

Italian Film

FOCUS

23rd edition

4 - 6 DECEMBER 2023

Cinema Labia - **CAPE TOWN**



THE LARGEST SHOWCASE OF RECENT ITALIAN FILMS IN AFRICA



Ambasciata d'Italia
Pretoria



Consolato d'Italia
Cape Town



Italian Film Focus 2023

LA MAGIA DEL CINEMA ITALIANO A CAPE TOWN

Di Giulio Mignacca, Consul of Italy, Cape Town

Care spettatrici, cari spettatori amanti del cinema italiano, è per me un grande onore, a pochi mesi dal mio arrivo in Sudafrica, ospitare e presentare la XXIII edizione dell'Italian Film Focus. Anche quest'anno infatti siamo lieti di offrire al pubblico di Cape Town una ricca selezione di film di recente uscita nelle sale italiane e di accogliere alcune delle personalità più note del panorama cinematografico nazionale, tra cui Mimmo Calopresti, Mariella Li Sacchi, Giacomo Abbruzzese, Giulia Calenda e Furio Andreotti. L'Italian Film Focus è divenuto negli anni un'occasione significativa per diffondere la cultura cinematografica italiana in nuovi contesti internazionali, offrendo al pubblico locale l'opportunità di scoprire e immergersi in alcuni dei film più celebri del 2023.

Nelle parole di Michelangelo Antonioni: "il cinema è un modo di comprendere il mondo" e così anche qui a Cape Town, grazie alle otto opere selezionate da Controluce, partner organizzativo del festival, saremo in grado di conoscere la complessità delle esperienze umane e immaginarci in storie e mondi diversi.

Dalla vita di Gianni Versace, fondatore e pilastro di uno dei marchi più famosi al mondo, alla storia di una famiglia romana nel dopoguerra magistralmente descritta da Paola Cortellesi, passando dalla commedia di Massimiliano Bruno ed Edoardo Leo e dalle più recenti produzioni dei maestri Liliana Cavani e Marco Bellocchio, sino all'opera prima del giovane regista Giacomo Abbruzzese.

In questa occasione di condivisione di emozioni e bellezza, l'Italian Film Focus non è solo un evento di intrattenimento, ma diventa un ponte che

collega le persone al di là delle barriere culturali e geografiche.

Anche quest'anno il Festival è il frutto di una virtuosa collaborazione tra istituzioni italiane e locali e perciò voglio ringraziare il Ministero della Cultura, l'Ambasciata d'Italia e l'Istituto Italiano di Cultura di Pretoria, l'Associazione Controluce, il cinema Labia e tutti i nostri sponsor per aver contribuito alla realizzazione di questa edizione.

Attraverso la settimana arte continuiamo, insieme, a celebrare la diversità e a rafforzare i legami tra persone, paesi e tra Italia e Sudafrica.

Adesso silenzio in sala, parola alla magia del cinema, e buona visione a tutti!



THE MAGIC OF ITALIAN CINEMA IN CAPE TOWN

By Giulio Mignacca, Consul of Italy, Cape Town

Dear spectators and lovers of Italian cinema,

It is a great honor for me, just a few months after my arrival in South Africa, to host and present the 23rd edition of the Italian Film Focus. Once again this year, we are delighted to offer the Cape Town audience a rich selection of recently released films in Italian cinemas and to welcome some of the most notable personalities in the national film scene, including Mimmo Calopresti, Mariella Li Sacchi, Giacomo Abbruzzese, Giulia Calenda, and Furio Andreotti.

Over the years, the Italian Film Focus has become a significant opportunity to spread Italian cinematic culture in new international contexts, providing the local audience with the chance to discover and immerse themselves in some of the most celebrated films of 2023.

In the words of Michelangelo Antonioni, “cinema is a way of understanding the world,” and here in Cape Town, thanks to the eight works selected by Controluce, the festival’s organizing partner, we will be able to explore the complexity of human experiences and imagine ourselves in different stories and worlds.

From the life of Gianni Versace, the founder and pillar of one of the world’s most famous brands, to the story of a Roman family in the post-war era masterfully portrayed by Paola Cortellesi, passing through the comedy of Massimiliano Bruno and Edoardo Leo and the latest productions of the masters Liliana Cavani and Marco Bellocchio, up to the debut work of the young director Giacomo Abbruzzese.

In this occasion of sharing emotions and beauty, the Italian Film Focus is not just an entertainment event but it becomes a bridge connecting people beyond cultural and geographical barriers. This year too, the Festival is the result of a virtuous collaboration between Italian and local institutions, and therefore, I want to thank the Ministry of Culture, the Italian Embassy and the

Italian Institute of Culture in Pretoria, the Controluce Association, the Labia cinema, and all our sponsors for contributing to the realization of this edition. Through the seventh art, let us continue together to celebrate diversity and strengthen the bonds between people, countries and between Italy and South Africa.

Now, silence in the hall, let the magic of cinema begin, enjoy the show!



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CINEMA AS ESCAPISM

By Prof. Antonio Falduto, Chairperson Associazione Controluce

“Cinema as escapism, it has been said many times, as a formula that wants to blame it, and certainly, for me, Cinema as a young boy served that purpose, to satisfy a need for estrangement, to project my attention into a different space, a need that I believe corresponds to a primary function of integration into the world, an indispensable stage of every formation. Certainly, there are other more substantial and more personal ways to create a different space for oneself: Cinema was the easiest and most accessible way, but also the one that instantly took me furthest.” This is how the writer Italo Calvino, whose centenary we celebrate this year, wrote in his enlightening and very personal “Autobiography of a Spectator,” as the preface to the collection of four screenplays by the great director Federico Fellini published by Einaudi Editore.

Therefore, cinema possesses its own intrinsic dual function, to entertain (enter-in) but also to make one escape, to estrange oneself from reality, from the Cinema hall itself, a ‘need for projection,’ as Calvino defines it. A word that coincides with the magical nature of cinema itself. A beam of light projected onto a white screen comes to life, by representing life. Not by coincidence, in the English language, ‘to project’ means both to screen and to plan, as if cinema knows how to embrace and give shape to the entire semantics of the world.

“The eight films of the Italian Film Focus 2023 precisely speak to us about this dream, the ambition, and perhaps the utopia of cinema wanting to tell us about men and women in all their dimensions and conditions. From the creative and visionary ambition of a genius of the fashion world like Gianni Versace, represented through a skillful editing of fiction, archival material,

and interviews by director Calopresti, to the solitary and daring struggle of ANNA, by Sicilian director Amenta, who had already offered us the clear figure of another heroine from the south with his previous film THE SICILIAN GIRL (LA SICILIANA RIBELLE).

As for female characters and personalities, Italian Cinema seems to rediscover the interest and awareness of their expressive strength, and indeed the audience recognizes and identifies with them, even if the stories tell us about women who are not contemporary, such as the protagonist of THERE IS STILL TOMORROW (C'È ANCORA DOMANI) by Paola Cortellesi, whose greatness lies precisely in having none, at least in the classic exception of the heroine. In fact, she appears as the classic subdued housewife who accepts all abuses because everyone else does, and because, by her nature, she is peaceful and always finds a justification for the violence she is subjected to. But in the end, she finds her redemption, not in the individual and private act of retaliation or revenge but in gaining awareness as a citizen, with all her rights and duties. In the dual role of character and director, Cortellesi gives us a drama that is intimately familiar but inevitably historical and social.

Also Marco Bellocchio’s story is non-contemporary and based on a family nucleus, but here the diversity and injustice are not about a gender issue, but about what is defined as ‘race’ and religion. The Jew is seen as the Other, as someone who must be ‘normalized’ and brought to the ‘right’ side. A depiction of an historical period and a truth seldom told and represented in Italian books and films.

With great pleasure, we also present the latest work of the tireless and always sharp Liliana Cavani, who tells us about a near future, which is deeply rooted in the present; a classic piece with high-level actors that stages the unpredictable dynamics of a group of so-called friends when an external,

disruptive, and uncontrollable event occurs, when the conflict comes from the outside. A not-so-hidden metaphor for our society.

Also CHIMERA, the fourth film by another established director, Alice Rohrwacher, presented and awarded at the last Cannes Film Festival, tells us about Italy in the 1970s, amid economic boom and new poverty, about a countryside now devoid of its myths and roots but still not industrialized. With her unmistakable narrative style, which skillfully blends everyday life, myth, and rural landscape with depth and amusement, the director takes us into a story of marginalized characters who 'plunder' history out of necessity and with a touch of madness.

Speaking of characters that are pushed to the limit out of necessity but also by choice, the debut work of Giacomo Abbruzzese emerges, constructed with spatial and temporal symmetry of great effectiveness. His background as a documentary Film Maker shows in the precision with which the frames are composed and the faces and landscapes are captured, to eventually transcend into a semi-dreamlike vision, which is no less effective in its political and historical significance.

Finally, we cannot fail to offer our audience a work where smiles abound, nevertheless without relaxing too much, and where everything begins with the best intentions, from the celebration of a holiday, but inevitably takes a turn, if not twisted, at least wavering, revealing our inability to manage human and professional relationships with maturity and sincerity, especially towards ourselves. This is precisely what happens in the BEST DAYS (I MIGLIORI GIORNI) by Massimiliano Bruno and Edoardo Leo.

A program of films that is intense, rich, and diverse, representing a Cinema that strongly asserts its originality and authorship, fortunately far from television models that offer us a simplified and superficial narrative of reality through excessively homogeneous and standardized languages, unable to represent the truth and the uniqueness of the characters. To echo Calvino's words, 'fidelity to the truth should not be a criterion of aesthetic judgment,' and referring to the cinema of 'distance' as a foundational element of a certain mythical American cinema, he states that with the Cinema of Fellini and

other important Italian authors, 'The Cinema of distance that had nourished our youth is definitively overturned into the Cinema of absolute closeness. In the tight times of our lives, everything remains right there, anxiously present; the first images of eros and the premonitions of death reach us in every dream; the end of the world began with us and shows no signs of ending; the film we thought we were only spectators of is the story of our life.'



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NEW TRENDS IN ITALIAN CINEMA IN 2023

By Giovanni Ottone, Film Critic

Italian cinema can pride itself on a rich and honorable tradition, characterized not only by the quality of its authors, directors, screenwriters, and other technical professionals but also by the development of a consolidated national industry that maintains fruitful production relations with other European countries and Hollywood. Historically, various trends and dynamics have coexisted and intertwined in Italian cinema: auteur cinema, starting from the season of “Neorealism,” to various past and recent variations of the imaginary; narrative genre cinema, aimed at a broad audience, including comedy, social and political themes, thrillers, horror, erotic comedies, B-movies, melodrama, etc.; documentary or non-fiction cinema, with a rich tradition of social and/or poetic realism; experimental cinema and that outside the norm of naturalistic fiction and documentary realism.

Throughout 2023, trends and themes that emerged in the last decade have been confirmed. The essential aspect is a significant revival of genre cinema. Firstly, there is yet another renaissance of comedy, with various manifestations and variations of regional identity, resulting in works of varying originality and quality. Additionally, there are also other genre types: existential drama with diverse social and generational characterizations, featuring many films dedicated to young people, to women, immigrants, inhabitants of the overcrowded and deteriorated proletarian outskirts of Rome and Naples, and to the marginalized. You can also find thrillers and noirs, in some cases characterized by precise references to current political events, with timid evocations of the civil commitment or protest cinema of the '60s and '70s. There is a continuity of gangster movies dedicated to

Italian criminal organizations such as the Neapolitan Camorra, Calabrian 'Ndrangheta, and Sicilian Cosa Nostra, as well as of forays into fantasy and science fiction, sometimes in pseudo-trash version. At the same time, it is necessary to note the problematic issues present in some of the feature films produced in the last season of 2022-2023. Some dramatic works, while addressing current themes related to significant social, cultural, and existential contradictions, present a problematic narrative. Some directors pursue an ambiguous “popular cinema,” favoring playful vitality and dipping into either a mannered sentimentality or into strong and ambiguous didactic grounds. Others, on the other hand, opt for dated versions of magical realism, laden with metaphors. This can often result in somewhat pretentious proposals, characterized by predictable and uninnovative staging, burdened by an excessive and overpowering soundtrack, with emphatic passages, and undefined direction of the actors.

We also offer a critical overview of some interesting and representative feature films released in theaters in 2023, including those selected for this year's Italian Film Focus Festival in Cape Town, but excluding *Versace, The Emperor of Dreams*, still unreleased. We analyze films by well-established authors and noteworthy debut works. *THE ORDER OF TIME*, by the veteran ninety-year-old Liliana Cavani, is a ensemble drama set in a beautiful villa located on a magnificent beach in the region of Lazio. The protagonists are a group of long-time friends in their forties and fifties, belonging to the Roman professional upper middle class. However, their gathering is disrupted by terrifying news. An interstellar asteroid with a diameter of about two kilometers is about to crash into Earth, with increasingly certain probabilities within approximately 48 hours. The consequence, if the impact occurs, would be the total destruction of the planet. There is an honest attempt to intertwine existential drama with comedic and sarcastic elements. The discussions

among the protagonists revolve around significant themes, from quantum physics to faith, the right to information, and financial speculation. However, the impending catastrophe soon triggers a series of confessions of past sins and infidelities in each couple present, overshadowing the fragmented tales of various emotional and sentimental crises. Cavani initiates an existential and sentimental dynamic with references to the cinema of Ettore Scola, but unfortunately contaminates it with less convincing stylistic elements and stereotypes.

THE COMANDER, by the forty-five-year-old Edoardo De Angelis, is a drama that recalls a true story that occurred in October 1940, a few months after Mussolini's fascist regime entered World War II, aligning itself with the Nazis. The film addresses complex themes: military camaraderie, heroism, and, above all, human solidarity towards the defeated and shipwrecked enemy, following the humanitarian norm of providing assistance at sea to those in danger of perishing. It narrates the story of the Cappellini, a submarine under the command of Salvatore Todaro (Pierfrancesco Favino). In the Atlantic Ocean, it encounters a Belgian merchant ship that fires upon it. Todaro manages to sink the ship but then saves 26 survivors and hosts them on board of his submarine, even though he learns that the ship was carrying English war material. Forced to sail surfaced and exposed to the risk of being attacked by British ships and planes for three days, he eventually lands them on an island in the Azores archipelago. It is a work that displays an interesting interweaving of genre cinema elements and various symbolic suggestions, including the continuous juxtaposition between the nostalgia for family affections and the awareness of waging war in terrible conditions with slim prospects of survival. **THE RETURN OF CASANOVA**, by the seventy-three-year-old Gabriele Salvatores, is freely inspired by the homonymous 1918 story by Arthur Schnitzler. It is an excellent existential comedy that, beginning with a brilliant screenplay and through effective staging, intertwines life and art, presenting cinema within cinema, while addressing the themes of passing time and old age with levity. The film tells the story of Leo Bernardi (Toni Servillo), a famous sixty-year-old director

who, during the filming of his new movie about Casanova, enters into a crisis when he realizes that the literary character is a man in decline, much like himself. Neurosis leads him to obsessively interact with this fictional Casanova (Fabrizio Bentivoglio), who has lost his power of seduction. Also haunted by the competition from younger directors who are celebrated by critics despite being pretentious and uncultured, Bernardi feels that, reaching the decline of existence, if he does not make radical choices and sacrifices, he risks failure in both his professional and personal life, especially in his relationship with the last woman he fell in love with. Salvatores blends sharp humor and subtle melancholy, brings together various characters, ideas, inspirations, and American songs from the '60s and '70s, skillfully utilizes the potential of his cast, avoids excessive psychological exploration, and celebrates the vital and playful spirit as well as the pursuit of freedom of thought and action. **ME CAPTAIN**, by the fifty-five-year-old Matteo Garrone, has been chosen by Italy as its candidate for the next Academy Award for Best International Feature Film. It tells the drama of undocumented migrants from equatorial Africa crossing the Mediterranean in an attempt to reach European shores on dilapidated boats arranged by human traffickers. The film portrays the odyssey of two sixteen-year-olds, Seydou (Seydou Sarr) and Moussa (Moustapha Fall), living in the proletarian outskirts of Dakar. The two friends work for several months to gather the necessary money, then abandon their colorful customs and respective proletarian families, to cross the Sahara Desert amid terrible misadventures and suffering. During the journey, they are kidnapped by criminal gangs, held and tortured in illegal prisons, and eventually board an overloaded boat that ventures into the sea. Garrone opts for a narrative that intertwines an accurate depiction of the context with some fairy-tale and dreamlike digressions. Unfortunately, the staging excessively dramatizes the desert and characters, including the two protagonists, who become archetypes and simulacra, gradually confining the story into a didactic and rhetorical framework that somewhat undermines the intentions and potential of this "mythic" coming-of-age tale.

KIDNAPPED, by Marco Bellocchio, is an intriguing period drama that

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reconstructs a true event which happened in Bologna in 1858. It tells the story of a seven-year-old boy, Edgardo Mortara (Enea Sala), who was taken by the authorities of the Papal States and thus separated from his well-off Jewish family. The child had been secretly baptized by a maid when he was only six months old and of poor health. According to the strict rules of papal law, the sacrament he received mandated providing him with a Catholic education. Transferred to Rome, he is raised according to Christian precepts under the care of Pope Pius IX (Paolo Pierobon). The desperate pleas from his parents, the Mortara couple (Barbara Ronchi and Fausto Russo Alesi), and siblings, to have him back with them is supported by the Jewish community, but nonetheless the pontiff opposes, and Edgardo grows up in the Catholic faith, eventually becoming a priest. Meanwhile, the temporal power of the Church weakens, until the conquest of Rome by the Savoy troops and its proclamation as the capital of the Kingdom of Italy. Bellocchio reintroduces fundamental themes of his artistic vision: scathing criticism of the arrogance of power and the hypocrisy of the Catholic Church, and an interest in the issues of the psyche, thus faith, desire, and madness. Despite the quality of the direction, the iconoclastic and strongly didactic approach, and the often agitated tones, diminish the portrayal of the child's confusion and suffering. Even in adulthood, he exhibits ambivalent feelings toward his family and the Jewish community.

CHIMERA, by the fifty-three-year-old Alice Rohrwacher, the third and final chapter of her trilogy dedicated to the countryside where she grew up and to her ideal and "poetic" convictions, seeks to tell a story of obsessions and times that are suspended between reality and dream, between the sacred and the profane, and between life and death. Set in the early '80s in a town in Tuscany overlooking the Tyrrhenian Sea, it narrates the events of an eccentric gang of tomb raiders, thieves of Etruscan artifacts. Among them is Arthur (Josh

O'Connor), a person in his thirties known as "the Englishman," who studied Etruscan archaeology and possesses a special gift, a kind of sensory ability. Moving like a dowser, with the help of a stick, he sometimes is able to sense the underground void, the cavities of ancient Etruscan tombs filled with rich funerary relics, including statues and precious artifacts. Furthermore, Arthur is depressed and erratic, having been deeply hurt by the loss of Beniamina, the young woman he loved. The group of picturesque characters, including Spartaco (Alba Rohrwacher), the ruthless international dealer in artifacts for the black market, has been searching forever for the statuette of the Chimera, a legendary monster from Etruscan mythology. Despite some poetic hints, the fragile and volatile narrative structure, blending naturalism with realistic elements and grotesque, parodic suggestions, and drawing inspiration from films by Fellini, Pasolini, and various other directors, results in an intriguing fairy tale burdened by self-replication and mannerisms. LIMONI D'INVERNO, the second work by the forty-one-year-old Caterina Carone, is a compelling intimate drama. It delicately portrays an encounter of solitudes and a story of affinity and genuine friendship between two neighbors in an old Roman block of flats. Pietro (Christian De Sica), a shy, elegant, and kind retired literature professor, who is divorced and accustomed to his routine, establishes a relationship of progressive complicity with fifty-year-old neighbour Eleonora (Teresa Saponangelo). She is the wife of self-centered Luca (Max Malatesta), a famous contemporary art photographer, of whom she became the agent, having given up painting. Gradually, a revival of emotional life occurs in the crisis-ridden woman. However, Pietro begins to show symptoms of Alzheimer's syndrome. Carone demonstrates empathy and rare sensitivity in both writing and direction, with a happy characterization of the protagonists, a subtle vein of melancholy and irony, and painful memories, despite some imbalance in the dialogues and the

definition of secondary characters.

THERE IS STILL TOMORROW, the debut work of the well-known fifty-year-old actress Paola Cortellesi, constitutes the greatest success of Italian cinema from 2020 to date, having already achieved a record audience and box office, with over 3,000,000 spectators and almost 22,000,000 euros in the temporary one-month period of screening in cinemas, starting from October 26, gradually expanding to the current 577 screens. It is a compelling dramatic comedy set in a working-class neighborhood in Rome in the spring of 1946, in the immediate post-war period when the living conditions of the working-class were challenging. It presents the unconventional and nuanced portrait of Delia (Paola Cortellesi), who lives in a modest basement with her disdainful, overbearing, and abusive husband Ivano (Valerio Mastandrea), along with two children, her eighteen-year-old daughter Marcella (Romana Maggiora Vergano), and her father-in-law Sor Ottorino (Giorgio Colangeli), who is an old vulgar, resentful, and despotic man that she is practically caring for. Simple and insightful Delia, actively contributes to supporting the family by juggling various underpaid jobs. She seems to silently accept the bitterness that marital life reserves for her, balanced by



the hope placed in her eldest daughter's marriage, who is engaged to Giulio (Francesco Centorame), the son of the owner of a successful pastry bar. She also finds solace in her sincere friendship with the trusted Marisa (Emanuela Fanelli), as well as her furtive conversations with Nino (Vincio Marchioni), a mechanic who was her first boyfriend. However, when the time is right, she will make surprising and courageous decisions to protect her daughter, sparing her a future of pain, and also to safeguard her own dignity as a woman by actively participating in political life. She succeeds, against various obstacles, to vote in the institutional referendum and the Constituent Assembly elections on June 2 and 3. Cortellesi creates a work that is rich in authorial quality but clearly aims at a broad audience; it springs from a clever screenplay that illustrates the social and cultural context of the time and the role of women, limiting didactic and rhetorical tones. The film includes some very effective ideas and choices in the direction, such as an excellent metaphorical representation, in dance steps, of the violence of the domineering yet fragile husband, the management of comedic and dramatic timing, changes in format, and the direction of a well-chosen cast of talented actors. Additionally, noteworthy are the dignified set design, despite some calligraphic excesses; the very appropriate use of black and white reminiscent of the cinematography of those times; a rich but non-invasive soundtrack featuring period songs by Fiorella Bini and Achille Togliani, as well as songs from later eras by Dalla, Nada, Silvestri, and Concato.

ANNA, the third fiction feature by fifty-three-year-old Marco Amenta, is an intense and effective existential drama inspired by a true story. Anna (Rose Aste) is an attractive, stubborn, and sensitive woman in her thirties, who tends to break the rules and face disapproval, especially because of her one night stands with casual partners. Born and raised in the countryside of the province of Oristano, she returned to her family's small cottage after a time in Milan. She runs the small goat farm inherited from her deceased father, with the help of just one assistant, managing the artisanal production of cheese sold at the local market. It is only gradually revealed that she is marked by the agonizing pain of a terminated pregnancy following a

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struggle with her violent husband, the son of her neighbour Ruggero (Marco Zucca), who is a former friend of her father and despises her, believing that she left her husband without good reason. One day, suddenly, a large construction site materializes on Anna's land, right next to her home, for the building of a luxury resort overlooking the beautiful beach below, owned by a French multinational. The representative of the enterprise conveys to her that the land she regards as her ancestral property is not officially registered in the land registry with a proper ownership title. Anna uncovers that her father had acquired the land approximately 50 years ago through a straightforward verbal agreement. In the meantime, minor disputes and reciprocal provocations ensue between her and the construction workers, local residents employed by the French and backed by the entire community. Everyone discovers an additional reason to isolate and belittle Anna, seen as an obstacle to the new and singular opportunity for progress and prosperity. The only one who offers to help Anna is the lawyer Rossini (Daniele Monachella), who just recently settled in the village. He suggests the possibility of a legal recourse to obtain a judge's decision in favor of land ownership, invoking the institution of adverse possession. However, even the lawyer struggles to handle Anna's whimsical moods. Amenta constructs a realistic portrait of female determination firmly rooted to her homeland, a non-ideological advocacy for the environment and a stand against abuses. This is related to a credible representation of the social and cultural context of Sardinia, at risk of environmental degradation and erosion of traditions and moral codes. He creates an authentic work, mostly spoken in Sardinian and rich in documentary qualities, with a good cast, avoiding common stereotypes and managing the narrative tension discreetly.

DISCO BOY, the debut film by the 40-year-old Giacomo Abbruzzese, is an ambitious existential drama rich in numerous cultural, political, dreamlike,

and aesthetic suggestions, apparently very radical. Aleksei (Franz Rogowski), a young man who illegally emigrated from Belarus, arrives in Paris and manages to enlist as a mercenary in the Foreign Legion. He also obtains French citizenship after enduring the grueling training period. In his first mission abroad with his the Legion unit, he is sent to Nigeria, in the Niger River Delta. During a clash with an armed separatist gang fighting against oil companies that pollute the waters and threaten the villages' livelihoods and have kidnapped some French citizens, Aleksei engages in a fierce hand-to-hand combat with Jomo (Morr Ndiaye), the leader of the guerrillas, and eventually stabs him to death. Udoka (Laëtitia Ky), Jomo's younger sister, leaves the village, renouncing her cultural identity, and arrives in Paris. One night, plagued by recurring obsessions in which the ghost of Jomo appears to him, now alienated from military discipline, Aleksei manages to enter an exclusive nightclub run by a shady Russian entrepreneur. He notices the fascinating Udoka performing an unusual sensual dance. From that moment, the destinies of the two young people intertwine, shaping a "amour fou," up until a fanciful and disconcerting epilogue. Abbruzzese demonstrates an anti-colonial political commitment and references to the novels of Joseph Conrad and the films of Francis Ford Coppola, Nicolas Winding Refn, and Claire Denis. He visually, sonically, and musically shows a preference for aesthetic experimentation, weaving naturalism and hyperrealism, dreams and hallucinations. However, his arthouse cinematic talent is not always supported by appropriate writing and a convincing narrative management.

THE BEST DAYS, directed by Massimiliano Bruno and Edoardo Leo, is an entertaining ensemble comedy divided into four episodes. Set in Rome over the course of the year, it captures the festive atmosphere of Christmas, New Year's Eve, Valentine's Day, and March 8th. The goal is to depict the impulses, hidden emotions, and behaviors of a diverse gallery of characters

- almost like masks - during these crucial days spent with family and friends. The cast includes some of the most renowned Italian comedy actors, such as Edoardo Leo and Massimiliano Bruno themselves, along with Anna Foglietta, Max Tortora, Luca Argentero, Valentina Lodovini, Greta Scarano, Claudia Gerini, Stefano Fresi, and others. In the "Christmas Eve" episode, a deputy invites her party's secretary to dinner, but a fierce quarrel between her brothers ruins the woman's plans to present herself positively and gain support for her reelection. "New Year's Eve" presents the story of a wealthy entrepreneur attempting to rebuild a positive image by spending New Year's Eve at a soup kitchen with his family. Unfortunately, in the course of the evening, his former driver, who was unjustly fired and is suffering from advanced-stage cancer, arrives and is determined to seek revenge by revealing scandalous secrets about his former employer. In "Valentine's Day," an unfaithful husband finds himself celebrating the occasion with his wife, whom he has been married to for 25 years, in a restaurant. However, in the same establishment, he encounters his lover, who has come to dine with another woman, who turns out to be her lover and promised spouse. Finally,

in "March 8th," a television anchorwoman, dealing with a family in serious crisis, is forced to apologize during Women's Day. The apology is for airing a segment the day before about the "ideal woman," which sparked a storm of controversy on social media for being considered sexist.

Rome, November 26, 2023

GIOVANNI OTTONE

Giovanni Ottone is an Italian film critic, specializing in Latin American, Iberian, Scandinavian, Turkish, Romanian, and Israeli cinema. He has published articles and essays in various film magazines and books in Italy, Great Britain, France, and Brazil. From 2007 to 2016, he served as a consultant for the selection committee of the International New Cinema Showcase in Pesaro, and since 2018, he has been a member of the selection committee for the Rome Independent Film Festival (RIFF).



Screenings

4 December 2023

6:00 pm

GIANNI VERSACE THE EMPEROR OF DREAMS

by Mimmo Calopresti - duration 70'

(World Premiere out of Italy)

in attendance: **Mimmo Calopresti**
and the producer **Mariella Li Sacchi**

8:30 pm

ANNA

by Marco Amenta - duration 119'

5 December 2023

2:30 pm

THE ORDER OF TIME

by Liliana Cavani - duration 112'

6:00 pm

KIDNAPPED

by Marco Bellocchio - duration 125'

8:30 pm

THE BEST DAYS

by Massimiliano Bruno
and Edoardo Leo - duration 125'

6 December 2023

2:30 pm

LA CHIMERA

by Alice Rohrwacher - duration 130'

6:00 pm

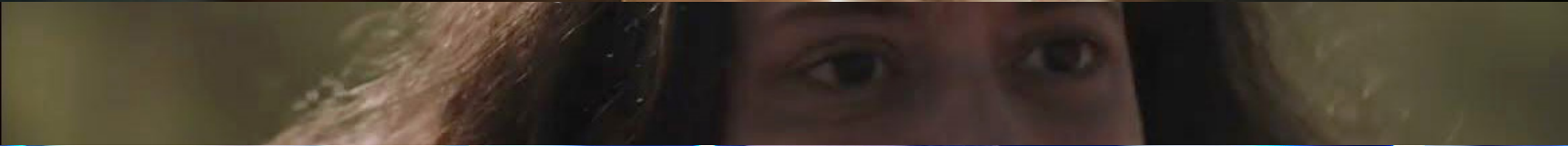
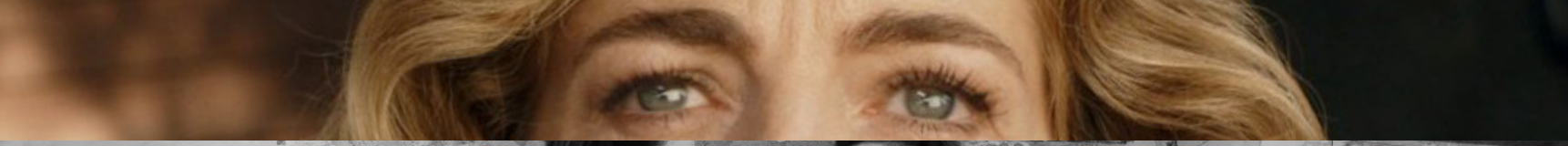
DISCO BOY

by Giacomo Abbruzzese - duration 91'
in attendance: **Giacomo Abbruzzese**

8:30 pm

THERE IS STILL TOMORROW

by Paola Cortellesi - duration 118'
in attendance: **the screenwriters**
Giulia Calenda and Furio Andreotti



ANNA | Anna Directed by: MARCO AMENTA



As beautiful, wild, and magnetic as the pristine landscapes of her native Sardinia, Anna lives and breathes in time to her own land, a land that heals her wounds and nourishes her soul. Bowed but unbroken by the hardships she has endured, today Anna is a free agent, a woman who fears no more. In the remote corner of the island where she runs the small farm left by her father, time seems to stand still, and the presence of Anna, with all her erotic appeal and her courageous flouting of conventions, contains the power of a bomb ready to go off. That rugged landscape protects her right up to the day she'll be the one protecting it – from the mechanical monsters ready to violate it. Safeguarding beauty and keeping her freedom become one in Anna's battle cry, forcing her to make tough decisions and painful sacrifices, since self-respect and belief in one's own convictions can't be bought and sold.

DIRECTOR'S NOTES:

ANNA tells a story of resistance and does it through the eyes of a "larger-than-life" character, a character who is everything except the usual spotless heroin, but rather a woman riddled with bad habits and flaws. What she does, though, is to face life and its problems with a stubbornness and a constant smile that often hides her sad inner nature and her fear of loneliness. A deep force runs through Anna's personality, sometimes powered by desire, sometimes by rage, sometimes it's just life flowing through her and nothing else.

The backdrop of the movie raises a quantity of issues : the delicate theme of the conflict between the old and the new, of the individual ability to fight against a society that only promotes single use and discarding, the difficult balance between wildlife preservation and the need to open remote places to possibilities of income such as tourism. It is the opposition between the need to balance the aspirations of a community and the new work opportunities opened up through progress and investment. It tells of Anna's fierce and lonely battle to defend the pureness of a place against the inevitable march forward of a possibly deceiving progress. A progress that attracts its potential consumers by giving them a glance of a potentially brighter future.

From an artistic point of view, the style of the film will be very much leaning on the shoulders of the main character, on her strength, her unpredictability, her ability to make us laugh and suffer with her. The actors will be left free of their own space, without being stuck in precise positions in order to catch the right light or the right camera movement. The camera will indeed be at the service of the interpretation, handheld, sometimes imperfect in its way of moving, but with the goal to constantly follow Anna and never take an advantage on her. This artistic principle should nevertheless allow to build an exclusive relationship between the camera and the character.

Cast: Rose Aste, Marco Zucca, Daniele Monachella

Screenplay: Marco Amenta, Niccolò Stazzi, Anna Vittone

Cinematography: Giovanni Lorusso

Editing: Aline Hervé

Costume design: Maria Teresa Padula,
Salvatore Aresu

Music: Giulia Mazzoni, Julia Liros

Producer: Simonetta Amenta,
Antoine de Clermont-Tonnerre,
Sandro Parenzo, Giampietro Preziosa

Production: Eurofilm, Mact Productions,
Videa Next Station, Inthelfilm, Rai Cinema, with the support of
Regione Sardegna, Eurimages, Europa Creativa, Région Ile de
France

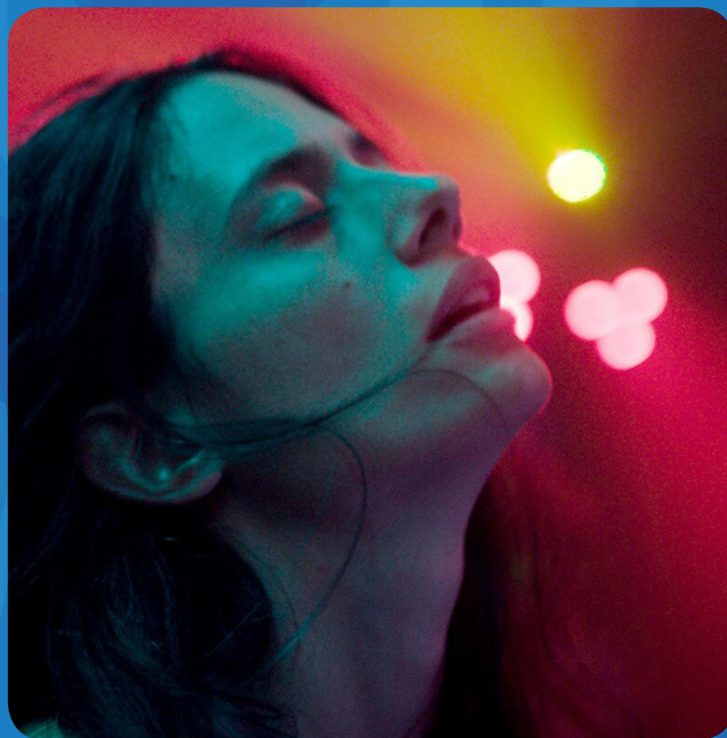
Country: Italy / France

Year: 2023

Film run: 119'

Format: colour

Festival & awards: La Biennale di Venezia 2023: Giornate
degli Autori - Venetian Nights | Cinemed - Festival Cinema
Mediterranéen Montpellier 2023: Compétition longs métrages
- Prix des activités sociales de l'énergie | Festival do Rio 2023:
Expectativa | Villerupt Italian Film Festival 2023: Compétition.



DISCO BOY

Disco boy Directed by: **GIACOMO ABBRUZZESE** (first feature)

After a long and difficult journey through Europe, Aleksei arrives in Paris to join the Foreign Legion. Looking for a new life, he is ready for anything in order to obtain the promised passport. On the Niger River Delta, Jomo fights oil multinationals that threaten life in his village. While he is at the head of an armed group, one day he kidnaps French citizens. To intervene is a command of the Foreign Legion, led by Aleksei. The meeting between the two will have unexpected implications. Aleksei and Jomo's destinies will overlap, continuing beyond borders, bodies, life and death.

DIRECTOR'S NOTES:

I met a guy in a nightclub once. He was wearing a totally transparent plastic suit, big glasses covered his eyes and he was carrying a fluorescent truncheon. He told me that he was working there as a dancer but that he used to be a soldier. He had led a double life for a whole year, between barracks and nightclubs, where he danced on a cube. Neither victim nor hero, Aleksei is in a constant process of becoming. And the process of becoming is somehow always innocent, even in crime. During a drink and drug-fuelled period of army leave, Aleksei is followed by his phantoms of war. Suspended in a hallucinatory dimension, dancing is his escape. I could not make a movie in France like a French person. But I can make a movie as a foreigner about foreigners. I'm searching for what people are, when they are the opposite of what we know about them. The moments where they are between two things, two situations, two places.

Cast: Franz Rogowski, Morr Ndiaye, Laetitia Ky, Leon Lucev, Matteo Olivetti, Robert Wiekiewicz, Mutamba Kalonji, Michal Balicki

Screenplay: Giacomo Abbruzzese

Cinematography: Hélène Louvart

Editing: Giacomo Abbruzzese,
Fabrizio Federico, Ariane Boukerche

Set design: Esther Mysius

Costume design: Pauline Jacquard,
Marina Monge

Music: Vitalic

Producer: Lionel Massol, Pauline Seigland, Giulia Achilli, Marco Alessi, André Logie, Gaetan David, Maria Blicharska, Arno Moria

Production: Films Grand Huit, Dugong Films, Panache Productions, Dnten & Lacroix Films, Division, with the support of CNC, Eurimages, Région Ile-de-France, Région Réunion, CVS, Cinemage, Cineaxe, Arte Cofinova, Breizh Film Fund, Fonds Wallonie Bruxelles, Movie Tax Invest, Polish Film Institute, Région Podkarpacki

Country: France / Italy / Belgium / Poland

Year: 2023

Film run: 91'

Format: colour

Festival & awards: Berlinale 2023:

International Competition - Silver Bear for Outstanding Artistic Contribution: Hélène Louvart, cinematography | BIFF - Bogotà International Film Festival 2023: Espíritu joven | Crossing Europe - Filmfestival Linz 2023: Competition Fiction | Denver Film Festival 2023: International Feature | Festival de Cine Europeo de Sevilla 2023: Nuevas Olas | FICX Gijón International Film Festival 2023: Esbilla | Hong Kong International Film Festival 2023: Firebird Awards | International Film Festival of Guadalajara 2023: Galas | International Thessaloniki Film Festival 2023: Meet the Neighbors+ | Istanbul Film Festival 2023: Mined Zone | Italian Film Festival Berlin 2023: Competition | Jerusalem International Film Festival 2023: Debuts | LICHTER Filmfest Frankfurt International 2023: Internationales Filmprogramm | Melbourne International Film Festival 2023: Bright Horizons | Molodist - Kyiv International

Film Festival 2023: International Competition | New Directors/ New Films 2023 | Sarajevo Film Festival 2023: Kinoscope | Taipei Film Festival 2023: Future Lights | Villerupt Italian Film Festival 2023: Panorama | WorldFest-Houston 2023: Gold Remi Award.



GIANNI VERSACE, THE EMPEROR OF DREAMS |

Gianni Versace, the emperor of dreams Directed by: MIMMO CALOPRESTI

(World Premiere out of Italy)

The story begins with his youth in Reggio Calabria, spent observing his seamstress mother and studying the classics, evading the judgment of his fellow townspeople about his never-hidden and proudly lived sexuality. He immersed himself in the remnants of ancient Greece in search of an ancient identity and eventually fled to Milan to unleash his genius. It will be friends and relatives who will reconstruct that world and the life of that family. The story continues in Milan with the rise of the Versace brand from the 1970s, with forays into theater, music, cinema, and television - fields in which Versace worked. We will also portray the America of the great photographers with whom Gianni - ahead of his time - had collaborated, forever changing the relationship between photography and fashion. And finally, Gianni Versace's models will be interviewed, including Carla Bruni, who will even sing a requiem for her friend Gianni, a composition she had composed in her mind on the day of his funeral.

DIRECTOR'S NOTES:

In my (quite long by now) career, I have produced over 20 documentaries. I have delved into topics related to work, the working class, exploitation, politics, and class struggle. Many would be surprised to learn that my new project focuses on high fashion, specifically the Versace family. However, there is something deep and complex that I first just vaguely apprehended and then fully understood about this family (because Versace is not just Gianni, not only Gianni, but Gianni, Donatella, and Santo). The most renowned—and probably daring, as well as brilliant—member of the lineage was the insecure Gianni. Yet, Versace, understood as a brand, as an emblem, would not exist today and would not have the value it holds if two other thoughtful and visionary minds hadn't picked up the legacy of the first. Make no mistake, "Gianni Versace: The Emperor of Dreams" is not a documentary about fashion. It is not the uncritical hagiography (what is elegantly called a biopic today) of someone who, coming from nothing, built an empire. It is not the successful immigrant who angrily carves out a place at the table among the VIPs. No, Versace was a turning point in the costume and thinking of the last century, managing to survive its founder and uniquely assert itself in the first two decades of the new millennium. Versace revolutionized masculinity, breaking free from conventions and stereotypes that had become ingrained in the collective imagination. It removed the tie, adorned men with metals and bizarre materials, encouraged them to play with their feminine side while simultaneously giving them a warrior's aura. Fragility and masculinity, personality and fluidity, neoclassical and imaginative future all merged into one vision.

This documentary will not make room for gossip or lascivious curiosity about sexuality and violent death. Instead, it will be a multi-voiced narrative, the voices of people and personalities who understood the message that those clothes conveyed and still convey right from the beginning. It's not a coincidence that the prominent figures who accompanied Gianni and Donatella, especially, had working-class or middle-class backgrounds: Madonna, Elton John, Patti Smith, and the same top models that Gianni "invented" in the '80s. One thing is certain: Calabria is part of this story. The region from which the Versaces come and where I come from. This is one aspect that I hope to explain by interviewing Donatella and Santo and filming a part of the documentary in their childhood places. Starting from the Lungomare of Reggio Calabria, which D'Annunzio, a hundred years ago, called "the most beautiful kilometer in Italy." I will begin there, at least in the temporal sequence I have in mind as I write these lines. I will arrive with them in Milan and alongside them, retrace the sparkling catwalks and the overwhelming rise to success. In Paris, London, and New York, I will engage with Naomi, Cindy, Carlà, and all those who, invited by me, will want to delve into and contribute to the portrait of a man of enormous culture and sensitivity who, through clothes and accessories, has narrated and summarized more than contemporary painters, poets, and writers.

Cast: Leonardo Maltese, Vera Dragone, Antonio Oppedisano, Clio Calopresti

Screenplay: Mimmo Calopresti, Monica Zapelli

Cinematography: Federico Torres

Editing: Aline Hervé

Costume design: Maria Fassari

Music: Andrea Fornaciari

Production: Qualityfilm, Minerva Pictures, with the support of Fondazione Calabria Film Commission

Country: Italy

Year: 2023

Film run: 70'

Format: colour

Festival & awards: Turin Film Festival 2023: Fuori Concorso | Ritratti e paesaggi



KIDNAPPED | *Rapito* Directed by: MARCO BELLOCCHIO

In 1858, in the Jewish quarter of Bologna, the Pope's soldiers burst into the home of the Mortara family. By order of the cardinal, they have come to take Edgardo, their seven-year-old son. The child had been secretly baptized by his nurse as a baby and the papal law is unquestionable: he must receive a Catholic education. Edgardo's parents, distraught, will do anything to get their son back. Supported by public opinion and the international Jewish community, the Mortaras' struggle quickly take a political dimension. But the Church and the Pope will not agree to return the child, to consolidate an increasingly wavering power...



DIRECTOR'S NOTES:

The story of the kidnapping of the young Jewish boy Edgardo Mortara interests me profoundly, first and foremost because it allows me to portray a crime committed in the name of an absolute principle: "I am kidnapping you because God wills it. And I cannot return you to your family. You are baptized and therefore Catholic for all eternity." This is Pius IX's non possumus, which argues that, in the name of otherworldly salvation, it is right to quash the life of an individual, indeed of a child, who, because he is a child, does not have the strength to resist, to rebel. This ruins young Mortara's long life. Yet, after being re-educated by priests, he remains faithful to the Catholic Church, becomes a priest himself (a fascinatingly mysterious decision that cannot be dismissed as a simple survival mechanism, for after the liberation of Rome, Edgardo, finally able to "free himself," remains faithful to the Pope) and for the rest of his life he actually tries to convert his family, which stayed true to Judaism.



Cast: Paolo Pierobon, Fausto Russo Alesi, Enea Sala, Barbara Ronchi, Filippo Timi, Fabrizio Gifuni, Andrea Gherpelli, Samuele Teneggi, Corrado Invernizzi, Paolo Calabresi, Leonardo Maltese, Federica Fracassi, Bruno Cariello, Giustiniano Alpi

Screenplay: Marco Bellocchio, Susanna Nicchiarelli, from the book "Il caso Mortara" by Daniele Scalise

Cinematography: Francesco di Giacomo

Editing: Francesca Calvelli, Stefano Mariotti

Set design: Andrea Castorina

Costume design: Sergio Ballo, Daria Calvelli

Music: Fabio Massimo Capogrosso

Producer: Beppe Caschetto, Simone Gattoni

Production: IBC Movie, Kavac, Ad Vitam, Match Factory Productions, Rai Cinema, Arte, supported by Ministero della Cultura, Canal+, Cine'+, Film-und Medienstiftung NRW with the support of Région Ile-de-France, Emilia-Romagna Film Commission

Country: Italy / France / Germany

Year: 2023

Film run: 125'

Format: colour

Festival & awards: AFI Los Angeles International Film Festival 2023: Luminaries | Anonimul 2023: Competition | BFI London Film Festival 2023: Debate | Busan International Film Festival 2023: Icons | Calgary International Film Festival 2023: Global Perspectives | Chicago International Film Festival 2023: Spotlight | Cinéalma - L'âme de la méditerranée 2023 | Cinema Italian Style - Seattle 2023 | Cinemed - Festival Cinema Méditerranéen Montpellier 2023: Avant-premières | Cork International Film Festival 2023: Guilty Pleasures | Denver Film Festival 2023: Italian Showcase | Festival de Cannes 2023: In Competition | Festival du Cinéma Italien de Montélimar - Le Teil 2023 | Festival du Nouveau Cinéma 2023: The Essentials | Film Fest Gent 2023: Masters | Filmfest München 2023: Cinemasters Competition | Globi d'Oro 2023: Best Film | Haifa International Film Festival 2023: Masters | International Thessaloniki Film Festival 2023: Special Screenings | Italian Film Festival Berlin 2023: Competition | Karlovy Vary International Film Festival 2023: Horizons | Les Rencontres du Cinéma Italien à Grenoble et en Isère 2023: Panorama | LIFFe - Ljubljana International Film Festival 2023: Kings & Queens | Melbourne International Film Festival 2023: Headliners | MittelCinemaFest 2023 | Mumbai International Film Festival 2023: World Cinema | New York Film Festival 2023: Main Slate | Philadelphia Film Festival 2023: Masters of Cinema | Seminci - Valladolid International Film Festival 2023: Official section | ST. ALI Italian Film Festival - Australia 2023: Centrepiece | Tallinn Black Nights Film Festival 2023: Best of Festivals | TIFF - Toronto International Film Festival 2023: Special Presentations | Tokyo International Film Festival 2023: Gala Selection | Vancouver International Film Festival 2023: Showcase | Viennale 2023: Features | Villerupt Italian Film Festival 2023: Hors Compétition | Zurich Film Festival 2023: Gala Premieres

LA CHIMERA

La Chimera Directed by: ALICE ROHRWACHER

Everyone has their own Chimera, something they try to achieve but never manage to find. For the band of tombaroli, thieves of ancient grave goods and archaeological wonders, the Chimera means redemption from work and the dream of easy wealth. For Arthur, the Chimera looks like the woman he lost, Beniamina. To find her, Arthur challenges the invisible, searches everywhere, goes inside the earth – in search of the door to the afterlife of which myths speak. In an adventurous journey between the living and the dead, between forests and cities, between celebrations and solitudes, the intertwined destinies of these characters unfold, all in search of the Chimera.



DIRECTOR'S NOTES:

Where I grew up it was common to hear stories of secret finds, clandestine digs and mysterious adventures. You only had to stay at the bar until late at night or stop at a country inn to hear about so-and-so who'd uncovered a Villanovan tomb with his tractor, or someone else who, digging by the necropolis one night, had discovered a gold necklace so long it could go all the way round a house. Or someone else still who'd got rich in Switzerland with the sale of an Etruscan vase he'd found in his garden, stories of skeletons and ghosts, of getaways and darkness. Life around me was made up of different parts: one solar and contemporary and busy, another nocturnal and mysterious and secret. There were many layers and we all experienced them: you only had to dig up a few centimetres of soil and the fragment of an artefact made by someone else's hands would appear among the pebbles. What era was it looking at me from? You only had to go into the barns and wine cellars round about to realise that they had once been something else: Etruscan tombs, maybe, or shelters from bygone ages, or holy sites. The proximity of sacred and profane, of death and life, that characterised the years in which I was growing up has always fascinated me and given a measure to my way of seeing. This is why I decided at last to make a film that tells this layered story, this relationship between two worlds, the last part in a triptych about a local area whose attention is focused on one central question: what should it do with its past? As some grave-robbers say, down our way it's the dead that give life.



Cast: Josh O'Connor, Carol Duarte, Isabella Rossellini, Alba Rohrwacher, Vincenzo Nemolato, Giuliano Mantovani, Gian Piero Capretto, Melchiorre Pala, Luciano Vergaro, Ramona Fiorini, Luca Gargiullo, Yile Vianello

Screenplay: Alice Rohrwacher

Cinematography: H  l  ne Louvart

Editing: Nelly Quettier

Costume design: Loredana Buscemi

Set design: Emita Frigato

Producer: Carlo Cresto-Dina, Gr  gory Gajos, Alexandra Henochsberg, Pierre-Fran  ois Piet, Michela Pini, Amel Soudani

Production: Tempesta, Ad Vitam, Amka Films Productions, Arte, Rai Cinema, supported by Ministero della Cultura, RSI, TRT – Cinema, Canal+, Cin  +, with the support of CNC Cin  ma du Monde, Swiss Federal Office of Culture

Country: Italy / France / Switzerland

Year: 2023

Film run: 130'

Format: colour

Festival & awards: AFI Los Angeles International Film Festival 2023: Luminaries | BIFF - Bogot   International Film Festival 2023: Masters | Busan International Film Festival 2023: Icons | Calgary International Film Festival 2023: Special Presentations | Chicago International Film Festival 2023: International Competition - Best Ensemble Cast Performance, Best Cinematography | Cinema Italian Style - Seattle 2023 | Cinemed - Festival Cinema M  diterran  en Montpellier 2023: Avant-premi  res | Denver Film Festival 2023: Italian Showcase | EFA - European Film Awards 2023: Nomination for European Actor (Josh O'Connor) | Festival de Cannes 2023: In Competition | Festival de Cine Europeo de Sevilla 2023: Selecci  n EFA | Festival du Cin  ma Italien de Mont  limar - Le Teil 2023 | Hamburg International Film Festival 2023: Fokus Alice Rohrwacher | Hamptons International Film Festival 2023: World Cinema | International Thessaloniki Film Festival 2023: Special Screenings | Jerusalem International Film Festival 2023: International Competition | Karlovy Vary International Film Festival 2023: Horizons | Les Rencontres du Cin  ma Italien    Grenoble et en Is  re 2023: Avant-Premi  re | LIFFe - Ljubljana International Film Festival 2023: Avantpremieres | Mar del Plata International Film Festival 2023: Auteurs | Melbourne International Film Festival 2023: Headliners | MittelCinemaFest 2023 | Mostra Internacional de Cinema 2023: Perspectiva Internacional - Audience Award | Motovun Film Festival 2023: Main Program | Mumbai International Film Festival 2023: World Cinema | New York Film Festival 2023: Main Slate Philadelphia Film Festival 2023: Masters of Cinema | Sarajevo Film Festival 2023: Summer Screen | ST. ALI Italian Film Festival - Australia 2023: Special Presentation | St. Louis International Film Festival 2023: International Spotlight | Tallinn Black Nights Film Festival 2023: Screen International Critics' Choice | Telluride Film Festival 2023: Main Program - Silver Medallion Award | TIFF - Toronto International Film Festival 2023: Special Presentations | Vancouver International Film Festival 2023: Galas & Special Presentations Viennale 2023: Features | Villerupt Italian Film Festival 2023: Comp  tition | Zurich Film Festival 2023: Gala Premieres



THE BEST DAYS |

I migliori giorni Directed by: MASSIMILIANO BRUNO, EDOARDO LEO

On Christmas, we are all on our best behavior. New Year's brings good hearted resolutions. Valentine's is all about love. Power to Women on March 8th. Is it, though? Four separate episodes for a coral film that dives deep into the human soul around festivities.

A Member of Parliament hosts a Christmas dinner hoping to gain the support of the party secretary, but her two rival brothers put everything at risk. A wealthy entrepreneur aims to polish his public image by spending New Year's Eve in a soup kitchen, but he comes across a former laid-off employee who seeks revenge. A crowded Valentine's day in a love cube concerning him, her, the other, and the other's partner for a couple that persists in celebrating a 25-year-old relationship. On March 8th, a known anchorwoman has no choice but to apologize publicly for a piece on "the ideal woman" that has brought havoc around social platforms. If these are supposed to be the best days, let alone the rest. Irony and bitterness pervade this funny but reflective comedy on humanity that will put our festive spirit to the test.



Cast: Edoardo Leo, Massimiliano Bruno, Anna Foglietta, Max Tortora, Paolo Calabresi, Luca Argentero, Valentina Lodovini, Greta Scarano, Claudia Gerini, Stefano Fresi, Marco Bonini, Maria Chiara Centorami, Ludovica Martino, Liliana Fiorelli, Tiberio Timperi, Pietro De Silva

Screenplay: Edoardo Leo, Massimiliano Bruno, Andrea Bassi, Marco Bonini, Beatrice Campagna, Gianni Corsi, Salvatore Fazio, Herbert Simone Paragnani

Cinematography: Marco Bassano

Editing: Luciana Pandolfelli

Set design: Sonia Peng

Music: Maurizio Filardo, Gianluca Misiti

Producer: Federica Lucisano, Fulvio Lucisano

Production: Italian International Film - Gruppo Lucisano, Vision Distribution

Country: Italy

Year: 2022

Film run: 125'

Format: colour



THE ORDER OF TIME |

L'ordine del tempo Directed by: LILIANA CAVANI

The book on which the film is based is an analysis of the mystery that everyone experiences in every moment: time. An illusion shaped by our own personal realities rather than any natural or scientific law. In a villa by the sea, a group of old friends gather to celebrate Elsa's 50th birthday. They soon discover that the world might be ending within the space of a few hours. From that moment on, the time separating them from the possible end of their lives seems to flow differently, both speedily and never-endingly.



DIRECTOR'S NOTES:

When Paolo Costella and I read the same unusual book by Carlo Rovelli, titled "The Order of Time," we agreed to share our discovery by writing a film version of such a fascinating - if somewhat disturbing - text.

When I am so engrossed in reading to feel emotions arise, I want to pass them on to my audience, and I usually decide to make a movie about it. Paolo and I dove deep into stirring words like: "The whole of our physics, and science in general, is about how things develop "according to the order of time."

As HUMANS and part of the Universe, we embark on the journey of life without having chosen to do so. It just happens, as everything does, according to "The Order of Time." I was lucky enough to find great actors to join me on this adventure: artists who can deliver an authentic interpretation of the vast array of emotions that this story required, finding a personal way to express fear, nostalgia, amazement, uncertainty, hope...

So is life truly a journey traced by the order of Time? Well, it certainly is quite a disquieting one.



Cast: Alessandro Gassmann, Claudia Gerini, Edoardo Leo, Ksenia Rappoport, Richard Sammel, Valentina Cervi, Fabrizio Rongione, Francesca Inaudi, Angeliqa Devi, Mariana Tamayo, Alida Baldari Calabria, Angela Molina

Screenplay: Liliana Cavani, Paolo Costella, inspired by the book "THE ORDER OF TIME" by Carlo Rovelli

Cinematography: Enrico Lucidi

Editing: Massimo Quaglia

Set design: Maurizio Sabatini

Costume design: Mariano Tufano

Music: Vincent Cahay

Producer: Marco Cohen, Fabrizio Donvito, Benedetto Habib, Daniel Campos Pavoncelli, Joseph Rouschop

Production: Indiana Production, GapBusters, Vision Distribution, Rai Cinema

Country: Italy / Belgium

Year: 2023

Film run: 112'

Format: colour

Festival & awards: Festival do Rio 2023: Panorama Mundial | Festival du Cinéma Italien de Montélimar - Le Teil 2023 | La Biennale di Venezia 2023: Out of Competition - Fiction | ST. ALI Italian Film Festival - Australia 2023: Special Presentation



THERE IS STILL TOMORROW!

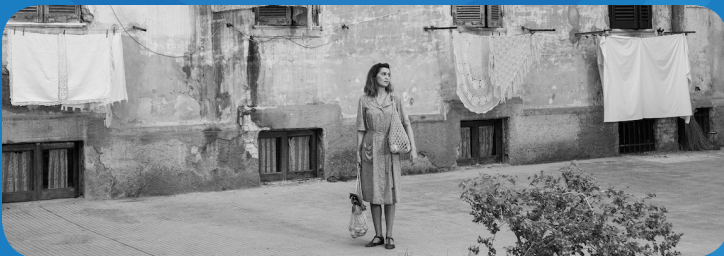
C'è ancora domani Directed by: PAOLA CORTELLESI (first feature)

All Delia has ever wanted was to be a wife and mother. She lives in Rome in the late 1940s – a city divided between the positive thrust of liberation and the miseries of the war that has just ended – with her husband, Ivano, and their three children. Ivano may be a harsh master; his father even more so. However, Delia has a best friend with whom to share moments of levity, and her daughter is about to get married. She accepts her fate – the good with the bad – until a mysterious letter arrives.



THE IDEA:

The film is an idea of Paola Cortellesi, who co-wrote the screenplay with Furio Andreotti and Giulia Calenda, based on the lives of women after the Italian campaign in World War II, inspired by Cortellesi's grandmother and great-grandmother life. The film was produced by Mario Gianani and Lorenzo Gangarossa for Wildside and Vision Distribution. The shooting of the film took place in Testaccio, Rome, while the interior settings were shot at Cinecittà Studios. In an interview with The Hollywood Reporter Roma, Cortellesi explained the decision to set the film in Rome: "It was a natural decision. The story of the film is fictional, but there is a lot of my family's stories. I am half Roman and half Abruzzese. My mother came to Rome when she was six years old and spent her very early childhood here. But many of the stories I drew inspiration from are from my grandmother. It is also the reason why I imagined the work in black and white. When you are reminded of images from the past in Rome, they are never in color. The Roman courtyards where everything was put on the square. People lived together, there was no discretion, however, it was beautiful. The Rome of There's Still Tomorrow is very far from the Rome of today. Social life was different. Maybe the bourgeois families were the only discreet ones. and we staged a total incommunicability, which represents the difference in social class in Rome, as in the rest of Italy. Rome, however, is not just a basin. Rome is many things. There is the Rome of the center, the Rome of the well-to-do neighborhoods, then there is the popular Rome, the Rome of the suburbs, of the borgate"



Festival & awards: Festival do Cinema Italiano no Brasil 2023: Mostra Inéditos | Haifa International Film Festival 2023: Panorama | Rome Film Fest 2023: Concorso Progressive Cinema - Opening Film - Special Jury Award, Audience Award

Cast: Paola Cortellesi, Valerio Mastandrea, Romana Maggiora Vergano, Emanuela Fanelli, Giorgio Colangeli, Vinicio Marchioni, Alessia Barela, Francesco Centorame, Lele Vannoli, Paola Tiziana Cruciani, Yonv Joseph, Federico Tocci, Priscilla Micol Marino, Maria Chiara Orti, Silvia Salvatori, Mattia Baldo, Gianmarco Filippini

Screenplay: Furio Andreotti, Giulia Calenda, Paola Cortellesi

Cinematography: Davide Leone

Editing: Valentina Mariani

Music: Lele Marchitelli

Producer: Mario Gianani, Lorenzo Gangarossa

Production: Wildside, Vision Distribution

Country: Italy

Year: 2023

Film run: 118'

Format: black & white



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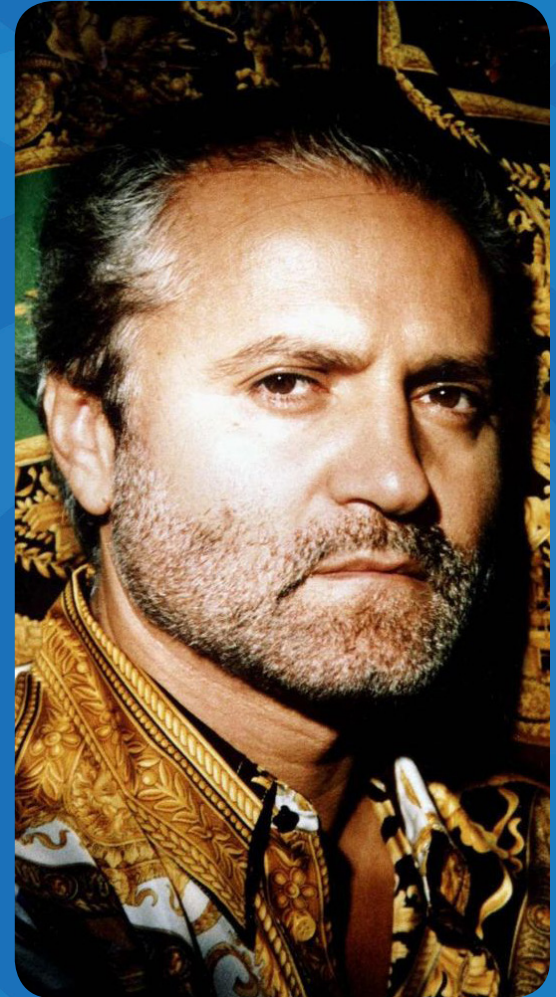
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23rd edition

Italian Film

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