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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 43 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, persons with disabilities)

"Audrey Hepburn" and "Bette Davis" 2025 BFM fundraising campaign; Donors Subscription to BFM 43 - € 40

"Hollywood BLVD" and "Premio Oscar" 2025 BFM fundraising campaign; Donors Subscription to BFM 43: Free

TICKET OFFICE / INFO POINT

In the Atrium of Palazzo Libertà (in Piazza Libertà, near the entrance of Auditorium)

The Ticket Office – Info Point will open on Saturday March 8: 10. AM - 11.00 PM

From Sunday 9 to Sunday March 16: 8.30 AM – 11.00 PM

MOVIE THEATERS

Auditorium (Palazzo Libertà, Piazza Libertà)

Sala dell'Orologio (Palazzo Libertà, Piazza Libertà)

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

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 the hearing impaired: *Il segno di Venere* by Dino Risi (Italy, 1955). Access to the website 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

Sala Galmozzi (Biblioteca Caversazzi) - Via Tasso, 4

BergamoScienceCenter (Viale Papa Giovanni XXIII, 57)

NXT Station (Piazzale degli Alpini)

BFM PRESS OFFICE / ACCREDITATION OFFICE / GUEST RECEPTION OFFICE

BFM HUB @DONIZETTI STUDIO (Piazza Cavour, 15)

Saturday March 8 and Sunday March 9: 10.00 AM - 7.00 PM

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

Sunday March 16: closed

BERGAMO FILM MEETING

International Film Festival

43rd edition, March 8 – 16, 2025

Over nine days, with 160 films including shorts and features, Bergamo Film Meeting will be the melting pot of international cinema, with guests, meetings, special events, webinars, masterclasses, viewing routes for schools and numerous initiatives.

The festival will propose **2 competitive sections**, COMPETITION EXHIBITION reserved to fiction feature films, and CLOSE UP dedicated to documentary; the retrospective dedicated to **Otar Iosseliani** (1934 – 2023); the homage to the Polish director **Wojciech Jerzy Has** on the occasion of the centenary of his birth; the focus on contemporary European cinema through the EUROPE, NOW! section, presenting the complete works of **Alice Nellis** (Czech Republic), **Christian Petzold** (Germany), 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 **AnReal**, a journey of discovery through animated documentaries; the KINO CLUB section, dedicated to young spectators of all ages; the collaborations with the festivals Animest (Romania), Cactus Film Fest (Aosta, Italy), ORLANDO Festival (Bergamo) and Bergamo Jazz; the INCONTRI: CINEMA E ARTE CONTEMPORANEA section, curated by The Blank, which this year features the visual artist **Eva Giolo**; the DAILY STRIP, the appointment with some of the best illustrators of the Italian comics scene.

GUEST CONFIRMED

Karim Dridi, Lili Forestier, Johannes Gierlinger, Eva Giolo, Karoliina Gröndahl,
Irene Margrethe Kaltenborn, Bella Kim, Marie-Magdalena Kochová, Ulrike Kofler,
Arne Körner, Alexander Lahl, Matthew Lancit, Milko Lazarov, Luis (Soto) Muñoz,
Alice Nellis, Jonas Odell, Egil Pedersen, Christian Petzold, Alfredo Picazo,
Mathijs Poppe, Miriam Pucitta, Juri Rechinsky, Martin Pavol Repka,
Birgitte Stærmose, Carmen Trocker

SUMMARY

THE YEAR TO COME

COMPETITION EXHIBITION

CLOSE UP SECTION

EUROPE, NOW!

Alice Nellis

Christian Petzold

Boys and Girls - The Best of Cilect Prize

Europe, Now! Film Industry Meetings

ANIMATION CINEMA

AnReal: A journey of discovery through animated documentaries

OTAR IOSSELIANI RETROSPECTIVE

TRIBUTE TO WOJCIECH JERZY HAS

BERGAMO FILM MEETING OPENS BERGAMO JAZZ

SPECIAL EVENTS, PREVIEWS AND CLASSICS

KINO CLUB

The Festival meets the school

FESTIVAL AND SURROUNDINGS

THE YEAR TO COME

Here we are, one year later, ready to kick off a new edition of Bergamo Film Meeting.

When the Festival ends, and the lights in the Auditorium go out, there is always the feeling that the year ahead is a very long time, where one has to commit and organise oneself to the best of one's ability to make the next edition even richer and more exciting. And this has undoubtedly been a busy year, gone by in the blink of an eye, where many things have happened in a whirlwind of ups and downs, strokes of luck and unexpected events. It was our joy and privilege to rehash the retrospective dedicated to Otar Iosseliani and to establish fruitful collaborations, old and new. We watched hundreds of films by young filmmakers, from which we selected the seven dramas and fourteen documentaries that the public will be asked to vote for and award. We did research, discovered new names and titles, sent out invitations, discarded and reworked ideas and projects. We've seen so many movies we've lost count! We also had to deal with financial uncertainty due to rising costs and delays in allocating some grants, which led to the painful but necessary decision to make cuts to this edition.

Even in such a challenging year, however, our desire to share our passion for cinema still drives this event forward. Thanks to the passion and determination of its team, Bergamo Film Meeting continues to be an international point of reference for quality auteur cinema. Every selection has been made with care, to preserve the excellence of the cinematic offering and demonstrate that the value of cinema is not measured only by numbers but by passion, commitment and dedication. The addition of new resources to the team and the contribution of community service volunteers also brought fresh energy and perspectives, fuelling the spirit of innovation and collaboration that was always at the core of our Festival.

We face this edition with a renewed eagerness, aware of the importance of keeping the dialogue between tradition and the present alive. Alongside the great masters, we give space to new voices and upcoming talents. And precisely in this balance between past and future, the strength of Bergamo Film Meeting lies: a place where cinema is celebrated, continuously questioned, analysed and rediscovered through new perspectives.

The Festival thus becomes a journey through different styles, languages and sensibilities, where the audience has the opportunity not only to attend screenings of great artistic value, but also to be surprised, to explore travelled cinematic territories and to engage with unprecedented ideas and narratives. The variety of proposals in the selection invites you to create your own viewing journey and enjoy films as a tool for knowledge, community, entertainment, and debate.

As we always say, Bergamo Film Meeting is more than a festival: it's a meeting point between cinephiles, authors, talents and the audience, with no red carpets but plenty of spaces – physical and mental – where everyone can mingle and find each other. So we look forward to seeing you in the new and improved Auditorium, the Sala dell'Orologio, and the streets and squares of Bergamo. We look forward to meeting you all, catching up with old friends and welcoming new faces. And, when it's "lights out" in the Auditorium once more, we will start working for the year to come.

Fiammetta Girola and Annamaria Materazzini

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.

Fainéant.e.s/Lazy Girls

INTP

by Karim Dridi, France, 2024, 106', col.

After being evicted from a squat, Nina and Djoul, two long-time punks, set off in their old truck without a clear destination. An adventure begins, filled with seasonal jobs, everyday struggles and joyful transgressions, new encounters and old friendships rekindled, quarrels and reconciliations.

Hiver à Sokcho/Winter in Sokcho

ITP

by Koya Kamura, France, South Korea, 2024, 104', col.

In Sokcho, a small seaside village in South Korea, 25-year-old Soo-Ha lives in a routine shaped by visits to her fishmonger mother and her boyfriend, Jun-Ho. The arrival of Frenchman Yan Kerrand at the boarding house where she works stirs questions about her identity and her absent French father. As winter sets in, Soo-Ha and Kerrand cautiously observe each other, attempting to communicate—she through cooking, he through drawing—delicately weaving a fragile bond.

Gina

ITP

by Ulrike Kofler, Austria, 2024, 97', col.

At just nine years old, Gina has to care for her two younger siblings and a mother who is too young, single, alcoholic, and expecting her fourth child. She longs for a stable family, a father figure, and a loving grandmother. Instead, she is forced to confront poverty, the abandonment of her mother's latest lover, and the pressure of social services. However, Gina refuses to accept a fate of failures, which threatens to pass inexorably from mother to daughter.

Tarika

ITP

by Milko Lazarov, Bulgaria, Germany, Luxembourg, 2024, 86', col.

Ali and his tween daughter Tarika live peacefully, but isolated, from their community in rural Bulgaria. Tarika has started developing "butterfly wings", a bone condition she inherited from her mother and which for a long time has been a source of superstition in the village. Ali rejects invasive procedures and will do anything to protect his daughter when their small town's intolerance turns dangerous.

Oro Amargo/Bitter Gold

ITP

by Juan Olea, Germany, Uruguay, Chile, 2024, 86', col.

Carola (16) lives in the Atacama Desert with her father, Pacífico. They eke out a living from an artisanal cobra mine, while secretly working a gold vein by night. When one of the miners discovers them, a scuffle ensues and Pacífico kills him, though he is left gravely injured. Determined, Carola steps into his role at the mine, confronting both hostile miners and her own inexperience.

Italian premiere in collaboration with the African, Asian, Latin America Film Festival.

Biru Unjárga/My Fathers' Daughter

ITP

by Egil Pedersen, Norway, Finland, Sweden, 2024, 78', col.

Fifteen-year-old Elvira has been raised by a single mother in the Sámi village of Unjárga, in the far north of Norway, and has never known her father. Led to believe she was conceived at a Danish fertility clinic, the teenager clings to a childhood fantasy that her father is Nikolaj Coster-Waldau, the star of Game of Thrones. But when her mother's new girlfriend moves in and her biological father unexpectedly enters her life – pitching his tent in their garden – Elvira's world is turned upside down.

Od marca do mája/March to May

ITP

by Martin Pavol Repka, Czech Republic, 2024, 85', col.

A family of five lives together in a small village in the Slovak countryside. While the parents are slowly aging, the children are growing up, and it is clear that they will soon go their own way. This unchanging rhythm of everyday life is disrupted by the unexpected news of the mother's pregnancy, and the idea of a new sibling gradually affects all members of the household.

ITP: Italian Premiere

INTP: International 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.

Ex Utero

ITP

by Lili Forestier, Belgium, 2024, 74', col.

Ex Utero navigates between a certain history of gynecology and contemporary testimonies. Facing us, responding to centuries of practice, women testify to one thing in common: having been confronted one day with gynecological abuse.

Generationen von bildern/Generations of Images

WPR

by Johannes Gierlinger, Albania, Austria, 2024, 103', col.

A search for traces through the profound transformation processes of Albanian history. In the archives, forgotten places, and memories of different generations, ruptures and continuities become visible, left behind by the transition from communist dictatorship to capitalist democracy. Employing an essayistic-poetic approach, the film delves into regime images and image regimes, depicting how Albania's history is inscribed into the texture of its present.

Kivun ja ilon työ/The Labour of Pain and Joy

ITP

by Karoliina Gröndahl, Finland, 2024, 84', col.

The birthing experience can be simultaneously a shattering yet magnificent experience. Two Finnish birth experts – Kirsi, a midwife, and Anna-Riitta, a doula, or birth support person – work to improve birth practices in the hospital and at home. They experience this earth-shaking event every day and view birth as a natural part of human sexuality.

Choreographies Towards Loss

ITP

by Irene Margrethe Kaltenborn, Norway, Sweden, 2024, 60', col.

The great auk was the original penguin, but disappeared from the Earth in the mid-1800s. The filmmaker travels around to meet various people and places with a connection to the extinct bird. Through stories and observations we look back on the life of a species that will never return.

Ta druhá/The Other One

ITP

by Marie-Magdalena Kochová, Czech Republic, Slovakia, 2024, 85', col.

Eighteen-year-old Johana wants to leave her small hometown – but there's more than high school graduation that stands between her and her aspirations. Johana's life is largely defined by her younger sister's atypical autism and mental disability which shape the everyday life for the whole family. Her decision to leave the town slowly crumbles under the feeling of guilt and responsibility.

Nonkonform

ITP

by Arne Körner, Germany, 2024, 117', b/w and col.

On an adventure trip that takes us through the third reich, the nazi poisoned post war BRD, Paris and the reunited Germany we dive into Dietrich Kuhlbrodt's incredible biography. A trip that shows how to live five different lives at the same time with ease.

Play Dead!

ITP

by Matthew Lancit, France, Portugal, Canada, 2024, 80', col.

Matthew, who suffers from diabetes like his uncle Harvey, explores the fear of illness and mutilation. Using visual effects and self-representations as zombies and vampires, Lancit tackles physical decline with irony.

The film also involves his family, who become part of his fantasies. His personal testimony offers a glimpse into modern family life in Paris, blending humor and unease.

Los restos del pasar/The Trail Left by Time

ITP

by Luis (Soto) Muñoz Cubillo, Alfredo Picazo, Spain, 2023, 83', bn

Antonio remembers his childhood in an Andalusian village in the South of Spain. He evokes several poignant moments in the backdrop of Easter Week celebrations: the resplendent white labyrinth of alleys, where the procession unfolds; the village frantic activities preparing for the event, but mainly the life defining encounter with Paco the painter, who will teach Antonio how to truly look at and capture life.

The Jacket

ITP

by Mathijs Poppe, Belgium, France, Netherlands, Lebanon, 2024, 71', col.

A portrait of Jamal Hindawi, a Palestinian artist who lives in exile with his family in the Shatila Refugee camp in Beirut, Lebanon. Together with his friends, he makes political theater about their profound connection to their homeland, Palestine, and their situation as refugees in their country of residence, Lebanon. When Jamal embarks on a journey to search for a lost theater prop, he witnesses how the successive political and economic crises have disrupted an entire region and its people.

Sauve qui peut/Who Cares?

ITP

by Alexe Poukine, Belgium, France, Switzerland, 98', 2024, col.

In Switzerland, theater is used to train medical students and professionals throughout their careers. An actor plays the patient, a script frames the situation, and it is up to the healthcare staff to "perform". These workshops refine the practice of empathy and work to deconstruct biases that could compromise the accuracy of medical analysis.

Mutterland

ITP

by Miriam Pucitta, Switzerland, Germany, 2023, 93', col.

Miriam grew up as the child of Italian migrant workers in Switzerland in the 1960s and 70s. She herself has only fragmentary memories of this time; her mother and other relatives avoid Miriam's questions. Together with her daughter Giulia, she researches the circumstances of her family's life in Switzerland and finds a new understanding for the difficult decisions her parents made.

Dear Beautiful Beloved

ITP

by Juri Rechinsky, Austria, 2024, 93', col.

The war in Ukraine doesn't stop at the front line. Many humanitarian operations rely entirely on the boundless dedication of volunteers. They receive refugees and guide them to train stations, help distressed seniors feel at home in bare reception shelters and drive through the country to pick up bodies, keep records and safeguard their belongings. Tirelessly they continue their work.

Afterwar

ITP

by Birgitte Stærmose, Denmark, Kosovo, Sweden, Finland, 2024, 85', col.

After the war, children sell peanuts and cigarettes on the streets of Pristina to survive. In a film testimonial created over a period of fifteen years, they transform into adults before our eyes. Their everyday struggle for survival has become a struggle to even have a future. Haunted by memories of the past and caught in an uncertain state of limbo, they confront us with their innermost secrets and desires.

Personale

ITP

by Carmen Trocker, Italy, Austria, 2024, 93', col.

The film tells about the housekeeping team of a hotel in the Italian Dolomites – migrant workers who, from the belly of the hotel, keep the tourist machinery running. In the laundry, in the rooms and corridors of the hotel, we explore their work: their movements, their gestures, their paths and their processes, and we'll see their personalities resonating inside the hotel's structures.

ITP: Italian Premiere

WPR: World Premiere

EUROPE, NOW!

The well-established Europe, Now! section of Bergamo Film Meeting, focusing on contemporary European auteur cinema, in its 43rd edition will be featuring a comprehensive outlook on the works of **Alice Nellis** (Czech Republic) and **Christian Petzold** (Germany).

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.

Alice Nellis (České Budějovice, Czech Republic - 1971)

A screenwriter and director, Alice Nellis stands as one of contemporary Czech cinema's most distinctive voices. Initially pursuing a musical career as a flautist, she later broadened her academic horizons by studying English and American literature. Her passion for film led her to Prague's prestigious FAMU (Film and Television Academy), from 1996 to 2001, where she specialised in screenwriting and dramaturgy.

During her studies, Nellis juggled numerous jobs, including web designer for the Czech Ministry of Foreign Affairs, actress, teacher and translator. These diverse experiences enriched her creative vision and informed her narrative approach. She began her career with short films and television documentaries, establishing the foundation for her success in Czech cinema.

Her feature debut, *Ene bene (Eny Meeny)*, (2000), a tragicomedy exploring family relationships in a small Czech community during local elections, won the Best Screenplay award at the FAMU Festival and the bronze Rosa Camuna ex-aequo at the 18th edition of Bergamo Film Meeting. This success marked Nellis as an emerging voice in European cinema.

In 2002, she directed *Výlet (Some Secrets)*, a dark and incisive road movie portraying complex family dynamics through drama and comedy. The film earned her the Czech Lion Award for Best Screenplay and the New Directors Award at the San Sebastián International Film Festival.

Tajnosti (Little Girl Blue), (2007), marked another milestone in her career. The film, produced by Oscar-winning director Jan Sverák, explores the emotional journey of Julie, a translator navigating significant life changes while moving to a new house with her husband and teenage daughter. The story unfolds over a single day, earning widespread acclaim for its sensitivity and authenticity. The film garnered Nellis another Bronze Rosa Camuna at the 2008 Bergamo Film Meeting.

Her subsequent works continued to explore human relationships *Mamas & Papas* (2010), examined parenthood's complexities, *Perfect Days – I zeny maji sve dny (Perfect Days)*, (2011), based on Liz Lochhead's play, depicted an emancipated woman discovering her maternal instinct; and *Revival* (2013), showcased her versatility through the story of a reuniting rock band.

Nellis's filmography expanded with *Andelé vsedního dne (Angels)*, (2014), adapted from Michal Viewegh's bestseller about four angels confronting human fragility, and *Adopce: Konkurs na rodice (Adoption)*, (2014), a time-lapse documentary following couples through their adoption journeys. In 2015, Božena Němcová's fairy tale, *Sedmero krkavců (The Seven Ravens)*, demonstrating her ability to blend magical realism with universal themes.

Her work in television includes the HBO drama series *Pustina (Wasteland)*, (2016), co-written with Ivan Zachariaš, a dark and gripping story set in a mining community in the Czech Republic.

In 2022 she directed *Buko*, a delicate comedy about affection and change: with the help of friends and neighbours, recently widowed Jarmila builds a new home for her horse Buko and a new life for herself. The film confirms Alice Nellis' ability to craft engaging and meaningful stories. That same year she also completed the documentary *Semyon Bychkov*, an intimate portrait of the talented and often controversial conductor of the Czech Philharmonic.

In 2024 she returned to TV co-writing and co-directing with Jiří Havelka the miniseries *Náhradníci (Surrogates)*, again focusing on the theme of parenthood.

Music plays a central role throughout Nellis's work, serving as a fundamental tool for conveying complex emotions and enhancing dramatic impact. Beyond cinema, she maintains an active presence in theater and commercial production and has published short stories in various anthologies.

Titles featured in the retrospective

Ene bene (*Eeny Meeny*; Czech Republic, 2000)

Výlet (*Some Secrets*; Czech Republic, Slovakia, 2002)

Tajnosti (*Little Girl Blue*; Czech Republic, Slovakia, 2007)

Mamas & Papas (Czech Republic, 2010)

Perfect Days – I zeny maji sve dny (Czech Republic, 2011)

Revival (Czech Republic, 2013)

Andelé vsedního dne (*Angels*; Czech Republic, 2014)

Adopce: Konkurs na rodice (*Adoption*; doc.; Czech Republic, 2014)

Sedmero krkavcu (*The Seven Ravens*; Czech Republic, Slovakia, 2015)

Buko (Czech Republic, Slovakia, 2022)

In collaboration with the Czech Center of Milan.

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

On Wednesday, March 12, starting from 2 P.M., the director will hold a masterclass at the Civica Scuola di Cinema Luchino Visconti – Fondazione FM, in Milan (Via Fulvio Testi, 121).

On Thursday, March 13, at 7.15 P.M. the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

Christian Petzold (Hilden, Germany - 1960)

Born to East German emigrants and raised in the small town of Haan, Christian Petzold moved to Berlin in 1981. There, from 1988 to 1994, he studied at the Deutsche Film - und Fernsehakademie Berlin (DFFB), the Academy of Film and Television. These years coincided with the *Wende* (turning point), the period of profound transformation following the Berlin Wall's fall and German reunification. As a student, Petzold attempted to capture this momentous change in his early documentary shorts, which, though unsuccessful by his own admission, provided narrative material for his next two decades of work.

During his DFFB years, Petzold formed a crucial partnership with instructor Harun Farocki (1944-2014), whose influence as a filmmaker, artist, and intellectual helped shape Petzold's approach to developing ideas and scripts. Transitioning from documentaries, Petzold graduated with *Pilotinnen* (*Pilots*, 1995), a TV feature loosely based on Hitchcock's *The 39 Club* (1935). This unconventional thriller introduced a recurring theme in his early work: women struggling in post-reunification Germany. The film's success of *Pilotinnen* led to *Cuba libre* (1996), which transplanted the noir classic *Detour* (1945) by Edgar G. Ulmer from the desolate roads of post-war America to the squalor of 1990s. His third television film, *The Beischlafdiebin* (*The Sex Thief*, 1998) is also based on a noir plot.

Petzold developed a distinctive style rich in literary and cinematic references. His films, grounded in reality yet steeped in history, reinvent genres while exploring connections between Germany's turbulent past and uncertain present.

His big screen debut, *Die innere Sicherheit* (*The State I Am In*, 2000), following former RAF terrorists and their teenage daughter, began his "Ghost Trilogy" and earned the German Critics' Prize. This trilogy continued with *Gespenster* (*Ghosts*, 2005) and *Yella* (2007), both dealing directly with the trauma of post-unification Germany and establishing him as a leading figure of the "Berlin School."

The 2001 TV film *Toter Mann* (*Something to Remind Me*) marked the first of his many collaborations with the then-unknown actress Nina Hoss and also his first variation on Hitchcock's *Vertigo*, whose plot he takes up with the story of a lawyer and a lonely blonde woman, and of an attraction that turns into obsession. *Wolfsburg* (2003), starring Nina Hoss, won the FIPRESCI Prize at the Berlinale.

Gespenster (*Ghosts*), the second chapter of the "Ghost Trilogy" portraying two young women living on the margins, earned Petzold his second German Critics' Award. The third instalment, *Yella* (2007), inspired by Herk Harvey's horror film *Carnival of Souls* (1962), won Hoss the Silver Bear for best performance. Their collaboration continued in *Jerichow* (2008); presented at the 65th Venice Film Festival, a reimagining of *The Postman Always Rings Twice*, where a veteran of the war in Afghanistan begins a relationship with a married woman.

International recognition for both Petzold and Hoss peaked with *Barbara* (2012, Silver Bear for Best

Direction). Set in the 1980 GDR, the film is a crossover between thriller and spy story, and kicks off a new trilogy, "Love in Times of Oppressive Systems". A FIPRESCI award winner at San Sebastian, the second instalment *Phoenix* (2015) is a noir set in Germany after the end of World War II, where Nina Hoss is a concentration camp survivor forced to undergo facial reconstruction surgery. Her newfound husband does not recognize her but slowly tries to transform her into the wife he remembers. Again, the references to *Vertigo* are clear, but the atmosphere and the staging also show clear references to melodrama and Fassbinder.

The trilogy ends with *Transit* (2018), a free adaptation of the novel of the same name by Anna Seghers. It's the story of a political refugee who, after fleeing from Paris during the Nazi occupation, begins a relationship with the widow of a writer dead by suicide of whom he assumes the identity. This time, the female leading role is entrusted to Paula Beer, who will also take part in Petzold's later films.

In 2020, the "Trilogy of the Elements" opens with *Undine*, once again presented in competition at the Berlinale. The film is a reworking of the mythological figure of Ondina, an intense love story built on the symbolic meaning of water. In the second chapter, *Roter Himmel* (*Afire*, 2023), Grand Jury Prize in Berlin, a fiery sky accompanies the sentimental education of a group of young people in a large house in the middle of the woods near the sea, at the height of summer. The protagonist is a writer struggling with his second novel and forced to come to terms with himself, love and his own arrogance.

Christian Petzold is currently finishing his new film *Miroirs No. 3* which will not be part of the "Elements Trilogy", but will once again star Paula Beer in the role of a young pianist who loses her boyfriend in a tragic car accident.

Titles featured in the retrospective

Süden (*South*; short; Germany, 1990)

Ostwärts (short; Germany, 1991)

Das warme Geld (*The Warm Money*; short; Germany, 1992)

Pilotinnen (*Pilots*; Germany, 1995)

Cuba Libre (Germany, 1996)

Die Beischlafdiebin (*The Sex Thief*; Germany, 1998)

Die innere Sicherheit (*The State I Am In*; Germany, 2000)

Toter Mann (*Something to Remind Me*; Germany, 2001)

Wolfsburg (Germany, 2003)

Gespenster (*Ghosts*; Germany, France, 2005)

Yella (Germany, 2007)

Jerichow (Germany, 2008)

Barbara (Germany, 2012)

Phoenix (Germany, Poland, 2015)

Transit (Germany, France, 2018)

Undine (Germany, France, 2020)

Roter Himmel (*Afire*; Germany, 2023)

In collaboration with Goethe-Institut Mailand and The Match Factory.

The director will attend the Festival from March 9 to March 11.

On Sunday March 9, at 6.30 PM the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

On Monday March 10, 2.30 PM the director will meet the students of Accademia Laba di Brescia (Accademia Laba, Via Don Giacomo Vender 66, Brescia).

EUROPE, NOW! BOYS AND 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 10 short films this year, chosen from the winners and finalists of the CILECT Prize 2024, 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

Waking Up in Silence di Daniel Asadi Faezi, Mila Zheluktenko (Germany, Ukraine, 2023, 18')

Vision d'été by Anna Crotti, Anaïs Landriscina, Lucrezia Giorgi, Italy, 2023, 20'

Paul en Paul/Paul and Paul by Hugo Drechsler, Netherlands, 2023, 29'

La voix des autres/The Voice of Others by Fatima Kaci, France, 2024, 30', col.

W lesie są ludzie/There Are People in the Forest by Szymon Ruczyński, Poland, 2023, 10'

It's Just a Whole by Bianca Scali, Germany, 2024, 11'

Impulz/Impulse by Lara Šifrer, Slovenia, 2023, 8'

Il compleanno di Enrico/The Birthday Party by Francesco Sossai, Germany, France, Italy, 2023, 17'

Girls' Hair by Klara Tafvelin, Sweden, 2024, 11'

Clare by Jagoda Tłok, UK, 2023, 13'

EUROPE, NOW! FILM INDUSTRY MEETING 5th EDITION

Classic films in the digital landscape: European challenges and new distribution strategies

Wednesday, March 12 – Thursday, March 13

BergamoScienceCenter (viale Papa Giovanni XXIII 57, Bergamo) and NXT (Piazzale degli Alpini, Bergamo)

Europe, Now! Film Industry Meetings are the all-European industry days at Bergamo Film Meeting, focused on the internationalization of film professionals attending the festival. Since 2021, Bergamo Film Meeting has organized this section as a platform for information, networking, and Europe-oriented professional development, complementing the festival's initiatives on permanent education.

The event includes a variety of activities designed to provide an insightful guide to the existing tools at the European level, while showcasing valuable best practices with a distinct international impact. These include international panels, relevant case studies, workshops, networking opportunities, and one-on-one meetings. The first two editions of Europe Now! Film Industry Meetings (2021-2022) aimed to encourage young Italian directors and producers to adopt a Europe-oriented approach to development and production, viewing the market as an opportunity to find the right distribution partners.

In 2023 and 2024, the focus of the industry days shifted to the audience. This growing need for reflection first led to discussions on audience design, emphasizing the importance of audience engagement strategies and recognizing their value for films set to launch in the contemporary European market. The focus then moved to the analysis and development of audiences within the festival, which still represent the moment when the vast majority of European films first meet the public.

2024 was also the year when Bergamo Film Meeting contributed to the creation of the newly established network of European festivals, AFFN - Archive Film Festival Network, an initiative co-funded by Creative Europe that focuses on heritage films. That same year, these films, through restorations for anniversaries and actual (re)releases in theaters, demonstrated their ongoing relevance to diverse audiences and proved their continued box office success – or simply that they had never ceased being successful.

For these reasons, thanks to the renewed collaboration with the Creative Europe Desk Italy MEDIA, in 2025 we will focus on the promotion and distribution of heritage and classic films, with particular attention to dissemination practices and commercial strategies implemented by European film festivals and sales agents.

The professional days will start with an open discussion on the valorization of European film heritage between Cristina Loglio, an expert in European cultural policies, and Angelo Signorelli, co-founder of Bergamo Film Meeting and Lab 80 film.

Following this thematic and institutional introduction, a series of panels will explore the topic from different perspectives: starting with the activities of European film archives, with a special focus on new audiences, we will move on to Bologna to meet Cinema Ritrovato, which will share its never-ending love story with its *piazza*. We will then explore the experience of the newly formed AFFN - Archive Film Festival Network, which, with the support of Creative Europe, has recently launched a series of initiatives to promote classic films.

On the afternoon of the first day, we will shift the discussion from cultural aspects to the commercial sphere, delving into the activities of the most important classic film market in Europe - once again tied to a festival, or rather, two festivals: those in Lyon and Cannes. We will then continue with the work of sales agents and distributors who make classic films the crown jewels of their catalogs and dedicate sophisticated marketing strategies to them. The morning of the second day will feature two keynote speakers of great relevance - experienced distributors and promotion experts in the field. Finally, once again this year, the educational soul of the event will be guaranteed by a workshop led by a European expert in marketing and promotion strategies for classic cinema.

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 5th edition of Europe, Now! Film Industry Meetings is made in collaboration with Creative Europe Desk Italy MEDIA, Archive Film Festival Network - AFFN and Luckytime.

Thanks to: ACE - Association des Cinémathèques Européennes, Cannes Classics - Festival de Cannes, Festival La Rochelle Cinema - International Film Festival - Fema, Fondazione Cineteca di Bologna, Il Cinema Ritrovato, Il Cinema Ritrovato al Cinema, Marché International du Film Classique - Festival Lumière, Midnight Sun Film Festival, mk2 Films, Summer Film School Uherské Hradiště.

Wednesday, March 12 / BergamoScienceCenter (viale Papa Giovanni XXIII 57, Bergamo)

10.00 AM – 10.30 AM

Welcoming coffee

10.30 AM – 11.00 AM

Introductory Words | Alice Arecco (Italy | *Head of Industry*, Bergamo Film Meeting), Silvia Sandrone (Italy | *Project Officer*, Creative Europe Desk Italy MEDIA)

11.00 AM – 11.30 AM

Opening | Conversation with con Angelo Signorelli

Cristina Loglio (Italy | *European Policies for Culture Expert, VicePresident*, Europa Nostra)

11.30 AM – 1.30 PM

Classic cinema and contemporary audiences: the role and initiatives of European film archives and festivals in promoting heritage films

- European film archives | Beyond preservation: keeping heritage films alive

Michal Bregant (Czech Republic | *President*, ACE - Association des Cinémathèques Européennes)

- A film archive and its festival | Il Cinema Ritrovato, a research festival

Guy Borlée (Italy | *Coordinator*, Il Cinema Ritrovato)

- The European film festival network AFFN - Archive Film Festival Network | From archive to audience: AFFN festivals on the distribution of "Les Parapluies de Cherbourg"

Jan Jílek (Czech Republic | *Program Director*, Summer Film School - Coordinating Festival and member of Archive Film Festival Network - AFFN), Arnaud Dumatin (France | *Director*, Festival La Rochelle Cinema - International Film Festival (Fema) - Member of Archive Film Festival Network - AFFN), Milja Mikkola (Finland | *Program Manager*, Midnight Sun Film Festival - Member of Archive Film Festival Network - AFFN)

Q&A session

3.00 PM – 4.30 PM

Programming and distributing classic film in europe: trends, strategies, and perspectives

- Programming strategies | Festivals and markets: two perspectives on classic film programming

Gérald Duchaussoy (France | *Head of Cannes Classics*, Festival de Cannes, *Head of Programming*, Marché International du Film Classique - Festival Lumière)

- Distribution and promotion strategies | Bringing classics to contemporary audiences: mk2's commitment to heritage films

Benoit Claro (France | *Head of Marketing – Collections & Brand*, mk2 Films)

Q&A session

4.30 PM – 6.00 PM

Meet the decision makers!

One-on-one meetings opportunities with the panelists.

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

Thursday, March 13 / BergamoScienceCenter (viale Papa Giovanni XXIII 57, Bergamo)

10.30 AM – noon

Keynote | Heritage films, between cinephilia and box office

Andrea Peraro (Italy | *Head of Distribution*, Fondazione Cineteca di Bologna)

Starting from the experience gained in 12 years through the distribution project *Il Cinema Ritrovato al Cinema*, this talk will focus on how this project has born, how heritage films are experienced in theaters today, their relationship with the brand new releases, the evolution of the targets, the box office results, the most appropriate release and promotion strategies, the partnerships with the exhibitors and the difficulties related to the availability of film rights.

Q&A session and coffee break

noon – 1.30 PM

Keynote | A second life for restored classics

Alexandre Cerri (France | *Digital Strategy Manager & Sales Development*, Luckytime)

How can we employ innovative marketing and communication strategies to bring heritage and classic films to contemporary audiences? Through case studies of recent releases, this keynote will explore how Luckytime utilizes key techniques in audience engagement, data analysis and content creation to effectively connect with today's film lovers and carry on cinematic legacy for future generations.

Q&A session

NXT (Piazzale degli Alpini, Bergamo)

3.00 PM – 5.00 PM

Marketing Workshop | Lucky ones: time to create and communicate

Alexandre Cerri (France | *Digital Strategy Manager & Sales Development*, Luckytime)

What kind of audience should be targeted to promote a classic film? What is the right communication approach, and what content should be created? To answer these and other questions, the hands-on workshop led by Luckytime will provide participants with the opportunity to apply in practice the concepts and tools discussed in the morning keynote through guided exercises and group discussions. By analyzing existing campaigns, Luckytime will offer insights and key recommendations for designing a tailored digital campaign. Working in groups, participants will be invited to develop strategies based on a specific theme or film genre, select the assets to use, and explore the promotional opportunities offered by marketing events. At the end of the exercise, each group will present their work in a collective discussion, aiming to deepen their understanding of film promotion.

Participation is recommended for professionals in film marketing and communication, distribution operators and exhibitors, curators, programmers, and organizers of festivals and film clubs, producers and archive producers, industry experts, and students of film, marketing, and communication.

Interested individuals must submit their application by completing the following form no later than March 7th: <https://forms.gle/qv8YS1uBcKCwTfZK8>

For additional information, please email industry@bergamofilmmeeting.it

ANIMATION CINEMA

AnReal: A journey of discovery through animated documentaries

«Now that it is accepted that all cinema is "animation" of single frames in sequence, be they photographs/live frames, drawings, digital processing, scratched black film and so on, reality can be documented through any cinematographic technique».

Lawrence Thomas Martinelli, *The Animated Documentary. A new genre of non-fictional storytelling and its international protagonists*, Tunué, 2012

In the last decade, the interest in animated non-fictional storytelling has become increasingly evident, carving out an important space for itself even within sectoral festivals such as DOK Leipzig (for documentary cinema) or Annecy (for animated cinema): evidence of how, both from the documentary and animation point of view, this hybrid form of storytelling arouses a particular fascination, as well as a desire for investigation, not only in those who study cinema but also in those who produce, create it and watch it. Consequently, following the ever-growing desire of the Bergamo Film Meeting audience to explore the **new trends of animated cinema**, this year the BFM 43 animation section is a **journey of discovery through animated documentaries**.

The first example comes from **Winsor McCay's** 1918 *The Sinking Of The 'Lusitania'*, in which the author used animation to document the tragedy of the sinking of the English ocean liner by a German submarine in 1915, using reconstructed facts. The title that brought the definition of animated documentary to prominence is also part of the selection: **Ari Folman's** *Vals Im Bashir (Waltz with Bashir)*, 2008), presented in the official competitive section of the 61st Cannes Film Festival, contributed to the official acknowledgement by critics of this type of filmic narrative: animation as a mode of documentation became, thus, part of the festival programs, gaining legitimacy and a strong interest from the audience as well.

In recent years, many documentary short film productions have taken advantage of the versatility of animation to emphasize messages and emotions to reconstruct the stories of ordinary and extraordinary people or significant historical events. The program thus aims to present, through a plurality of themes, a selection showcasing how animation is, in a pretty exceptional way, a means of accompanying the viewer to the fruition of reality in an even more creative and timely manner.

The selection also includes filmmakers whom Festival audiences over the years have gotten to know through solo or special screenings in previous editions: **José Miguel Ribeiro**, with *Viagem a Cabo Verde* (2010), a film where the voices of the city's inhabitants blend with the director's thoughts, and sketches drawn on location come to life alternating with 2D animated sequences; the **Alexandra Ramires/Laura Gonçalves** duo, with *Percebes* (2024), a film highly rooted in the culture and customs of the Algarve (the southernmost region of Portugal) that is receiving significant international recognition (including the Crystal for best short film at Annecy in 2024).

Percebes, then, becomes simultaneously a representation of an entire community and a warning: *Percebes* (in Portuguese, "you understand") calls for respect for traditions and the need for a thorough understanding of them. **Regina Pessoa**, who was featured in an individual focus in 2001, also returns with her latest work, *Tio Tomás, a contabilidade dos dias* (2019). An anomalous form of documentary filmmaking, the film is based on the memories the filmmaker retains of her uncle, also making use of her own diaries filled with numbers that she once was fascinated with as a child.

The selection also features many titles unreleased in Italy: *Brand* (2019) by **Jan Koester** and **Alexander Lahl** is a film that makes tangible, through 3D animation and a structure that winks at virtual reality, a community's hatred of "otherness." **Anastasiia Falileieva's** *I Died In Irpin* (2024) is a personal tale in which the inexorable and increasingly dramatic passage of days turned a visit to relatives into the director's decision to abandon of her city, Kyiv to escape the war. Finally, another cornerstone of animated documentary, *Tussilago* by **Jonas Odell**: an author with a distinctive style, his filmography includes several award-winning animated documentaries (among others, *Aldrig som första gången!/Never Like the First Time!*, Golden Bear recipient for best short film in 2006) and animated music videos for artists such as Franz Ferdinand, The Rolling Stones and U2. In *Tussilago*, Odell tells the story of "A", arrested because she was the former partner of Norbert Kröcher, a West German terrorist who in 1977 was imprisoned on suspicion

of planning the kidnapping of Swedish politician Anna-Greta Leijon. In this case, animation fosters the need to hide the woman's identity: remaining in service, yes, but simultaneously elevating the subject matter at hand. The same criterion is used in the second feature film in the selection: **László Csáki's** *Kék Pelikan* (2023), which premiered at the 41st Turin Film Festival, is the incredible story of Ákos, Petya and Laci who, in 1990s Hungary just after the end of communism, come up with an ingenious method to obviate the impractical cost of train tickets by forging them using dishwashing soap and Pelikan Blue carbon paper. The subtitle of the Animated Cinema section of BFM 43 is *AnReal*: as much as, at first glance, they may appear as imaginary, *unreal* tales, two intersecting forms coexist in these films. Documentary and animation, in their respective universally recognized statutes, here feed off each other and bring stories cut from reality to take on a new form that does not distort them but, instead, renews them.

In collaboration with Agência - Curtas Metragens C.R.L., Miyu Distribution, mobyDOK and the Swedish Film Institute. Under the patronage of the Swedish Embassy in Rome.

Directors Jonas Odell and Alexander Lahl will attend the Festival.

On Sunday March 9, at 11.30 AM director Jonas Odell will hold a seminar on animated documentaries at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4). The event will be in English. Free entrance. Info and booking: events@bergamofilmmeeting.it

FILMS OF THE SECTION

The Sinking of the 'Lusitania' by Winsor McCay (USA, 1918, 12')

Semesterhemmet by Birgitta Jansson (Sweden, 1981, 14') - Italian premiere

Tussilago/Coltsfoot by Jonas Odell (Sweden, 2010, 13'42'') - Italian premiere

Viagem a Cabo Verde/A Journey to Cape Verde by José Miguel Ribeiro (Portugal, 2010, 17'28'') - Italian premiere

Kaputt/Broken: The Women's Prison at Hoheneck by Alexander Lahl e Volker Schlecht (Germany, 2016, 7'02'')

Tio Tomás, a contabilidade dos dias/Uncle Thomas, Accounting for the Days by Regina Pessoa (Portugal, Canada, France, 2019, 13'01'')

Brand/Ablaze by Jan Koester and Alexander Lahl (Germany, 2019, 5') - Italian premiere

Esperança by Cécile Rousset, Jeanne Paturle and Benjamin Serero (France, 2019, 5'25'')

C'était pas du Bourgogne by Mathias De Panafieu (France, 2020, 6'38'')

Discussions animées entre entendeurs de voix by Tristan Thil (France, 2022, 12'15'')

Percebes by Alexandra Ramires and Laura Gonçalves (Portugal, 2024, 11'30'')

Inside, The Valley Sings by Nathan Fagan and Natasza Cetner (Ireland, 2024, 15') - Italian premiere

I Died in Irpin by Anastasiia Falileieva (Czech Republic, 2024, 11'30'') - Italian premiere

Vals Im Bashir/Waltz With Bahir by Ari Folman (Israel, France, Germany, USA, Finland, Switzerland, Belgium, Australia, 2008, 87')

Kék Pelikan/Pelikan Blue by László Csáki (Hungary, 2023, 79')

OTAR IOSSELIANI RETROSPECTIVE

Otar Iosseliani is the protagonist of the retrospective of the 43rd edition of Bergamo Film Meeting. The retrospective, which was already planned last year, is an Italian premiere. A keen observer of human behaviour, Iosseliani, who died in 2023, was a critically acclaimed international filmmaker who won numerous awards in some of the most important festivals including Venice, Cannes and Berlin.

Otar Davidovič Iosseliani (Tbilisi, 1934 - 2023) was a Georgian naturalized French director, screenwriter and actor. His childhood passion for music (he studied piano at the Conservatory in Tbilisi- at the time part of the Soviet Union- before discovering his passion for film) and science never left him; his work is characterized by the use of symphony or sonata-like structures and a continuous search for formal precision pushed to the extreme but never an end unto itself. The relationships between characters themselves are marked by comparisons between empty and full, silence and sound, as in a musical score.

In the 1950s he moved to Moscow where he enrolled in the Faculty of Mathematics, which he later abandoned to attend the renowned VGIK film school, where he had the opportunity to study under the guidance of great masters such as Aleksandr Dovženko and Mikhail Romm.

After shooting a couple of shorts, in 1961 he graduated and made a medium-length film, *Aprili*, which wasn't cleared for distribution. With the following films - *Falling Leaves* (*Giorgobistve*, 1966), his first feature film, *Once Upon a Time There Was a Singing Blackbird* (*Iko shashvi mgalobeli*, 1971) and *Pastorale* (*Pastorali*, 1976) - the problems with Soviet censorship worsened to the point of forcing him to seek financing in France, where he finally settled in Paris. This sparked a new creative phase, with *Favorites of the Moon* (*Les Favoris de la lune*, 1984) in which, through a slender narrative thread - a collection of 18th-century porcelain and a 19th-century female portrait that pass from hand to hand over the years - Iosseliani weaves together a carousel of characters all addicted to stealing, in a real or metaphorical sense. This feature was immediately followed by *And Then There Was Light* (*Et la lumière fut*, 1989), almost an ethnographic documentary about the destruction of a small African village. Both films won the Special Jury Prize at the Venice Film Festival. His works in this period explored the human condition, individual freedom and social dynamics, with a subtle irony and a critical outlook towards the world. Iosseliani's films, which he describes as simple, honest and stubborn, "optimistic yet aware that everything will end badly", constitute a strangely poetic body of work, delicately burlesque and ironic, inspired by René Clair, Buster Keaton and Jacques Tati.

In 1991 he shot *Chasing Butterflies* (*La Chasse aux papillons*, 1991), followed by *Brigands, Chapter VII* (*Brigands, chapitre VII*, 1995), which earned him the Special Jury Prize in Venice for the third time. This was followed by *Farewell, Home Sweet Home* (*Adieu, plancher des vaches*, 1998), which tells the story of a marabout (an African stilt walker) who sneaks into posh parties; *Monday Morning* (*Lundi matin*, 2001), which earned him the Silver Bear for Best Director at the Berlinale; and *Gardens in Autumn* (*Jardins en automne*, 2005), featuring a dazzling performance by Michel Piccoli as the protagonist's mother. Iosseliani returned to the big screen five years later, with *Chantrapas* (2009), which chronicles the adventures of a Georgian filmmaker who moves to France to escape the censorship of his country, only to be subjected there to another form of censorship: the economic one. In 2014 he shot his last film, *Chant d'hiver*, about the absurdity of revolutions and the paradoxical consequences that each of them brings along.

Iosseliani has also been a sophisticated documentary filmmaker over the years; examples include *Tudzhi* (1964), shot with a hidden camera in the Rustavi Metal Works, in Georgia; *Ancient Georgian songs* (*Dzveli qartuli simgera*, 1968); *Euzkadi été 1982* (1982), about the French Basque Country and its inhabitants; *Un petit monastère en Toscane* (1988), on the daily life of a small community of French Augustinians in the monastery of Castelnuovo dell'Abate; and the monumental, nearly four-hour long *Seule, Géorgie* (1993) which traces 2,000 years of Georgia's turbulent history through archival footage and film excerpts.

Thanks to Movies Inspired for the help in the organization of Otar Iosseliani retrospective

"C'era una volta un merlo canterino: trascorsi di vita e di set in compagnia di un uomo straordinario"

On Saturday March 15, at 11.30 AM at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4), Carlo Hintermann (director, screenwriter, film writer), Daniele Villa (film writer, director, visual artist) and Paolo Trotta (Assistant Director) will dialogue on the figure of Otar Iosseliani.

FILMS INCLUDED IN THE RETROSPECTIVE

Akvarel (USSR, 1958)

Sapovnela (USSR, 1959)

Aprili (USSR, 1961)

Ghisa/Tudzhi (USSR, 1964)

Falling Leaves /Giorgobistve (USSR, 1966)

Ancient Georgian Songs/Dzveli qartuli simgera (USSR, 1968)

Once Upon a Time There Was a Singing Blackbird/Iko shashvi mgalobeli (USSR, 1971)

Pastorale/Pastorali (USSR, 1976)

Euzkadi été 1982 (France, 1982)

Sept pièces pour cinéma noir et blanc (France, 1982)

Favorites of the Moon/Les Favoris de la lune (France, 1984)

Un petit monastère en Toscane (France, 1988)

And Then There Was Light/Et la lumière fut (France, Germany, Italy, 1989)

Chasing Butterflies/La Chasse aux papillons (France, Italy, Germany, 1991)

Brigands, Chapter VII/Brigands, chapitre VII (France, Switzerland, Russia, Italy, 1995)

Farewell, Home Sweet Home/Adieu, plancher des vaches (France, Switzerland, Italy, 1998)

Monday Morning/Lundi matin (France, Italy, 2001)

Gardens in Autumn/Jardins en automne (France, 2005)

Chantrapas (France, Georgia, Ukraine, 2009)

Chant d'hiver (France, 2014)

TRIBUTE TO WOJCIECH JERZY HAS

On the centenary of the birth of Wojciech Jerzy Has (April 1 1925 - October 3 2020), the 43rd edition of Bergamo Film Meeting, taking place from March 8 to 16, pays homage to the Polish filmmaker, one of the most visionary and representative authors of the "Polish school". The image for this edition of the Festival, created by the visual communication and graphic design Studio Suq, is also dedicated to Has.

Significant is the great love nurtured for him by Martin Scorsese, who wanted to support the restoration of his films, notably *The Manuscript Found at Zaragoza* (1964), considered by the American director to be one of the cornerstones of the artistic and cinematic production of the last century. Lu s Bu uel, Jerry Garcia, David Lynch, Martin Scorsese and Francis Ford Coppola joined in the appreciation.

Wojciech Jerzy Has was born in Krakow on 1 April 1925. Between 1945 and 1957, he studied painting at the Akademia Sztuk Pi knych (Academy of Fine Arts) and directing at the Instytut Filmowy (Film Institute). In 1946, he worked as an assistant director at the film studios in  d  , while between 1947 and 1950, he worked at the Wytw rni Film w Dokumentalnych (Documentary Film Studios) in Warsaw. From 1950 until 1955, he worked at Wytw rni Film w O wiatowych (Educational Film Studios) in  d  , shooting a dozen educational films, mainly about the industrial world.

In 1957, he made his feature film debut with *P tla (The Noose)*, based on the novel by Marek H asko: the film tells the existential journey of an alcoholic, but without the writer's realistic style, but with an expressionism that suggests the protagonist's mental projections.

An exponent of the "Polish school," characterized by an interest in national issues and the bearer of an intimate and personal cinema, Has chooses not to delve into social or moral issues but, rather, to elaborate through a surrealist and personal way the dominant topics among the filmmakers of his generation, leading the protagonists of his films down a road of no return, into a territory on the border between reality and imagination. He was always fascinated by projects destined to go unaccomplished, by individuals who futilely oppose events by times long gone. *P żegnania (Farewells)*, awarded at the Locarno Film Festival, is based on the novel by Stanis aw Dygat and tells the story of a frustrated intellectual who assumes a bored and detached demeanour to conceal his failure. He then returns to the theme of wishful intellectuals in *Wsp lny pok j (One Room Tenants)*, 1959).

In the 1960s, Polish cinema began to shift away from the ethical issues of the early postwar years, and themes became more personal. This is reflected in *Rozstanie (Goodbye to the Past)*, 1960), from Jadwiga  yli ska's short story by the same name.

Praised by Polish critics, *Rozstanie* is about a woman who returns to the small town where she was born for a few days. The director's gaze also turns to the past in such modern-set films as *Z oto (Gold)*, 1961), about the lives of workers in a large industrial complex, and *Jak by  kocha  (How to be Loved)*, 1962), from the novel by Kazimierz Brandys, in which an actress travelling on an aeroplane recalls the suffering she endured under German occupation.

R kopis znaleziony w Saragossie (The Saragossa Manuscript), 1964) is perhaps Has's most famous film and certainly the one that made him known in the West. A historical superproduction, *The Saragossa Manuscript* is an original adaptation of the novel *Manuscrit trouv     Saragosse* by Polish author Jan Potocki. The story is set in the Napoleonic era. It features Captain of the Royal Guard Alfons van Worden (played by Zbigniew Cybulski, Has's favourite actor), who experiences incredible and fascinating adventures during his travels from Andalusia to Madrid. *Szyfry (The Codes)*, 1966), is the self-discovery journey of a father searching for his son in post-war Poland. In 1973, Has won the Jury Prize at the Cannes Film Festival with *Sanatorium pod klepsydr  (The Hourglass Sanatorium)*, based on the cycle of short stories by the Jewish author Bruno Schulz, one of the greatest European writers of the twentieth century and one of the many victims of Nazi racial hatred. The film is a portrait of a Jewish community in southern Poland: the main character arrives at a hospital where he meets his long-dead father and relives everything he has already experienced; when he returns to the village, however, he finds that everything has been destroyed forever and now those people no longer exist. The themes of death and the meaning of life are also at the centre of Has's subsequent films: *Nieciekawa historia (An Uneventful Story)*, 1982); *Pismak (Write and Fight)*, 1984); *Osobisty pami tnik grzesznika (Memoirs of a Sinner)*, 1985) and *Niezwy ka podr   Baltazara Kobera (The Tribulations of Balthasar Kober)*, 1988).

In 1974, Has began teaching filmmaking at the Film School in Łódź, where he directed the Rondo (Tesa) production unit. There, he also held the position of Dean from 1990 to 1996. Has died in Łódź on October 3, 2000.

The tribute to Wojciech Jerzy Has was curated in collaboration with the Polish Institute in Rome and with WFDiF - Documentary and Feature Film Studios.

On Tuesday March 11, at 6.30 PM at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4), film critic Andrea Chimento (editor of longtake.it, film critic for lISole24Ore, lecturer in Film History Institutions at the Università Cattolica di Milano) will hold a meeting dedicated to the cinema of Wojciech Jerzy Has.

TITLES FEATURED IN THE RETROSPECTIVE

Pętla (The Noose; Poland, 1957)

Pożegnania (The Farewells; Poland, 1958)

Rozstanie (Goodbye to the Past; Poland, 1960)

Jak być kochanq (How to Be Loved; Poland, 1962)

Rękopis znaleziony w Saragossie (The Saragossa Manuscript; Poland, 1964)

Szyfry (The Codes; Poland, 1966)

Sanatorium pod klepsydrą (The Sanatorium Hourglass; Poland, 1973)

BERGAMO FILM MEETING OPENS BERGAMO JAZZ

The handover between Bergamo Film Meeting and Bergamo Jazz is set for Sunday afternoon, March 16, with two appointments scheduled at the Auditorium di Piazza Libertà. A screening of *Knife in the Water* / *Nóż w wodzie* by Roman Polanski with the soundtrack composed by Krzysztof Komeda, Polish pianist and composer considered one of the most original exponents of European jazz in the 1960s; and the live soundtrack of Ernst Lubitsch's *Kohlhiesel's Daughters* / *Kohlhiesels Töchter* (Germany, 1920) by Danilo Gallo, one of Italy's most versatile and talented bass players, whose performances range naturally from jazz to rock and improvised music. The copy of the film comes from the Friedrich Wilhelm Murnau Stiftung in Wiesbaden.

In collaboration with Bergamo Jazz Festival

Sunday March 16, 2025 / Auditorium di Piazza Libertà

3.15 PM - *Nóż w wodzie*/Knife in the Water

by Roman Polański, Poland, 1962

Masuria is an enchanting region of Poland, famous for its beautiful lakes. There, on a sailboat, a group of three people act out a drama with elements of a detective story. The main characters are Andrzej, a sports journalist, his attractive wife Krystyna and a young man the couple has met by chance. Roman Polański's great debut, a black and mocking tragedy, co-written and edited by Jerzy Skolimowski.

5.30 PM - *Kohlhiesels Töchter*/Kohlhiesel's Daughters

by Ernst Lubitsch, Germany, 1920

In a village in Bavaria live Liesel and Grethel. The former is rude and intractable while the latter is sweet and naive. Xaver and Grethel would like to marry, but their father opposes. *Kohlhiesel's Daughters* is a brilliant folk comedy. Henny Porten is excellent in her portrayal of both sisters.

SPECIAL EVENTS, PREVIEWS AND CLASSICS

WAITING FOR BFM 43

Saturday March 1, 10.30 AM - 12.30 PM / Lo Schermo Bianco (Via Daste e Spalenga, 13)

50 anni e non sentirli! Il cinema del 1975

The lecture, which anticipates the selection of films by AFFN (Archive Film Festival Network) - the new network of festivals (Bergamo Film Meeting, FEMA La Rochelle, Midnight Sun FF, Summer Film School) focused on the theme of archive films and film heritage -, will be held by Andrea Chimento (editor of 'longtake', film critic for 'IlSole24Ore' and lecturer in Institutions of Film History at the Università Cattolica di Milano).

Free admission with reservation recommended at events@bergamofilmmeeting.it

AFFN (ARCHIVE FILM FESTIVAL NETWORK)

Archive Film Festival Network (AFFN) is a unique connection of European film festivals (Bergamo Film Meeting - Bergamo, Italy; FEMA La Rochelle - La Rochelle, France; Midnight Sun Film Festival - Sodankylä, Finland; Summer Film School - Uherské Hradiště, Czech Republic) focused on archive films and film heritage. The AFFN festivals believe in the importance of film history and of showing archive films.

AFFN's aim is to present an articulated system of shared activities including: a programme section with a list of common film titles (AFFN Presents); restored films presented during the festivals as part of annual activities of AFFN (AFFN Film); educational projects (AFFN Education); programmes dedicated to professionals (AFFN Industry).

AFFN PRESENTS

This year AFFN Presents has chosen a list of films from 1975. Each film represents, in its own way, the cinematic spirit of that era and country.

Sunday March 9, 9.00 AM / Auditorium - Palazzo Libertà

The Romantic Englishwoman by Joseph Losey, France, UK, 1975

Sunday March 9, 10.30 PM / Auditorium - Palazzo Libertà

Wrong Move by Wim Wenders, Germany, 1975

Monday March 10, 10.15 PM / Auditorium - Palazzo Libertà

Bilans Kwartalny by Krzysztof Zanussi, Poland, 1975

Tuesday March 11, 4.00 PM / Sala dell'Orologio - Palazzo Libertà

Hustruer Mogli by Anja Breien, Norway, 1975

Tuesday March 11, 10.00 PM / Auditorium - Palazzo Libertà

The Passenger by Michelangelo Antonioni, Italy, Spain, France, 1975

Wednesday March 12, 5.00 PM / Auditorium - Palazzo Libertà

Picnic at Hanging Rock by Peter Weir, Australia, 1975

Thursday March 13, 5.10 PM / Auditorium - Palazzo Libertà

Flic Story by Jacques Deray, France, Italy, 1975

CULT MOVIE: AUDREY HEPBURN

Tribute to Audrey Hepburn, the actress chosen as testimonial for BFM 43's Support campaign.

Saturday March 8, 10.30 PM / Auditorium - Palazzo Libertà

Two for the Road by Stanley Donen, Usa, 1967

Wednesday March 12, 2.45 PM / Sala dell'Orologio - Palazzo Libertà

How to Steal a Million by William Wyler, Usa, 1966

Saturday March 15, 5.00 PM / Sala dell'Orologio - Palazzo Libertà

Breakfast at Tiffany's by Blake Edward, Usa, 1961

Saturday March 15, 8.00 PM / Auditorium - Palazzo Libertà

Sabrina by Billy Wilder, Usa, 1954

Sunday March 16, 9.00 AM / Auditorium - Palazzo Libertà

The Children's Hour by William Wyler, Usa, 1961

Sunday March 16, 8.00 PM / Auditorium - Palazzo Libertà

Charade by Stanley Donen, Usa, 1963

FANTAMARATONA

Friday night, March 14, 12.15 AM / Auditorium - Palazzo Libertà

Shivers by David Cronenberg, Canada, 1975

followed by

Invasion of the Body Snatchers by Don Siegel, Usa, 1956

FESTIVAL ORLANDO

BFM will present a preview of the Orlando Festival (Bergamo, Italy)

Friday March 14, 5.00 PM / Auditorium - Palazzo Libertà

Die Jungfrauenmaschine/Virgin Machine by Monika Treut, Germany, 1988

FILM SENZA CONFINI

From Friday March 14 to Sunday March 16 / bergamofilmmeeting.stream

Il segno di Venere/The Sign of Venus by Dino Risi, Italy, 1955

The audio description is made by Centro Diego Fabbri.

PREVIEWS

Thursday March 13, 2.45 PM / Auditorium - Palazzo Libertà

Milano nera by Gian Rocco, Pino Serpi, Italy, 1963

Restored by Cineteca Milano.

Saturday March 15, 10.45 PM / Auditorium - Palazzo Libertà

La pie voleuse by Robert Guédiguian, France, 2024

ERMANNO OLMİ AWARD

In 2019, the City of Bergamo established the Ermanno Olmi Award in memoriam of the late lamented director and fellow citizen. Main goal of the Ermanno Olmi Award is the promotion of young filmmakers and their works. It is addressed to filmmakers of all nationalities and not older than 30. The short film *Mamo* by Jan Ziewiecki (Poland, 2024) won first prize and will be screened again during this edition of the Festival, along with the other finalist films.

Monday March 10, 4.45 PM / Sala dell'Orologio (Palazzo della Libertà, Piazza Libertà)

Mamo

by Jan Ziewiecki, Poland, 2024

A tender look at the relationship between women, whose roles has been reversed by time. A daughter takes care of her old mother, but their bond is tested by fading memory. Ordinary activities take on new meanings and the presence of the other person becomes a source of strength in the face of the inevitable.

We should all be futurists

by Angela Norelli, Italy, 2023

At the turn of the 1910s and 1920s, in an allusive correspondence, Rosa confides in her friend Giorgina, telling her a secret: the machine-man envisioned by Marinetti is not a near future for mankind, as futurists say. It is a present for womankind, and Giorgina can unwrap it now.

Provocadora

by Èlia Lorente Estopañan, Spain, 2023

What can't be remembered. The summer memories of Vera at her grandfather's home, will be interrupted by some situations that will make us question the reality of her actions, fears and attitudes. A mature point of view of a broken childhood, a discovery.

VOCE

by Andrea La Puca, Italy, 2024

VOCE (voice, t. l.) is an impulse, the need to give voice to those who have not been able to use their own. Andrea La Puca and Azzurra Nappi, collecting through an anonymous form hundreds of complaints of experiences of violence, give life to a female monologue that encompasses all the voices that could never be heard.

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 Eva Giolo, the visual artist who employs documentary strategies to investigate personal and family stories, with an intense and sensitive look at the world of women. Eva Giolo often uses 16mm footage and found footage from home video archives and from his own private collection.

Saturday March 8, 3 PM / Sala dell'Orologio - Palazzo Libertà

Shattered (Belgium, 2014, 9'32'', col.)

Gil (Belgium, 2016, 4'43'', b/w)

A Tongue Called Mother (Belgium, 2019, 18', col.)

Flowers Blooming in Our Throats (Italy, Belgium, 2019, 8'37'', col.)

Becoming Landscape (Canada, Belgium, 2024, 20', col.)

KINO CLUB / THE FESTIVAL MEETS THE SCHOOLS

from Monday 10 to Friday March 14

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

from Monday 10 to Sunday March 16

bergamofilmmeeting.stream

Monday March 10, 9.00 AM and Friday March 14, 11 AM / Cinema Teatro del Borgo

La demoiselle et le violoncelliste/The Lady and the Cellist by Jean-François Laguionie, France, 1965, 8'53", col., no dialogue, cutout animation

Slocum et moi by Jean-François Laguionie, Luxembourg, France, 2024, 75', col., 2D and 3D animation

Tuesday March 11, 11.00 AM / Cinema Teatro del Borgo

Sultana's Dream by Isabel Herguera, Spain, Germany, 2023, 83', col., 2D animation and traditional animation

Thursday March 13, 11.00 AM / Cinema Teatro del Borgo

Magda by Adela Kaczmarek, Poland, 2023, 9'06", col., 2D animation

La plus précieuse des marchandises/The Most Precious of Cargoes - Italian Premiere - by Michel Hazanavicius, France, Belgium, 2024, 81', col., 2D and 3D animation

THE MAGIC OF EARLY CINEMA - THE ENCHANTED SHADOWS OF LOTTE REINIGER

Wednesday March 12, 11.15 AM / Auditorium - Palazzo Libertà

Das Ornament Des Verliebten Herzens/The Ornament of the Lovestruck Heart by Lotte Reiniger, Germany, 1919, 4'01", b/w, silent film, animation of silhouettes

Aschenputtel/Cinderella by Lotte Reiniger, Germany, 1922, 12'52", b/w, silent film, animation of silhouettes

Dornröschen/Sleeping Beauty by Lotte Reiniger, Germany, 1922, 9'05", b/w, silent film, animation of silhouettes

Das Geheimnis Der Marquise/The Secret of the Marquise by Lotte Reiniger, Germany, 1922, 2'19", b/w, silent film, animation of silhouettes

Die Barcarole by Lotte Reiniger, Germany, 1923, 4'15", b/w, silent film, animation of silhouettes - Italian premiere

Harlekin/Harlequin by Lotte Reiniger, Germany, 1931, 23'02", b/w, silent film, animation of silhouettes

Kalif Storch/Caliph Storch by Lotte Reiniger, Germany, 1954, 20', b/w, no dialogue - Italian premiere

Live sound by Valeria Sturba on vocals, violin, theremin, electronics, toys and loop station.

THE FESTIVAL ORLANDO SELECTION

Thursday March 13, 11 AM / Cinema Teatro del Borgo

GIGI by Cynthia Calvi, France, 2024, 13'55", col., 2D animation

In collaboration with Festival ORLANDO.

THE SHORT FILMS OF CACTUS INTERNATIONAL CHILDREN'S AND YOUTH FILM FESTIVAL (Italy)

Kids+

Monday March 10 - Sunday March 16 / bergamofilmmeeting.stream

Little Fan by Shad Lee Bradbury, Sveta Yuferova, Germany, 2023, 5'13"

Step by Step by Anabelle David, Emma Gach, Th  odore Janvier, Fanny Paoli, Claire Robert, Julie Valentin, France, 2021, 7'29"

Kind of Fishy by Aleksander Leines Nordaas, Norway, 2023, 5'

Odpust'/Don't Blow It Up by Al  beta Ma   kov   Mi  ejkov  , Czech Republic, 2022, 8'14"

Papa Is Big, I Am Small by Anya Ru, Masha Rumyantseva, Italy, Russia, 2021, 3'12"

THE SHORT FILMS OF ANIMEST (Romania)

7+

Monday March 10, 11.00 AM and Friday March 14, 9.00 AM / Cinema Teatro del Borgo

Wat zit er in die kist?/What's Inside That Crate? by Bram Algoed, Belgium, 2023, 9'37"

Ahoj leto/Hello Summer by Martin Smatana, Veronika Zacharová, Slovakia, Czech Republic, France, 2024, 10'50"

A Menina com os Olhos Ocupados/The Girl With The Occupied Eyes by André Carrilho, Portugal, 2024, 7'55"

La Boulangerie de Boris/Baking with Boris by Maša Avramović, France, Switzerland, Croatia, 2023, 8'15"

Le garçon et l'éléphant/The Boy and The Elephant by Sonia Gerbeaud, France, 2022, 6'41"

Kanopos ir pačiūžos/Hoofs On Skates by Ignas Meilunas, Lithuania, 2024, 12'24"

Tête en l'air/Head in the Clouds by Rémi Durin, Belgium, France, 2023, 10'33"

11+

From Monday March 10 to Sunday March 16 / bergamofilmmeeting.stream

Tête en l'air/Head in the Clouds by Rémi Durin, Belgium, France, 2023, 10'33"

Beurk!/Yuck! by Loïc Espuche, France, 2024, 13'10"

Ahoj leto/Hello Summer by Martin Smatana, Veronika Zacharová, Slovakia, Czech Republic, France, 2024, 10'50"

Le garçon et l'éléphant/The Boy and The Elephant by Sonia Gerbeaud, France, 2022, 6'41"

Kanopos ir pačiūžos/Hoofs On Skates by Ignas Meilunas, Lithuania, 2024, 12'24"

14+

Tuesday 11, 9.00 AM and Wednesday March 12 9.00 AM / Cinema Teatro del Borgo

Beurk!/Yuck! by Loïc Espuche, France, 2024, 13'10"

Harvey by Janice Nadeau, Canada, France, 2023, 9'04"

Sierra by Sander Joon, Estonia, 2022, 15'57"

Pur și simplu divin/Simply Divine by Mélody Boulissière, Bogdan Stamatina, Romania, 2024, 14'11"

Nun or Never! by Heta Jäälinoja, Finland, 2023, 10'49"

I Died In Irpin/Fonti by Anastasiia Falileieva, Czech Republic, Slovakia, Ukraine, 2024, 11'30"

FESTIVAL AND SURROUNDINGS

@ BFM ON TOUR

BFM 43 @ BRESCIA

On Monday March 10, 2.30 PM, director Christian Petzold will meet the students of Accademia Laba di Brescia (Accademia Laba, Via Don Giacomo Vender 66, Brescia).

BFM 43 @ MILANO

On Wednesday, March 12, starting from 2 PM, director Alice Nellis will hold a masterclass at the Civica Scuola di Cinema Luchino Visconti – Fondazione FM, in Milan (Via Taramelli 26).

BFM 43 @ VERONA

On Thursday, March 20, at 9 PM, Circolo del Cinema di Verona (Piazza Santo Spirito, 13b) will host the screening of *Winter in Sokcho* (France, South Korea, 2024), a feature film by Koya Kamura included in the Competition Exhibition. In addition, Circolo del Cinema di Verona will offer its members a selection of films from the Animation Cinema section, available on the online platform.

BFM IN CITTÀ

Bergamo Film Meeting kicks off the events in the renovated venues of Palazzo Libertà: the Auditorium with 248 new seats, a new screen, and much more; the Sala dell'Orologio - a small but great hall that will become even more beautiful in the coming months; and the Atrium of Palazzo Libertà, which will host the ticket office of BFM 43.

BERGAMOFILMMEETING.STREAM

From Monday, March 10 to Sunday, March 16, some of the shorts of the Kino Club section will be accessible online, in addition to Audio Film, an audio-described and subtitled film that is also accessible to visually impaired, blind or hearing impaired audience: this year, *Il segno di Venere* by Dino Risi will delight our online audience.

In collaboration with Smk Videofactory.

DAILY STRIP

Cinema through comics: the illustrators chosen to narrate Bergamo Film Meeting

It's not BFM without Daily Strip, the Bergamo Film Meeting event that has been combining cinema and comics for 10 years. The illustrators chosen to narrate the Festival, in an unprecedented, curious and unpredictable way, are Carlo Persico, Mario Gabriele Fattorini, Peenot Bather e Dulco, with the valuable collaboration of Stefano Togni and Camilla Senni.

Saturday March 15, 4.30 PM / BikeFellas - Via Giuseppe Gaudenzi, 6

Reportage in comics. Meeting the cartoonists of BFM 43

Journalism, but with an extra ingredient. Graphic journalism, or comic strip reportage, does just that: it transforms a news story, an investigation or more simply a fact into a powerful visual narrative, timely and original. And this also applies to a cultural event like the Festival.

Through words and images, graphic journalism captures the emotion and immediacy of direct experience, showing a unique narrative of reality. It is not just reporting, it is augmented journalism, involving the reader even more deeply, offering a rich and multifaceted understanding, enhancing a genre that has always made the union of text and image its distinctive strength.

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 80 students and film enthusiasts will help the organizers staff: we want to say Thank you to all of them.

THE DREAMERS

The Dreamers is the project of Bergamo Film Meeting in partnership with CAP24020, FIC - Federazione Italiana Cineforum and Lab 80 film, with the contribution of Regione Lombardia, which is aimed at young people aged between 18 and 25, resident in Regione Lombardia, interested in cinema or simply curious to explore and cultivate an interest in cinema, get involved by exploiting the potential of social networks and participate in an international cultural event.

Developed in several project phases, it opened on January 13 with *Chapter One - The online training* in which the young participants were able to follow online thematic training meetings on cinema (Languages of cinema, Animation cinema, The evolution of cinema from analogue to digital, Gender identity in cinema and How to build a social campaign for a cultural association dealing with cinema); with *Chapter Two - The Labs and BFM 43*, 30 young participants were able to try their hand, over the weekend of 22 and 23 February, at planning and creating content for social media with themes inherent to the programme of BFM 43; between 8 and 16 March, they will then participate in the 43rd edition of Bergamo Film Meeting with an accreditation that allows them to see all the films on the calendar as well as take part in all the extra events: experiencing the Festival first-hand, they will be able to recount it through reels that will accompany them on the official BFM social networks for 10 days.

The project will end with *Chapter Three - The Festival in Alta Valle Seriana*, in which they will organize together a small travelling festival to be brought to the Valley.

VISIT BERGAMO

The “Agenzia per lo sviluppo e la Promozione Turistica della Provincia di Bergamo” confirms its partnership with the 43rd edition of the Festival, with the aim of promoting and enhancing this area and its events.

BFM GREEN FRIENDLY / SERVICES AND FACILITIES

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 43rd 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, locally sourced products, 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 8 to 16).

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 43rd 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 2025

Support BFM is the fundraising campaign to help us restart and put together the 43rd edition of the Festival and all the corollary events and educational programs we’ve always offered during the year.

Support BFM is a “call to action” to all those who believe in cinema and its ability to engage us and open our hearts and minds; to offer us a glimpse of unknown universes; to portray reality but also leave a door open to the imagination. Support BFM is a declaration of love to cinema and its community.

Donating is easy and entitles you to tax benefits provided in accordance with existing legislation for non-profit organizations.

Are you a Audrey Hepburn / Bette Davis BFM Donor?

During the festival, at the ticket office, you can get a BFM 43 subscription for 40€ (instead of €60).

Are you a Hollywood BLVD / Premio Oscar BFM Donor?

During the festival, at the ticket office, you can get your free BFM 43 subscription.

The subscription allows you to access to all BFM 43 screenings and includes a Festival catalog and shopper.

BERGAMO FILM MEETING
International Film Festival
43rd edition, March 8 - 16 2025

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longtake
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Rai Radio 3
Sentieri Selvaggi

Bergamo Film Meeting is a founding and active member of AFIC.

Bergamo Film Meeting is a member of AFFN - Archive Film Festival Network.

Bergamo Film Meeting 2025 is part of the project Green Friendly Event.