Arti
Lab 80 film
Milano Film Network
MIOB Moving Images – Open Borders
New Horizons International Film Festival
Piccolo Grande Cinema
Scanorama
Schermo dell'arte
SKH - Film och media - Stockholms konstnärliga högskola
SLang - Soluzioni Linguistiche
Slovenian Film Centre
Smart7
Summer Film School Uherské Hradiště
Swedish Film Institute
The Blank Contemporary Art
Università degli Studi di Bergamo
Varicoloured
Visit Bergamo
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E-vai
Myrrha
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Studio Sūq

media partners

Cineforum
Cinemaitaliano.info
Cineuropa
Corriere della Sera
Eppen
FilmTV
longtake
Radio Popolare
Rai Movie
Rai Radio 3
Sentieri Selvaggi

Bergamo Film Meeting is a founding and active member of AFIC

Bergamo Film Meeting 2024 is part of the project Green Friendly Event