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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 44 screening, meeting and special event

Full Price Subscription - € 60

Reduced Price Subscription - € 50 (Laboratorio 80 members, CGIL members, Carrara card holders, Under 26, persons with disabilities.

"Tony Curtis" and "Bette Davis" 2026 BFM fundraising campaign; Donors Subscription: € 40

"Hollywood BLVD" and "Premio Oscar" 2026 BFM fundraising campaign; Donors Subscription: Free

Tickets and subscriptions can be collected at the ticket office (in the Atrio CULT!, Piazza della Libertà) starting from 10 AM on Saturday 7 March.

TICKET OFFICE / INFO POINT

Atrio CULT!, Piazza della Libertà

The Ticket Office – Info Point will open on Saturday March 7: 10.00 AM - 11.00 PM

From Sunday 8 to Sunday March 15: 8.30 AM – 11.00 PM

MOVIE THEATERS

CULT! Auditorium - Piazza della Libertà

CULT! Sala dell'Orologio - Piazza della Libertà

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

VIRTUAL SCREENINGS

bergamofilmmeeting.stream > The shortfilms of Kino Club section aimed at educational institutions of all levels, and FILM SENZA CONFINI, an audio-described film, with subtitles for the hearing impaired. 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

Aula B1 - Accademia Carrara (Piazza Giacomo Carrara, 82/d)

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 7 and Sunday March 8: 10.00 AM - 7.00 PM

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

Sunday March 15: closed

BERGAMO FILM MEETING

International Film Festival

44th edition, March 7 – 15, 2026

Over nine days, with 170 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**, **Exhibition Competition**, with seven feature-length fiction films, and **Close Up**, consisting of 14 documentaries (all the films presented in the two sections are Italian premieres); the homages dedicated to **Abbas Kiarostami**, in the tenth anniversary of his death, and to the French actor **Louis de Funès**; the retrospective dedicated to the Polish director **Agnieszka Holland**; the focus on contemporary European cinema through the **Europe, Now!** section, presenting the complete works of **Ildikó Enyedi** (Hungary) and **Alex Van Warmerdam** (The Netherlands), enriched by a selection of **diploma films from European film schools** and by **Europe, Now! Film Industry Meetings** (11, 12 March); the **Animation Cinema** section, dedicated to the pinscreen technique;

Also worth mentioning is the extensive programme of **BFM+**, which includes: a tribute to Tony Curtis, the actor chosen as testimonial for BFM 44's Support campaign; the night-time marathon screening, featuring some cult sci-fi and horror films; the tribute to Andrzej Wajda, on the centenary of his birth and ten years after his death; the 50th anniversary of Lab 80 film, the Festival's companion in adventure; the Incontri: Cinema e Arte Contemporanea section, curated by The Blank, which features the visual artist Elena Duque; the collaboration with IFF - Integrazione Film Festival, which will present some of the best short films of the past editions; the screening of the finalist films of 2025 Ermanno Olmi Award; the usual passing of the baton to Bergamo Jazz; the AFFN – Archive Film Festival Network selection, that will feature eight great films from the 1950s; the **Kino Club** section, dedicated to young spectators of all ages, which includes the live score - curated by musician Elio Biffi - of 10 short films by Slovak animation master Viktor Kubal; The Daily Strip event, which will host some of the best comics illustrators from Italy; and finally, the screening programmes created in collaboration with Fest Anča (Žilina, Slovakia), Dok Leipzig (Leipzig, Germany) and Orlando (Bergamo).

GUEST CONFIRMED

Jānis Ābele, Dario Aguirre, Yves Bouveret, Stefanie Brockhaus, Emilie Cornu, Pavel Cuzuioc,
Elias Demetriou, Giorgio Diritti, Elena Duque, Abdelkarim El-Fassi, Ildikó Enyedi, Nina Forsman,
Pierre-Luc Granjon, Anush Hamzehian, Miha Hočevár, Gaya Jiji, Ahmad Kiarostami, Thomas Kruithof,
Martin Kollar, Thomas Kruithof, Sonja Lindén, Mathurin Malby, Gabriella Manfrè, Vittorio Mortarotti,
Charlotte Nastasi, Alexandre Noyer, Roberto C., Irina Rubina, Jakob Carl Sauer, Thomas Stuber,
Sakari Suuronen, Patrice Toye, Miguel Valverde, Marc van Warmerdam, Nicola von Leffern

SUMMARY

SOMETHING HAS CHANGED

EXHIBITION COMPETITION

CLOSE UP SECTION

EUROPE, NOW!

Ildikó Enyedi

Alex van Warmerdam

Boys and Girls - The Best of CILECT Prize

Europe, Now! Film Industry Meetings

ANIMATION CINEMA: *PINSCREEN*

A focus on pinscreen animation, a handcrafted technique offering dreamlike visuals

AGNIESZKA HOLLAND RETROSPECTIVE

HOMAGE TO LOUIS DE FUNÈS

HOMAGE TO ABBAS Kiarostami

BFM+

KINO CLUB

The Festival meets the school

FESTIVAL AND SURROUNDINGS

SOMETHING HAS CHANGED

by Fiammetta Girola and Annamaria Materazzini

The beauty of a festival like Bergamo Film Meeting lies not solely in its programming choices, film selection, or curated retrospectives, but also in the opportunities it offers to discover films from every era in their original format or in state-of-the-art 4K resolution. One can still enjoy the grainy texture of celluloid and hear the distant hum of the projector, yet also appreciate a gorgeous, crisp, and flawless digital copy. As “moving pictures”, cinema has never been still by definition. It started out analogue, then came sound, then colour, then digital media. And today, there’s a new threshold to cross. The growing popularity of immersive and virtual reality, particularly in the film industry, is radically redefining the concept of “spectator”. No longer just an audience sitting in front of a screen, but a physically engaged body, an active presence within the artwork. And it also redefines the concept of media: no longer film, magnetic tape, or digital files, but a true synthetic environment built by integrating advanced hardware, complex algorithms, and artificial intelligence.

Dealing with change is a challenge that comes with both risks and new opportunities. Digitisation opens up access to previously invisible works, enables restorations that preserve films at risk of disappearing, expands the international circulation of films and, by reducing production and distribution costs, creates new avenues of creative expression. But this also raises a question: who decides what should be preserved and digitised? In concrete terms, which films can be re-released in theatres, which films are part of a heritage that is worth preserving, and which ones can be forgotten? On the other hand, 35mm copies are becoming increasingly rare: they are rarely printed, often unavailable for loan, and sometimes remain confined to film archives as fragile objects. It is not just a technical or logistical issue: it is a radical change in our relationship with the materiality of cinematographic works. However, it is a change that we must acknowledge and deal with in preparing for the Festival: there is a film out there, available, ready to be rediscovered and appreciated by audiences and to provide a better understanding of a filmmaker’s career, yet we cannot show it because there is only one copy on film and it cannot leave the archive where it is stored. That’s despite the fact that here in Bergamo, in our auditorium, alongside the digital projector, there is also a 35 mm projector and skilled, passionate projectionists who know how to use it and handle the film with the care it requires. What should we do then? Not being able to show a film because the copy is not available for loan, or being forced to screen it in digital format, sometimes impoverishes and flattens our programming, leaving us somewhat disappointed. We find ourselves taking on the role of detectives to find alternatives, gather information, and solve programming puzzles. Luckily, most of the time this approach pays off, but occasionally we are forced to compromise or give up on a particular idea altogether. Bergamo Film Meeting is a meeting place across eras, a space where films from the past and present coexist not as opposites but as different forms of the same quest: to use images to reflect on the here and now. It is also a workshop for critical analysis, a space where films are not simply presented, but contextualised, interconnected, and discussed. Here, the audience is not just spectators, but part of a journey of discovery: they learn to observe and understand the transformations of the contemporary gaze. This is precisely why, a couple of years ago, BFM joined a European network of festivals programming a large number of archive films, a community that shares practices, skills, and responsibilities. In this ongoing dialogue, we promote cinema as a cultural asset: not solely a product of industry, but a collective memory to be preserved and kept alive, today and for the future.

The change that cinema is undergoing is inevitable. We welcome it with a sense of awareness, without shying away from its innovative energy, but also without relinquishing what continues to be valuable to us. We still treasure and use analogue technology, not out of stubbornness, but out of cultural conviction: celluloid film is an integral part of the history and aesthetics of cinema, a medium that deserves to be experienced whenever possible.

So, once again this year, let’s get comfortable in the darkness of the theatre and enjoy the bright moving images. And maybe this time, let’s pay a little more attention and take a moment to appreciate the difference between the graininess of film and the high definition of the digital format. And let our minds and hearts be carried away by the magic of cinema, whether the illusion is visible or not. Enjoy the show.

EXHIBITION COMPETITION

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 composed of Gabriella Manfrè (producer), Patrice Toye (director), Miguel Valverde (FEST - New Directors | New Films Festival director) will grant 2,000 euros as prize money for the Award for Best Director.

Maricel

ITP

by Elias Demetriou, Cyprus, Greece, 2025, 120', col.

Arriving from a Filipino metropolis to a small village in the hills of Cyprus, Maricel takes care of an elderly couple, confronting not only their prejudices but also the underlying tensions and long-standing resentments that run through their relationship. What was meant to be a simple care job quickly turns into a difficult cohabitation, putting everyone's tolerance to the test.

Porte Bagage

ITP

by Abdelkarim El-Fassi, The Netherlands, 2025, 104'

After the death of their mother, the Idrissi family risks falling apart. Noor, the daughter who has always taken care of everyone, receives an important job offer as a chef in Paris, while her father Musa, in the early stages of dementia, longs to return to Morocco. After initial doubts, Noor postpones her move to Paris and persuades her siblings to put Musa in a minivan and take him back to his homeland, embarking on a long journey across Europe.

Subsuelo

ITP

by Fernando Franco, Spain, Uruguay, 2025, 115'

One summer evening, the twins Eva and Fabián, still underage, are involved in a car accident with tragic consequences. The circumstances of what happened remain ambiguous, and only the two of them, together with their mother Mabel, seem to know the truth. The weight of the secret and a growing sense of guilt give rise to a deep resentment between brother and sister, which becomes increasingly unbearable.

Skriti Ljudje/Hidden People

INTP

by Miha Hočevár, Slovenia, Serbia, Iceland, 2025, 98'

Inexplicably, Guti and Sig wake up on a riverbank near Ljubljana, battered, hungover and handcuffed. With his Viking look, Sig is clearly a tourist, but he has lost his memory: he has no documents, cannot remember his name and is convinced he is in Slovakia. Guti decides to help him, even though his own life is hardly in better shape, after a difficult divorce, failed investments and some very unpleasant neighbours. Brought together by chance and an unexpected friendship, the two try to put their lives back together.

L'Étrangère/Pieces of a Foreign Life

ITP

by Gaya Jiji, Belgium, France, 2025, 101'

Selma flees war-torn Syria, leaving behind her six-year-old son and her husband, who has disappeared into the regime's prisons. After a long and dangerous journey, she arrives in Bordeaux, where she survives through undeclared work while fighting to obtain asylum and reunite with her son Rami. Her encounter with Jérôme, a lawyer who takes her case to heart, opens an unexpected glimmer of hope. A love story begins between them, one that could call everything into question.

Les braises/Ablaze

ITP

by Thomas Kruithof, France, 2025, 102'

Karine and Jimmy are still very close after twenty years together and two teenage children. She works in a food-processing factory; he is a truck driver trying to grow his small transport business. When the yellow vests movement erupts, Karine is swept up by anger and the power of collective action, driven by the hope for change. As her involvement deepens, however, the balance of the couple relationship begins to falter.

Der Frosch und das Wasser/The Frog and the Water**ITP**

by Thomas Stuber, Germany, 2025, 113'

Buschi, a young man with Down syndrome, lives in a care centre. His daily routine leaves little room for surprises. During a group outing, he seizes the chance to slip away and joins a group of Japanese tourists travelling between Germany and Switzerland. Having spent his whole life without speaking, he quickly bonds with Hideo, the quietest and most enigmatic member of the group. Meanwhile, his caretaker is desperately searching for him.

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.

Testaments/The Last Will

ITP

by Jānis Ābele, Latvia, 2025, 73'

A captivating journey into one of the most unusual posthumous desires ever expressed. Modern-day poet embarks on a quest to find the missing urn of his long-deceased colleague Anatols Imermanis. His mission: to fulfill Imermanis' dying wish — to have his ashes scattered across the red-light districts of Paris, so he might forever remain in the company of beautiful women.

Wir, die Wolfes/We, the Wolfs

ITP

by Darío Aguirre, Germany, Ecuador, 2025, 98'

A family in Ecuador proudly looks back on their German ancestor, the explorer Theodor Wolf. However, a hundred years after his death, it is revealed that while in Germany he had not disclosed the existence of his Ecuadorian children. This shadow in the family history raises questions and challenges the identity of his descendants. His great-great-grandson sets out in search of the truth: retracing Wolf's memoirs, rediscovering photographs and maps, and meeting relatives scattered across the world. Gradually, a different image of the revered family figure begins to emerge.

Azza

ITP

by Stefanie Brockhaus, Germany, 2025, 90'

Azza was forced from a young age to sacrifice herself: married at sixteen, deprived of her education and trapped in a violent marriage, she eventually manages to obtain a divorce, only to be cast out by her family and separated from her children. Marked by trauma, she struggles every day to survive, working as a driving instructor. She is determined to build a better future for herself and her children. At all costs, she does not want her teenage daughters to go through what she endured.

Road 190

ITP

by Emilie Cornu, Charlotte Nastasi, Switzerland, Belgium, 2025, 66'

From his cell in Livingston Prison, Texas, Mabry, a death row inmate, envisions the final journey that will one day take him to the place of his execution. Sixty kilometers along which live and work those whose daily lives are shaped by the constant presence of the prison system and who might one day see Mabry pass by in the back of a van.

Grünes Licht/Green Light

ITP

by Pavel Cuzuioc, Austria, Romania, 2025, 101'

The film follows Dr. Johann Spittler, a German neuropsychiatrist who assesses the decision-making capacity of those seeking assisted suicide. Over two decades, he has approved more than 700 cases and personally assisted many patients. Spittler is among the few doctors addressing the link between physical and mental suffering, questioning the limits of individual freedom. *Green Light* offers a direct glimpse into his controversial and challenging work.

Supernatural

ITP

by Ventura Durall, Spain, France, Belgium, 2025, 81'

André Malby, a renowned yet controversial shaman, is said to have healed many, including Anna. But not everyone believes in his powers, least of all his own son Mathu, a medical doctor who turned away from his

father's spiritual path. As Anna shares her story of miraculous healing, Mathu is forced to confront his family's painful past. What unfolds is an emotional journey that challenges the audience to question what they know and what they believe.

Lentävä kuolema/Riding with Death

ITP

by Nina Forsman, Sakari Suuronen, Finland, 2025, 70'

A cinematic X-ray that reveals the rich sanatorium culture in Finland in the 1920s-1960s and shows the emotional impacts of the outbreak in the present day. For patients, the secluded life meant a new heightened sense of living, as you never knew how long you would live. Lifelong love stories were born, as well as friendships, survival stories, and carefree sex.

Vapeur/Vapour

ITP

by Anush Hamzehian, Vittorio Mortarotti, France, 2025, 73'

Private detective Goro comes to Sakurajima, a volcanic island in southern Japan, in search of a missing person or, as the Japanese say, someone who has "evaporated". In the course of his investigation, he crosses paths with three friends, Toshie, Moe and Mayumi. They are as interested in him as they are in anything new on the island. Meanwhile, the volcano watches everyone with a smirk, exhaling its vapours and preparing for the impending eruption.

Útóipe Cheilteach/Celtic Utopia

ITP

by Dennis Harvey, Lars Lovén, Sweden, Ireland, 2025, 90'

After one hundred years of independence, a new wave of young Irish artists redefines folk music. As they produce melancholic new sounds, they question and reinvent the form, reshaping culture in their own image. The young musicians pass the narrative to each other as the film progresses, just as they would pass a melody during a traditional music session. Through their music they tell the story of a country that has undergone profound social, political and economic changes.

Letopis/Chronicle

ITP

by Martin Kollar, Slovakia, Czech Republic, 2025, 70'

Chronicle brings together everyday stories to build a collective portrait of contemporary reality, aiming to document the present while creating an archive for the future. Through its images, it reveals absurd routines, peculiar habits, and our tendency to rely on systems we simultaneously question, inviting reflection on our choices and actions before they are forgotten.

Päivien lumo/Days of Wonder

ITP

by Karin Pennanen, Finland, Denmark, Norway, 2025, 87'

As a child, Karin Pennanen lived below her uncle Markku's apartment. A visual artist, musician, and composer, Markku gradually drifted out of his niece's life after moving to another city. Years later, while Karin was studying film, they reconnected and she began planning a film about him. The project remained unfinished for a long time and only became possible after Markku's death.

Padrone e sotto/Master and Servant

ITP

by Roberto-C., Italy, 2025, 73'

A film about the Neapolitan invisible classes, a close-up account of the daily efforts and aspirations of those who have no power, no money, no education, nor a public voice. The stories of Pio, a precarious worker in the tourism industry; of Ugo's family, seeking truth and justice; and finally that of the organized unemployed, who have been fighting for years for a decent job, reflect three movements along a single trajectory that unites the lives of the invisible and voiceless of the city.

Ceux qui veillent/Those Who Watch Over

ITP

by Karima Saïdi, Belgium, France, Qatar, 2025, 88'

In Brussels, a city shaped by its immigrant population, there are intimate and varied ways in which Arab and African immigrants, now buried in their adopted land, continue to influence and remain connected to the living. Through personal rituals and imaginative narratives, the film reveals how the deceased protect and guide their descendants, fostering a dialogue between past and present in a place that honours the plurality of cultural and familial bonds.

To Close Your Eyes and See Fire**ITP**

by Nicola von Leffern, Jakob Carl Sauer, Austria, 2024, 98'

Beirut lies in ruins. After the explosion in the city's port, collective trauma rises to the surface. The film carefully observes the following three years and zooms in on the lives of Aya, a Syrian refugee girl, Selim, an activist and painter, the Aladdin family, mourning a tragic loss, Yasmin, picking up calls at a suicide prevention hotline, and Andrea – who still believes in the city's spark for change. Meanwhile, a smoldering fire lingers in the port's silos like a cautionary tale.

ITP: Italian Premiere

EUROPE, NOW!

The well-established Europe, Now! section of Bergamo Film Meeting, focusing on contemporary European auteur cinema, in its 44th edition will be featuring a comprehensive outlook on the works of **Ildikó Enyedi (Hungary)** and **Alex van Warmerdam (The Netherlands)**.

The section will also be complemented by **8 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 11-12), a two-day panel for film industry professionals established as a platform for networking and keeping up to date. This year, the Film Industry Meetings are dedicated to film distribution strategies and new programming opportunities offered by immersive cinema.

Ildikó Enyedi (Budapest, Hungary - 1955)

A central figure in contemporary Hungarian cinema, Ildikó Enyedi has built a consistent, deeply personal body of work over time, marked by a sustained exploration of cinematic language and its boundaries. An award-winning and Oscar-nominated director, Enyedi began her artistic career in the conceptual art and media circuits, within an experimentally oriented context that would have a lasting influence on her creative vision.

After studying economics and film in Budapest and Montpellier, Enyedi joined the Balázs Béla Studio and artistic collectives active in post-communist Hungary, havens of creativity and freedom of expression. Her early works, produced between the late 1970s and early 1980s, already showcase her interest in the relationship between perception, representation and reality: in *Flirt: Hipnózis* (1979) the author films herself during a hypnotherapy session, while *Vakond (The Mole)*, (1987) conjures up an entire "projected" world, evoking Plato's allegory of the cave and questioning the very nature of images.

Her feature film debut came in 1989 with *Az én XX. Századom (My Twentieth Century)*, presented at Cannes and awarded the Caméra d'Or. Shot in stylish black-and-white, the film intertwines the fate of twin sisters with the dawn of the modern world, touching on scientific inventions, social transformations, and political utopias. Rather than a historical reconstruction, the film is a poetic meditation on the origins of cinema and how the modern age has redefined our relationship with time, space and human imagination.

In the years that followed, Enyedi alternated between feature films, short films and television work, shifting freely between genres and formats. Films such as *Bűvös vadász (Magic Hunter)*, (1994) and *Simon mágus (Simon, the Magician)*, (1999) are presented as detective or fantasy stories. However, they subvert the rules of these genres to explore grey areas where the visible coexists with the invisible and rationality gives way to faith, doubt and illusion. In contrast, works such as *Tamás és Juli (Tamás and Juli)*, (1997) or *Első szerelem (First Love)*, (2008) address romantic love as a place of revelation and vulnerability, filtered through a meticulous, controlled mise-en-scène.

After a period of apparent detachment from cinema – during which Enyedi directed several short films and the series *Terápia* for HBO Europe - she returned to feature films with *Testről és lélekről (On Body and Soul)*, (2017). Set in a slaughterhouse, the film chronicles the encounter between two lonely souls who are unable to communicate in real life but meet every night in their dreams, in the form of deer running free in the woods. Winner of the Golden Bear at the Berlinale and nominated for an Oscar, the film reaffirms the pivotal role of dreams in her aesthetics, seen not as escapism but as a space for authenticity and deep connection between people.

With *A feleségem története (The Story of My Wife)*, (2021), an international co-production presented in competition at Cannes, Enyedi further broadened her perspective by adapting Milán Füst's eponymous novel. Here, the character played by Gijs Naber, the captain of a cargo ship, discovers that his relationship with his wife, Léa Seydoux, is completely out of control. The result is a reflection on desire and the unsatisfied need to control love, relationships and life. As is often the case in her cinematic work, this film avoids direct commentary, proceeding by subtraction and relying on silences, pauses, and an expansive temporality which questions the world without attempting to explain it.

Finally, her latest film, *Stille Freundin (Silent Friend)*, (2025), premiered at the Venice Film Festival and features a majestic ginkgo biloba tree as its central character, a thousand-year-old arboreal witness to three stories that unfold over an arc of more than a century. Once again, Enyedi invites the viewer on a journey that is more sensory than narrative, letting nature speak for itself. Nature is never simply a

backdrop, but a living presence that whispers and questions, a mirror of the soul and a source of revelation for our deepest feelings and instincts.

Alongside her directing work, Enyedi has taken on prominent roles in major international film institutions: she was a member of the main jury at the Berlinale (1990, 2021) and the Venice Film Festival (2018), president of the short film jury at Cannes (2024), and is a member of the Academy of Motion Picture Arts and Sciences and the European Film Academy.

In collaboration with the National Film Institute of Hungary.

Ildikó Enyedi will be in Bergamo from March 10 to 13.

On Wednesday, March 11, 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 Fulvio Testi, 121).

On Thursday, March 12, at 6.45 P.M. the director will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

TITLES FEATURED IN THE RETROSPECTIVE

Flirt: Hipnózis (Hungary, 1979)

Invázió/Invasion (Hungary, 1986)

Vakond/Mole (Hungary, 1987)

Az én XX. századom/My Twentieth Century (Hungary, 1989)

Bűvös vadász/Magic Hunter (Hungary, Switzerland, France, 1994)

Tamás és Juli/Tamas and Julie (Hungary, France, 1997)

Simon mágus/Simon, the Magician (Hungary, France, 1999)

Európából Európába/From Europe Into Europe: Segment 8 (Hungary, 2004)

Első szerelem/First Love (Hungary, 2008)

Testről és lélekről/On Body and Soul (Hungary, 2017)

The Conversations of Donkey and Rabbit (Hungary, 2020)

A feleségem története/The Story of My Wife (Hungary, Germany, Italy, France, 2021)

My Fear in My Arms (Belgium, Hungary, 2023)

Stille Freundin/Silent Friend (Germany, Hungary, France, China, 2025)

Alex van Warmerdam (Haarlem, The Netherlands - 1952)

Is one of the most original and instantly recognisable directors, screenwriters and actors in contemporary Dutch cinema. Trained as a painter and also actively involved in drama as founder of the De Mexicaanse Hond theatre company, he developed a highly distinctive cinematic language characterised by dark, surreal humour, unsettling atmospheres and a critical, grotesque outlook on bourgeois society. In addition to writing the screenplays and stories for his films, he often acts in them as well.

Following his first short film *De Stedeling* (1984), he made his feature film debut with *Abel* (1986), the story of a young misanthrope who lives a reclusive life in his parents' house and observes the world from the window. The film made an immediate impact with its ironic and disturbing style and was a major hit in the Netherlands, where it won several Gouden Kalf awards. With *De Noorderlingen* (*The Northerners*, 1992), set in an undeveloped neighbourhood on the fringes of civilisation, van Warmerdam crafted a scathing parable about social hypocrisy and repressed desires, earning widespread international recognition and awards at several festivals, including the Rosa Camuna d'Oro at Bergamo Film Meeting in 1993.

In the following years, he cemented his cinematic universe with films such as *De Jurk* (*The Dress*, 1996), a surreal tale that follows the journey of a woman's dress through a series of bizarre characters and situations, and *Kleine Teun* (*Little Tony*, 1998), centred on a love triangle where an illiterate farmer, his wife and a young teacher become entangled in a web of jealousy and black humour. In *Grimm* (2003), he offers a dark, contemporary reinterpretation of the Brothers Grimm's fairy tale *Brother and Sister*, blending horror, irony, and social criticism.

His later works include *Ober* (*Waiter*, 2006), a meta-narrative meditation on an author's power and control over their characters; *De laatste dagen van Emma Blank* (*The Last Days of Emma Blank*, 2009), set in a secluded villa where a group of unusual servants live under the rule of the lady of the house. A screen adaptation of a play by van Warmerdam himself, this film is a brutal and grotesque satire on power

dynamics and hypocrisy within families. Imbued with van Warmerdam's signature dark humour, the film was presented in competition at the Venice Film Festival, where it won the Europa Cinemas Label Award. Last but not least, *Borgman* (2013) tells the story of a mysterious vagrant who infiltrates the life of a wealthy family, resulting in a fierce parable about the underlying violence and hypocrisy of the middle class. Selected for the Official Competition at the Cannes Film Festival, this film marked the director's rise to international fame.

Schneider vs Bax (2015), a grotesque duel between two hitmen in a seemingly idyllic natural landscape, marks van Warmerdam's return to a narrative minimalism laden with black humour, which earned him multiple accolades, including the Prix Nouveau Genre at the Festival du Cinéma de Paris.

In 2019, van Warmerdam revisited Grimm's original footage, reworking it into a new, more compact and stripped-down version titled *Grimm Re-Edit*. This re-editing is not a mere technical exercise, but a genuine reinterpretation of the original work, which emphasises the fable-like and unsettling elements of the story, while reinforcing the dark and humorous tone typical of his cinema. The film showcases van Warmerdam's focus on form and editing as tools for narrative reinterpretation, as well as his desire to maintain a critical dialogue with his own creations over time.

His latest film, *Nr. 10* (2021) was presented at the Venice International Film Festival and is an inscrutable meditation on identity, heritage, and belonging. The story revolves around Günter, a stage actor who discovers he was found as a child in a forest and is gradually drawn into a mysterious plot involving a secret community. The story blends thriller, existential drama and political symbolism, confirming van Warmerdam's interest in out-of-place characters, parallel worlds and multi-layered narratives that do not lend themselves to a single interpretation.

Parallel to filmmaking, Alex van Warmerdam has always been active as a painter, novelist, and theatrical director, confirming his consistent, cross-disciplinary approach in which visual arts and storytelling are constantly intertwined.

With the support of SEE NL and in collaboration with Graniet Film.

The producer Marc van Warmerdam will be in Bergamo from March 8 to 10.

On Monday March 9, at 6.30 PM the producer Marc van Warmerdam will meet the public at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4).

TITLES FEATURED IN THE RETROSPECTIVE

De Stedeling (The Netherlands, 1984)

Abel (The Netherlands, 1986)

De Noorderlingen/The Northerners (The Netherlands, 1992)

De Jurk/The Dress (The Netherlands, 1996)

Kleine Teun/Little Tony (The Netherlands, 1998)

Ober/Waiter (The Netherlands, Belgium, 2006)

De laatste dagen van Emma Blank/The Last Days of Emma Blank (The Netherlands, 2009)

Borgman (The Netherlands, Belgium, Denmark, 2013)

Schneider vs. Bax (The Netherlands, 2015)

Grimm re-edit (The Netherlands, 2019)

Nr. 10 (The Netherlands, Belgium, 2021)

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 8 short films this year, chosen from the winners and finalists of the CILECT Prize 2025, 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 186 schools that are members of the international association.

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

FILMS

That Tiny Place Where the Light Comes In by Julianna Camarena Montenegro (Portugal, 2024, 29')

Mereläviä/Fish River Anthology by Veera Lamminpää (Finland, 2024, 9')
Ära ole uhke/Come Sit With Us by Elis Rumma (Estonia, 2024, 15')
You Are My Light di Hana Stehlíková (Czech Republic, 2024, 11')
Aparatate/Driving Me Crazy by Meni Tsilianidou (Greece, 2024, 18')
Canned by Hasse van Overbeke (Belgium, 2024, 6')
Fête de famille/Family Party by Raphaël Venayre (Belgium, 2024, 19')
What Happened To My Olive Tree? by Sama Zuhair (Germany, 2024, 22')

EUROPE, NOW! FILM INDUSTRY MEETING 6th EDITION

New forms of distribution: European models across classics, contemporary and immersive cinema

Wednesday 11 and Thursday 12 March / BergamoScienceCenter (viale Papa Giovanni XXIII 57, Bergamo) and NXT (Piazzale degli Alpini, Bergamo)

With the aim of involving Italian professionals in **European-level professional networks**, while creating concrete opportunities for networking, exchange and business, the **2026 edition** of Europe, Now! Film Industry Meetings returns to a core focus on the **distribution and circulation of European films** - a central element of Bergamo Film Meeting's editorial line and of the vast majority of Italian and European film festivals. Thanks to the renewed collaboration with **Creative Europe Desk Italy – MEDIA | Turin Office**, the programme will address the transformations of a constantly evolving ecosystem and an increasingly complex market, reflecting on the importance of targeted distribution strategies and on the crucial value of networking and experience-sharing. Alongside traditional theatrical distribution, the 2026 edition also opens a reflection on **immersive cinema** and its models of dissemination - an area still largely unexplored in the Italian context - where works are conceived for spaces, timeframes and modes of experience different from the cinema theatre and circulate through festivals, museums, cultural venues and temporary installations, redefining distribution as the construction of exhibition and relational pathways with specific sustainability models.

The sixth edition of Europe, Now! Film Industry Meetings is organised in collaboration with *Creative Europe Desk Italy MEDIA and Archive Film Festival Network – AFFN*. Thanks to: *Alphapanda, Cassette, Diversion, Europa Distribution, Europa International, Gutek Film, Midnight Sun Film Festival, Nu:Reality, Pluto Film, Summer Film School Uherské Hradiště, Unframed Collection*.

Admission is free and subject to availability for Accreditation holders, upon reservation by writing to industry@bergamofilmmeeting.it by 9 March, 2.00 pm. Panels will be held in English. For additional information, please write to industry@bergamofilmmeeting.it.

WEDNESDAY 11 MARCH

BergamoScienceCenter (viale Papa Giovanni XXIII, 57)

10.00 – 10.30 Welcoming coffee

10.30 – 10.45 Introduction to the days **Alice Arecco** (Italy | *Head of Industry*, Bergamo Film Meeting), **Valeria Polidoro** (Italy | *Industry Coordinator*, Bergamo Film Meeting)

10.45 – 11.00 Opening Speech **Cristina Loglio** (Italy | *European Policies for Culture Expert, Vice President, Europa Nostra*)

11.00 – 12.15

Panel | How to bring quality European films and series to people across Europe in an increasingly competitive and challenging media environment: lessons for the future between policies and best practices

Silvia Sandrone (Italy | *Project Officer*, Creative Europe Desk Italy MEDIA – Turin Office), **Marek Bień** (Poland | *CFO and Board Member*, Gutek Film, *Board Member*, Europa Distribution), **Alice Ormières** (Belgium | *Managing Director*, Europa International), **Katarzyna Siniarska** (Poland | *Head of Sales*, New Europe Film Sales, *Board Member*, Europa International)

12.15 – 13.30

Keynote | Between festivals and distribution: different starting points, same goals?

Milja Mikkola (Finland | *Program Manager*, Midnight Sun Film Festival – Member of Europa Film Festival and Archive Film Festival Network – AFFN)

13.30 – 15.00 Lunch break

15.00 – 16.15

Talk | If cinema is not enough: models, spaces, and audiences of immersive distribution in Europe + Case study | NU:Reality

Agata Di Tommaso (France | *Partner, Business Development & Festivals*, Diversion), **Sara Fattucci** (France | *Festival & Exhibition Project Manager*, Unframed Collection), **Babette Wijntjes** (Netherlands | *Founder & Producer*, Cassette, Nu:Reality)

16.15 – 16.30 Short break

16.30 – 17.30

Keynote | Beyond cinema: programming and distribution strategies for immersive experiences

Sara Fattucci (France | *Festival & Exhibition Project Manager*, Unframed Collection)

17.30 – 18.30

Meet the decision makers

One-on-one meetings with the panellists: to book a meeting, please write to:
industry@bergamofilmmeeting.it

THURSDAY 12 MARCH

BergamoScienceCenter (viale Papa Giovanni XXIII 57)

11.30 – 12.00 Case study | Network-based distribution: strategies and challenges in the circulation of film classics in Europe

Jan Jílek (Czech Republic | *Program Director*, Summer Film School – Coordinating Festival and member of Archive Film Festival Network – AFFN)

12.00 – 13.15

Keynote | Reframing the classics: Social media marketing for timeless films with Alphapanda

Valentina Neumann (Germany | *Managing Director*, Alphapanda)

How do you make a classic film feel urgent and discoverable for today's audiences, especially for the youngest? In this keynote, Alphapanda (boutique film marketing agency based in Berlin) shares a practical and social media-focused approach to work with classic films, drawing from their experience with distributors and their work with organisations such as the European Film Academy and Creative Europe. We will explore how to identify target audiences and conceptualise creative assets that translate the film's legacy into a compelling present-day watch.

13.15 – 14.30 Lunch break / NXT (Piazzale degli Alpini, Bergamo)

14.30 – 17.30

Workshop | How to create a social media marketing campaign for a classic film

Valentina Neumann (Germany | *Managing Director*, Alphapanda)

This hands-on workshop invites participants to turn ideas into concrete campaign elements for classic films, working collaboratively and creatively. Starting from the viewing of a classic film, we will break down the film's themes and tone to uncover marketing hooks that speak to specific audiences today. Guided by Alphapanda's methodology, participants will work in small groups to: define positioning and target audiences, outline a content plan across platforms, and propose a set of key social media assets. Each group will present its campaign concepts, followed by a collective discussion on what makes classic-film promotion effective.

The workshop takes place within Europe, Now! Film Industry Meetings, the industry section of Bergamo Film Meeting, on Thursday 12 March from 2.30 pm to 5.30 pm at NXT in Piazzale degli Alpini, Bergamo. Participation in the workshop requires attendance at a screening of a classic film, which is preparatory to

the workshop activities and organised by the Festival exclusively for workshop participants on Thursday 12 March at 9.30 am, at BergamoScienceCenter (viale Papa Giovanni XXIII 57, Bergamo). Participants are also warmly encouraged to attend the keynote scheduled for 12 March. Registration is open until 7 March at 2.00 pm. Access to the workshop is free of charge but places are limited and subject to registration. Participation requires a festival pass or accreditation. The workshop will be held in English. No specific skills are required. Participation is recommended for professionals in film marketing and communication, distributors and exhibitors, curators and programmers of festivals and film societies, producers and archive producers, industry professionals and students of cinema, marketing and communication.

Interested participants must apply by completing the following form in English by 7 March:

<https://forms.gle/mRfdaQ5uNJEDx2M7> / For additional information, please write to industry@bergamofilmmeeting.it

ANIMATION CINEMA: *PINSCREEN*

A focus on pinscreen animation, a handcrafted technique offering dreamlike visuals

«You don't draw on a pinscreen, you paint using pressure».

Alexandre Alexeïeff in *Pinscreen* by Norman McLaren, 1973, 38', doc.

In a world increasingly shaped by the new possibilities opened up by artificial intelligence, the craftsmanship involved in certain animation techniques keeps us anchored to the idea that human creativity cannot be replaced, as it manifests itself in its ingenuity and uniqueness. Thus, the Animation section of BFM 44 focuses on a technique that is as fascinating as it is complex to execute, straddling the boundaries between cinema, printmaking, photography and sculpture, and sharing its name with the tool used to create it: the pinscreen.

Invented in the early decades of the 20th century, this technique is based on the use of a mechanical device, the pin screen (*écran d'épingles*), consisting of a frame overlaid with a flat white surface and containing a uniform array of black metal pins arranged in a quincunx pattern. The grazing and oblique lighting on the surface allows the tips of the pins to cast shadows of varying intensity and length, determined by the degree of protrusion of each one: through the use of objects of any kind (rollers, spoons, coins, rings, ...) the animator manually moves the pins backwards or forwards in order to modify the shadows cast and create the images through shades of grey rather than lines. The animation process is carried out by shooting frame by frame: the camera is positioned perpendicular to the pinscreen, which is set up vertically, and after each shot, the arrangement of the pins is slightly shifted, generating a progressive transformation of the image. The sequences thus obtained yield an extremely sophisticated animation, in which movement arises from minimal variations in texture and light, giving the images an evanescent, dreamlike quality.

The pinscreen was patented in the 1930s by Alexandre Alexeïeff and Claire Parker, who would later explore its potential in animation. They worked with a screen made up of 240,000 holes and pins, which they used in 1933 to create *Une nuit sur le Mont Chauve*, inspired by Modest Petrovič Musorgskij symphonic poem of the same name. Through the transformation of figures in a sequence unconstrained by any narrative logic, the film achieves a poetic effect that effectively mirrors the musical essence of Musorgskij's work. The refinement of both the medium and technique would later allow the artist duo to compose the prologue and epilogue of Orson Welles' *The Trial* (1963). Despite being a simple montage of static scenes, the unsettling atmosphere conveyed in Franz Kafka's unfinished novel, on which the film is based, is made tangible here through the use of the pinscreen. The duo then returned to animation proper with *Le nez* (1963), a film in which Nikolaj Vasil'evič Gogol's grotesque tale serves as a starting point for evoking the cultural climate of nineteenth-century Russia.

When Alexandre Alexeïeff and Claire Parker held a workshop at the National Film Board of Canada in 1973, among those present was a young Jacques Drouin (1943–2021), who saw the infinite possibilities of this slowly crafted and highly experimental technique, fell in love with it, and officially became the duo's heir apparent. *Le paysagiste* (1976) marks his first attempt with this medium: 10,800 “drawings” to create a 7-minute film, an extraordinary feat of artistry that leaves an everlasting impression on the viewer.

Only two pinscreen models are still in operating condition worldwide: one in Canada, in use at the NFB, and the other in France, housed at the CNC. The latter, called *Épinette*, is made up of approximately 270,000 pins and has been restored to working condition thanks to the work of Michèle Lamieus, an exceptional artist who, in *Le Grand ailleurs et le Petit ici* (2012), has staged a philosophical and semi-abstract tale in four acts, where the particles that make up the universe are the main characters. Later, in 2024, she created *Le tableau*, built entirely around the tragic figure of Marie-Anne of Habsburg and based on Diego Velázquez's 1652 painting *Portrait of Mariana of Austria*: through the pinscreen, the painting comes to life and is transformed, revealing its magnificent details.

Over the years, the material nature of this technique has attracted the attention of artists from diverse fields: illustrators, graphic designers, avant-garde filmmakers, and visual artists. But it is even more interesting to observe how, at a global level, animators who are often associated with a particular drawing

style or animation technique have experimented with pinscreen throughout their careers. Florence Mialhe, for example, who has always been associated with animated oil painting on glass or fabric (she is nominated for an Oscar in 2026 for her latest short film *Papillon*, created using this technique), in *25, Passage des oiseaux* (2016), explored the interplay of light and shadow created by the pins, alternating between daytime and night-time scenes, altering the elements and thus achieving an almost fairy-tale-like result. Likewise, Pierre-Luc Granjon, who usually favours traditional animation, cut-out and puppet animation, uses the pinscreen technique in a totally unexpected way: he ignores the lines and focuses on the masses instead, on the contrasts and the impact of light. This is evident in his latest film, *Les Bottes de la Nuit* (2025), where the meticulously crafted images are so sophisticated that they earned him the Cristal Award for Best Short Film, the André-Martin Award for Best French Animated Film and the Audience Award at the Annecy Festival in 2025. In the last few decades, the pinscreen technique has been rediscovered by younger generations of animators, who see this device as a means of reflecting on gestural expression, time and the physicality of animated images. Some outstanding examples are Justine Vuylstekker, in her delicate and poignant *Étreintes* (2018); Clémence Bouchereau, in her thoughtful *La saison pourpre* (2023), winner of the SACD Award at the Clermont-Ferrand International Film Festival; and Irina Rubina, in her abstract and political *Contradiction of Emptiness* (2024).

In an increasingly digital age, this analogue technique continues to fascinate artists and scholars because of its resistance to dematerialisation, reaffirming the value of trial-and-error, slow work and manual skills. Today, the pinscreen is a living device, capable of interacting with contemporary practices that span cinema, visual art and installative art: thanks to Alexandre Noyer, who developed two pinscreens based on those designed by Alexeïeff and Parker (albeit with fewer pins), animation using this medium has become slightly less exclusive, allowing more artists to experiment with its incredible possibilities and achieve results that are as unpredictable as they are fascinating.

In collaboration with National Film Board of Canada, CNC - Centre national du cinéma et de l'image animée, Czech Centre Milan, Politecnico delle Arti di Bergamo – Accademia di Belle Arti G. Carrara.

The director Irina Rubina will be in Bergamo from March 11 to 13.

Director Pierre-Luc Granjon will be in Bergamo from 13 to 15 March. On Saturday 14 at 4.30 pm at the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4), there will be a seminar in English, dedicated to his cinema and open to the public (free admission, booking recommended at events@bergamofilmmeeting.it).

Artist Alexandre Noyer will lead a pinscreen workshop on Sunday, March 8, at 10 AM, in the Aula B1 of the Accademia di Belle Arti G. Carrara ("Shaping forms of light"; free admission upon reservation at events@bergamofilmmeeting.it).

TITLES FEATURED

Une nuit sur le mont chauve/Night on Bald Mountain by Alexander Alexeïeff, Claire Parker (France, 1933, 8'20") (35mm)

Le nez/The Nose by Alexander Alexeïeff, Claire Parker (France, 1963, 11'30") (35mm)

Le paysagiste/Mindscape by Jacques Drouin (Canada, 1976, 7'35")

L'Heure des anges/Nightangel by Jacques Drouin, Bretislav Pojar (Czech Republic, Canada, 1986, 18'45")

Le Grand ailleurs et le Petit ici/Here and The Great Elsewhere by Michèle Lemieux (Canada, 2012, 14'28")

25, Passage des oiseaux by Florence Mialhe (France, 2016, 3'45")

Pensées sauvages by Cerise Lopez (France, 2016, 2')

Étreintes/Embrace by Justine Vuylstekker (France, Canada, 2018, 5'26")

Le Chien by Pierre-Luc Granjon (France, 2018, 2'12")

La saison pourpre/The Purple Season by Clémence Bouchereau (France, 2023, 9'18")

Contradiction of Emptiness by Irina Rubina (Germany, 2024, 3'25")

Le tableau/The Painting by Michèle Lemieux (Canada, 2024, 11'58")

Les Bottes de la nuit/The Night Boots by Pierre-Luc Granjon (France, 2025, 12'22")

The Trial by Orson Welles (France, Italy, West Germany, 1963, 119')

AGNIESZKA HOLLAND RETROSPECTIVE

Agnieszka Holland (Warsaw, Poland, 1948) is one of the leading figures in contemporary European cinema; a consistent and politically insightful filmmaker, capable of switching between arthouse cinema, international productions and TV series without sacrificing her personal vision. She studied at FAMU in Prague, where she absorbed the legacy of the Czechoslovak New Wave. Back in Poland, she worked as Andrzej Wajda's assistant, an experience that profoundly shaped her relationship with historical and morally themed cinema. Her career as a director began with early experimental and television works such as *Dziewczyna i "Akwarius"* (A Girl and Akwarius), an episode of the anthology film *Obrazki z życia* (1976), a portrait of youthful rebellion that anticipated the social tensions of the time, and *Zdjęcia próbne* (Screen Tests, 1977), which explores the insecurities and moral dilemmas of adulthood.

In 1979, she received her first international accolade with *Provincial Actors*, which won the FIPRESCI Prize at the Quinzaine des Réalisateurs in Cannes. In the following years, she directed iconic titles such as *Fever* (1981) and *Bittere Ernte* (Angry Harvest, 1985), her first large-scale international project: an intense drama set during Nazi occupation that chronicles the impossibility of differentiating self-interest from compassion during times of terror. The film was nominated for an Oscar for Best Foreign Language Film and won the Best Actor award at the Montreal International Film Festival. Later in 1981, she directed the TV feature *Kobieta samotna* (A Lonely Woman), only to have it banned by censors for its scathing portrayal of women's lives under the Polish communist regime. The film was only released in 1987 and is now considered one of the most iconic works of the so-called 'cinema of moral anxiety'.

Her international consecration came with *Europa Europa* (1990), inspired by a true story: the film recounts the survival of a young Jewish boy who, during World War II, manages to stay alive by pretending to be of Aryan descent and joining the Hitler Youth. The film won the Golden Globe for Best Foreign Language Film and an Oscar nomination for Best Screenplay, becoming one of the most emblematic films exploring the themes of identity and the Holocaust.

In the 1990s, Holland switched between arthouse cinema and Anglo-American productions, directing *Olivier, Olivier* (1992), which was presented in competition at the Venice Film Festival; *The Secret Garden* (1993), based on the novel of the same name by Frances Hodgson Burnett; *Total Eclipse* (1995), an intense portrait of the relationship between Rimbaud and Verlaine; and *Washington Square* (1997), based on the eponymous novel by Henry James. During this period, she also worked with Krzysztof Kieślowski on the screenplay for the *Trois couleurs* trilogy.

In 2002, she directed *Julie Walking Home*, a story of loss and emotional reconciliation, and, in 2006, *Copying Beethoven*. This historical drama revisits the composer's final years, highlighting the struggle between genius and loneliness.

After a long and significant career in television – with episodes of series such as *The Wire*, *Treme* and *House of Cards* – Holland returned to historical cinema with *W ciemności* (In Darkness, 2011), set in the sewers of Lviv during the Nazi occupation, which received an Oscar nomination for Best International Feature Film. With the miniseries *Burning Bush* (2013), based on the sacrifice of Jan Palach, she won several Czech Lion Awards, including those for Best Director and Best Series.

In recent years, she directed politically charged works such as *Pokot* (Spoor, 2017), co-directed with Kasia Adamik, an environmental thriller that won the Silver Bear at the Berlinale; *Mr. Jones* (2019), about the journalist who exposed the Holodomor; and *Šarlatán* (Charlatan, 2020), a historical biopic about the healer Jan Mikolášek, in competition at the Berlinale and winner of numerous Czech Lion Awards. In 2023, Holland directed *Green Border*, a powerful commentary on the refugee crisis on the border between Poland and Belarus, which, alongside other accolades, received the Special Jury Prize at the Venice Film Festival.

Her latest feature film, *Franz* (2025), is a biopic about the life of the writer Franz Kafka. Intense and experimental, the film is a portrait of the Bohemian author's life and works. It attracted worldwide attention after its world premiere at the Toronto International Film Festival and its selection as Poland's entry for the 2026 Academy Awards in the Best International Feature Film category.

With a career spanning more than five decades, Agnieszka Holland has built a body of work that combines historical accuracy, psychological depth and political engagement. A deeply ethical and humanistic filmmaker, she continues to reflect on the past and present, giving voice to the disenfranchised and challenging the dominant narratives of those in power, confirming her status as one of the most influential

and respected filmmakers of our time.

In collaboration with the Polish Institute in Rome.

On Saturday 15 March, at 12.30 pm at the CULT! Auditorium in Piazza della Libertà, the director will be connected via video for a Q&A with the audience.

TITLES FEATURED IN THE RETROSPECTIVE

Dziewczyna i "Akwarius"/A girl and Akwarius (Poland, 1976)

Zdjęcia próbne/Screen Tests (Poland, 1977)

Aktorzy prowincjonalni/Provincial Actors (Poland, 1979)

Gorączka/Fever (Poland, 1981)

Bittere Ernte/Angry Harvest (West Germany, 1985)

Kobieta samotna/A Lonely Woman (Poland, 1987)

Europa Europa (Germany, France, Poland, 1990)

Olivier, Olivier (France, 1992)

The Secret Garden (Usa, UK, 1993)

Julie Walking Home (Germany, Canada, Poland, Usa, 2002)

Copying Beethoven (UK, Germany, Hungary,, 2006)

W ciemności/In Darkness (Poland, Germany, Canada, 2011)

Obywatel Jones/Mr. Jones (Poland, UK, Ukraine, 2019)

Šarlatán/Charlatan (Czech Republic, Poland, Ireland, Slovakia, 2020)

Zielona granica/Green Border (Poland, France, Czech Republic, Belgium, 2023)

Franz (Czech Republic, Poland, Germany, France, Turkey, 2025)

HOMAGE TO LOUIS DE FUNÈS

«I'm despicable, and that's what's funny».

(Interview by Alain Rémond with Louis de Funès, *Télérama*, March 1978)

Louis Germain de Funès de Galarza, known simply as Louis de Funès, was one of the greatest comedians in European cinema, the undisputed champion of the French box office from the 1960s to the early 1980s, as well as one of the best-known and most beloved French actors far beyond national borders, even though some critics looked down on his admittedly popular cinema.

The son of Spanish immigrants, de Funès initially trained in theater and music: a jazz enthusiast, he worked extensively as a pianist in Parisian bars during the war years. His musical education profoundly influenced his comedic style, built on rhythm, acceleration, and continuous variation.

Before achieving success, he went through a long apprenticeship: over a hundred minor, marginal roles in post-war cinema, where his extraordinary mimicry and explosive energy were already noticeable.

He was soon noticed by Sacha Guitry, who recognised his comedic power and cast him in several of his films. Still, his first truly central role came with *Ni vu, ni connu* (*Neither Seen nor Recognised*, 1957) by Yves Robert, where he plays a cunning and mischievous poacher, creating an irresistible character full of shrewdness, sharp looks, witty remarks and an exuberant physicality, which immediately became his trademark.

The 1960s marked his ultimate breakthrough. De Funès established himself as the author of his own characters, becoming the undisputed star and symbol of French comedy, from the familiar adventures of the clumsy gendarme of Saint-Tropez to the more daring and parodic exploits of Commissaire Juve in the *Fantômas* trilogy; from the large-scale choral films directed by Gérard Oury (*Le Corniaud*, 1965, *La Grande Vadrouille*, 1966) to comedies built on perfect comic devices such as *Le grand restaurant* (*The Restaurant*, 1966) by Jacques Besnard and *Oscar* (1967) by Édouard Molinaro.

His persona soon became instantly recognisable: hot-tempered patriarchs, conceited aristocrats, greedy swindlers often invested with a bit of power that they exercise clumsily, awkward anti-heroes, petty, timid and incompetent, capable of eliciting laughter and contempt, but also sympathy and compassion. Characters who are more clumsy than mean, more inept than devilish. The comedy of these portraits is based on physicality rather than words: grimaces, snappy gaits, hands and face always in motion, bursts of anger and sudden changes of mood. The body, frequently emphasised by unlikely disguises, becomes the real driving force behind the action, complementing the witty and sharp dialogue. It is no coincidence that de Funès has often been compared to the giants of silent cinema, from Chaplin to Laurel and Hardy. His presence on the scene accelerates time, bringing it to the edge of syncopation, pulling the viewer into a continuous vertigo, often accentuated by frantic chase sequences and sudden twists.

In the 1970s, his partnership with Gérard Oury marked the artistic peak of his career. Films such as *La Folie des grandeurs* (*Delusions of Grandeur*, 1971) – in which he stars alongside Yves Montand – and *Les aventures de Rabbi Jacob* (*The Mad Adventures of Rabbi Jacob*, 1973) – among the most popular French comedies of all time – combine popular comedy with social satire, making de Funès an iconic figure. In *Delusions*, he is a greedy finance minister in 17th-century Spain, ruthlessly expelled from court and seeking revenge. In *Rabbi Jacob*, he is a wealthy Parisian industry magnate, nationalistic and racist, who unwittingly becomes involved in the kidnapping of an Arab revolutionary. His characters became even more of a warped reflection of society's collective vices, offering a chance to laugh at power, middle-class hypocrisy, and a rigidly hierarchical society riddled with stale rituals, polished uniforms, and ceremonious pomp.

In 1975, after suffering a heart attack, de Funès was forced to abandon his theatre commitments and put his film career on hold. No insurer wanted to take the risk of hiring him on a film set, until Claude Zidi, the director of *L'aile ou la cuisse* (*The Wing or the Thigh?*, 1976), managed to secure insurance for two weeks of filming. It was de Funès' last major success, a hilarious comedy about French gastronomic culture, consumerism, modernity, the industrial society and the power of the media.

Critical recognition came with time. François Truffaut was among the first to recognise De Funès' genuine and compelling comedic talent, rooted in his gestures, rhythm, and physical energy. After dominating the box office for two decades, official recognition finally arrived in 1980: Jerry Lewis personally presented him with the César Award for Lifetime Achievement, confirming the universal value of an actor who turned

comedy into a universal art form.

In collaboration with FEMA Festival La Rochelle Cinéma

TITLES

Ni vu, ni connu/Neither Seen nor Recognised by Yves Robert (France, 1958)

Fantômas se déchaîne/Fantômas Unleashed by André Hunebelle (France, Italy, 1965)

Le grand restaurant/The Restaurant by Jacques Besnard (France, 1966)

Oscar by Edouard Molinaro (France, 1967)

La Folie des grandeurs/Delusions of Grandeur by Gérard Oury (France, Spain, Italy, West Germany, 1971)

Les aventures de Rabbi Jacob/The Mad Adventures of Rabbi Jacob by Gérard Oury (France, Italy, 1973)

L'aile ou la cuisse/The Wing or the Thigh? by Claude Zidi (France, 1976)

HOMAGE TO ABBAS KIAROSTAMI

Abbas Kiarostami (Tehran, 1940 - Paris, 2016) was one of the most important directors, screenwriters and visual artists of contemporary cinema, a central figure of Iran's second "nouvelle vague" and a leading author of international auteur cinema. After studying at the Faculty of Fine Arts in Tehran, he began working as an advertising graphic designer and an illustrator for children's stories and fairy tales. His exposure to children's literature reveals a shared language between the director and children, which will permeate his entire filmography. Before devoting himself entirely to cinema, he worked on commercials, experimenting with an original filming style based on improvisation and devoid of the typical gimmicks of advertising. From the outset, his films stood out for their essential, austere style, blending fiction and documentary and prompting viewers to question the relationship between reality, truth and representation.

His career as a filmmaker began in 1970 with the short film *Nan va Koutcheh*, but, after a long series of shorts, the work that brought him international recognition was *Khane-ye dost kodjast?* (*Where Is the Friend's House?*, 1987), a touching story about a child who tries to return a notebook to a classmate without knowing his home address.

It is the first chapter of the so-called "Koker trilogy" — which also includes *Zendegi va digar hich* (*And Life Goes On*, 1992) and *Zire darakhshan zeyton* (*Through the Olive Trees*, 1994) — in which Kiarostami depicts rural Iran and reflects on cinema itself. *And Life Goes On* follows a filmmaker who, after the 1990 earthquake, travels through the affected areas looking for the young actors from the previous film; in *Through the Olive Trees* — awarded with the golden Rosa Camuna at the 1995 edition of Bergamo Film Meeting — a man and a woman play a couple in love, but while the actor is really in love, the actress rejects him.

Prominent among his seminal works is *Nema-ye nazdik* (*Close Up*, 1990). This film-essay reconstructs a famous Iranian news case: a man posing as filmmaker Mohsen Makhmalbaf to infiltrate the life of a middle-class family. By having the real protagonists interpret the story, Kiarostami blurs the boundaries between documentary and fiction, crafting one of the most influential films in the history of modern cinema.

International recognition finally came with *Ta'm e guilass* (*Taste of Cherry*, 1997), winner of the Palme d'Or at the Cannes Film Festival, the story of a man who wanders around Tehran in his car looking for someone willing to help him die. The film perfectly embodies Kiarostami's cinema: open, philosophical, capable of raising questions without providing definitive answers.

Another milestone is *Bad ma ra khahad bord* (*The Wind Will Carry Us*, 1999), set in a Kurdish village where a film crew waits for an elderly woman to die so they can document her funeral rites. A haunting and contemplative film, it reflects on time, waiting, and the intangible, and was awarded the Grand Jury Prize at the Venice Film Festival.

In the early 2000s, Kiarostami furthered his search for new forms with a series of more radical films. *Dah* (*Ten*, 2002) is built around ten conversations filmed almost entirely inside a car, with a woman driving and talking to various passengers. Using minimal staging, the film tackles issues such as the status of women in Iran, divorce and individual freedom. This experience is linked to *10 on Ten* (2004), an educational and introspective film in which Kiarostami reflects on his own work, explains the artistic and theoretical choices behind *Ten*, and offers a first-hand insight into filmmaking.

In *With Five Dedicated to Ozu* (2003), a tribute to Japanese master Yasujiro Ozu, Kiarostami creates five long, static shots filmed by the sea, in which human presence is minimal or absent. Devoid of dialogue and consisting solely of images and natural sounds, the film represents one of the purest expressions of his contemplative cinema.

In the following years, Kiarostami worked increasingly more often outside Iran. In Europe, he directed *Copie conforme* (*Certified Copy*, 2010), filmed in Tuscany and starring Juliette Binoche and William Shimell, an encounter between a woman and a writer that turns into an ambiguous game of roles and identities. The film earned Binoche the award for Best Actress at the Cannes Film Festival. With *Like Someone in Love* (2012), set in Tokyo, Kiarostami explores loneliness and alienation through the unexpected relationship between a young female student and an elderly teacher.

His last work, *24 Frames* (2017), completed shortly before his death, is a sort of an artist's testament: twenty-four paintings inspired by photographs and paintings, in which movement and sound transform

static images into meditations on time, nature and the act of looking.

Throughout his career, Abbas Kiarostami directed many documentaries that constitute a significant part of his artistic research. These films examine reality from a raw, open perspective, constantly questioning the boundary between what is performed and what is real. Films such as *Mashgh-e Shab (Homework, 1989)*, in which Kiarostami engages in dialogue with children and families about the Iranian education system, or *ABC Africa (2001)*, in which he follows a group of children in Uganda to investigate life and its challenges in Africa, showcase Kiarostami's attention to childhood, ethics, and the inner workings of society.

Kiarostami was also a poet, photographer and visual artist, with his work exhibited in major international museums such as the MoMA in New York, the Victoria and Albert Museum in London, the National Museum of Cinema in Turin and, posthumously, the Centre Pompidou in Paris. However, he will be remembered above all as a seminal figure in international cinema, a master at transforming simplicity into profundity and turning film into a space for poetic, ethical and universal meditation.

Under the patronage of the Kiarostami Foundation.

Ahmad Kiarostami will be in Bergamo from 7 to 12 March.

On Wednesday, 11 March, at 7 p.m. in the Sala Galmozzi - Biblioteca Caversazzi (Via Tasso, 4), the producer will hold a meeting open to the public.

TITLES

Khane-ye doust kodjast?/Where Is the Friend's House? (Iran, 1987)

Nema-ye nazdik/Close Up (Iran, 1990)

Zendegi va digar hich/And Life Goes On (Iran, 1992)

Zire darakhshan zeyton/Through the Olive Trees (Iran, France, 1994)

Ta'm e guilass/Taste of Cherry (Iran, France, 1997)

Bad ma ra khahad bord/The Wind Will Carry Us (France, 1999)

Dah/Ten (Iran, France, 2002)

Five Dedicated to Ozu (Iran, France, Japan, 2003)

10 on Ten (Iran, France, 2004)

Copie conforme/Certified Copy (France, Italy, Belgium, Iran, 2010)

Like Someone in Love (Japan, France, 2012)

24 Frames (Iran, France, 2017)

BFM+

WAITING FOR BFM 44

Saturday February 28, 10.30 AM - 12.30 PM / Lo Schermo Bianco (Via Daste e Spalenga, 13)

When everything changed. Auteur cinema in the 1950s.

A journey dedicated to a pivotal decade in the history of cinema, representing a true turning point in the evolution of the seventh art. Giorgio Amadori from longtake.it dedicates a seminar to the birth of auteur cinema in the 1950s, focusing in particular on the early careers of important authors such as Stanley Kubrick, Agnès Varda, Michelangelo Antonioni, Andrzej Wajda. The seminar will focus on some of the names that will be part of the festival programme, as well as other key figures from the cinema of the 50's. We will also discuss the *nouvelle vague* movements that emerged during that decade, and brought the world of cinema into the modern age.

In collaboration with longtake

CULT MOVIE: TONY CURTIS

Tribute to Tony Curtis, the actor chosen as testimonial for BFM 44's Support campaign.

Saturday March 7, 10.30 PM / CULT! Sala dell'Orologio - Piazza della Libertà

No Room for the Groom by Douglas Sirk, Usa, 1952

Friday March 13, 09.10 AM / CULT! Sala dell'Orologio - Piazza della Libertà

Who Was That Lady? by George Sidney, Usa, 1960

Saturday March 14, 8.00 PM / CULT! Auditorium + CULT! Sala dell'Orologio - Piazza della Libertà

Some Like it Hot by Billy Wilder, Usa, 1959

Sunday March 15, 09.10 AM / CULT! Sala dell'Orologio - Piazza della Libertà

The Defiant Ones by Stanley Kramer, Usa, 1958

FANTAMARATONA

Friday, March 13, at midnight / CULT! Auditorium - Piazza della Libertà

De dødes tjern/Lake of The Dead by Kåre Bergstrøm, Norway, 1958

followed by **Friday The 13th** by Sean S. Cunningham, Usa, 1980

FILM SENZA CONFINI

Sunday, March 15, at 11 AM / CULT! Sala dell'Orologio - Piazza della Libertà

Sunday, March 15, from 12 PM to midnight / [on bergamofilmmeeting.stream](http://on.bergamofilmmeeting.stream)

Non ci resta che piangere by Roberto Benigni, Massimo Troisi, Italy, 1984

The audio description is made by Centro Diego Fabbri. Subtitles for the hearing impaired are provided by Giuliana Sana (SLang – Soluzioni Linguistiche). The event is in collaboration with MovieReading.

An event organised by "Spazi aperti per una cultura accessibile", a project promoted by Fondazione Comunità Bergamasca as part of Fondazione Cariplo's Crowd4Culture call for proposals.

L'ALTRO WAJDA

A tribute to the master of Polish cinema Andrzej Wajda, on the centenary of his birth and ten years after his death.

In collaboration with Istituto Polacco di Roma and Wytwórnia Filmów Dokumentalnych i Fabularnych.

Wednesday, March 11, 5.20 PM / CULT! Auditorium - Piazza della Libertà

Tatarak by Andrzej Wajda, Poland, 2009

Saturday, March 14, 2 PM / CULT! Sala dell'Orologio - Piazza della Libertà

Ziemia obiecana/The Promised Land by Andrzej Wajda, Poland, 1975

Sunday, March 15, 11.30 AM / CULT! Auditorium - Piazza della Libertà

Brzezina/The Birch Wood by Andrzej Wajda, Poland, 1970

Sunday, March 15, 10 PM / CULT! Auditorium - Piazza della Libertà

Panny z Wilka/The Maids of Wilko by Andrzej Wajda, Poland, France, 1979

50 YEARS OF LAB 80 FILM

Sunday, March 8, 3.15 PM / CULT! Sala dell'Orologio - Piazza della Libertà

Il vento fa il suo giro by Giorgio Diritti, Italy, 2005

Thursday, March 12, 10.30 PM / CULT! Auditorium - Piazza della Libertà

Kárhozat/Damnation by Béla Tarr, Hungary, 1987

Friday, March 13, 3 PM / CULT! Auditorium - Piazza della Libertà

El cochecito by Marco Ferreri, Spain, 1960

IFF - INTEGRAZIONE FILM FESTIVAL

Organised by Cooperativa Ruah, the IFF - Integrazione Film Festival is an event that has been exploring themes related to identity, inclusion and interculturalism for twenty years. The selection proposed at BFM 2026 brings together some of the most significant short films from recent editions of the Festival, which stand out for their ability to offer intimate and original perspectives on experiences of migration, dual cultural belonging, motherhood and choice.

Tuesday, March 10, 3.00 PM / CULT! Sala dell'Orologio - Piazza della Libertà

Tria – Del sentimento di tradire by Giulia Grandinetti, Italy, 2022

أعجوبة الحياة/The Miracle of Life by Sabrine Khoury, Palestine, The Netherlands, 2025

A.O.C. – Appellation d'Origine Contrôlée by Samy Sidali, France, 2022

In una goccia/In a Drop by Valeria Weerasinghe, Italy, 2023

ENCOUNTERS: CINEMA AND CONTEMPORARY ART - THE BLANK

This year's event, curated by The Blank, features Elena Duque, a Spanish-Venezuelan director, programmer, writer and lecturer. The selection offers seven videos in which the artist alternates dreamlike everyday scenes with frames that appear as a rhythmic escalation of stills, windows, tiles, postcards and various modules that link together in an evolving visual mosaic. Elena Duque will return to Bergamo in November as a guest of the 16th edition of ArtDate, the contemporary art festival organised by The Blank, which this year has MAGIC as its theme.

Saturday, March 7, 3.15 PM / CULT! Sala dell'Orologio - Piazza della Libertà

Ñam Spain, 2014, 2', col., no-dialogue

Postales Spain, 2016, 3', col., no-dialogue

Menta y Canela Spain, 2016, 4', col., no-dialogue

Pla y Cancela Spain, 2017, 2'41'', col., no-dialogue

Valdediós Spain, 2019, 3'11'', col., no-dialogue

Ojitos mentirosos Spain, 2023, 6', col., no-dialogue

Portales Spain, 2025, 15'45'', col., no-dialogue

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 short film *El pütì pèrs/The Lost Child* by Paolo Baiguera (Italy, 2025) won first prize and will be screened again during this edition of the Festival, along with the other finalist films.

Friday, March 13, 11.30 AM / CULT! Auditorium - Piazza della Libertà

El pütì pèrs/The Lost Child by Paolo Baiguera, Italy, 2025

Two Ships by McKinley Benson, Portugal, Usa, 2025

Alien Minds by Florian Rudolph, Germany, Switzerland, 2025

BERGAMO FILM MEETING OPENS BERGAMO JAZZ

The customary handover between Bergamo Film Meeting and Bergamo Jazz Festival this year features a live soundtrack for Rudolf Biebrach's film *Gräfin Küchenfee/Countess Kitchenmaid* (Germany, 1918) by Virginia Sutura, one of the leading figures on the contemporary improvised music scene.

In collaboration with Bergamo Jazz Festival

Sunday, March 15, 5.30 PM / CULT! Auditorium - Piazza della Libertà

Gräfin Küchenfee/Countess Kitchenmaid by Rudolf Biebrach, Germany, 1918

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).

On the occasion of BFM 44, AFFN offers a journey through the cinema of the 1950s, with a selection of eight films made by well-known and lesser-known filmmakers, all united by their ability to bear witness in an exemplary way to what it meant – and still means today – to be an auteur. In addition, there is the 2026 distribution proposal with Krzysztof Kieślowski's *Krótki film o miłości* (*A Short Film about Love*, 1988).

Monday, March 9, 2.15 PM / CULT! Sala dell'Orologio - Piazza della Libertà

Der Verlorene/The Lost One by Peter Lorre, West Germany, 1951

Tuesday, March 10, 10.45 AM / CULT! Sala dell'Orologio - Piazza della Libertà

Touha/Desire by Vojtěch Jasný, Czechoslovakia, 1958

Wednesday, March 11, 2 PM / CULT! Sala dell'Orologio - Piazza della Libertà

Cronaca di un amore/Story of a Love Affair by Michelangelo Antonioni, Italy, 1950

Friday, March 13, 11.20 AM / CULT! Sala dell'Orologio - Piazza della Libertà

La Pointe Courte by Agnès Varda, France, 1955

Friday, March 13, 10.15 PM / CULT! Auditorium - Piazza della Libertà

Kanał/Canal by Andrzej Wajda, Poland, 1957

Saturday, March 14, 11.15 AM / CULT! Sala dell'Orologio - Piazza della Libertà

Muerte de un ciclista/Death of a Cyclist by Juan Antonio Bardem, Spain, Italy, 1955

Sunday, March 15, 3 PM / CULT! Auditorium - Piazza della Libertà

The Killing by Stanley Kubrick, Usa, 1956

Sunday, March 15, 8 PM / CULT! Auditorium - Piazza della Libertà

Krótki film o miłości/A Short Film About Love by Krzysztof Kieślowski, Poland, 1988

KINO CLUB / THE FESTIVAL MEETS THE SCHOOLS

The Kino Club section will be presented from Monday 9 to Friday 13 March at the Cinema Teatro del Borgo - Via Borgo Palazzo, 51 (Galleria Piazza S. Anna) and from Monday 9 to Sunday 15 March on bergamofilmmeeting.stream.

With the support of Istituto Slovacco a Roma, in collaboration with FIC - Federazione Italiana Cineforum.

Monday, March 9, 9 AM / Cinema Teatro del Borgo - Via Borgo Palazzo, 51 (Galleria Piazza S. Anna)

Sauvage by Claude Barras, France, Switzerland, Belgium, UK, 2024, 86', col., puppet animation

Thursday, March 12, 11 AM / Cinema Teatro del Borgo - Via Borgo Palazzo, 51 (Galleria Piazza S. Anna)

Pohádky po babicce/Tales from the Magic Garden by David Súpup, Jean-Claude Rozec, Leon Vidmar, Patrik Pašš, France, Czech Republic, Slovakia, Slovenia, 2025, 71', col., puppet animation

From Monday, March 9, to Sunday, March 15, on bergamofilmmeeting.stream

The Tower by Mats Grorud, Norway, Sweden, France, 2018, 76', col., puppet animation

VIKTOR KUBAL

Ten short films directed and animated by Viktor Kubal, pioneer of Slovak animation, with live soundtrack by Elio Biffi on keyboard. The films are presented in the version restored by the Slovak Film Institute in Bratislava: the screening will be introduced by Rastislav Steranka, Director of the National Cinematographic Centre.

Wednesday, March 11, 11.15 AM / CULT! Auditorium

Tajomný dedo/The Mysterious Old Man Czechoslovakia (Slovakia), 1944, 3'58'', b-w, no-dialogue, traditional animation

Zem/Earth Czechoslovakia (Slovakia), 1966, 6'55'', col., no-dialogue, traditional animation

Postup/Promotion Czechoslovakia (Slovakia), 1968, 5'43'', col., no-dialogue, traditional animation

Dita vo vzduchu/Dita in the Air Czechoslovakia (Slovakia), 1970, 6'52'', col., no-dialogue, traditional animation

Dvaja dobrí kamaráti/Two Good Friends Czechoslovakia (Slovakia), 1972, 6'51'', col., no-dialogue, traditional animation

Janko Hraško u kúzelníka/Tom Thumb at a Magician's Czechoslovakia (Slovakia), 1973, 7'07'', col., no-dialogue, traditional animation

Kino/Cinema Czechoslovakia (Slovakia), 1977, 6'33'', b-w, no-dialogue, traditional animation

Rebrík/The Ladder Czechoslovakia (Slovakia), 1978, 5'05'', col., no-dialogue, traditional animation

Čo sa stalo Janíkovi na ceste/What Happened to Johnny on the Road Czechoslovakia (Slovakia), 1981, 5'20'', col., no-dialogue, traditional animation

Idol/The Idol Czechoslovakia (Slovakia), 1989, 5'11'', col., no-dialogue, traditional animation

THE ANIMATED SHORT FILMS OF FEST ANČA (Žilina, Slovakia)

KIDS+

From Monday March 9 to Sunday March 15 on bergamofilmmeeting.stream

Le Tunnel de la nuit/The Night Tunnel by Annechien Strouven, Belgium, France, 2024, 9'20'', col., no-dialogue, 2D animation

Filante by Marion Jamault, France, 2024, 8'49'', no-dialogue, 2D cut-out animation

Schleudergang/Spin Cycle by Gurli Bachmann, Germany, 2022, 7'11'', no-dialogue, 2D animation

Bobel's Kitchen by Fiona Rolland, Belgium, 2024, 10'25'', col., no-dialogue, puppet animation

6+

Tuesday March 10, 11 AM and Friday March 13, 9 AM / Cinema Teatro del Borgo - Via Borgo Palazzo, 51 (Galleria Piazza S. Anna)

Le Tunnel de la nuit/The Night Tunnel by Annechien Strouven, Belgium, France, 2024, 9'20'', col., no-dialogue, 2D animation

Filante by Marion Jamault, France, 2024, 8'49'', no-dialogue, 2D cut-out animation

Krížom krážom/Criss Cross by Nina Rybárová, Tomáš Rybár, Slovakia, Czech Republic, 2023, 7'59'', col., no-

dialogue, cross-stitch animation, 2D animation

Schleudergang/Spin Cycle by Gurli Bachmann, Germany, 2022, 7'11", no-dialogue, 2D animation

Frite sans maillot/Noodles au Naturel by Matteo Salanave Piazza, France, 2023, 4'11", col., 2D animation

Vlček/Wolfie by Philippe Kastner, Czech Republic, 2025, 13'12", col., no-dialogue, 2D animation

Bobel's Kitchen by Fiona Rolland, Belgium, 2024, 10'25", col., no-dialogue, puppet animation

10+

From Monday March 9 to Sunday March 15 on bergamofilmmeeting.stream

Creatures of Chaos by Asavari Kumar, Denmark, USA, 2025, 6'19", col., no-dialogue, 2D animation

Les Bottes de la Nuit/The Night Boots by Pierre-Luc Granjon, France, 2024, 12'29", b-w, pinscreen animation

Vlček/Wolfie by Philippe Kastner, Czech Republic, 2025, 13'12", col., no-dialogue, 2D animation

Leptir/Butterfly by Suncana Brkulj, Croatia, Denmark, 2024, 8'07", col., no-dialogue, stop-motion and 2D animation

Křížom krážom/Criss Cross by Nina Rybárová, Tomáš Rybár, Slovakia, Czech Republic, 2023, 7'59", col., no-dialogue, cross-stitch animation, 2D animation

Frite sans maillot/Noodles au Naturel by Matteo Salanave Piazza, France, 2023, 4'11", col., 2D animation

Beanboy by Emily Hanning, Denmark, 2023, 5'54", 2D animation and stop-motion

12+

From Monday March 9 to Sunday March 15 on bergamofilmmeeting.stream

Creatures of Chaos by Asavari Kumar, Denmark, USA, 2025, 6'19", col., no-dialogue, 2D animation

Les Bottes de la Nuit/The Night Boots by Pierre-Luc Granjon, France, 2024, 12'29", b-w, pinscreen animation

Hostina/Feast by Rebeka Vagrčková, Slovakia, 2024, 4'24", col., no-dialogue, 2D animation

Leptir/Butterfly by Suncana Brkulj, Croatia, Denmark, 2024, 8'07", col., no-dialogue, stop-motion and 2D animation

**I Am A Flower* by Ariel Victor Arthanto, Germany, 2024, 13'15", col., 2D animation

Terremoto by Lorenzo Latrofa, Massimiliano Di Lauro, Italy, 2025, 7'45", col., 2D animation

Beanboy by Emily Hanning, Denmark, 2023, 5'54", 2D animation and stop-motion

14+

Wednesday March 11, 9 AM and Thursday March 12, 9 AM

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

From Monday March 9 to Sunday March 15 on bergamofilmmeeting.stream

Terremoto by Lorenzo Latrofa, Massimiliano Di Lauro, Italy, 2025, 7'45", col., 2D animation

Jmenuju se Edgar a mam kravu/My Name is Edgar and I Have a Cow by Filip Diviak, Czech Republic, Slovakia, 2023, 7'47", col., 2D animation

It's Just a Whole by Bianca Scali, Germany, 2023, 10'26", col., mixed animation

Kámen Osudu/Stone of Destiny by Julie Černá, Czech Republic, 2025, 10'26", col., 2D animation

**BLUSH: An Extraordinary Voyage* by Iiti Yli-Harja, Finland, 2022, 14'55", col., doc., puppet animation

**I Am A Flower* by Ariel Victor Arthanto, Germany, 2024, 13'15", col., 2D animation

**In collaboration with Festival ORLANDO*

THE ANIMATED SHORT FILMS OF DOK LEIPZIG (Leipzig, Germany)

16+

Monday March 9, 11 AM / Tuesday March 10, 9 AM / Friday March 13, 11 AM / Cinema Teatro del Borgo - Via Borgo Palazzo, 51 (Galleria Piazza S. Anna)

From Monday March 9 to Sunday March 15 on bergamofilmmeeting.stream

Au revoir pugs by Brett Allen Smith, Italy, Denmark, 2023, 9'42", b-w, doc., archive images, in-game animation, 3D animation

Margarethe 89 by Lucas Malbrun, France, 2023, 18'37", col., traditional animation

Himmel wie Seide. Voller Orangen/Sky like Silk. Full of Oranges by Betina Kuntzsch, Germany, 2024, 10', col., doc., cut-out and 2D animation

Floating by Jelena Milunović, Serbia, Croatia, Germany, 2025, 7'01", col., 2D animation

Getty Abortions by Franzis Kabisch, Germany, Austria, 2023, 21'45", col., doc.

FESTIVAL AND SURROUNDINGS

@ BFM ON TOUR

BFM 44 @ MILANO

On Wednesday, March 11, starting from 2.30 PM, director Ildikó Enyedi will hold a masterclass at the Civica Scuola di Cinema Luchino Visconti – Fondazione FM, in Milan (Via Taramelli 26).

BFM 44 @ VERONA

On Thursday, March 26, at 9 PM, Circolo del Cinema di Verona (Piazza Santo Spirito, 13b) will host the screening of a film from the BFM 44 Exhibition Competition. In addition, the Club will offer its members a small selection from the Animation Cinema section: *pinscreen*.

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 Susanna Cavenaghi, Ginevra Ceccarani, Francesca Pelliccioli and PiccoBic, with the valuable collaboration of Stefano Togni and Camilla Senni.

Saturday March 14, 11 AM / BikeFellas - Via Giuseppe Gaudenzi, 6

The Wild Brunch: Cinema through comics

A workshop led by the illustrators of BFM Daily Strip, accompanied by a special brunch menu created by Bikefellas. Admission is free, but booking is required by emailing events@bergamofilmmeeting.it

ACCESSIBLE, WELCOMING, OPEN. A FESTIVAL FOR EVERYONE!

Since 2025, Bergamo Film Meeting has been part of the 'Spazi Aperti per una Cultura accessibile' project, promoted by Fondazione Comunità Bergamasca as part of Fondazione Cariplo's Crowd4Culture call for proposals. The project was created with the aim of guaranteeing the right of access, participation and involvement in the cultural life of the area, with particular attention to people in fragile conditions.

The initiative began with a collaboration that started during Bergamo Brescia Capitale Italiana della Cultura 2023 and involves a network of entities active in cultural production and promotion in Bergamo: 23/C ART Cooperativa sociale, ABC Allegra Brigata Cinematica, Laboratorio 80 Associazione Culturale, Associazione culturale Immaginare Orlando APS, Cooperativa Sociale Patronato San Vincenzo, HG80 Cooperativa Sociale Impresa sociale, TTB – Teatro Tascabile di Bergamo Accademia delle Forme Sceniche Soc. Coop. Sociale.

Thanks to this project, BFM has embarked on a journey to ensure accessibility to the Festival: staff training, overcoming architectural barriers, introducing icons and appropriate signage in the spaces involved and on information materials, events with multilingual translations and Italian Sign Language (LIS), screenings and streaming with audio description and subtitles for people with sensory disabilities, updating the website in accordance with WCAG 2.2 (Web Accessibility Initiative) guidelines.

BERGAMOFILMMEETING.STREAM

From Monday, March 9 to Sunday, March 15, 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, *Non ci resta che piangere* by Roberto Benigni and Massimo Troisi.

In collaboration with Smk Videofactory.

SPAZIO AUTISMO BERGAMO (RADIOAUT)

Inspired by the pioneering spirit of the first Italian private radio stations, RadioAut – La voce dell'inclusione was born from Spazio Autismo Bergamo's desire to create a truly inclusive project capable of creating concrete opportunities for expression, participation and growth. A creative workshop that promotes its message of inclusion and appreciation of differences, it will cover the Festival through its microphones with interviews with guests and the public.

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.

VISIT BERGAMO

The “Agenzia per lo sviluppo e la Promozione Turistica della Provincia di Bergamo” confirms its partnership with the 44th edition of the Festival, with the aim of promoting and enhancing the Bergamo area and its events.

BFM GREEN FRIENDLY / SERVICES AND FACILITIES

Thanks to the European Green Fest call for proposals, the Municipality of Bergamo has defined the Minimum Environmental Criteria, parameters of environmental sustainability for cultural events.

By adopting these criteria, the 2026 edition of Bergamo Film Meeting has the Green Friendly Event status: a commitment to combining environment and culture for greater sustainability.

Bergamo Film Meeting: Friendly to the Environment

In line with the Minimum Environmental Criteria, signed by the Municipality of Bergamo, the 44th edition of Bergamo Film Meeting will take place under the patronage of Green Friendly Event. Digital ticketing reduced and low-impact printing, places accessible with public transport and zero-emission mobility solutions, recycling, Co2 reduction, gender equality, 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.

Bergamo by Bicycle

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.

Car-sharing with Electric Vehicles

Bergamo Film Meeting this year is also teaming up with E-Vai, a practical and eco-sustainable solution for transporting all guests of the 44th edition of the Festival using electric cars.

Car pooling

To BFM 44 with car pooling! Need a lift or want to share your journey with other film enthusiasts? You can download a free app and create your account: based on the time and location of the screening you want to attend, the app will find the perfect solution for you, putting you in touch with available cars or people who need a lift. Of course, the app takes you to the event... ..but it also takes you home: once the film is over, you will receive real-time updates to organise your return journey. This will reduce CO2 emissions and traffic on the roads, contributing to a better climate. And you can even get to places that are not served by public transport.

SUPPORT BFM 2026

In recent years, the SUPPORT BFM campaign, together with the 5x1000 initiative, has proved to be one of the most valuable tools for providing ongoing support for the Association's work, allowing us to continue to plan, build and grow the Festival throughout the year.

Public support is a gesture that looks to the present and an investment in the existence and growth of Bergamo Film Meeting: it is, in fact, what gives us energy and vision, the value that allows us to realise today's projects and look to the future.

The Festival stimulates and intrigues its most loyal audience, offering new authors to discover and great classics to rediscover every year, but above all, it contributes to the creative and cultural education of new generations.

Thinking about the future means working together to build a conscious and participatory project that looks far ahead.

Are you a Tony Curtis BFM Donor?

During the festival, at the ticket office, you can get a BFM 44 subscription* for 40€ (instead of €60).

Are you a Bette Davis BFM Donor?

During the festival, at the ticket office, you can get a BFM 44 subscription* for 40€ (instead of €60). There will be a BFM surprise to you!

Are you a Hollywood BLVD BFM Donor?

During the festival, at the ticket office, you can get a BFM 44 subscription* for free. There will be a BFM surprise to you!

Are you a Premio Oscar BFM Donor?

During the festival, at the ticket office, you can get a BFM 44 subscription* for free. In addition, you are entitled to a reserved seat for the screenings of BFM 44. There will be a BFM surprise to you!

*The subscription entitles you to access all BFM 44 screenings and includes a shopping bag and the Festival catalogue.

BERGAMO FILM MEETING
International Film Festival
44th edition, March 7 - 15 2026

with the patronage and contribution of

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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 2026 is part of the project Green Friendly Event.