

Filmmaker Festival 2025

15 – 23 November
Milan

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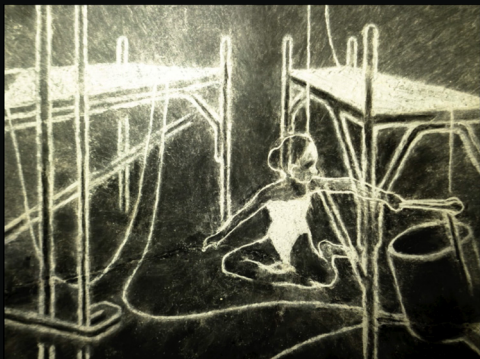
Milano, 2025

Luca Mosso

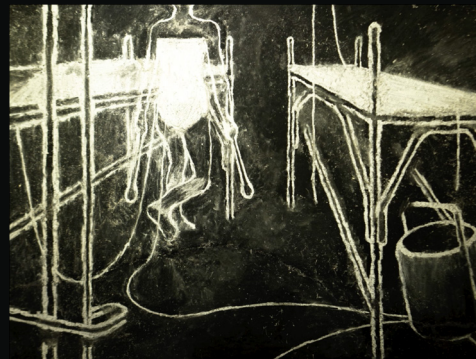
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The 2025 edition of Filmmaker is dedicated to Goffredo Fofi (1937–2025). He was a festival collaborator in the 1980s and a constant interlocutor in the decades that followed. He was a fundamental reference for me in my work as a critic and programmer and a passionate advocate of 'the least authoritarian possible' working practices. While developing the Filmmaker 2025 project, I reflected on his ability to address the challenges of the present with clarity. In his introduction to Marker's *Le fond de l'air est rouge*, which we are screening as part of the Interferenze programme, he reflected on ten years of militant cinema, concluding that "while this history is not politically positive, it is positive in terms of the wealth of specific lessons it offers".

I believe that today's political, social and environmental emergencies, such as the massacre in Gaza, the looming prospect of war and the climate injustice threatening the planet and its inhabitants, should be addressed with the same attitude. Recognising that cinema's role lies in what it shows (and what it hides), rather than in public pronouncements, we have selected films that take a stance based on personal experience and responsibility. These films articulate their critique, explore emotion and offer powerful, evocative imagery.



SIGLA



FESTIVAL CLIP

MEMORIE MODERNISIME
STEFANO RICCI



OPENING FILM

GHOST ELEPHANTS
WERNER HERZOG

GHOST ELEPHANTS

Werner Herzog

'When I encountered the character in this story, I was presented with an unexpected project of great urgency. It felt like the hunt for Moby Dick, the white whale. As with many of my other works, this is also an exploration of dreams and imagination in the face of reality. It took me to an area known locally as the Land at the Edge of the World.' The terrain that Herzog chooses to explore in his new film is therefore still an impossible quest between humanity and nature. The protagonist, Steve Boyes, a South African biologist, has spent ten years tracking a mysterious herd of ghost elephants in the Angolan highlands. For this latest expedition, he sets out from Namibia with a team of expert trackers — the best remaining. But wouldn't it be better to leave the elephants to remain a dream, just like the white whale? Deep down, the scholar himself hopes never to find them so that he can continue this endless search, which has become his very existence. Herzog accompanies him, seemingly more interested in encounters with living beings, sudden epiphanies of the landscape, the often heroic obstinacy of desire and the awareness of belonging to an ecosystem than in the elephants themselves. Convinced of the value of filming, Herzog offers a reflection on documentary cinema, questions the ambiguous power of the gaze and entertains us with his ironic narrative, in which the power of myth triumphs over the reality of evidence.

Cristina Piccino

BIOGRAPHY

Werner Herzog (born Werner Stipetic; Munich, 1942) grew up in a remote valley in the Bavarian mountains. It is said that he started developing film projects in his teens, but when he failed to find financiers, he began working as a welder in a factory. This is just one of the many stories that make up the director's adventurous biography. His cinema is intertwined with this tension, featuring films that explore the impossible relationship between humans and nature in dangerous areas — Herzog has even risked his life in the process. At nineteen, Herzog abandoned his History

and Literature studies and began travelling on foot. In 1962, he made his first film, the short *Herakles* (Hercules). In 1967, he made his feature film debut with *Lebenzeichen* (Signs of Life), shot on the Greek island of Kos, which won the Silver Bear at the Berlin Film Festival.

Since then, he has written, produced and directed over 80 films, many of which have become modern cinema classics: *Land des Schweigens und der Dunkelheit* (Land of Silence and Darkness, 1971); *Herz aus Glas* (Heart of Glass, 1976); *La Soufrière* (1977); *Nosferatu* (1979); *Woyzeck* (1979);

USA | 2025

4K | Colour | 99' | O.V. English

Director
WERNER HERZOG

Screenplay
WERNER HERZOG

Cinematography
ERIC AVERDUNG,
RAFAEL LEYVA

Editing
MARCO CAPALBO,
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Music
ERNST REIJSERGER

Production
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Fitzcarraldo (1982); *Cobra Verde* (1987); *Lektionen in Finsternis* (Apocalypse in the Desert, 1992); *Grizzly Man* (2005); *Cave of Forgotten Dreams* (2010); *The Fire Within: Requiem for Katia and Maurice Krafft* (2022). His most recent book is *The Future of Truth* (Feltrinelli).





HERZOG ON HERZOG

Cristina Piccino

Reality and the imaginary

When you're shooting a film, you're faced with reality and constraints that don't exist when you're writing. For me, the most challenging aspect was the need to have a 360-tonne ship pass over a mountain in one piece — the film you're referring to is *Fitzcarraldo* (1984).

While filming, I have to bear in mind that I am telling a story. My aim is to make the interior landscapes visible so that their poetry can be appreciated.

All these projections of the imagination contradict the actual shooting situation. It's not about materialism, but accepting that the real world has its own rules and we can't bend them to our will. Reality itself is hostile to filmmaking and always opposes it in some way.

However, it's different with writing. I've always written — in fact, I would say that I took to writing before I took to cinema. When I was fifteen or sixteen, I wrote poetry. In the 1970s, I collected these poems in a diary which later became the book *Sentieri nel ghiaccio* (Guanda), in which I recounted my journey on foot from Munich to Paris to save my friend Lotte Eisner.

I've also written the screenplays for my films, of course, but writing a book is on a different level. I perceive this difference in all my literary works, including the memoir *Ognuno per sé e Dio contro tutti* (Feltrinelli), which is not entirely true.

This phrase has become a sort of mantra for me, and it originates from a Brazilian writer called Mario de Andrade and his novel *Macunaíma. L'eroe senza nessun carattere*. Brazilian Cinema Novo was inspired by it to create a film, *Macunaíma* (Joaquim Pedro de Andrade, 1969), at a time when I was finishing *Jeden für sich und Gott gegen alle* (*The Enigma of Kaspar Hauser*, 1974), and I didn't know what to call it.

I went to see that film, and at one point, someone said this, or at least the subtitles said: 'Every man for himself and God against all.' My heart skipped a beat and I thought, 'That's the title I've been looking for!' I stole the title for my memoir from one of my own films.

Extreme passions

Throughout my life, I've always wanted to escape my roots, the history of Germany and everything that goes with it. Perhaps it was about travelling and, at the same time, getting close to danger. In the jungle, the Sahara, Antarctica and on volcanoes. Generally, the nature of the stories I like to tell pushes me to extremes. But be careful — I'm a professional; I can take a 'no'. I want to come back alive from filming to edit the film! After all, filmmaking is always risky. I've often noticed that people who are physically courageous tend to be artistically courageous too. Yes, you could say that I've shown artistic courage in my life. However, I've always done what was feasible. I've never set myself monumental, impossible tasks. You have to know how to evaluate your own abilities; otherwise, you'll never make another film. It's a ruthless profession that allows no respite. After all, few directors have enjoyed long careers, particularly among the greats.

The lightness of humour

For a long time, I was burdened with the image of a gloomy Teutonic preacher of the apocalypse — a perception that I found difficult to shake off. Humour is necessary to counteract tragic events.

Memory, history

I grew up amid the ruins of World War II, when Germany had been razed to the ground. Our house was bombed shortly after I was born, so my mother took me and my older brother and sought refuge in the mountains. Despite experiencing hunger, poverty and daily risk, I had a wonderful childhood there. There were abandoned weapons everywhere. When we were four or five years old, we would find pistols, rifles and unexploded grenades, which we sometimes detonated. However, we were also very isolated. I knew nothing about Germany, Nazism or denazification — they taught us about these things later. I discovered that there was more to the world than the town of Rosenheim, which was about 40 km away, one night when my mother woke my brother and me, wrapped us in blankets and took us to a place where we could see the bombings. The sky was red and orange. I will never forget that moment. I realised that the world was at war and began to understand my parents' Nazism. Both my parents were firm believers, although my mother realised sooner that it would end badly. My father, on the other hand, remained trapped in his own ideology. We never discussed it; I barely knew him — I didn't grow up with him — and he remained an enigma to me. The most important person in my life, to whom I owe my education, was Lotte Eisner. She was the one who told me to watch Murnau's *Nosferatu*. I wanted to create a film that engaged with the rich history of German cinema. We had the films of the Weimar Republic and the Nazi era, which were expressions of barbarism, but I belong to a generation of directors without fathers, so I was looking for connections. When I saw *Nosferatu*, I realised that I didn't have to make a remake, but rather a new creation.



INTERNATIONAL COMPETITION

NUIT OBSCURE - AIN'T I A CHILD SYLVAIN GEORGE	[01]
DI NOTTE ANOUEK CHAMBAZ	[02]
AFTERLIVES KEVIN B. LEE	[03]
AS ESTAÇÕES MAUREEN FAZENDEIRO	[04]
LITTLE BOY JAMES BENNING	[05]
MARE'S NEST BEN RIVERS	[06]
MATER INSULA FATIMA BIANCHI	[07]
MERGING BODIES ADRIEN PACI	[08]
MORGENKREIS (MORNING CIRCLE) ???	[09]
PAUL DENIS COTE	[10]
TALES OF THE WOUNDED LAND ABBAS FAHDEL	[11]
THE SEASONS ???	[12]
THE VANISHING POINT BANI KHOSHNOUDI	[13]

TO BE IN THE WORLD

Cristina Piccino

In one of its latest issues, Cahiers du Cinéma asks: 'Gaza: what can cinema do now?' It's a question that evokes a choice of stance and perspective: a politics of cinema rather than political cinema. The eleven films in the 2025 International Filmmaker Competition embrace the challenge that runs through the entire festival programme: that of cinema which, through its very nature, takes responsibility for the present world. Each filmmaker represents a part of an ideal map of our time and of the future, reflecting ongoing conflicts, feminisms, gender issues, ecology, the realities of migration and the search for a fairer, more inclusive society.

Abbas Fahdel addresses the genocide and armed conflicts initiated by Israel across the region. *Tales of the Wounded Land* is a visual diary which recounts Israel's attack on southern Lebanese cities and villages, where Fahdel lives with his wife and young daughter, drawing on the director's own experience. Fahdel becomes the narrative gaze, and it is through his emotions that we witness the exodus and return of the inhabitants after the intermittent ceasefire, and the devastation and pain they have experienced.

This intimate form becomes a denunciation of collective sentiment. Kevin B. Lee's *Afterlives* takes a more oblique approach, but is equally rooted in contemporaneity. This desktop film blends video essay to explore the representation of contemporary violence.

From the traumatic Khomeini revolution of 1979 to the present, women's bodies have been a battlefield, and this is at the heart of Bani Khoshnoudi's *The Vanishing Point*.

Circling around a family taboo — the story of her cousin who was killed in prison by the regime — the author moves on to today's Iran and the Woman Life Freedom movement, where women's rights become the necessary foundation for a fairer society.

Gender issues also resonate in Fatima Bianchi's world premiere of *Mater Insula*, in which several women and mothers share their experiences of motherhood and its contradictions and unfathomable complexities. In *Di Notte*, artist and videomaker Anouk Chambaz explores childhood memories and their traumas on the geographical and visual frontier.

In *Little Boy*, James Benning traces the history of the social and political landscape of the United States from the 1950s to the present day through the speeches of its presidents, referencing the name of the bomb dropped by the Americans on Hiroshima.

Adrian Paci brings his artistic research to moving images. *Merging Bodies* explores the tension between workers' bodies, material and factory rhythm, subverting daily activity with the idea of 're-enchantment'.

In *Paul*, Denis Côté explores the dystopias of emotions. The story of a rebirth, but also of consensual exploitation in the comfort zone of the internet, is told through the figure of an overweight and depressed boy who has found his place in the social media handle he uses to advertise himself as a 'slave'.

Both Sylvain George (*Nuit obscure – Ain't I a Child?*) and Basma al-Sharif (*Morgenkreis*) address the issue of migration. In *Nuit obscure*, George reunites with the young people he filmed over several years in Melilla and Paris. Their survival strategies reveal the crisis of European democracies. Al-Sharif, who is of Palestinian origin, highlights this in the story of a father and son in Germany grappling with the integration questionnaire.

What would the world be like without adults? Try to imagine the world as depicted in Ben Rivers' *Mare's Nest*, inspired by Don De Lillo's work. After an apocalypse, only children remain and language has changed. Perhaps it is possible to start over and create a peaceful future.

The concept of territory is central to Maureen Fazendeiro's debut feature film, *As Estações* (The Seasons). Filmed in Alentejo, Portugal, on 35mm amidst the remnants of the 25 April Revolution and the tales of the land and its people, it is an "archaeological film" depicting the cycle of the four seasons.

Yesterday and today, Bari is experiencing relentless gentrification. Returning to the characters from his film from eleven years ago, *L'albero di trasporto 2 – La vendetta* (The Transmission Tree 2 – Revenge), Fabrizio Bellomo explores the forced transformation of a neighbourhood and its residents.

JURY



GIANLUCA DE SERIO

Gianluca De Serio (born Turin, 1978), an artist and director, has been working with his brother Massimiliano since 1999. Over the years, they have produced various films and documentaries, both fiction and experimental, which have participated in the most important national and international film festivals and won numerous awards. Their works include: *Canone effimero* (2025), *Spaccapietre* (2020), *I ricordi del fiume* (2015), *Sette opere di misericordia* (2011) and *Bakroman* (2010). The brothers have twice been nominated for the David di Donatello Award for Best Short Film (for *Zakaria* in 2006 and *Mio Fratello Yang* in 2005), and have won the Nastro d'Argento Award for Best Production (for *Zakaria* in 2006), Best Screenplay (for *Mio Fratello Yang* in 2005) and Best Short Film (for *Maria Jesus* in 2004). They have participated in numerous group and solo exhibitions with their installations, exhibiting at venues such as MAXXI Rome, MACRO Rome, PAC Milan, Fondazione Merz, Fondazione Sandretto Re Rebaudengo, Whitechapel in London, Para/Site in Hong Kong, Fundación PROA in Buenos Aires, documenta in Kassel and Manifesta in Trento.

In 2012, together with some friends and collaborators, they founded Il Piccolo Cinema – Società di Mutuo Soccorso Cinematografico (The Little Cinema – Mutual Aid Film Society) in the northern suburbs of Turin.



BARBARA GRESPI

Barbara Grespi is a professor of Film Studies and Media Archaeology at the Piero Martinetti Department of Philosophy at the University of Milan. Her research focuses on the non-oculocentric dimensions of optical media such as photography and cinema, and more recently, extended realities. She is interested in gestures as interfaces between the body and media technologies. She has studied scene and set photography, as well as the role of off-screen and bodily frames in extended reality environments. Her most recent monographs include: *Il cinema come gesto* (2017); *Figure del corpo* (2019); *Dalla parte delle immagini* (with Luca Malavasi, 2022); and her co-edited volumes include: *Harun Farocki* (2017); *Apparizioni* (2018); *Bodies of Stone in the Media, Visual Culture, and the Arts* (2020); *Tattoo and the Moving Image* (2020); *Mediarcheologia* (2023); and *Il post-fotografico* (2024). She is the editor of the magazine Cinema & Cie and the head of the ARTCHAE research project "Rediscovering Video and Installation Art as an Archaeology of Telepresence". She also coordinates the XR Lab, a media art research laboratory affiliated with the EXT Coordinated Research Centre on Extended Reality.



CATERINA ORSENIGO

Caterina Orsenigo is a writer who specialises in political ecology, culture and imagery. She holds degrees in philosophy from Milan and in comparative literature from Paris. She published the travel novel *Con tutti i mezzi necessari* (By Any Means Necessary) with Prospero Editore. She organises literary walks with the Piedipagina association and sits on the organising committee for the advanced Ecosocialism course at Bicocca University.

AFTERLIVES

Kevin B. Lee

Germany, France, Belgium | 2025
Desktop, Digital | Colour | 88'
O.V. English

Director
KEVIN B. LEE

Screenplay
KEVIN B. LEE

Cinematography
GINAN SEIDL

Editing
JANINA HERHOFER,
KEVIN B. LEE

Sound
ALINE BONVIN,
LASZLO UMBREIT,
RÉMI GERARD

With
KEVIN B. LEE,
MOREHSHIN ALLAHYARI,
NAVA ZARABIAN,
ANNE SPECKHARD,
SEBASTIAN BADEN,
BERND ZYWIETZ,
YORCK BEESE,
KATRIN RADERMACHER

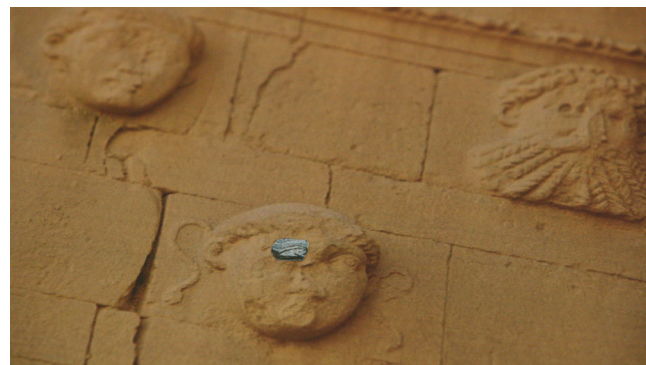
Music
MAYA SHENFELD,
TADKLIMP

Producers
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BIOGRAPHY
Kevin B. Lee is Professor of the Future of Film and Audiovisual Arts at the University of Lugano (USI). He has produced 400 video essays combining film, media research and criticism. His award-winning *Transformers: The Premake* popularised the 'desktop documentary' format and was named one of the best documentaries of 2014 by Sight & Sound. His work has been featured at the Museum of Modern Art, the Berlinale and the



This desktop film blends video essays with research and exploration into our relationship with images and icons, particularly those depicting violence and extremist propaganda. These themes underpin Kevin B. Lee's debut feature-length documentary, *Afterlives*. This style has become the trademark of the American director, who now lives in Europe and has already created over four hundred video essays.

In *Afterlives*, the virtual and physical worlds converge through screen recordings and 3D images of Lee's interviews and conversations with experts, scholars and activists. Accompanied by Lee's voice-over, we embark on a journey into the origins of violence, its representations, and the effects of its depiction on our bodies. Numerous terms arise for Lee and us in his investigation, but one in particular is central: the so-called 'Medusa effect', or the feeling of being paralysed when faced with a catastrophic image, as if experiencing it firsthand. Medusa, the mythological creature who could turn people to stone with a single glance, and who was transformed into a monster precisely because she was a victim of violence, thus becomes a central icon in the author's search for the origins of human brutality. She is a symbol of both the profound dangers of vision and its transformative potential.

Equally central is the concept of 'digital colonialism', whereby acts of cultural violence repeat themselves, are passed down and transform over a long process spanning centuries, from stone to artificial intelligence. In a world now dominated by the constant bombardment of violent images, often against our consent, *Afterlives* is an extremely topical work that confronts us with fundamental questions: how can we engage with representations of violence without being overwhelmed or subjugated by them? Can we watch without ever feeling complicit?

Niccolò Della Seta Issaa

International Film Festival Rotterdam, as well as on websites such as the New York Times.

The video essays *Reading // Binging // Benning* and *Once Upon a Screen: Explosive Paradox* received the most mentions in Sight & Sound's 2017 and 2020 video essay polls. He led the Swiss National Science Foundation research project, 'The Video Essay: Memories, Ecologies, Bodies'.

How did you choose the structure of *Afterlives*? There's a sort of hypertextuality in the directing that reflects the contemporary media experience, but at the same time it appears as a stream of consciousness.

One thing I learnt from the project is that desktop documentary cannot stand on its own, much like life online. You need to go out, to breathe oxygen and fresh air. On one hand, I like to think that *Afterlives* is connected to the video-essay tradition, which tries to understand how the mind can move through images and express a stream of consciousness that unfolds in a non-linear way, a line of thought that mirrors how you browse the internet – opening your browser, stumbling upon different pieces of information, processing them. On the other hand, it's about creating a rhythm that's closer to traditional cinema. Cinema needs time – for example, in order to make a feature film, you need to reflect and elaborate extensively on the subject. It's about trying to reach a state of hyper-focus, a state of care towards what we are seeing. For this reason, I think it's important to watch *Afterlives* on the big screen, since it offers an immersion that intensifies that state of hyper-focus.

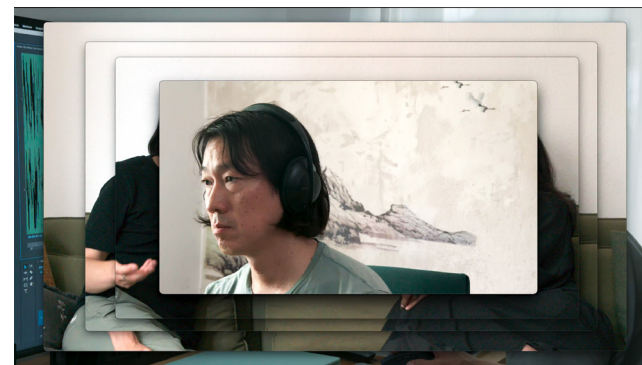
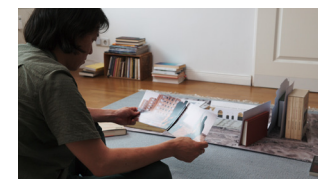
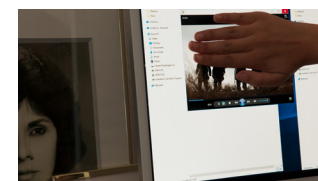
Seeing those violent images every day, particularly the ones from Gaza, how can we face them without getting paralyzed as if we were facing Medusa?

It's important to hold an alternative image in mind to avoid becoming completely overwhelmed. The images that reach us are precious all the same for their documentary value, especially when there are so many people trying to deny the truth. They are overwhelming from an emotional standpoint, but if you want to face them you need to question your relationship with them. You need to ask: "How do I care about others?" Even care has a political aspect to it. In a sense, my film is not satisfied with a single way of caring for others, despite knowing there's always a dangerous one, a concept that emerges in the film called "violent care", especially related to colonialism. I like to think that, at least for me, I occupy a dual stance when it comes to caring for myself. On one hand, this position is linked to the realization that those images are a reflection of reality, and on the other, that images are simply images.

You are the Professor for the Future of Cinema and the Audiovisual Arts in Lugano. What do you think will be the future of cinema?

Its future will not be determined by streaming or artificial intelligence. We need to take an active role in shaping what it will become, claiming it for ourselves as we continue to value the cinematic experience, watching films together in movie theaters, attending film festivals, and having a sense of community. Cinema is not just an art form, but a cultural practice. It is a way of being together. And I think that it is incredibly important in a world so divided and polarized such as ours. I believe cinema has the potential to bring us together.

Niccolò Della Seta Issaa



AS ESTAÇÕES

Maureen Fazeñdeiro

Portugal, France, Spain, Austria | 2025
16mm, Super8 | Colour, B/W | 82'
O.V. Portuguese, German

Director
MAUREEN FAZENDEIRO

Screenplay
MAUREEN FAZENDEIRO

Cinematography
ROBIN FRESSON, MARTA SIMÕES

Editing
TELMO CHURRO,
MAUREEN FAZENDEIRO

Sound
LUCA RULLO,
XAVIER SOUTO,
VASCO PIMENTEL

With
SIMÃO RAMALHO,
CLÁUDIO DA SILVA,
ANA POTRA,
MANUEL LEITÃO,
ANTÓNIO SOZINHO

Music
LUÍE J MARTINS

Production
O SOME A FÚRIA

Producers
LUIS URBANO,
SANDRO AGUILAR,
VALENTINA NOVATI,
BELI MARTINEZ,
LUKAS VALENTA RINNER

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INFO@SQUAREEYESFILM.COM

BIOGRAPHY
Maureen Fazeñdeiro (born in Créteil in 1989) is a film director and screenwriter. After studying art, cinema and literature at Denis Diderot University in Paris, she made her debut in 2014 with the medium-length film *Motu Maeva*. This won an award at Fid Marseille and received numerous accolades at other festivals. This was followed by *Sol Negro* (2019). She co-directed *Diário de Otsuga* (2021) with Miguel Gomes, and worked as casting



In the 1940s, two German archaeologists, Georg and Vera Leisner, travelled through Portugal — particularly the Alentejo region — in search of dolmens (ancient prehistoric megalithic tombs). Through their pioneering work, they compiled a valuable inventory of the Iberian Peninsula. During their travels, they corresponded with friends who had remained in Germany. Their letters discussed the war — their home in Munich had also been destroyed. While delving into a past that is the dawn of European civilisation, so at odds with their present reality of ferocity, they could respond to their correspondents by talking about their discoveries and the ever-changing nature around them, almost creating an otherness that becomes a fantastical space. From here, the author composes her narrative, following in the footsteps of archaeologists and drawing on the memories of places and their inhabitants. This is a non-linear process, consisting of fragments, moments of enchantment and sudden epiphanies. On the border between archives and the present day, she maps the landscape of her territory: a cartography of imagination and history. *As Estações* is an archaeological film, this is declared almost as a poetic statement in the opening sequences, in which we see a group of young archaeologists working on a site. With the same sense of discovery and surprise, the story wanders, taking constant detours and exploring new paths. It lingers, listening to time, space, light and the movement of a cinematic gesture. We meet shepherds, farmers and poets. In the village, a group of people sit in a circle singing songs about the struggle against dictatorship and landowners in the days of the revolution. Other stories slip in among those words, perhaps legends: an oral tradition of heroes and bandits, of distant yet vivid myths. It is a memory as resistant as the film grain itself, and the film's physicality. In the rhythm of the seasons, the territory reveals its transformations and experiences, which are also those of a collective history — a past and present merging in the fabric of cinema.

Cristina Piccino

director and screenwriter on *Grand Tour* (2024). Together, they also wrote the screenplay for Gomes's next film, *Savagery*. In 2025, she directed *Les Habitants*. *As Estações* is her first feature-length documentary. She lives and works in Lisbon.

The film begins by showing us an archeological site where young archeologists are working. This reference to archeology seems to guide the movement and its research towards less visible traces. Where does this structure originate from?

From the start, I had in mind an “archeological film”, which for me meant creating stratifications of time through cinematography. When I read an article about the Leisners, two German archeologists who travelled through Portugal in the 1940s, I thought their experience could work as a reference. Their work not only recalled the history of the place, but also contained a scientific analysis of the area – readings, photos, maps, on-site notes – that helped me understand it. At the same time, I didn’t want to make a contemplative film “about” the landscape, but rather a tale that included the lives of those who inhabits or inhabited those lands: the archeologists, the Portuguese revolution, the present, and memory itself. I tried to create a land for us, shaped by lives and imagination. The question of property is not secondary: taking possession of these places relates to the locals’ struggles during the revolution, with the occupation of lands and agricultural corporations. Besides, the major landowners are the same people today as they were before. I wanted to address property not only for its material value, but also for its emotional one.

Your cartography refers to oral tradition, blending folk songs of resistance, archives, myths, and legends. What was your approach in dealing with such materials?

One of the first things that the Leisners did was asking local farmers where they could find the large stones. The dolmens were often called “Moors’ houses” – inspired by local stories and legends featuring a “charmed Moro”, often half woman and half serpent. In order to return that story to its land, I had to engage both with its scientific and mythological dimensions. The music we hear in the film was discovered and recorded by Michel Giacometti, a brilliant scholar who accomplished the great task of cataloguing Portuguese folk music. In Portugal, I am a foreigner, and perhaps that’s why I felt the desire to create a land, but I wanted to do so together with the people I filmed, not as my individual projection. So, I listened to what they said, to what they sang – it was crucial for me to share the film’s script with them.

How did this communion come to be? There are lots of almost “fictional” moments alongside everyday actions.

I gathered many legends, and even asked the locals to write new ones – the poems we hear were written specifically for the scenes in which they are recited. It was the same with the children: I asked them to create games inspired by the stories we discovered together. Everyone added their own personal touch, moving between reality and imagination. The reference to the *Metamorphoses* and the locals’ participation as actors were always there. I filmed in four different moments – mirroring the seasons – and the shooting included a variety of materials and figures – hunters, shepherds, and so on – to which archive footage was later added. But within each scene, the spotlight is always on relationships.

Cristina Piccino



DI NOTTE
Anouk Chambaz

Italy, Swiss | 2025
16mm/DCP | Colour | 8'
O.V. Italian

Director
ANOUK CHAMBAZ

Screenplay
ANOUK CHAMBAZ

Cinematography
CLAUDIA SICURANZA

Editing
ANOUK CHAMBAZ,
ANTOINE FLAHAUT

Sound
ILÛ SEYDOUX

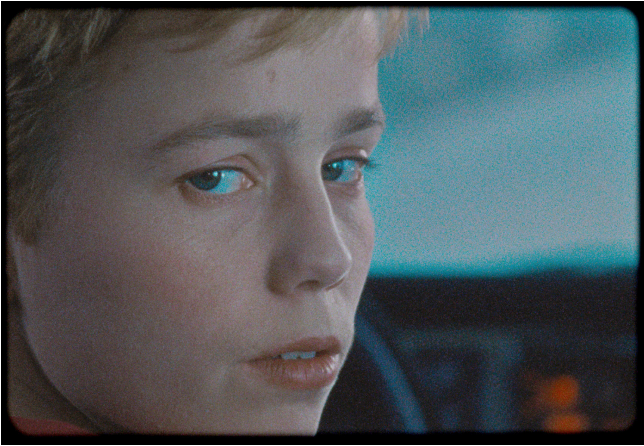
With
GABRIELLE PIALOUX

Music
CAPUCINE SEURET

Production
ALTREFORME,
RASOIR BOUÉE

Producers
RACHELE D'OSUALDO,
AUGUSTA ENITI,
ANOUK CHAMBAZ

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An eight-minute work, born from Mind the border, an artistic residency conceived and produced by Altreforme, which took place between Gorizia and Nova Gorica (European Capitals of Culture 2025) and designed with the aim of poetically investigating the border, this time not understood as an element of separation between two national identities, but as a place of encounter and coexistence.

A new “film-painting,” shot in 16mm and subsequently transferred to digital media, in which, in the twilight, a blue car travels along a road, between mountains and dead leaves. At the wheel, as time passes, a woman sings a disturbing and sweet lullaby, dedicated to a child we cannot see, probably abused. (“I'm scared... the beatings are raining down... I'm cold... the screams are singing”). And as a tear runs down her face, her gaze shifts away from the road the car is traveling on and turns toward the viewer. Then gets lost.

A journey on the border, between Italy and Slovenia of course, but above all between night and day, darkness and light, sleep and wakefulness, memory and imagination, the unknown and the familiar, magic and reality. Geographical, biological, or psychological boundaries.

Anouk Chambaz proceeds in a zigzag pattern, and while on the one hand she brings the camera very close to the protagonist's face, with extremely close-ups (as she has already shown us in her previous works), thus transforming the face into the material through which the work comes to life, on the other hand she looks down on the car and the winding roads. This point of view challenges the centrality of the human being in order to assert the quiet and placid force of nature, setting the scene in a space and time suspended between the mountains and feelings.

BIOGRAPHY

Anouk Chambaz (Lausanne, 1993) graduated in cinema and philosophy in Lausanne and Rome. Together with Timothée Zurbuchen, she founded “Rasoir Bouée,” an association that supports experimentation in cinema. Since 2015, she has directed numerous videos, including *Victoria* (2015), *A View from the Cliff* (2021), *The Sentinels* (2022), and *Mon rire est cascade* (2023). She was finalist in 2022 in ArteVisione LAB, promoted by

Careof in Milan, and her works have been exhibited in various institutions including MUSE - Sciences Museum (Trento), MACTE - Museum of Contemporary Art of Termoli (Termoli), Museo Novecento and Palazzo Vecchio (Florence), Fondazione Sandretto Re Rebaudengo (Turin), Biennale di Gubbio (Gubbio), Straperetana - Galleria Monitor (Pereto), Fondazione Bevilacqua La Masa (Venice), Galleria d'Arte Moderna (Rome), Baleno International (Rome), Vilnius Film

Festival (Vilnius), and Newark Museum (USA).

What was your creative process for *Di notte*?

My short film originates from a peculiar context. Nova Gorica and Gorizia have both been chosen as European Capitals of Culture in 2025, and there was an opportunity to be granted access to some funds. I was invited by the studio Altreforme to develop a project for this call. I had to find a way to approach this unknown land. All I knew was that it was a multicultural area, a borderland, the final destination of the Balkan route. It reminded me of Renault, my hometown, a small industrial city in Switzerland. As a result, I thought about childhood. Then, I undertook a ten-day artist residency there, guided in my research by one question: “Do you remember your childhood lullabies?” I asked this question to the people there, but no one remembered, the childhood I was looking for wasn't there. So, I worked on its absence, on the sense of suspension you experience when living in a borderland.

Why did you choose to shoot on film?

Always keeping in mind the concept of the boarder, I had the idea to shoot on a material that felt suspended as well. I strongly wanted to shoot on film, because it gives you this feeling, a uniqueness of substance. You can try to fake it digitally, you can add the grains, but it's not the same. Also, shooting on film requires extensive preparation in advance. We shot fifteen minutes in total, and the final cut lasts eight minutes. We had seven reels of three minutes each, giving us a maximum of twenty-one minutes. When the five-day shooting ended, we still didn't know if what we were looking for was in those takes. As for the light I wanted, we could only shoot during two specific twenty-minute time frames at twilight and dawn. In a sense, I was seeking this strict, almost magical feeling of suspension.



In *Di notte*, there is this beautiful song that turns out to be very important. Who wrote it and what's its story?

I wrote the lyrics, starting from the lullabies I managed to retrieve in the various languages spoken there. Capucine Seuret, a Swiss composer, then wrote the music for those lyrics. We actually had two versions, and we couldn't decide which one to use until the very end. The first version was inspired by the Romantic music of the 19th century, but it felt too much in relation to the images. I believed it was better to have a more modern sound made with synths straight from the 80s. The musical structure repeats three times, each iteration very similar to the other, but with small variations. It's like a loop you cannot escape, also inspired by my research on memory. This film originates from the testimony of several childhoods full of pain. I wanted to dwell on the fact that suffering cannot be described, it can only be expressed through singing.

Niccolò Della Seta Issaa



L'ALBERO
DI TRASMISSIONE 2.
LA VENDETTA

Fabrizio Bellomo

Italy | 2025

HD | Colour | 90'

O.V. Italian

Director

FABRIZIO BELLOMO

Cinematography

FABRIZIO BELLOMO

Editing

FABRIZIO BELLUNO

Sound

FABRIZIO BELLOMO

With

SIMONE CILIBERTI,
ROCCO CILIBERTI e PARASOLE

Production

FRICCCARELLA FILM,
FABRIZIO BELLUNO

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'The first rule for marketing a city on the global stage is to project an image of collective enthusiasm and vibrancy.' Lucia Tozzi writes this about Milan, or rather, the invention of Milan. But, as recent news has shown, that model has already been imported here and can be replicated, thus spreading a liberal and progressive idea of urban space nationwide. Those who inhabit this space must therefore obey and conform, in order to be equal to others in terms of consumption, happiness and freedom. Otherwise they risk being marginalised.As happened to Simone, the protagonist of the previous film *L'albero di trasmissione*, portrayed alongside the other men of the Ciliberti family 11 years ago, he was forced to abandon his workshop and with it his scrap metal creations, which were emblems of anti-productive creativity and a fragile but realised utopia. However, it seems that living on the margins of society, in precariousness by choice rather than misfortune, is no longer permitted as a form of freedom. This new work by Fabrizio Bellomo is a biopic about a non-conformist man and his neighbourhood, as well as a sequel and a film within a film. Above all, it is a reflection on the role of cinema in portraying subjects and the humanist mandate of documentary. It asks us to question what we should remember, preserve and recount. And from what distance.

Matteo Marelli

BIOGRAPHY
Fabrizio Bellomo (born in Bari in 1982) participated in the 16th and 19th editions of the Italian Pavilion at the International Architecture Exhibition of the Venice Biennale. He first participated with the Villaggio Cavatrulli project, and subsequently with the *Abito Mari* installation, which was commissioned by the Menna Foundation of Salerno. He won the Special Jury Prize in the Italiana.doc section of the Turin Film

Festival with *Commedia all'italiana* (2021). His solo exhibitions include: *Meccanicismo* (2018) at the KCB in Belgrade; *Nziembru* (2024) at the Elpis Foundation in Milan; and *Abito Mari* (2025) at the GOCAT in Tirana. Bellomo has also exhibited at the MACRO in Rome, the Milan Triennale, the Scuderie del Quirinale in Rome, the Pino Pascali Foundation in Polignano a Mare and the Kreuzberg Pavilion in Berlin. He has developed projects in collaboration with

(or been commissioned by) various institutions, including: Fondazione Giangiacomo Feltrinelli, Fondazione Forma, Careof, Fondazione Elpis and Galleria Continua.

L'ALBERO DI TRASMISSIONE 2. LA VENDETTA

What made you decide to return to the locations featured in *L'albero di trasmissione*?

I've never stopped spending time with them. Simone, who is also the protagonist of *L'albero di trasmissione*, has been a dear friend of mine ever since we made our first film together. The other day, when I dropped by to say hello as I often do, I found bulldozers in action. My partner Graziana looked at me and took her smartphone out of its usual case and handed it to me as if to say, 'Start filming this new movie.' I have an old smartphone; hers is newer and better.

Could the depiction of places that do not conform to local policies also be considered a political choice?

Can fiction be political? And can politics be fictional?

Your gaze is extremely close to the characters you describe. Where does this need arise from?

I don't know where the need to tell certain stories comes from. It's probably driven by the desire to create a good narrative. Ultimately, I think it stems from the awareness of our inability to effect change, which gives rise to the desire to try to create good narratives. If only we could! The decision to travel with a smartphone is made in response to the need to remain comfortable; in this case, it is the most logical choice. Someone would embroider on it to sell it.

Lara Casirati



LITTLE BOY

James Benning

USA | 2024
2K | Colour | 74'
O.V. English

Director
JAMES BENNING

Cinematography
JAMES BENNING

Editing
JAMES BENNING

Producer
JAMES BENNING

Contacts
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James Benning's cinema seems to have chosen the genealogy of the United States of America as its challenge, with ever-increasing conviction. Following the geography, suspended between reality and imagination, of *The United States of America* (2022, in competition at Filmmaker), and the territory shaped by racism in *Allensworth* (2024), the Milwaukee-based filmmaker has returned with a selection of famous and not-so-famous 'speeches' that outline the trajectory of a nation where everything seems to change in order to remain the same.

When he stepped down as president, Eisenhower voiced a sentiment that still resonates today: that we must arm ourselves in order to maintain peace and the greatness of our country. Then there was the shameful propaganda in favour of racial segregation, the exploitation of Hispanic workers and the unresolved conflict in the Middle East, about which Hillary Clinton would eventually admit, 'Radicalisation is also our fault.' Then there are the more recent issues: the future stolen by the climate crisis and Trump in power. Benning, born in 1942, is both witness and guardian of this fresco of conflict. This auditory flow finds its visual counterpart in the enigmatic construction of model buildings. As always, Benning does not provide an explicit interpretation of his cinematic techniques, instead giving viewers the necessary time to observe, process and ultimately make the film their own.

In *Little Boy*, the act of creation is central: human beings have developed sophisticated techniques to build shelters, industries and nations, and even, from a certain point onwards, their own means of self-destruction. This is a mimesis of what nature was already doing, as suggested by the skeletal dinosaur architecture in the opening scene of the film. So perhaps the invention of 'Little Boy', the atomic bomb dropped on Hiroshima in 1945, can be seen as another ice age that everything unconsciously yearns for? In this pessimistic view, the songs that accompany the models built by the director himself, where the pieces fit together like a Rubik's cube, offer a breath of fresh air: an opening towards the 'outside', and a necessary pause from perpetual political conflict from which we cannot escape.

Lucrezia Ercolani

BIOGRAPHY

James Benning (born Milwaukee, 1942) studied and taught mathematics before making his first film in 1971. An independent artist throughout his career, he has been influenced by the avant-garde, particularly structural cinema. From the outset, his work has engaged with American popular and folk culture (*One Way Boogie Woogie*, 1977). His early films focus on the

relationship between the length of his Bolex 16 mm reels and the temporality imposed by the subject of the shot (*RR*, 2007; *13 Lakes*, 2004). The adoption of digital technology (starting with *Ruhr*, 2009) marked a turning point in his approach, offering greater flexibility in terms of duration and inspiring him to explore new structures for existing works (*Faces*, *Easy*

Rider, *United States of America*). Benning's films and video installations have been supported, acquired and exhibited at festivals, museums and art venues around the world.

You've described "*Little Boy*" as a "companion piece" to your previous film, *American Dream (Lost and Found)* (1984). In what sense?

Both stem from my desire to reflect on my past and create a sort of diary. The idea for this film actually came to me while I was rewatching *American Dream (Lost and Found)* after its restoration. Initially, I saw it as a film about the transition to adulthood. Now that I'm long past that stage, I've decided to make a film that summarises the politics I've experienced throughout my life. From that point, I decided to tell the story from the perspective of a young boy. I wanted to build model railways to reference a childhood passion of mine, when I used to make miniature trains too. I asked eight different people to paint them, as I found it interesting to see how each person would approach it, depending on their age and knowledge of the world. In a sense, it's a simple film, but it addresses complex issues.

Music plays a fundamental role in the narrative here.

I consider music to be a highly personal art form that connects with the essence of a film. I never use it as a 'soundtrack' just to entertain the viewer. Each song refers to personal experiences and the world around us. The first is by Ricky Nelson. He starred in a TV show about his family's life — they were all musicians. At the age of 16 or 17, Nelson was in a band on that show and went on to become a rock star in real life. I was the same age as him, so it's a reference to my life. Then there's a song like '*Dancing in the Streets*', which came out during riots in American cities. The mainstream media wouldn't allow it to be broadcast, which gives it a very strong political context that most people aren't aware of anymore. The choices are therefore both personal and political.

The political voices provide a counterpoint to the music. How did you select them?

It was very difficult, but I tried to include examples that drew on my political experiences. I've used Eisenhower's speech in many films before, but I had several others in mind — even more radical ones — to cover all the political perspectives. I wanted speeches like Reagan's, which were completely false. The same goes for Hillary Clinton. I also wanted to include something on the environmental issue, so I chose a remarkable speech by a young girl called Severn Cullis-Suzuki. It's remarkable for two reasons: it shows child activism, but it also questions the language used in the speech. In my opinion, it was written by an adult. I naturally included Trump. When I shot it, it was meant to be a warning; now it seems like a depressing film. The fact is that it's no longer time for warnings, but for action.

Cristina Piccino



MARE'S NEST

Ben Rivers

UK, France, Canada | 2025
16mm | Colour, B/W | 98'
O.V. - English, Catalan

Director
BEN RIVERS

Screenplay
BEN RIVERS

Cinematography
BEN RIVERS,
CARMEN PELLON

Editing
ARMILIA ARIPIN,
BEN RIVERS

Sound
DANA FARZANEHPOUR,
PHILIPPE CIOMPI,
BEN RIVERS

With
MOON GUO BARKER

Producers
BEN RIVERS,
ANDREA QUERALT,
AONAN YANG,
ANDREAS MENDRITZKI,
FABRIZIO POLPETTINI,
FRANÇOIS BONENFANT

Production
URTH FILMS,
4A4 PRODUCTIONS,
LA BÊTE,
LE FRESNOY - STUDIO NATIONAL DES
ARTS CONTEMPORAINS,
GREENGROUND PRODUCTIONS

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BIOGRAPHY
Ben Rivers (born in Somerset in 1972) is a London-based artist and director. During his career, he has made around 40 short and feature films. His directing style lies halfway between documentary and fiction. In 2016, he won the EYE Art Film Prize and the FIPRESCI Prize at the 68th Venice International Film Festival for his debut feature film, *Two Years at Sea* (2011). A retrospective of his work was recently held at the Jeu de Paume in Paris.



'We have myths to protect us when history goes mad.' Welcome to a desolate, post-apocalyptic wasteland at the edge of time and space — a place that is both the beginning and the end of the world. All the adults have disappeared. This is where the young Moon finds herself, embarking on a journey that alternates between colour and black and white. The five chapters that make up *Mare's Nest* open and close with signs bearing white chalk writing on a black background — a clear reference to the worlds of both children and silent cinema. This is no coincidence, as *Mare's Nest* is also a journey of subtraction, exploring how words shape our reality. Starting with a strong presence and abundant use of dialogue, as Moon's journey progresses, the dialogue fades until it disappears, leaving room for the essence of things. These things lose the meaning that kept them chained to the past and the old world. The British director and artist was inspired by Don De Lillo's 2007 play *The Word for Snow*, and he asked De Lillo himself for permission to adapt it. The play is a complex work with a theme of words and their meaning, but it also offers a profound reflection on the climate crisis and the future of the planet. The film deliberately inherits these characteristics and the author amplifies them through the numerous encounters that follow one another throughout the young protagonist's journey. Starting with a wise man and his translator in a mountain hut, each new person that the girl meets shows her new possibilities for life and the future. This poetic dystopia therefore encapsulates hope: in a world without the flaws of adults, everything can be rebuilt — perhaps this time in peace.

Niccolò Della Seta Issaa

In 2019, he collaborated with Thai author Anocha Suwichakornpong on the film *Krabi, 2562*. His latest feature film, *Bogancloch*, premiered in the main competition at Locarno, winning second prize for Best Feature Film at the Festival dei Popoli, as well as the Prix Nouvelles Vagues at the Festival International du Film de La Roche-sur-Yon. *Mare's Nest*, which won the Pardo Verde, marks his third time participating in the

main competition at Locarno.

In *Mare's Nest*, it feels like being at the beginning and at the end of the world at the same time. Where did you shoot it?

In Minorca, Spain, in the Monegros desert. It seemed as if the kids were in a post-tech, post-capitalist world, and, in order to reinvent themselves, they needed to be out of time and history. I like those characters through which you can only see fragments of human past. The cave in the film is beautiful for that same reason – you can see these enormous spaces in the ground excavated by humans. The first time, I actually went to Minorca because I saw the stone labyrinth. The island had this amazing landscape, full of those beautiful large caves. I found out that some of them were inhabited until the '70s. I wanted a place that felt out of time, hard to pinpoint, and primitive.

The journey of the young main character, Moon, unfolds not only in space but also in time, affirming a powerful reflection on climate change and the future of our planet.

Yes, I believe that's evident. Those are concerns most of us have. I think that the world we live in today, regarding climate and politics, is pretty gloomy. Generally speaking, I am pessimistic. But I wanted to make a film that instilled hope. Even if there's a dire situation, it opens up to a circumstance offering the possibility of radical change. My pessimism is short-term. In the long term, we need to hope, to feel that things can change, that we can escape fascist capitalism and approach another phase of humanity, a gentler and kinder one. Finally, there's hope in the last scene. In the film, it's as if Moon is rediscovering the world, trying to understand it. Through sound, I wanted to convey the feeling that the Earth is transforming and reshaping as well. All the adults are gone, so it's as if the Earth is trying to even out, to get in its brand-new shape.

Mare's Nest is inspired by a Don DeLillo's play *The Word for Snow* (2007), which gives its name to the film's second chapter. Why did you decide to use it?

When I read it, I thought it would be very powerful from the perspective of three children. I asked myself: "What if all those words full of anxiety about our world were spoken by children? What would change?" I asked De Lillo for his blessing, and he gave it to me. Even at the end of the world, words are all that remains, as languages disappear as well. That's why the first half of the movie is more focused on language. But later on, even language is gone. It's as if the children are questioning its necessity from the very beginning. The incredible thing about children is that you can put them in a room and, despite their differences, they will find a way to communicate and be together.

Niccolò Della Seta Issaa



MATER INSULA

Fatima Bianchi

France, Italy | 2025
4K | Colour | 75' | O.V. French

Director
FATIMA BIANCHI

Screenplay
FATIMA BIANCHI,
SÉVERINE MATHIEU

Cinematography
LAURA DELLE PIANE

Editing
LAURELINE DELOM,
FATIMA BIANCHI

Sound
CHRISTINE DANCAUSSE,
PIERRE ARMAND

With
JUSTINE ASSAF,
MARYAM KABA,
FABIENNE LACOUE,
KELLY MARTINS,
BLANDINE PAPILLON,
DORA SELA,
DIEGO CRÉMOIS DOS SANTOS,
SHANA MANSOURI

Music
ALESSANDRO BOSETTI

Production
LA SOCIÉTÉ DU SENSIBLE,
CAREOF MILANO

Producers
CLOTHILDE BUNOD,
MARTA CEREDA,
MARTA BIANCHI

With the participation of
FRANCE TÉLÉVISIONS

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BIOGRAPHY
Fatima Bianchi (born Milan, 1981) is a filmmaker whose work lies at the intersection of documentary and video art. She seeks to create new narratives based on different forms of temporality. Using reality as a starting point, she generates a form of documentary that escapes the trap of representation, creating new languages from existing systems. A graduate of the Academy of Fine Arts in Milan, her films and installations have been exhibited



In her film *Mater Insula*, Fatima Bianchi demonstrates how the experience of motherhood, in all its unfathomable complexity, is still a taboo subject. Five women gather in a recording studio and talk openly about their experiences as women and mothers. Although they quickly form a bond, it becomes clear that no two stories are the same. Each woman offers a different reflection and feeling, and comes from a different family background. The film makes it clear that choosing to become a mother, or not, brings with it a whole world: the relationship with one's parents, social norms, the desires of the body and the desire, or not, to pursue a career. More implicitly, the relationship between humans and nature is at stake: if biology binds us to other living beings, then the conscious assumption of parental responsibility and the possibility of choice perhaps take us elsewhere. This powerful yet unresolved bond reappears in the film's fictional section, in which the women of the 'circle' perform an almost forgotten act, such as washing clothes by hand. They are large white sheets immersed in the crystal-clear waters of the south of France. Water and beds are two symbolic elements at the heart of life, and they are burdened with a social duty that has long been associated with women. What should we do with this uncomfortable yet unavoidable legacy today? The film's answer is that being able to talk about it openly is already a form of liberation. In order to achieve this, a safe space is required: a room, but also an island like the Îles du Frioul, where the women are located — a place that is never named. The women's words come across as caresses because they have the courage to say what cannot be said with such simplicity: 'I can understand the psychological impulse of those who kill their own children.' Moreover, the anonymous messages read out convey the immense challenges of becoming a parent, the intense desire to escape and the sense of having lost one's life. There is no answer or possible solution, only acceptance of the experience for what it is. The ending presents us with a chorus of women and mothers of all ages, showing the common thread that links past and future generations.

Lucrezia Ercolani

at numerous festivals and galleries, including Visions du Réel, Cinéma Vérité Tehran, Open City Documentary Festival, Kinopanorama in Rome, ZagrebDox, the Filmmaker Festival, the 18th Mediterranean Young Artists Biennale, Les Instants Vidéo and the Fondazione Merz in Turin. Her film *Notturmo* was selected for the International Critics' Week at the 73rd Venice Biennale. She has received numerous awards and mentions, including: First Prize at the

Filmmaker Festival for *Tyndall*; First Prize at the Fondazione Libero Bizzarri; First Prize at ArteVisione 2020 Careof; and Winner of the Italian Council 2022. She has worked as an editor on *Aswang* by Alyx Arumpac, which won the Best Editing Famas Digital Philippine award in 2020.

The film interweaves a symbolic level with images of women on an island and their lived experiences, as recounted in the recording studio. What inspired this formal choice?

I had read a book about how children can imprison their mothers. My daughter was three at the time and I immediately identified with the demands of motherhood. One of my favourite places was the Frioul Islands off Marseille, where I often went for walks. Thanks to the ArteVisione award, I was able to write this project about the island freely, and then production of the film began. But my vision of the island remained; I was fascinated by its contrasting nature. Around the same time, I participated in conversation groups where I met other mothers and we discussed our conflicting feelings about motherhood. It was from these conversations that I chose some themes. The people in the film are actresses in the sense that many of them work in theatre or entertainment, although they speak about their real experiences. The testimonies that are read out are those of mothers who preferred not to be filmed. Only the children are professional actors, chosen from an audition; this is a way to protect them. I felt that the studio setting was the most appropriate for working with words, and it also expresses the desire to record these stories and create an archive over time.

I'd like to revisit the idea of motherhood as an island. Could you please elaborate on what you mean?

It's a common feeling, one that I have experienced myself, that motherhood resembles an endless cycle of work, perpetuated by a patriarchal system where even the concept of care is marginalised. The images on the island of women washing sheets by hand allude to the assembly-line nature of women's lives and the burden of work that falls entirely on them. Perhaps a different balance is being achieved today, and greater equality is being demanded, but it's true that without state support or facilities such as daycare, it's very difficult for a woman to balance her professional life with motherhood. There is also a strong ambivalence surrounding the dichotomy between fusional love for children and women's desire for freedom. This always happens because we're still living in a patriarchal society.

The words of the protagonists provide a complex insight into motherhood today.

It's a reflection of the times: couples and families are breaking down, realising that certain structures can no longer cope with the current reality. Everything seems disorganised, especially for younger generations. Community no longer exists as it once did. People work from home and there are always a thousand things to keep track of. The prevailing idea is that mothers have superpowers and can do everything. Often, given that men's salaries are generally higher, women are expected to be the primary carer. This issue of empowerment affects not only motherhood, but also all gender issues in society.

Cristina Piccino



Intervista: Niccolò Della Seta Issaa

MERGING BODIES

Adrien Paci

Italy | 2024
4K | Colour | 23' | No dialogues

Director
ADRIAN PACI

Screenplay
ADRIAN PACI

Cinematography
ERFORT KUKE

Editing
ERFORT KUKE

Sound
ADMIR SHKURTAJ

Music
ADMIR SHKURTAJ

Production
LAMINAZIONE SOTTILE,
KUBE STUDIOS

Contacts
CONTACT@KUBESTUDIOS.COM



Capturing the essence of matter through cinema is an age-old challenge that evolves alongside technology. *Merging Bodies*, a film commissioned by the Moschini family, owners of the Laminazione Sottile company in Caserta, to celebrate its centenary, is unique in its ability to stand at the crossroads between scientific, aesthetic and social interests with an evocative gaze. Wonder is reawakened when we are confronted with the ever-changing forms of a material that can become incandescent, brilliant, semi-liquid, semi-solid and refractive. This is not magic, of course, but the result of the work of a team of skilled workers — the soul of the company. Their silver suits are reminiscent of an imaginary space mission, while their work concerns the mysteries of the Earth, forming an inseparable link between the cosmos and our world. Paci celebrates the process of aluminium transformation with a genuinely curious and open gaze, never resorting to rhetoric or treating it as an end in itself. This is a true lesson from the internationally renowned Albanian artist, whose visually powerful works, both inside and outside museums, have always captured the social forces of the present and their relationship with the individual. Examples of this can be seen in his works referencing the open wound of migration, including the short film *Centro di permanenza temporanea* (2007). This reflects the link between part and whole in the factory ecosystem, where the operations of machines, human labour, the versatility of materials and the creation of art are one and the same. The result is a small poem about work: although the two dimensions are often irreconcilable due to inevitable exploitation, cinema can offer a glimpse of the possibility of re-enchanting our daily activities.

Lucrezia Ercolani

BIOGRAPHY
Adrian Paci (born Shkodër, 1969) studied painting at the Academy of Fine Arts in Tirana. In 1997, he left Albania due to the deteriorating political situation. His multi-disciplinary practice ranges from video and installation to painting and photography, and explores themes of exile, identity and displacement, which are often rooted in his personal experience. His most notable works include *Apparizione* (2001), *Home to Go* (2001) and *The Column* (2013). His work

has been exhibited at the Venice Biennale, MoMA PS1, Tate Modern and MAXXI. He has also had solo exhibitions at various international institutions, including Cukrarna in Ljubljana (2024), the Museum of Art in Haifa (2022), the Kunsthalle in Krems (2019), the National Gallery of Arts in Tirana (2019), the Chiostri di Sant'Eustorgio in Milan (2017), the Museo Novecento in Florence (2017), the MAC (Musée d'Art Contemporain de Montréal) (2014), the Padiglione d'Arte

Contemporanea – PAC in Milan (2014), the Jeu de Paume in Paris (2013), and the National Gallery of Kosovo in Prishtina (2012).

What are the challenges of filming a material as iridescent as aluminum, and how did you approach it?

Merging Bodies originates from a desire to relate aluminum in all its forms with the workers' body, but also with the factory as a large body having the machines as its organs. This material's transformation occurs through the encounter between those different bodies. My gaze was naturally directed toward this transformation, but it also highlighted it with attention, curiosity, and fondness.

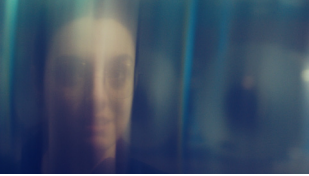
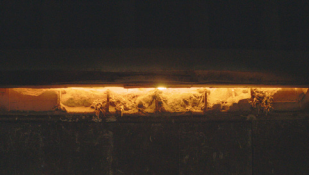
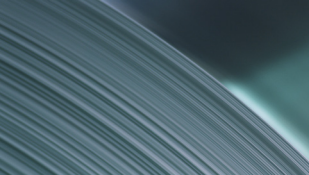
What was it like to include the factory workers, and what is their role in the film?

By viewing the factory as a large body, the workers become active bodies themselves, but also the only beings with a face. Faces are often an important element in my projects and here is no exception. The ending is a long tracking shot of those faces reflected on the aluminum surfaces.

How do you interpret the relationship between work and artistic expression, and how does this film fit into your filmography?

Artistic expression is not an isolated domain. It needs to feed on its relationship with the world, and therefore with work, which is a fundamental part of it. Even though we live in an era of work dematerialization and artificial intelligence, I believe that the body and its physicality in working environments remain a fertile ground for aspirations, imagination and fantasies. I believe *Merging Bodies* adds an additional puzzle piece to my projects, exploring themes such as transformation and material transition in environments where human presence is still necessary. My work ranges over other forms of expression as well, since I have a background as a painter and I keep painting from time to time. But I have always sought to create a fluid collection of works that retain their organic dimension, even in their diversity.

Lucrezia Ercolani



MORGENKREIS

Basma al-Sharif

Canada, United Arab Emirates | 2025
16 mm | Colour | 20'
O.V. Arabic, Armenian, German

Director
BASMA AL-SHARIF

Cinematography
SIMON VERONEG

Editing
JUNA SULEIMAN,
BASMA AL-SHARIF

Sound
FEDERICO CHIARI

With
MOHAMMAD ALI,
PANOS APRAHAMIAN,
PHILIP WIDMAN,
FADI ABDELSHAFI,
JASMINA METWALY

Music
MAURICE LOUCA

Production
THE VEGA FOUNDATION,
THE SHARJAH ART FOUNDATION

Contacts
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BIOGRAPHY
Basma Al-Sharif (born Kuwait, 1983) is a Palestinian artist who works in film and installation art. Having developed her artistic practice in a nomadic manner across the Middle East, Europe and North America, she now lives in Berlin. Through satirical, immersive and lyrical works, her artistic practice examines the cyclical nature of political conflicts and the legacy of colonialism. She received a Master of Fine Arts from

the University of Illinois at Chicago in 2007 and was nominated for the Aware Award in 2024. Her major exhibitions include: The Hannah Rygggen Triennial; The Place I Was Condemned to Live, De Appel, Amsterdam; the fifth edition of the Kochi-Muziris Biennale; the Ruttenberg Contemporary Photography Series for the Art Institute of Chicago; Modern Mondays at MoMA; CCA Glasgow; the Whitney Biennial; Here and Elsewhere at the New Museum; the Berlin

Documentary Forum; and Manifesta 8. Her films have been screened at a number of international festivals, including those in Locarno, Berlin, Mar del Plata, Milan, London, Toronto, New York, Montreal and Yamagata. His first exhibition, *On Love & Other Landscapes*, with Yazan Khalili, was held at Imane Farès in 2013. His monograph, *Semi-Nomadic, Debt-Ridden Bedouins*, was published by Lenz in May 2025.



When can you truly feel at home after leaving your country behind? *Morgenkreis* draws on the director's own experience: she was born in Kuwait to Palestinian parents, grew up in France, the United States and the Gaza Strip, and now lives in Berlin. In this visual poem, which breaks every rule, she recounts the disorientation of a father and son in the German capital. Their life is held together by a fragile thread of practices and habits that have yet to find their true meaning under the city's leaden sky. Before introducing them to us, al-Sharif takes us on a car journey from central Potsdamer Platz to the south-eastern suburbs, beyond the Neukölln district. The imposing, seemingly silent buildings overwhelm those who pass by. However, it is an immigration officer speaking, and his words echo in Mr Abrahamyan's head. These are probing questions that reopen wounds, seek answers where there are none and fail to grasp the complexity that defines every migration story. The concept of 'returning' takes on a specific significance when considering the Palestinians who, last January, headed en masse north in the hope of finding their homes again after one of the many exoduses imposed by Israeli evacuation orders. Little Adnan does not seem ready to start kindergarten; his relationship with his father is the only intact bond he has left, and he does not want to lose it. In this atmosphere dominated by sadness, the director decides to shake things up by imagining a happy, liberating ending, accompanied by the sound of Middle Eastern rhythms in the *kindergarten*. Perhaps then it will be possible to dance and rediscover the colours that the greyness of Berlin had taken away. A little playful chaos amidst cold order, which in turn conceals a destructive chaos resonating in the mind.

Lucrezia Ercolani

MORGENKREIS (MORNING CIRCLE)

The protagonist of the film is subjected to a series of very insistent questions about his status as an immigrant in Germany. Where did you draw your inspiration from?

Those dialogues are written on the basis of extensive research I conducted on policies in various European countries, as well as on my personal experience. Government agencies write reports to determine whether an individual has successfully integrated into society: if a person who has arrived in Germany has German friends, that counts in their favor, because having ties only within one's own community might indicate hostility toward the host country. Everything is conceived in such a way that Western culture is seen as fully developed, and migrants are expected simply to adapt to the local way of life and suppress their culture of origin. I moved to Berlin unexpectedly, and when I took my son to kindergarten I was constantly asked: have you tried to learn German? A question I found very aggressive. The point is always the same: what are you doing to adapt? And these micro-aggressions also occur in places that should be safe and comfortable, such as kindergartens—which reappear in the film. I decided that the protagonist should be Armenian-Lebanese: it is not only about Palestine, which concerns me more directly, but about violent displacement and the refusal to acknowledge a people.

The relationship between father and son is expressed through delicate but meaningful gestures. How did you work on this aspect?

The writing of their relationship was very laborious. I wanted to shoot everything with a Steadicam, so I needed more interaction than dialogue. I wanted to show these moments of intimacy and how state violence was present even within them. It was almost like a dance, also referring to the “circle” in the title of the film, which in turn refers to the structure of kindergartens in Germany. I then decided to leave the ending open: it invites us to reflect on the role of children, on their indoctrination, and on how quickly things can change, as the song's lyrics say: “Wake up and pay attention.”

Earlier you mentioned your Palestinian origins: what do you think the role of art and cinema is in a historical moment like this?

Even before the genocide, I always thought that art's purpose was to create a space alongside activism and direct action, in order to reflect on things differently, without that sense of urgency. Artistic practice does not necessarily have to find answers, but rather to present multiple perspectives. I find it incredible that in Palestine people are still writing poetry, painting pictures, and dancing in the midst of what is happening on the ground, and yet it is so. Perhaps it is also a way of bearing witness to the desire to survive and of allowing one's imagination to live on. I believe this makes Zionist plans harder to carry out. For those of us in Europe, making art while people are under bombardment is atrocious, but I feel that the work of others offers me comfort, and for this reason I continue to go on as well.

Lucrezia Ercolani



NUIT OBSCURE - AIN'T I A CHILD

Sylvain George

Swiss, France, Portugal | 2025
2K | B/W | 164'
O.V. Arabic, French, Spanish

Director
SYLVAIN GEORGE

Cinematography
SYLVAIN GEORGE

Editing
SYLVAIN GEORGE

Sound
SYLVAIN GEORGE

Production
NOIR PRODUCTION,
ALINA FILM, KINTOP

Producers
MARIE-NOËLLE GEORGE,
OTTAVIA FRAGNITO,
EUGENIA MUMENTHALER

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GMAIL.COM



The sparkling Eiffel Tower stands out before the eyes of Malik, Mehdi and Hassa, but the European dream that brought them from Melilla to Paris has vanished amid migration policies that deny them any future. The film opens with footage shot on a smartphone: a group of young people crossing the sea on a Zodiac shout, “Europe, brother, Europe!” And then? It doesn’t matter which country they arrive in; it will be the same everywhere: streets, arrests, escapes, expulsion orders and beatings. They try to think of their survival strategy as an adventure. Europe is no different to the fortress of Melilla; its shores mirror each other. Here, as there, the bodies of those fleeing draw new urban geographies: an underpass where they can pitch their tents, a corner of the park where they can sleep and a tree where they can leave their backpacks. When the police arrive, they beat or arrest them. Meanwhile, all around, tourists take photos, lovers kiss and the royal palace of the Moroccan sovereign costs millions. 'Here we are dying of hunger,' comments a young man, declaring his personal dismissal of the king. The final chapter in a trilogy on migration that kept the author busy for many years among young migrants searching for a new home, *Ain't I a Child?* is characterised by powerful imagery, the contrast of light and dark, and, above all, the relationship that George establishes with his subjects over time. His modest gaze conveys contradictions, expectations and anger, without victimisation or rhetoric. Through their presence, these young migrants affirm the paradoxes and violence of our reality and the political oppression that renders democracy meaningless. Each image becomes a question posed to us and a declaration about a world that concerns us all. It is a cinematic gesture of struggle and awareness.

Cristina Piccino

BIOGRAPHY
Sylvain George (born in Lyon in 1968) is a filmmaker and activist who studied philosophy, law and cinema at the EHESS Sorbonne before devoting himself to directing. In 2006, he made his debut with the first two parts of the *Contrefeux* series, which were brought together in a documentary entitled *Contrefeux 1 et 2: Comment briser les consciences? Frapper!*, followed by *Contrefeux 3: Europe Année Zéro (Fragments Ceuta)* and

Contrefeux 4: Un Homme Idéal (Fragments K). He then made *No Border* (2008), *N'entre pas sans violence dans la nuit* (2008) and *L'impossible – Pages arrachées* (2009). *Qu'ils reposent en révolte (Des figures de guerres)* (2010). In 2011, *Les Éclats (Ma Gueule, Ma Révolte, Mon Nom)* won the award for Best International Documentary at the Turin Film Festival. This was followed by: *Vers Madrid* (2013) and *Paris est une fête – Un film en 18 vagues* (2017).

He won the Filmmaker International Competition with *Nuit obscure – Feuilles sauvages* (2022) that same year. Along with the subsequent *Nuit obscure – Au revoir ici, n'importe où* (2023), *Ain't I a Child?* forms a trilogy on migration.

NUIT OBSCURE – AIN'T I A CHILD

In *Ain't a child?* we see young immigrants who have come to Paris from Melilla. However, their dreams of happiness are lost amidst the violence of European migration policies. How did you frame this transition?

The journey from Melilla to Paris does not represent only a geographical or narrative journey, but a transition within the same system that governs our lives. My work consists of showing how the violence at the borders, once internalized in the European sphere, starts to transform rather than vanish. While in Melilla it was represented by the military establishment, in Paris it is carried out by what I would define as a sovereignty of annihilation. The technical approach in *Ain't I a child?* adapted to this metamorphosis, seeking to develop a cinematic grammar of uncertainty. The “transition” to Paris thus reveals in the most accurate way what runs through the trilogy: Europe does not hesitate in managing migration flows, but governs through them, deliberately producing suspended lives. *Ain't I a Child?* attempts to show on the big screen this machine that produces invisibility, explaining how the dream is not “lost” but seized by a political order built on exclusion.

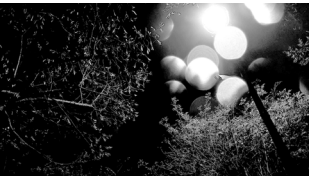
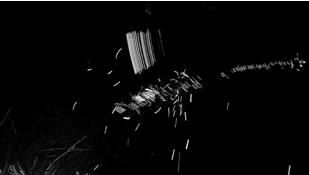
How did you build the relationship with your characters? You always manage to stick close to them.

This proximity is possible thanks to long-term involvement. It was about setting up a constant presence, and, within this context, the camera was not only a means of recording something, but also a collective eye. Its presence was constantly negotiated, not through written contracts but through an attentive listening to micro-gestures, punctuating those lives lived in invisibility. It was crucial to maintain a respectful distance to let people’s presence emerge without being whipped away by the image’s privilege. This proximity was achieved through a radical decentralization, allowing the film’s space and time to be inhabited by daily lives.

Immigrants and European migration policies are central to your filmography, both as a subject and a formal study. What drew you to this?

Originally, it was a double conviction, both political and cinematographic, that came to me more than fifteen years ago on the shores of Calais. There, I did not see a migration “crisis”, but the violent and methodical perpetration of a political project: the intentional production of uncertainty and poverty as a governance tool. It soon became evident that working on this topic required different documentary formats. I felt like the traditional ones contributed to the same visual economy that glamourized people’s suffering or presented it through a reassuring humanitarian narrative, overlooking the fundamental structure behind this violence. I wanted to expose these mechanisms instead. Politics is not just the film’s “subject”. It needs to soak its very texture, in visual, sound, and editing. There is a core rejection of portraying people as mere victims. It is about giving back an intensity to their lives, trapped in mechanisms of annihilation, yet still resisting and creating new ways of living.

Cristina Piccino



PAUL
Denis Cote

Canada | 2025
4K | Colour | 87'
O.V. French/English

Director
DENIS CÔTÉ

Cinematography
VINCENT BIRON,
FRANCOIS MESSIER-RHEAULT

Editing
TERENCE CHOTARD

Sound
TERENCE CHOTARD,
STÉPHANE BERGERO

With
CLEANING SIMP PAUL

Music
CHANTALE MORIN

Producers
HANY OUICHOU,
KARIN BÉLANGER,
DENIS CÔTÉ

Production
COOP VIDÉO DE MONTRÉAL

Contacts
HANY.OUICHOU@COOPVIDEO.CA



Paul is an overweight young boy who suffers from severe depression and social anxiety. This prevents him from forming any kind of romantic relationship or friendship. Online, he goes by the name “Cleaning Simp Paul”, offering to clean the homes of his “mistresses” in exchange for contact with other people — his only real outlet. But that’s not all. He shares his ‘journey of rebirth’ daily on social media, in a continuous clash between his physical self and his desired image. So far, this might seem like a made-up story, too strange to be true. But it’s all real. ‘Cleaning Simp Paul’ really does have a social media page with tens of thousands of followers. In Denis Côté’s film, which at times takes the form of a meta-documentary, Paul’s painful story is recounted without prejudice or the intention of evoking pity for the ‘simp’, nor does it seek to dissect the reasons why he is the way he is. Through delicate direction, Côté lets Paul tell his own story for the first time without an Instagram filter shielding him. We see all his idiosyncrasies, fears and fragility. The only way Paul can control his anxieties is to create an alternative, fictitious self. This is certainly the aspect of contemporary life that Côté brings us closer to. In a sense, although this may not have been the intention of the Canadian director, Paul is the most sincere, albeit extreme, illustration of a feeling that is common in today’s society. When everything around us seems uncontrollable, the instinctive human reaction is to curl up into a ball and create a parallel reality in an attempt to cling to the few certainties that remain. However, at this point, we are left wondering: what is real — what we are or what we show?

Niccolò Della Seta Issaa

BIOGRAPHY
Born in New Brunswick in 1973, Denis Côté founded Nihil Productions in the 1990s. While working as a journalist and film critic from 1995 to 2005, he produced and directed fifteen independent short films. His debut feature film, *Les états nordiques* (2005), won the Golden Armadillo at the Locarno International Film Festival. In 2007, he directed *Nos vies privées* and his fifth feature film, *Curling*, which won awards at the Locarno Festival and was

screened at more than seventy other festivals. *Vic + Flo ont vu un ours* won the Silver Bear for Innovation at the Berlinale in 2013. *Hygiène sociale* won the Best Director award in the Encounters section at the 2021 Berlinale. Côté’s award-winning films have been extensively screened at film festivals, with more than forty retrospectives dedicated to his work. In 2024, he received the Albert-Tessier Award, Quebec’s highest honour in the field of film, in recognition of

his entire body of work. Denis Côté lives and works in Montreal.

How did you meet Paul? How did you work with him?

Someone who knew him put us in touch. His public profile, in which he presented himself as someone dedicated to serving women, had piqued my curiosity. I wanted to get to know him to find out what kind of person he was. I knew from the outset that it would be a dangerous project and that it could come across as voyeuristic, so it was important to maintain a distance. The observation had to be non-judgemental, and when you do it right, you fall in love with your subject. Paul doesn’t speak much, especially to men. He wants to be famous and loves appearing on his phone on Instagram or YouTube, but not in real life. He told me a little about himself. I proposed the project to him and he accepted, albeit reluctantly. During filming, he avoided speaking to me. It was a difficult film to make: Paul was always cold and distant. I never managed to develop a friendly or even a professional relationship with him. I usually prefer to connect with my subjects more.

What do you mean by ‘connection to the subject’? In the film, this proximity appears to have been realised.

Some actors or subjects are more empathetic than others, but Paul didn’t trust me or the camera. He was very proud and happy after seeing the film, but it took him seven months to agree to watch it. By ‘relationship’, I mean the possibility of having a discussion. In Paul’s case, everything happened via email. I’d write to him to ask if he or the dominatrix were available on a certain day. If they were, we’d arrange times and shoot. While the film paints a warm portrait of Paul, the process itself was a constant game of cat-and-mouse between us. First of all, he didn’t like me because I’m a man and he prefers women. Furthermore, he experienced my presence and the fact that I was filming him as a constraint. In order to calm his anxiety, he needs to control everything. Real life doesn’t interest him. The only thing that matters to him is his phone, his “safe space”. Everything else exists only when he can lock it away in there. The most similar situation was perhaps the making of *A Skin So Soft* (2017), my film about bodybuilders. The difference was that they loved to show off. As with *Paul*, there was even then the risk of voyeurism or of being seen as a director who ‘exploits’ his subjects while remaining hidden behind the camera. For this reason, it is important to establish the right viewing distance.

Beyond Paul, social representation is also a characteristic of contemporary times.

Creating an ‘other’ life on social media is certainly common these days. Paul is a pretty boring person in real life, but that’s because he gets bored easily. He’s not a particularly cinematic person, but as soon as he picks up his phone, he transforms. I prefer to stay in real life; I might go on Instagram to look for a recipe. For many people, being on social media is a way to calm anxiety, and that’s certainly true for Paul. Many women use it to promote their OnlyFans profiles, filming themselves to attract clients and charging up to \$400 per contact. The interesting thing is that it’s an exploitative system based on consent, where everyone uses each other. Ultimately, what was intended to be a film about an anxious individual’s life on social media evolved into a contemporary narrative. Even I am surprised, since I almost never make “themed” films.

Cristina Piccino



TALES OF THE WOUNDED LAND

Abbas Fahdel

Lebanon | 2025
4K | Colour | 120'
O.V. Arabic

Director
ABBAS FAHDEL

Cinematography
ABBAS FAHDEL

Editing
ABBAS FAHDEL

Sound
ABBAS FAHDEL

With
CAMELIA ABBAS,
NOUR BALLOUK

Production
NOUR BALLOUK CO.

Contacts
NOURBALLOUK@HOTMAIL.COM



Tales of the Wounded Land opens with a collective funeral filmed from above. The drone glides over a long procession of people and coffins crossing the rubble, immediately transporting us to the 'wounded land' alluded to in the film's title. This is Lebanon, specifically the southern region where the director lives. It was devastated by Israeli aggression in 2024 — the latest chapter in a long history of occupation and violence, which the director addressed in his previous film, *Tales of a Purple House* (2022). He intended this film to form a diptych with that one.

Fahdel films himself, his wife Nour Ballouk — a gallery owner and artist — and their young daughter, Camelia, who becomes the centre of this narrative. We meet her before the 'war', which has always been present, albeit not officially declared, in their home surrounded by a beautiful garden. As she plays on the terrace with her beloved cats, we see the bombs falling nearby in her eyes, the missiles hitting and pulverising houses, the windows shaking and the curtains swaying. In an attempt to reassure her, Nour invents stories, telling her that the noise is fireworks or coming from the cats' tummies. She pretends to believe her with the incredible strength of children who manage to turn even that terror into everyday life.

As the situation worsens, the three of them leave, abandoning everything. When they return after the ceasefire, they do not know what they will find. However, their house is still there, albeit damaged, as if it had been waiting for them. Against the backdrop of a ruined landscape, Nour, the little girl, first cries, then begins to chase her toys and cats, smiling with the strength of an innocence that becomes her way of being in the world. Is this resilience? Fahdel's cinema is politically poetic, affirming the choice to confront a conflict and its consequences without ever subordinating form to subject. Starting from this perspective, he approaches the subject with delicacy and modesty, exploring the impact of the conflict on people, things, animals and nature. Along the invisible edges, he attempts to restore a broad vision in which viewers can find their own perspective on the world. In his cinematic work, the personal dimension is always collective, illuminating the strength and resilience of a community that refuses to give up and continues to imagine a possible future.

Cristina Piccino

Homeland (Iraq Year Zero), released in 2016. This film is a family story that, with its explicit reference to Rossellini, depicts the Middle East between past and present. His other films include: *Yara* (2016), *Bitter Bread* (2019) and *Tales of the Purple House* (2022).

BIOGRAPHY
Abbas Fahdel (born al-Hilla, 1959), a director, screenwriter and film critic, left Iraq at the age of eighteen to study cinema at the Sorbonne in Paris. He returned to Iraq in 2002 to shoot *Return to Babylon*, followed by *We the Iraqis* in 2003. In 2008, he directed his first feature film, *L'Aube du monde*, starring Hafsia Herzi and Hiam Abbas. Between 2002 and 2003, he shot the footage that would become the award-winning

TALES OF THE WOUNDED LAND

Tales of The Wounded Land's directing is both immediate and minimalistic, yet every image turns out to be powerful and evocative. Tell us the reasons behind this choice and how you decided what to show.

This choice was made out of necessity. During the bombings, and even after, I did not have the privilege of “choosing” the shots. I filmed instinctively — it was a way to survive, to breathe. But when you live through destruction, every image becomes full of meaning, even the smallest gesture takes on the heaviest significance. The minimalism, in this sense, arose from reality itself. I only filmed what was out there, fragments that refused to disappear. During editing, I followed that same instinct: sticking to what was essential, what spoke on its own, without further comment or embellishment. If there is power, it comes from the silence and from the inability to look to the other side.

When we live through the atrocities we witness every day, often feeling powerless, art is perhaps the only true form of resistance. How difficult was it for you to direct this movie, and how necessary was it?

From an emotional, ethical, and physical standpoint, it was extremely difficult. There's a constant tension between the urgency of documenting everything and the impression of violating others' suffering. But I have always believed that, when everything crumbles, the act of filming can still represent a form of resistance, not originated from heroism, but from survival. Art is not a shield, it does not protect you, but it allows you to make sense of what would otherwise remain unbearable. In these months, I often thought that if I hadn't film I would have lost my sense of reality. The camera offered me a frail shoulder: it helped me face the chaos, look at it, visualize it, imperfectly as it is. This is the reason why the movie was both impossible and necessary: it was a way to salvage small crumbs of humanity in a situation where human nature itself was being denied.

Your daughter and wife are the core of the film, they appear as the only ray of sunshine in the ruins. Is their presence a symbol of hope?

My daughter and wife are not symbols, they are simply there — living, breathing, existing. Among the ruins, they embody continuity, kindness and the will to live. I did not want to show hope as an abstract message, because in this context hope is not a slogan — it is a gesture, a look, a voice refusing silence. They represent a frail yet steadfast light that persists even when everything else collapses. Filming them was a way to remember that behind every destroyed house there are people who keep loving each other, who keep dreaming and protecting one another. If there is a message of hope in the film, it is that even in complete destruction something still resists, not through power, but through intimacy and care.

Niccolò Della Seta Issaa



THE VANISHING POINT

Bani Khoshnoudi

Iran, French, USA | 2025
Super8, 16 mm, Video | Colour | 104'
O.V. Farsi, English

Director
BANI KHOSHNOUDI

Screenplay
BANI KHOSHNOUDI

Cinematography
BANI KHOSHNOUDI and anonymous sources

Editing
CLAIRE ATHERTON

Sound
ÉRIC LESACHET

Production
PENSÉE SAUVAGE FILMS,
KINOELEKTRON

Producers
BANI KHOSHNOUDI,
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In *The Vanishing Point*, women's bodies are more than ever a battlefield between intimate memories and the course of history. Iran, with its traumatic 1979 revolution — which the director's aunt courageously calls a 'shit-olution' — has linked social change to a biopolitics of the public sphere like no other country. Family photographs show young women with uncovered heads and wearing tights, but today, the streets of Tehran are patrolled by the morality police, ready to report any perceived breaches of the dress code. The repression of that freedom has been brutal, with many paying the price in the Evin political prison, which has also become known to Italians because of the filmmakers and journalists imprisoned there. Bani Khoshnoudi also left someone behind in that prison: her mother's young cousin Nasnine, who was imprisoned and killed in silence. *The Vanishing Point* is a way to remember Nasnine and show that her struggle is not over. The Woman Life Freedom movement has taken to the streets of Iran to reclaim their freedoms and demand an end to the regime. The director had already given voice to the protests of the Green Movement, linked to the 2009 elections, in the film *The Silent Majority Speaks*. Distributed clandestinely, it has been impossible for her to return to Iran since then. There is a clear connection between that work and footage shot on the streets. However, this time, Khoshnoudi's view is from the distance of exile. Relying on the vast amount of videos posted by activists on social networks, the work is open to the flow of the Internet, which has had such an impact on the organisation of the movement. The director's private life thus gives way to a variety of testimonies, which are characterised by immediacy. Chants alternate with images of fire and murals criticising power and calling for a different way of life. Cinema serves history without losing sight of the perspective of a situated and desiring gaze.

Lucrezia Ercolani

BIOGRAPHY
Bani Khoshnoudi (born Tehran, 1977) is a filmmaker and visual artist who works in both documentary and fiction. Her work explores the history of modernity in Iran, as well as experiences related to exile and migration. Her 2009 documentary essay *The Silent Majority Speaks*, which was banned in Lebanon and Iran, provides a political overview of 100 years of political uprising in Iran. It was included in Georges Didi-Huberman's exhibition

project Uprisings for the Jeu de Paume Museum and described by Nicole Brenez as one of the ten essential films of the century. Her 2019 feature film *Fireflies*, shot in Mexico, won the Best Ibero-American Feature award at the Miami International Film Festival. In 2022, she won the prestigious Herb Alpert Award in the Arts in the Film and Video category, and her work was showcased in the main exhibition of the 60th Venice Biennale, 'Foreigners

Everywhere', curated by Adriano Pedrosa. Her latest documentary, *The Vanishing Point*, premiered at Visions du Réel, winning the Jury Prize in the Burning Lights Competition. Since 2009, Bani has divided her time between Mexico City and Paris.

THE VANISHING POINT

The story of the women in your family is intertwined with the one of the Woman, Love, Freedom movement in Tehran. How did you create this dialogue between the public and private spheres?

In Iran, even before the revolution, people were aware of the dichotomy between the public sphere and the private one. Family secrets are something you keep to yourself — they do not leave the house. Even during the reign of the Shah, the secret police pressured political thinkers. Under the current regime, people have to be increasingly careful about what they do or say in public. As for women in particular, the veil is clearly a way to hide and silence them. The women in my family have always been strong feminists, especially the older generation, my grandmother's. It was natural for them to fight for better inclusion in society. The film shows those aspects even in the smallest gestures — not necessarily loud ones — that are connected to the battles of our time.

We see indeed two types of women in this film: those who resist and fight, and those who help the moral police in perpetrating the arrests.

I don't think of the women who have a role in this as women, but as fascists. I don't like the dichotomy between women wearing a full-face veil, considered "evil", and Westernized women, considered "good", because there are too many contradictions. Sometimes the sons of those who travel, work, and live double lives in Europe are precisely the fascist ones. I have also seen more women wearing the black chador who fight for freedom of speech and decision-making. Obviously, when I see women taking part in beatings and arrests, I get very angry. As women and feminists, we may feel betrayed, but I consider them mere agents of the regime, whether women or men. The same applies to European political leaders.

The film tries to give back a voice to your mother's cousin, Nasanine, imprisoned and murdered in Evin. How did you feel about her?

At first, I did not know I would include her in the film, but her story was engraved in my mind. It's not just her disappearance, but also losing access to a country, being exiled, confronting memories, and resisting. Nasanine haunted me like a ghost, as thousands of others like her — we could say that every family has someone like her. Today, however, that wall of silence is crumbling. Now, mothers scream with all their voices, there are no more secrets about what the government is doing, people are taking risks. We see lots of graffiti in the film, a relatively recent phenomenon. They multiplied during demonstrations, despite attempts to erase them, and every time they were different, clever, and satirical. Their making was filmed and later shared. I have tons of these videos from when I was filming during the protests. In the heat of those protests, I recorded 40 or 50 of them per day, reaching twelve thousand. When I decided to use them, I couldn't do it in a traditional way, there were just too many. So, I let myself be guided by memory and by those moments that stayed with me. Their editing in the film is a welcoming gesture towards both the present and the future.

Lucrezia Ercolani



PROSPETTIVE

PROSPETTIVE

CORPI ESTRANEI MARIA FRANCESCA BEGOSSI	[01]
DISCO D(E)AD LILLY DI ROSA	[02]
ETAF MAYA SALVINI	[03]
FRANA FUTURA SOFIA MERELLI	[04]
GRWM ALICE PETTORAZZI	[05]
IL PASSAGGIO GIOVANNI SANTOSTASI	[06]
IL VIAGGIO DI RITORNO ALESSANDRO GUERRIERO	[07]
IMAGING CHIARA FERRETTI	[08]
LA LUCCIOLA FABRIZIO BARTOLINI	[09]
LÉA EST PARTIE AVEC LES FLEURS FRANCESCO ALESSANDRO COGLIATI	[10]
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WE ARE ANIMALS LORENZO PALLOTTA	[20]

THE OBSESSIONS OF THE GAZE

Antonio Pezzuto

Being watched or watching. In Alice Pettorazzi's *GRWM*, a girl stands in front of the mirror, putting on makeup and getting dressed. Then she sits down and looks into the motionless camera of her cell phone at her audience. This same movement recurs in Nicola Pietromarchi's work, *Outside the Box: An Authentic Portrait of Charlemagne Palestine*, in which the artist, the protagonist of the film, questions the elusive affinity that should exist between observer and observed. In the films that make up this year's Prospettive section, which is dedicated to filmmakers under the age of 35, the search for a gaze and angles that allow us to see beyond what we can see with our own eyes is a recurring theme, expressed through different narratives, formal choices, tensions, feelings and political conflicts in the contemporary world. Take, for example, *Il Passaggio* by Giovanni Santostasi, which uses Milan's last level crossing as a metaphor for the gentrification that is stripping our cities of their identity. Then there is *Frana Futura* by Sofia Merelli, which recounts the crumbling of territories (and consciences), starting from Liguria. Finally, there is *Le isole non si sentono mai sole* (Islands Never Feel Lonely) by Andrea Di Fusco, which tells us how the MOSE project has changed the morphology of the Venetian lagoon.

The (possible) map of the imagination of younger generations delves into accounts of hidden universes—*Suspension of Belief* by Cosimo Iannunzio—and relationships in which it is impossible to truly see oneself. *Disco D(e)ad* by Lilly Di Rosa is an impossible encounter between a father and daughter set against the backdrop of 1990s glitter and sequins. The collection also features intimate glimpses into the minds of individuals such as Chiara Ferretti (*Imaging*), Elisa Baccolo (*Manual of Self-Destruction*), Gaetano Di Gaetano (*Proprio qui*) and Maria Francesca Begossi (*Corpi estranei*), exploring themes of self-perception, the artificial projection of perfection and the rebirth of identity.

The gazes reflected in the lenses are both human and animalistic, as seen in Alessandro Guerriero's carrier pigeons (*Il Viaggio di Ritorno*) and Fabrizio Bartolini's *La Lucciola* (the firefly). These images question the relationship between humans and nature, as seen in *We Are Animals* by Lorenzo Pallotta and *Unidentified* by Francesco Zanatta. They also bring the reality of Cuba and the tragic energy crisis in *Sueña Ahora* by Gabriele Licchelli, Francesco Lorusso and Andrea Settembrini into the clash between light and darkness.

Then there are the denied gazes: those of *Léa est partie avec les fleurs* by Francesco Alessandro Cogliati, in which the director's mother disappears and denies herself to her son's gaze; those of the elderly people in *Waltzer* by Luca Guanci, who turn into ghosts when left alone; and those of a young man — the director himself, Luca Pinteala — who recounts his nomadic identity in *The Silent Majority of Good Romanian People*. Above all, there is Etaf Abdelrahman, a Palestinian woman from Gaza who was forced to flee to Slovenia. She has only a few photographs left of a reality that no longer exists. She speaks to and smiles at us timidly and discreetly in *Etaf* by Maya Salvini, confronting us with our embarrassment and responsibilities.

JURY



ALBERTO BARONI

Alberto Baroni (born in Brescia in 1986) began working as an independent filmmaker after obtaining his Master's degree from the University of Milan with a thesis on Fritz Lang's *Fury*. He creates documentaries, web documentaries, corporate videos and commercials, acting as director, cameraman, editor and colourist. He also collaborates with the C.T.U. (University Television Centre) at the University of Milan, contributing to the production of documentaries and commercials for the university. He directed his first short film, *Mpero*, in 2015, and in 2017 he presented the short film *Carro*, which was performed in an invented language, at the Filmmaker Festival. *Carro* won the award for Best Cinematography at the Valdarno Cinema Film Festival in 2018. That same year, *Efeso* was presented at numerous national and international festivals. In 2019, *LE – TOI – ILE* won the Best Sound Design award at the Hermetic International Film Festival.

After its premiere at Filmmaker 2022, *La Force* was presented at ShortCircuit in Brighton and at the International Festival of Signs of the Night in Berlin. In 2023, he made *Le Mondel*. Since 2018, he has been writing for the online film magazine Gli Spietati.



DIEGO FOSSATI

Diego Fossati (born in Sesto San Giovanni in 2002) studied cinema at ITSOS Albe Steiner while completing a preparatory year in theatre directing at the Paolo Grassi theatre school. He subsequently graduated in Directing from the Civica Scuola di Cinema Luchino Visconti, and is currently enrolled on a three-year Directing course at the Centro Sperimentale di Cinematografia in Rome. Alongside his studies, he has made several short films, including the award-winning *Fratello documentario* (2024), *Noi, nessuna persona plurale* (2023) and *Per finta* (2025).



GIULIA SAVORANI

Giulia Savorani is a visual artist and filmmaker. She graduated in Painting from the Brera Academy of Fine Arts. She then studied film directing at the Luchino Visconti Civic School of Cinema in Milan. In 2019, she obtained a Master's degree in Moving Image Art from IUAV University in Venice. Her work lies at the intersection of visual arts and cinema. Her films and installations have been presented internationally in countries including Australia, South Africa, Switzerland, Greece, Russia, Lithuania, China, Belarus and Turkey, as well as in various Italian cities. She won the Video Art Award and the Next Generation Film Festival for Best Artist Film in 2022. From 2019 to 2021, she worked as an audio-video operator for the Zapruder Filmmakersgroup. She has worked as an art teacher since 2017. She created an animation project for the 2021 exhibition *The Glass Ark: Animals in the Pierre Rosenberg Collection* at Le Stanze del Vetro, Fondazione Giorgio Cini, Venice. She currently teaches at the Politecnico delle Arti in Bergamo.

CORPI
ESTRANEI

Maria Francesca Begossi

Italy | 2025
4K | Colour | 20'
O.V. Italian

Director
MARIA FRANCESCA BEGOSSI

Screenplay
MARIA FRANCESCA BEGOSSI

Cinematography
GABRIEL LUFRANO

Editing
GIOVANNI BENEDETTO,
MARIA FRANCESCA BEGOSSI

Sound
TOMMASO CONTINI

With
MARIANNA ROTOLO,
FRANCESCO INFURNA

Music
MARIA FRANCESCA BEGOSSI

Production
ROUND,
NABA,
EARLYBIRD PRODUCTION

Producers
FRANCESCO GIALLOMBARDO,
MARIA FRANCESCA BEGOSSI,
GIOVANNI BENEDETTO,
PAOLA BRIZZI TRABUCCO,
FABRIZIO BEGOSSI

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'I will cross the crack of black, the discarded shell. I will be light and alone, silent and shimmering, dressed only in another sky.' Finding the courage to create a new identity, to burn away the past and start over in search of the purest and most naked freedom is not easy. This is how *Corpi Estranei*, a short film by the young Milanese director, begins. It is an ambiguous, impulsive and vulnerable exploration of the self. A nameless girl burns her identity card, leaving her home and all her ties behind in a necessary attempt to discover herself beyond every social construct. With nowhere else to go, she secretly decides to sleep in the back seat of a car. When she wakes, it is light outside, the landscape has changed and the car is moving — no one knows where. In *Corpi Estranei*, the depiction of non-places on the edge of the desert conveys a sense of emptiness and absence, yet simultaneously suggests infinite possibilities. The characters' journey into the unknown is not only physical, but also dreamlike and spiritual. Space-time coordinates are kept to a minimum. A dark-haired sculptor drives the car and becomes the protagonist's friend or lover, though this is never entirely clear. Their relationship remains fluid and undefined, open to all possibilities. For *Corpi Estranei*, Begossi was not only the director, but also partially edited and composed the music and sound design. The music and sound are the only elements capable of guiding us through a magical and abstract tale, acting as the only visible light. Then, the two protagonists find themselves forced to make a choice at a crossroads, after passing through a mysterious tunnel. Has the moment come for them to decide who they are? But we may only find out later, on the other side.

Niccolò Della Seta Issaa



BIOGRAPHY
Born in Milan in 2002, Maria Francesca Begossi has immersed herself in a kaleidoscope of creative practices since early adolescence, including photography, music and writing. She has received recognition for these pursuits since 2016. Given her love of cinema, and having had the opportunity to observe behind the

scenes through several jobs as a still photographer, she decided to combine her eclectic passions in this field. Alongside her studies in directing and screenwriting at NABA in Milan, which she completed in 2025 with a degree in Media Design and Multimedia Arts, she has pursued music production, integrating it into her

ever-evolving research as a writer. *Corpi estranei* is her debut directorial project, following several experiments including *Speak to Me Through the Wind*, which won the Audience Award at the 2022 Believe Film Festival.

DISCO D(E)AD

Lilly Di Rosa

Swiss | 2025
2K | Colour | 18'
O.V. Italian

Director
LILLY DI ROSA

Screenplay
LILLY DI ROSA

Cinematography
ARIANNA CARIATI

Editing
ROBERTA STANCO

Sound
NICOLÒ VALLE

With
ENZO DI ROSA,
MASSIMO SABET

Music
KEENEAU MARQUEZ,
ALESSANDRO SICARDI

Producer
ROBERTA STANCO

Production
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How can you convince a reluctant father to play an active role in a creative project focusing on his intermittent relationship with his young filmmaker daughter, which is like the strobe lights in a disco? Featuring photographs brought to life with fluorescent graphics, archive videos of young Ticinese people in clubs in the late 1990s, unlikely casting of ageing disco-goers grappling with awkward dance moves and horror-style reenactments constantly shifting the balance between fiction and reality, *Disco D(e)ad* blends playfulness and nostalgia to reinterpret, and perhaps reconstruct, the otherwise dialogue-free relationship between a father and daughter. Torn between his dream of becoming a DJ and his nights spent working as a bouncer, Lilly's father embodies a lost era, straddling the old and new centuries. He is part of a generation that is accustomed to pushing complications aside in favour of disengagement, and he moves between the remnants of analogue and the first glimmers of digital. Produced under the supervision of Andrea Caccia and Marco Longo, Lilly Di Rosa's debut short film facilitates an encounter between a father and daughter, both now adults, through this continuous dialogue between imagination and reality. The father must free himself from a vampire-like imagination by taking on the role of the prince of darkness, who lived at night to escape the responsibilities that the day would bring. The daughter is finally called upon to overcome her fear of the dark, if only to dance together to one last house track under a canopy of strobe lights.

Lara Casirati



BIOGRAPHY
Lilly Di Rosa, an Italian-Swiss director born in Locarno in 2001, is completing her film directing studies at CISA (Conservatorio Internazionale di Scienze Audiovisive) in Locarno. Her first short film, *Disco D(e)ad*, moves between reality and fiction, demonstrating it showcases her desire to explore interpersonal relationships through experimentation.

ETAF

Maya Salvini

Italia, Slovenia | 2025

HD | Colore | 13'

V.O.Inglese

Regia

MAYA SALVINI

Fotografia

MAYA SALVINI

Montaggio

MATIC DRAKULIĆ

Suono

MATIC BERUS,
MAYA SALVINI

Interpreti

ETAF ABDELRAHMAN

Produttori

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Squilla la sveglia di un telefono, è il momento della preghiera, che viene però interrotta. *Etaf* è un ritratto sincero, senza filtri, un ponte verso una memoria che lentamente ancora oggi sta andando perduta. Il titolo è tratto dal nome della protagonista, una signora palestinese rifugiata di sessantacinque anni che vive a Lubiana, in Slovenia. Al momento della realizzazione del documentario, nel 2023, Etaf Abdelrahman è arrivata in Europa da un anno e mezzo, aiutata dal figlio che si trovava già lì. Racconta che ha dovuto reimparare tutto: come prendere l'autobus, come andare al supermercato, come pagare. La seguiamo in un suo normale pomeriggio di dicembre – fra le lezioni di lingua e il corso di uncinetto insieme ad altre amiche palestinesi come lei rifugiate – ma i momenti prevalenti sono quelli in cui Etaf ricorda la sua vita a Gaza, guardando direttamente in macchina, con noi che messi davanti a lei diventiamo i suoi unici interlocutori. Percepriamo attraverso i suoi occhi, e le foto che mostra sul suo cellulare, la nostalgia di una terra madre che si è dovuta lasciare alle spalle. Ed è impossibile non pensare all'oggi, alle immagini atroci che popolano gli schermi dei nostri di telefoni. La regia di Maya Salvini - che non si mostra mai, ne sentiamo solo la voce - è volutamente minimale, fatta perlopiù di una semplice camera fissa digitale. Ciò che conta è il racconto di Etaf, da subito è chiaro che non serve nient'altro oltre la sua preziosa e inestimabile testimonianza che rappresenta un popolo e il suo tormentato presente. Bisogna solo lasciarle lo spazio e il tempo necessario nell'inquadratura per esprimere tutto il suo dolore e le sue speranze. Come quando ricorda il mare di Gaza, gli abitanti, le gite scolastiche e le riunioni di famiglia, la piscina dove aveva imparato a nuotare. “Un giorno ritorneremo in Palestina, un giorno i palestinesi saranno al sicuro”, dice convinta, anche se per un attimo è possibile percepire una crepa, ormai insanabile, nella sua dolce voce.

Niccolò Della Seta Issaa

BIOGRAPHY
Maya Salvini (Milano, 2005) durante il liceo è stata fortemente influenzata dal movimento politico underground milanese, dove ha iniziato a filmare proteste e la scena alternativa degli squatter. Attualmente è volontaria in un progetto di formazione cinematografica presso Luksuz produkcija, una casa di produzione cinematografica a basso budget che porta il cinema nelle strade e le strade nel cinema. Attraverso diversi workshop,

stimolano i giovani registi di tutta Europa a esprimere una visione critica della società. *Etaf* è stato sviluppato durante il workshop e successivamente ripreso da Vertigo Ljubljana, rinomata società di produzione cinematografica con sede in Slovenia.

FRANA FUTURA

Sofia Merelli

Italy | 2025
2K | Colour | 35'
O.V. Italian

Director
SOFIA MERELLI

Writing
SOFIA MERELLI,
FRANCESCO LUZZANA,
ELENA BONGIORNO

Cinematography
SOFIA MERELLI

Editing
SOFIA MERELLI,
ELENA BONGIORNO,
FRANCESCO LUZZANA,
LEONARDO MINATI

Drone operator
FRANCESCO LUZZANA

Music
MICHAEL PAPADOPOULOS

Producer
SOFIA MERELLI

Contacts
SOFIAMERELLI@GMAIL.COM

BIOGRAPHY
Sofia Merelli (born Milan, 1997) is an Italian filmmaker whose work is closely associated with cinema vérité, particularly postnatural studies. Her artistic practice encompasses various disciplines, and she was part of the UN*SALTA collective, with which she created two interactive performances. However, audiovisual is the medium that best represents her. *Frana Futura* is her first medium-length film. Merelli graduated from the Documentary



'During a car ride along the coast, a friend told me that Liguria is destined to crumble into the sea.' From there, the idea for a project revolving around this fragility slowly took shape. This fragility exists only because it makes human settlements precarious.'Sofia Merelli's story is told through four narratives exploring the relationship between the perpetually shifting stone of the mountains and human life, and the attempts at adaptation and exploitation. For example, there is the slate quarry, which resembles a vivisection — the surgical removal of large blocks of stone from the mountainside using hammers, chisels, and large drilling machines. However, those who live on the mountain also tenaciously resist soil erosion, engaging in work akin to caring for an elderly, unsafe and capricious mother who provides resources to be exploited. This includes covering entire walls with anti-landslide wire mesh, inspecting boulders, and maintaining and cleaning forest paths, dry stone walls, and ancient rural settlements overgrown by vegetation.In the film, the landslide and hydrogeological instability lose their connotations of emergency or catastrophe. Instead, they take on the characteristics of a genesis mythology, which is told from a subjective perspective by the landslide itself as it tumbles from the mountains and sinks into the sea. The landslide is simultaneously the future, an imminent event, and the past; in this sense, it is the origin of the region's morphology, a downward-pushing force continually churning the earth and reconnecting us to eras otherwise inaccessible.

Arianna Tremolanti



Film Course at the Civica Scuola di Cinema Luchino Visconti and the Academy of Fine Arts of Brera's New Technologies of Art course.

GRWM
Alice Pettorazzi

Italy | 2025
Vertical/Digital | Colour | 9'
O.V. Italian

Director
ALICE PETTORAZZI

With
ALICE PETTORAZZI

Music
ALICE PETTORAZZI

Producer
ALICE PETTORAZZI

Contacts
ALICE.PETTORAZZI@GMAIL.COM



GRWM blurs the boundaries between cinema, reality, performance and authenticity. It is precisely this characteristic that affirms its contemporaneity: the practice of filming oneself applying makeup is exploited as a tool and source of artistic inspiration, breaking classic cinematic moulds. *GRWM* stands for 'Get Ready With Me', a format that is now popular on the internet and social media. This approach seeks a constructed authenticity and fictitious closeness to the observer, attempting to address its audience without any apparent filter. It is a formula that imitates life, attempting to mimic the immediacy of everyday life, but it is enclosed within a performative shell. Thus, it plays on the contemporary obsession with imitating reality, but deliberately disrupts this by creating an alienating effect through unfulfilled expectations. Alice Pettorazzi is the sole protagonist, and with a fixed, vertical shot she films herself for the entire nine-minute duration of the short. This aspect establishes the performance's main anomaly: the "betrayal" of viewers accustomed to watching videos no longer than thirty seconds in this format. Another element is the continuous repetition of a song, which the protagonist sings alone in her room a cappella. The lyrics are also unexpected, as they tend towards pessimism and speak of the inevitable passage of time and death, rather than being carefree as we might expect from a video of this kind. In its experimental mode, *GRWM* confronts us with the most frequently recurring question of this age, which is overloaded with moving images: what is 'cinema' if there is no longer a precise space or form with which to define it? At this point, it can be both nothing and everything.

Niccolò Della Seta Issaa

BIOGRAPHY
Alice Pettorazzi (born 2001) is an artist and filmmaker. She explores the relationship between the body, the gaze and identity through video, photography and performance. After graduating with a degree in Philosophy, she completed a two-year programme in Visual Arts at the Nuova Accademia di Belle Arti (NABA) in Milan. *GRWM* is her debut piece.

IL PASSAGGIO
Giovanni Santostasi

Italy | 2025
HD | Colour | 24'
No dialogues

Director
GIOVANNI SANTOSTASI

Cinematography
GIOVANNI SANTOSTASI

Editing
GIOVANNI SANTOSTASI

Sound
ENRICO ZAMBET

Music
GIANLUCA RUBINO

Production
NABA,
L'ALTAURO,
GIOVANNI SANTOSTASI

Contacts
ANNA.FUMAGALLI@NABA.IT

BIOGRAPHY
Giovanni Santostasi (born in Bari in 2001) is a filmmaker and visual artist who holds a degree in New Technologies from NABA in Milan. Through his exploration of various visual languages, he continues to be fascinated by the relationship between humans and space, and how these two elements influence each other over time. Architecture and urban planning play a fundamental role in this discourse, revealing many aspects of human beings,



'The level crossing on Via San Cristoforo is the last one still in use in Milan. It is scheduled for removal to make way for the future linear park.' *Il Passaggio* is a documentary about the passage of time and our lost capacity for waiting. We must always be on the move; if there is an obstacle, it must be overcome immediately. There is no longer time to stop and reflect, contemplate or observe. Through cinema, the first temporal art par excellence, the director attempts to recover this dimension, now forgotten in a post-capitalist society where production is the only thing that matters. To do so, he does not choose a level crossing in some random Italian city, but the last remaining active one in the metropolis recognised as the indomitable hub of this mentality of work. Perhaps it's a stereotype, but observing the reactions of the people that Santostasi filmed in front of the blockade confirms one small truth. Confronted with *Il Passaggio* ("the crossing"), we ask ourselves: does it make sense to try to beat time? Or is it perhaps more important to let it pass us by and experience it slowly and naturally? Is there still value in waiting? For the author, the level crossing represents a moment of reflection and an opportunity for collective resistance to the frenetic and unsustainable pace of the city. The resistant significance of Milan's last level crossing is further symbolised by the ruins of the ancient Cascina Campagnola. Santostasi repeatedly lingers on this filmic element in admiration of a space that is considered marginal, but which contains an important message that will soon be erased in a city that devours everything it no longer deems efficient.

Niccolò Della Seta Issaa



from their most primal needs to their most hidden desires. Sometimes this is more obvious than at others, but it always reveals patterns and power relations within specific environments. Consequently, his latest works focus on observing and narrating marginal, borderline places, which preserve a magic and value that are fundamental to understanding ourselves. His works include: *La collina* (2025); *Quarto Paesaggio* (Fourth Landscape), an

interactive VR installation presented at the Lucid Dreams exhibition at the Anteo virtual reality space in Milan; and *La scoperta del fuoco*, a cathode ray tube installation at the Fabbrica del Vapore in Milan for the PLAI 2024 exhibition.

IL VIAGGIO
DI RITORNO

Alessandro Guerriero

Italy | 2025
Digital 4K | Colour | 17'
O.V. Italian

Director
ALESSANDRO GUERRIERO

Cinematography
ALESSANDRO GUERRIERO

Editing
ELISABETTA GIANNINI

Sound
MICHELE ANDREOTTI

With
FRANCESCO TITO

Music
RAFFAELE CAPUTO

Production
MARECHIARO FILM,
ALESSANDRO GUERRIERO

Contacts
INFO@ALLEGORIEFILM.COM

BIOGRAPHY
Alessandro Guerriero (born Avellino, 1993) earned a Bachelor's degree in Visual Arts, Music and Performing Arts at the University of Salerno. He then attended an advanced training course in fashion film and multimedia design at Fashion Research Italy in Bologna. He then worked as an editor at The Fake Factory – Immersive Art Experience in Florence. He currently works as a tutor in high schools in Avellino and the surrounding province on projects promoted by the Laceno d'Oro International Film Festival as part of the 'Cinema and



We always return to places where we've had a good time. Francesco, a dairy worker from Acerra in the province of Naples, knows that only the strongest will return as quickly as possible. However, these aren't human beings, but the carrier pigeons that Francesco still raises today in the dovecote founded by his father on the roof of the house where he grew up and still lives. It's a passion he inherited from his family — his only thought when he finishes his shift. *Il viaggio di ritorno* tells the story of a place that is both simple and unique, and attempts to capture the essence of this small kingdom suspended between sky and concrete. The dove is a universal symbol of freedom, peace and hope. Its aerial perspective alternates throughout the documentary with the ground-level view of Francesco, who cares for his animals and their habitat with meticulous obsession. For Francesco, the dovecote is his only safe haven, a mental and emotional sanctuary where he can truly be himself and dedicate all his time and care to the things he loves. It is a passion that simultaneously frees and enslaves him, much like the doves themselves. They know they could fly away at any moment, but if they don't return, they will no longer have the certainty of a safe place to stay. So, do we own our passions, or do they control us? Where does passion end and obsession begin? It's certainly a very fine one. *Il viaggio di ritorno* presents this dimension to us with an intimate and sensitive gaze, in which love and domination, identity and distance, memory and the present are intertwined, yet never able to be separated.

Niccolò Della Seta Issaa



Images for Schools' programme. He was a finalist in the 'Premio Zavattini 24/25' workshop at the AAMOD archives with his project '*Echi di Memoria*', which is currently in development. He started the 'F filmmaking Etnografico LAB' programme, promoted by Antropica Film, to develop the documentary film *HOLY CULT!* He is currently training as an archive researcher and attending a workshop promoted by Archivio Luce Cinecittà to develop the professional skills of documentary researchers. *Il Viaggio*

IMAGING

Chiara Ferretti

Italy | 2025
HD | Colour | 42'
O.V. Italian, English

Director
CHIARA FERRETTI

Screenplay
LAVINIA AZZARETTI,
DAVIDE NOSARI,
GIUSEPPE MONETA

Cinematography
GABRIELE FUSARO,
ERICA ZAMPARO,
LYDIA O'MALLEY,
GRETA CELESTINO

Editing
EMANUELE PASSILONGO,
RICCARDO GUARESCHI

Sound
TOMMASO MALGUZZI,
GIORDANO FOCANTI,
CARLO RUGGIERO,
AYOUB FARRAS

Music
GIOVANNI DASTI

Production
CIVICA SCUOLA DI CINEMA LUCHINO
VISCONTI

Producers
MATILDE DEL PERCIO,
GIORGIA SALPIETRO

Contacts
G.BIANCO@FONDAZIONEMILANO.EU

BIOGRAPHY
Chiara Ferretti (born Milan, 1999) enrolled at the Luchino Visconti Civic Film School in 2022 to study directing, having previously completed a Bachelor's degree in Communications at IULM University. She has made independent short films, fashion films and commercials in and outside of school. '*Imaging*' is her final project, created in collaboration with students from the Luchino Visconti Civic Film School and the Claudio Abbado Civic Music School.



Human beings are not objects to be admired or products to be sold. Nor are they made to know their own image in minute detail or to look at themselves from the outside and recognise every imperfection of their bodies. When we're forced to be overly conscious of our shape, a twisted, paradoxical and unsustainable mechanism is triggered: we no longer recognise ourselves. There is a risk of losing ourselves in the way others see us, of letting their judgement direct our lives, as well as our physical and mental health. But what can we do when it's precisely our image — or the possibility of it being approved and re-approved by someone else — that brings us fame, fortune and money? This is what *Imaging* explores through the stories and words of people whose lives have been strongly shaped by the violent opinions of others, whether they chose this path or not. Starting with the mainstream worlds of fashion and design, it moves on to less conventional models, Instagram models and, finally, sex workers. A common theme emerges from their collective testimony: is there still room for a free, inclusive and thoughtful approach to working with one's body? Also, where is the boundary between art and commerce? However, what *Imaging* excels at is providing an insight into a world that is inherently exclusive and discriminatory. The fashion world and beyond is portrayed as exhausting due to the constant imposition of arbitrary and unattainable beauty standards. Ferretti never portrays the interviewees as unwitting victims, but as participants in a much larger economic machine. Many enter this machine at a very young age, full of dreams and hopes, but it is difficult to emerge from it whole and unscathed.

Niccolò Della Seta Issaa



LA LUCCIOLA

Fabrizio Bartolini

Italy | 2025
HD | B/W | 9'
O.V. Italian

Director
FABRIZIO BARTOLINI

Cinematography
FABRIZIO BARTOLINI

Editing
FABRIZIO BARTOLINI

Sound
FABRIZIO BARTOLINI

With
JOLANDA MEDICINA,
JULIA KOBUSIŃSKA,
DOMENICO BERNINI,
MAJKA TKÁČIKOVÁ

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FABRIZIOBLAS22@GMAIL.COM



A firefly moves through a rural setting, offering us its perspective, which alternates with that of the camera. The camera seems to seek out the firefly. The firefly ponders a series of rare and sporadic questions about its destiny, and also about its existential position as it wanders. During the day, it is an insect that goes unrecognised; it resembles a small, rather anonymous cockroach, the kind you encounter with indifference in country houses. During its journey, Bartolini's firefly wanders through a living room and around a bench, meeting a goat in an old stable along the way. It sits on a tree while two lovers bathe in the river and brush against it, and it rests on the grass while someone takes a nap. No one notices it; no one is aware of its presence, yet it sees everything. Its vision is rendered in the film through blurred black and white. But it's night that changes everything. In the final few seconds of the film, when darkness falls and the stars light up, the firefly transforms into the legendary, luminous creature that we all know and want to see, and that excites and fills us with wonder when we encounter it. A strange creature with an unusual destiny, the firefly's identity is defined and redefined by us as its appearance changes. In some way, the firefly speaks to us and resembles us. This short film was made during the experimental workshop 'Areainterna', organised by the Val Curone cultural association with Michelangelo Frammartino and Alessandro Comodin.

Arianna Tremolanti



BIOGRAPHY
Fabrizio Bartolini (born in San Giorgio a Cremano in 1995) studied at the Naples Academy of Fine Arts, specialising in Directing. He also spent time studying at the UAP in Poznań, majoring in Experimental Film Studio. He subsequently gained experience working as a director, assistant director and editor in independent cinema, as well as working as a school educator. In 2024, he participated in a filmmaking workshop organised

by Ladoc and led by Béla Tarr in Naples.

LÉA EST PARTIE
AVEC LES
FLEURS

Francesco Alessandro
Cogliati

Italy | 2025
Hi8 | Colour | 18'
O.V. French

Director
FRANCESCO ALESSANDRO COGLIATI

Subject
FRANCESCO ALESSANDRO COGLIATI

Cinematography
FRANCESCO ALESSANDRO COGLIATI

Editing
FRANCESCO ALESSANDRO COGLIATI

Sound
FRANCESCO ALESSANDRO COGLIATI

Narrating voice
VALENTINE MICHEZ

Music
PIETRO STIGLIO

Producers
FEDERICA SOSSO, OLIVIA SERAFINI
SAULI

Contacts
FRANCESCOCOGLIATI@GMAIL.COM



Treading the delicate line between empirical investigation and imaginary construction, between reality and fiction, *Léa Est Partie Avec Les Fleurs* is a film about Léa, the director's mother. The protagonist is Léa, the director's mother. All that remains of her after her disappearance are her stories about herself and her old video camera, which provide few clues about her life. Unfortunately, as the narrator informs us, Léa's stories are all unreliable and nobody seems to remember her past, travels and adventures. Her son calls her a 'pathological liar', but he also suspects that lying served this woman — a young girl in 1968 who stole flowers because she disliked seeing them forced into flowerpots — as an expression of independence and a way of never lingering too long in places or roles. On the other hand, the video camera is a 'totemic object, a perceptual legacy, the tool through which to reactivate the maternal gaze — spectral and never fully decipherable'. Cogliati uses this to conduct his investigation, which is made up of videos, found footage and archival documents from the city of Lyon (where Léa presumably lived). The result is a mythology of the mother, balancing blame and admiration, real adventures and idealisation. Reconstructing the truth about Léa is impossible because she does not want to exist in reality. However, she suggests to her son that, with the legacy of the video camera, he can learn to 'see her as she does'. This was produced as part of the “Dialogue around the Moving Image” workshop, which was curated by Adrian Paci and organised by Civica Scuola di Cinema Luchino Visconti in collaboration with Careof.

Arianna Tremolanti



BIOGRAPHY
Francesco Alessandro Cogliati (born Desio, 1995) graduated from NABA (Nuova Accademia di Belle Arti) in Milan, having also studied at SFUAD (Santa Fe University of Art and Design) in New Mexico. He started writing in high school and later decided to combine this with

his passion for cinema. His first short film was *Noi soli* (2017). In 2018, he was an assistant director on the documentary *Shoemaker of Dreams*, dedicated to Salvatore Ferragamo, working under Luca Guadagnino. He co-wrote the short film *Padre*, directed by Michele Gallone and

starring Filippo Timi and Alberto Paradossi, and worked as a production delegate for MeMo Films on Giovanni Tortoric's *Diciannove*. He is currently developing his first feature film.

LE ISOLE NON SI SENTONO MAI SOLE

Andrea De Fusco

Italy | 2025
Super8 | Colour | 4'
O.V. Italian

Director
ANDREA DE FUSCO

Screenplay
ANDREA DE FUSCO

Cinematography
ANDREA DE FUSCO

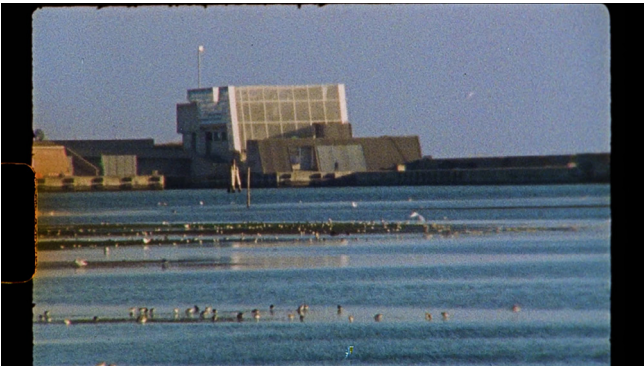
Editing
ANDREA DE FUSCO

Music
LORENZO MASON

Producer
ANDREA DE FUSCO

Contacts
ANDREADEFUSCO90@GMAIL.COM

BIOGRAPHY
Andrea De Fusco (Rome, 1990) is a director and visual artist. He graduated from ESRA in Paris and subsequently from DAMS (Department of Music and Performing Arts) at Roma Tre University, with a thesis on the relationship between image, time, and memory in Tarkovsky's cinema. He continued his studies in New



The MOSE (Experimental Electromechanical Module) is a defence system for Venice against high tides. It consists of four mobile barriers that rise during exceptionally high tides to separate the lagoon from the sea and prevent flooding. While some portions of lagoon land previously emerged and submerged seasonally, the intervention of the 'wall' has altered this equilibrium, turning them into permanent territories, as evidenced by Bâcan Island. 'No one wanted me,' says the island, 'neither man nor nature.' In this sense, it is an unexpected and involuntary presence which now exists and, like us, finds itself, at a certain point in its life, meditating on its existence, nature and destiny. The short film poetically and subjectively recounts the life cycle of a new island. Beyond the island, a melancholic and hazy doubt emerges, as hazy as the lagoon itself. This doubt concerns the interventions to which the Venetian landscape is constantly subjected, such as major environmental and urban management plans, some of which are aimed at protection and others at tourist accessibility. However, *Le isole non si sentono mai sole* ('islands never feel alone'), and despite their unplanned existence, life continues to flow and adapt. Herons and storks use it as a landing place, shells and algae wash up on its beaches, and perhaps one day bell towers, houses and roads will be built.

Arianna Tremolanti



York, where he shot his first documentaries. Upon returning to Italy, he made *In Aquis Fundata*, a film about the relationship between Venice and water through the eyes of some of the last Venetians, with which he participated in several international festivals. He then worked alongside Andrei Konchalowsky on the film

Il peccato, Il furore di Michelangelo, about Michelangelo Buonarroti. He recently presented *Per un'estetica dell'apocalisse* at the Cinema Galleggiante in Venice, a video made with Gianni Garrera, philologist and translator of the *Apocalisse*, which reflects on the role of beauty in the end of the world.

MANUAL OF SELF-DESTRUCTION

Elisa Baccolo

Italy | 2025
Digital | Colour | 20'
O.V. English

Director
ELISA BACCOLO

Cinematography
ELISA BACCOLO

Editing
ELISA BACCOLO

Sound
CHRISTIAN QUADRI

Music
HÉLÈNE VOGELSINGER

Production
NOUVELLE BUG,
IL VARCO

Contacts
ELISA.BACCOLO@GMAIL.COM
HTTPS://WWW.NOUELLEBUG.COM

BIOGRAPHY
Elisa Baccolo (born Treviglio, 1991) studied philosophy and earned a PhD in cognitive neuroscience from the University of Milan-Bicocca in 2016. She attended the Documentary Film course at the Civica Luchino Visconti and participated in several film residencies, including South and Magic, Laguna Sud, Werner Herzog: Filming on a Strange Planet and Caucasus Cinema. She also worked as a production assistant in Paris and Lugano. She was selected for the 2021 Zavattini Prize, organised by AAMOD. Her films include: *Senza*



What will remain of us when we can artificially eliminate all our imperfections? AI-generated images are becoming an increasingly integral part of our lives and daily routines, to the extent that the distinction between real and virtual is becoming blurred and complicated. This is a world as smooth as the skin of artificial figures, where failure and uncertainty no longer exist. Drawing inspiration from two texts that successfully interpret schizophrenic contemporary reality — Mark Fisher's *Capitalist Realism* and Marian Donner's *Manual of Self-Destruction* — the author creates a visually and sonically impactful documentary. Beginning with herself, she investigates the convoluted and symbiotic relationship between human beings and machines through a fragmented flow of generative, 3D and surveillance images, as well as vertical reels taken from social media. It all starts with E., the invisible protagonist, who decides to bring some of her self-portraits to life using generative artificial intelligence models. She immediately notices something unpredictable: her virtual reproductions are not faithful versions of the original, but rather replicas that remove any peculiarities perceived by the machine as errors. *Manual of Self-Destruction* therefore aims to explore pressure to conform to unattainable standards, as well as self-representation and self-acceptance. If beauty standards are imposed by an algorithm, we have no right to be unhappy. E. is confronted with unreal, hollow, seemingly perfect figures. This is where her research begins, addressing a question that is increasingly relevant today: what truly separates humans from artificial beings? At the forefront is DonnerBot, a modern chatbot that claims to offer a cure for loneliness and has produced a self-help manual comprising nine dystopian commandments.

Niccolò Della Seta Issaa

negazione (2018); *La cura e il veleno* (2020); *Affascin* (2020); *Pronto sabré si su nombre es violencia* (2021); *Anaklia* (2022); and *Les choses qui résistent à l'épreuve du temps* (2023).

OUTSIDE THE BOX:
AN AUTHENTIC
PORTRAIT OF
CHARLEMAGNE
PALESTINE

Nicola Pietromarchi

Italy | 2025
2K | Colour | 6'
O.V. English

Director
NICOLA PIETROMARCHI

Cinematography
GIULIO PIETROMARCHI

Editing
FILIPPO CASTELLANO

Sound
PAOLO TOCCI

With
CHARLEMAGNE PALESTINE,
RUGGERO PIETROMARCHI

Music
CHARLEMAGNE PALESTINE

Producers
MATILDE PIETROMARCHI,
GIULIO PIETROMARCHI,
FILIPPO CASTELLANO,
LEONARDO CASTELLANO

Production
PANINO FILMS

Contacts
NICOLA.PIETROMARCHI@GMAIL.COM
INFO@PANINOFILMS.COM

BIOGRAPHY
Nicola Pietromarchi (born in Rome in 1993) graduated in Communication Design from the Polytechnic University of Milan, having previously studied Environmental Architecture. He started his career as an editor and art director in advertising at Olympique Films, subsequently creating projects for Armani, Valentino



The sound of a few placid piano notes, the ordered symmetry of an elegant Tuscan country house, cicadas chirping under the summer sun, a grand piano in the foreground and the rich voice of Charlemagne Palestine, who came to Tuscany for a Terraforma-organised performance. Is there an ethics of artistic portraiture? What are the secrets to safeguarding the elusive affinity said to be created between observer and observed, the two mirrored poles behind and in front of the lens? And should it really be created? How should we react if our character unexpectedly escapes the narrative we want to tell, the portrait we thought we were weaving with them? Does the failure of the path we had mapped out necessarily coincide with the failure of the project as a whole? Charlemagne Palestine's studio thus becomes a contest between interviewee and interviewer: a sudden Western of words and crescendoing notes with increasingly brazen and claustrophobic zooms and close-ups in the torrid tension of a *dog-day afternoon*. Forced to rethink his documentary and abandon everything he had previously written, Nicola Pietromarchi gives us a portrait of a 360° creativity in just over five minutes. Perhaps it is precisely this that makes it so authentic: a portrait of an artist who became known "*also for the way he complains and the way he screams*", who rejects the facile label of musician, and who has sought to evade categorisation throughout his life. It is a disorganised, playful and anarchic reflection on the possibility of rewriting the life of an artist who shaped the history of experimental music. It is a dissonant voice that resonates with the maximalism of Charlemagne Palestine, the man and the artist. *The Apocalypse Will Blossom*.

Lara Casirati



and the Prada Foundation. His training in commercial audiovisual production has enabled him to develop a vision that combines narrative structure and visual research. His debut short film, *Détour*, was presented at the 2020 Milan Design Film Festival. He is currently working on his debut feature-length documentary, *Old*

Rocks, which was selected as one of 35 projects at the latest Co-Pro Market edition at DOK Leipzig.

PROPRIO QUI

Gaetano Di Gaetano

Italy | 2025
2K | Colour | 11'
O.V. Italian

Director
GAETANO DI GAETANO

Screenplay
GAETANO DI GAETANO

Cinematography
RAFFAELLA PIEMONTESE

Editing
GAETANO DI GAETANO

Sound
RICCARDO CUCUMAROLO

With
MATTIA DARDANI

Producer
GAETANO DI GAETANO

Production
SOLARIS

Contacts
GAETANO332@GMAIL.COM
SOLARISPRODUZIONE@GMAIL.COM

BIOGRAPHY
Gaetano Di Gaetano (born Leonforte, 1999) is a director and writer. He graduated from IULM University with a degree in Modern Literature, Television, Cinema, and New Media. He has written and directed award-winning short films, including *Dissipatio* (2022), which was selected for over fifteen festivals and presented as the opening of the transmedia work Rageen vol. 1. He is also the author of the essay *Niente da nascondere di Michael*



Mattia lives in a small village in Piedmont. He is torn between his shifts at work and his desire to change his life. It is a typical Italian summer in the provinces: mosquitoes, white plastic chairs outside the bar and afternoon naps are all part of the scene. Mattia goes to the river and plays football alone. He sighs and carries on. It seems as if he is waiting for something to happen: an event, a shock or someone to come along and change his life. But this something never comes, and Mattia turns to ChatGPT for support with his doubts and fears. "When is the right time to make a decision?" The result is an even more radical loneliness, given that the person listening and responding on the other side is an algorithm that provides reassuring prospects like a shopping list. Sitting halfway between documentary and fiction, *Proprio qui* is partly the director's personal story, which he explores through the character of Mattia. It touches on a common theme among many isolated young adults: the idea that anything is possible and that a different future awaits us. However, the reality of privilege and material conditions is vividly expressed by the title: 'Right here, and nowhere else'. This short film was created during a filmmaking workshop organised by the Val Curone association and promoted by Alberto Tamburelli, under the artistic supervision of Michelangelo Frammartino and Alessandro Comodin.

Arianna Tremolanti



Haneke, ovvero l'immagine come specchio (Nothing to Hide by Michael Haneke, or the Image as a Mirror), which was published in the academic journal VCS (Mimesis). The short film *L'estate amara* (2024), produced by Solaris, received several official selections. In 2025, alongside *Proprio qui*, he directed the short film *Io da qui non ti sento*, which won three awards at the Rome Future Week 'Corti Futuri' contest, including Best Director and Best Film. It was distributed on Rai Cinema Channel.

SUEÑA AHORA

Gabriele Licchelli,
Francesco Lorusso,
Andrea Settembrini

Cuba, Italy | 2025
2K | B/W | 20'
O.V. Spanish

Director
GABRIELE LICCHELLI,
FRANCESCO LORUSSO,
ANDREA SETTEMBRINI

Cinematography
FRANCESCO LORUSSO

Editing
GABRIELE LICCHELLI,
FRANCESCO LORUSSO

Sound
ANDREA SETTEMBRINI

Production
BROGA DOITE FILM,
EICTV

Producer
ANDREA SETTEMBRINI,
JULIANA FANJUL

Contacts
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BIOGRAPHIES
Gabriele Licchelli (Gagliano del Capo, 1993) obtained a bachelor's degree in Modern Languages and Literature and then a master's degree in Comparative Modern Cultures. He subsequently graduated from the Scuola Holden in College Cinema. In 2018, he took part in the Brussels-Marrakech residency project organized by the Fondazione Nazionale della Danza, Halles de Schaerbeek, and Eclat de Lune, creating the multidisciplinary performance *IMMA-Immagine Mistiche del Marocco di Aisha* (Mystical Images of Morocco by Aisha). He is the author and director of the documentaries *Arca Hotel*, *Anche gli uomini hanno fame* (Men Are Hungry Too), and *Go, friend, go*.



In recent years, Cuba has been experiencing a severe energy crisis. Fuel shortages, US sanctions and ageing thermoelectric power stations have left millions of Cubans without electricity. But amid the darkness, the island does not sleep; it dreams. Set during a long night of blackouts, Licchelli, Lorusso and Settembrini's film is constructed using dreamlike imagery and stark contrasts inspired by Caravaggio's aesthetic: the deepest black and the light of the torches that citizens use to pass the hours. The absence of light creates the illusion of suspended time, reminiscent of the long months of lockdown. Some play chess, some go to mass, some sing songs in the street and some take the opportunity to go spearfishing. With all sources of artificial light and noise turned off, it is as if we remember that we are alive. During mass, the priest says, "It is precisely when we are in darkness that we realise how necessary inner light is." In this silent, dark dimension reminiscent of *real maravillos* style scenarios, everything quiets down and, like an unconscious force, nature emerges, mingling with dreams, desires and visions of wild Cuba in a surreal, symbolic finale.

Arianna Tremolanti



Francesco Lorusso (born in Gagliano del Capo in 1993) graduated in Philosophy from the University of Turin after spending a year studying at the University of Tartu in Estonia, where he pursued his studies in semiotics of cinema and new media and ethical philosophy. He is the author and director of the short films *Quando si ritira il mare*, *Endless Waiting*, *La terra delle onde*, and *IO/OI*, as well as the documentaries *Anche gli uomini hanno fame* and *Go, Friend, Go*. He has also directed numerous music videos for Italian artists such as Pinguini Tattici Nucleari, Negramaro, Elisa, Jovanotti and Irama, as well as commercials.

Andrea Settembrini (born in Gagliano del

SUSPENSION OF BELIEF

Cosimo Iannunzio

Italy | 2025
HD, IR | Colour | 8'
O.V. No dialogues

Director
COSIMO IANNUNZIO

Subject
COSIMO IANNUNZIO

Cinematography
COSIMO IANNUNZIO

Editing
COSIMO IANNUNZIO

Sound
COSIMO IANNUNZIO

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COSIMO.IANNUNZIO@GMAIL.COM

BIOGRAPHY
Cosimo Iannunzio (born Benevento, 1989) lives and works in Milan. He studied painting at the Naples Academy of Fine Arts. He then moved to Milan to continue his studies, graduating from the Brera Academy of Fine Arts in 2016. His work spans the interdisciplinary fields of creative documentary and experimental cinema. He is the co-author of the 2022 documentary *L'Oceano intorno a Milano*.



Sociologists say that the suspension of disbelief in the face of war and genocide is a contemporary phenomenon due to the disproportionate proliferation of visual and audio information. This is what we call 'binge-eating' content: first a yoga influencer's reel, then a fortune teller recommending what to manifest on the next new moon, and then perhaps a repost from Al Jazeera showing people being tortured, fugitives in tunnels, bombed cities, dehumanisation, weapons and death. All of this in a matter of seconds, countless times a day. Desensitisation to violence is also occurring thanks to amateur videos shot by militants, drones and terrorists — most famously Brenton Tarrant, the perpetrator of the 2019 Christchurch attack in New Zealand — which are purposefully crafted to look like clips from a video game, such as *Call of Duty*. Combined with recent videos produced by artificial intelligence, the suspension of disbelief becomes a matter of absurd responsibility. The short film presents an image of a Milan bearing the memorial traces of past wars: testimonies carved on slabs and stones in a desaturated palette of faded, tired colours. The city is immobile and out of touch with time. This is gradually overlaid by the sounds of war today: screams and chaos. The author writes that the flow of media-ted horror 'grafts itself onto everyday life to the point of saturating memory, anaesthetising emotion, and suspending the very possibility of believing and reacting'. *Suspension of belief* is therefore this liminal space between empathy and anaesthesia, the visible and the repressed, life and ruin.

This was produced as part of the "Dialogue around the Moving Image" workshop organised by Civica Scuola di Cinema Luchino Visconti and Careof.

Arianna Tremolanti



THE SILENT
MAJORITY
OF GOOD
ROMANIAN
PEOPLE

Luca Pinteala

Italy, Romania | 2025
2K | Colour | 20'
O.V. Romanian, English, Italian

Director
LUCA PINTEALA

Screenplay
LUCA PINTEALA

Cinematography
LUCA PINTEALA

Editing
LUCA PINTEALA

With
ERIC HUMA,
MIHAI PINTEALA,
VORICA PINTEALA,
MARCEL ZVINCA,
LUCA PINTEALA,
LAURA ZVINCA,
MARIA ZVINCA

Music
LUCA PINTEALA

Producer
LUCA PINTEALA

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LUCABOGDANPINTEALA@GMAIL.COM

BIOGRAPHY
Luca Bogdan Pinteala (born Monza, 2006) is a final-year student at the Preziosissimo Sangue Art High School in Monza, where he specialises in audiovisual and multimedia studies. *The Silent Majority of Good Romanian People* is his debut short film.



Which places define who we are? Bukovina, that north-eastern corner of Romania, is the cradle of nineteen-year-old Luca's childhood. It is the land that his parents abandoned for Italy before he was born, just as the third millennium began. A multilingual son of the diaspora, Luca speaks Romanian, English and Italian. He takes us on a journey through the places he has lived, revealing a nomadic identity deeply rooted in Bukovina, where part of his family still live. We meet his grandparents and great-grandmother, captured in their daily lives in the city of Botoşani and the small village of Tătăreşti, home to fewer than a thousand people, just a few dozen kilometres from Moldova and Ukraine. Amidst the echoes of assembly lines in abandoned factories and the backdrop of suburban apartment buildings, a material phantasmagoria unfolds. The voices of those who have walked this land their entire lives mingle with the ghosts of yesterday's summers and the pragmatic testimonies of today in a Romania on the cusp of the past and the future. There is a constant movement between intimate interiors and carefully tended vegetable gardens, portraits of children and grandchildren who have emigrated, televisions tuned to irritating infomercials, and ornamental peacocks. Crepes filled with jam and homemade cherry brandy are enjoyed in search of those elements of life that evoke a timeless dimension. The blue eyes of the Pinteala family, which some attribute to quartz dust processed by factory workers, have become a symbol of a nomadic mythology. This distinctive sign, with its origins lost in ancestral legends and ethnic contaminations, is tangible and irrefutable. It is a symbol capable of restoring dignity to the journeys of those who chose to leave and those who chose to stay.

Lara Casirati



UNIDENTIFIED

Francesco Zanatta

Italy | 2025
Mixed format | Colour | 21'
O.V. English

Director
FRANCESCO ZANATTA

Editing
FRANCESCO ZANATTA

Sound
FRANCESCO ZANATTA

Contacts
ZANATTA.FRANCESCO99@GMAIL.COM



Could we really be alone in the universe? Is there no life beyond our galaxy? This is a mystery that we will probably always carry with us as human beings, but perhaps this is precisely why it is one of the most fascinating questions in history. So many have attempted to explore it. In a sense, Francesco Zanatta, a young director born in Treviso in 1999, does just that in his own way with *Unidentified*. This short film is based on "Project Blue Book", a study conducted by the United States Air Force between 1947 and 1969 into sightings of "unidentified flying objects", or UFOs. Hence the title: during that period, of the thousands of reports, more than seven hundred cases remained unsolved and "unidentified". Throughout the short film, Zanatta juxtaposes the inevitable incompleteness of human knowledge — represented by original written accounts of people who claimed to have seen flying saucers — with common images from that period depicting families in everyday, convivial situations. This contrast between the scientific and the familiar lies at the heart of *Unidentified*, which attempts to portray a specific period in American history: the time between the end of World War II and the space race, which culminated in the moon landing — an event that is now shrouded in countless conspiracy theories. It was a historical moment when a new world needed to be created, when everything still seemed possible — even the landing of aliens on Earth — but it was also dictated by a profound fear of the unknown, of anything different and of anything outside of pre-established ideals and social norms. However, the familiar images in *Unidentified* remain silent; the only words can be read. This seems to symbolise the fact that we will never be able to know or understand with certainty what awaits us in boundless space or in our future.

Niccolò Della Seta Issaa

BIOGRAPHY
Francesco Zanatta (born Treviso, 1999) graduated with a degree in Visual Arts from the IUAV University of Venice. Working primarily with video, his research unfolds on two different levels that occasionally intersect. Firstly, he recovers and reassembles images from the web in an attempt to analyse their specificities in relation to the subcultures and histories they conceal. On the other hand, he explores everyday life through documentary, driven by the

desire to film occasions and places that inspire him. Editing is the constant that links these two tendencies, being at once a fundamental tool, a cornerstone and a key to interpreting his works. His film *Viva la Notte* (2022) was presented in competition at the 59th Pesaro International Film Festival of New Cinema, where it won the award for Best Italian Short Film at the SEEYOUSOUND X – International Music Festival. His most recent work, *Notturmo*

fluviale (Meditation on Noise) (2025), was presented at the Light Matter Film Festival in Alfred, New York.

WALTZER

Luca Guanci



Mr Walter and his wife Franca star in a film about loneliness, desire and memory. From this point onwards, reality and fiction become intertwined. However, as we shall see, the fiction foreshadows a scenario that, although played out in absurd tones, is the fatal reality of the elderly. They are widowed and left alone in a world that no longer understands them. They move through it like ghosts or obsolete humans with no purpose other than to wait and remember. This is what Walter does when he is left alone without Franca. He wakes up, looks around, and behaves with terrible alienation towards objects. Who can see him now as he throws a piece of pasta off the table? His actions are meaningless and without consequence. So when he finds a mobile phone in the pocket of a pair of trousers left in a basket at a laundrette, he has no qualms about taking it. From that moment on, he spies curiously on someone else's life: he receives voice messages, wanders around — after all, this is Walter's *waltz* — and gets in and out of bed and on and off the exercise bike. He imagines dancing with his wife once again until he grows tired of this pastime and returns the phone. In Guanci's black-and-white film with expressionist references and framing, Walter's loneliness is theatrical and sometimes grotesque. It reveals aspects of the lives of our elderly people who are abandoned in their homes and memories that we would rather not know about.

Arianna Tremolanti



BIOGRAPHY

Luca Guanci (born Milan, 2001) is studying for a Master's degree in Cinema at IULM University, while working in the audiovisual sector. The intersection of his academic and professional paths has caused him to reconsider his relationship with images, shifting his focus from a purely productive approach to exploring their critical and poetic value. His work explores the

intersection of reality and fiction, viewing cinema as a platform for contemplation and reflection on the contemporary world. In 2025, he founded ENDERWELT, a collective of young authors dedicated to sharing and audiovisual experimentation. That same year, he directed *Pizza Flash*, his debut short film which was selected for several international festivals. He also

produced *Amusement Park* by Egidio Prudenzero, with whom he collaborated as co-author on a feature film project. Also in 2025, he directed *Waltzer*, continuing the cinematic-musical dialogue he had begun with Sebastiano Ratti.

WE ARE ANIMALS

Lorenzo Pallotta



Italy | 2025
Various formats | Colour | 14'
O.V. German

Director
LORENZO PALLOTTA

Editing
MASSIMO DARE
LORENZO PALLOTTA

Sound
TOMMASO BARBARO
LUCA CANZANO

With
CHRISTOPHER BUCHHOLZ

Music
FREDDIE MURPHY,
CHIARA LEE

Producers
STEFANO CHIAVARINI
LORENZO PALLOTTA
STEFANO SCHIAVONE
ANDREA GAROFALO
TOMMASO ACQUARONE

Production
LIMBO FILMS
OUDEIS PICTURES
WATERLOCK PRODUCTION
RATS FILM

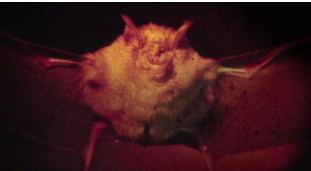
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BIOGRAPHY

Lorenzo Pallotta (born in Teramo in 1992) trained at the SAE Institute in Milan. He started his career working on university and independent film productions, specialising in documentaries, commercials, music videos, short films and web series. He collaborated with the production companies Fedra Film and Fedra Hub, working as an assistant director on Paolo Sorrentino's films *Loro* and *Piccole avventure Romane*. His debut short film, *Inumanamente*, was selected for the 2016 Milan Film Festival. His 2019 short film

We Are Animals, an experimental short film by Lorenzo Pallotta, explores the profound yet often dormant or forgotten relationship between human beings and nature. A voiceover narrates a journey of devolution and reverse metamorphosis from human to animal, perhaps a dream. This journey becomes increasingly dark, only to lead to a new beginning in a new body. Throughout, the protagonist shares his emotions and fears with us firsthand. Through minimal dialogue and poetic images taken from reused archive material in the Friuli Venezia Giulia media libraries, *We Are Animals* offers a raw and visceral reflection on our relationships with fear, belonging and the natural and animal worlds. With its deliberately symbolic, malleable and adaptable form, the short film is capable of addressing contemporary and highly topical issues, such as gender fluidity, power relations, violence and judgement. It starts from the most intimate and personal contexts and moves on to broader and more complex ones. The transformation into a beast and the return to earthly origins is an allegory of human contradictions and our confidence in our ability to control Mother Nature and answer all questions. It is also the story of the protagonist-narrator's liberation from social expectations and childhood traumas, and an attempt to escape human constraints through a symbolic and physical return to nature. This transformation is not only the product of his imagination, but also an act of resistance and an intimate journey towards his instinctive and authentic identity. *'We Are Animals'* is all of this and more, but above all it is a visual and auditory experience that reveals the wildest and most hidden side of human beings.

Niccolò Della Seta Issaa



Luis has been screened at several festivals, including the Festival Européen du Film Court de Brest (France), the Figari Film Fest (Italy), Visioni Italiane (Cineteca di Bologna) and the Med Film Festival (Rome). His most recent short film, *Las Hadas* (2021), premiered at the New Directors/ New Films festival in Espinho, Portugal. In 2021, Pallotta presented his debut documentary, *Sacro Moderno – The Children of the Sleeping Giant*, at Alice nella Città. The film was then presented at festivals in Taipei, Turin and Mariánské Lázně. His

second documentary, *Terra Nova – The Land of Long Shadows* (2023), has been selected for the Turin Film Festival and the 2024 Trento Film Festival.

OUT	ÉCRIRE LA VIE. ANNIE ERNAUX RACONTÉE PAR DES LYCÉENNES ET DES LYCÉENS CLAIRE SIMON	[01]
OF	GIOIA MIA MARGHERITA SPAMPINATO	[02]
COMPETITION	IL DAMO LUCA FERRI	[03]
	LEIBNIZ. CHRONIK EINES VERSCHOLLENEN BILDES EDGAR REITZ	[04]
	PUT YOUR SOUL ON YOUR HAND AND WALK SEPIDEH FARSI	[05]
	YES NADAV LAPID	[06]

ÉCRIRE LA VIE.
ANNIE ERNAUX
RACONTÉE
PAR DES
LYCÉENNES
ET DES LYCÉENS

Claire Simon

France | 2025
4K | Colour | 90'
O.V. French

Director
CLAIRE SIMON

Screenplay
CLAIRE SIMON

Cinematography
CLAIRE SIMON

Editing
LUC FORVEILLE

Sound
PIERRE BOMPY

Production
ROSEBUD PRODUCTIONS,
LES FILMS HATARI,
FRANCE TÉLÉVISION

Producers
EMMANUEL PERREAU,
MICHEL KLEIN

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“When I was asked to make a movie about Annie Ernaux, I immediately decided it wouldn’t be just a portrait, like so many good ones already out there. My starting point was her writings. I asked myself: why don’t I find out how high schoolers are engaging with her work?” This marks the beginning of Claire Simon’s journey, which takes us through various high schools in both France and French Guyana, following boys, girls, and teachers as they read and discuss the novels of a writer who won the Nobel Prize in Literature in 2022. Simon draws her own modern map of Ernaux’s universes while listening: her camera is precise and discreet, neither invasive nor leading. She tries to capture nuances and what remains offscreen, blending “public” moments, just like the class’s comments, and more “private” ones, such as the students’ conversations after class. A raw connection begins to form between the stories Ernaux tells from her own experiences and the questions and lives of the young protagonists who find echoes of themselves in those same stories. A movement emerges that affirms a narration in which a woman’s self becomes a collective practice, questioning the struggles of a society beyond her time: relationships, sexuality, the body, gender-based violence, family, the quest for identity. Each word takes on multiple meanings in this encounter with the reader’s feelings, and abstract literature becomes something tangible, made from intimacy and sharing, a passionate educational asset and an unpredictable way of feeling the world.

Arianna Tremolanti



BIOGRAPHY
Claire Simon (London,1955) is a director and screenwriter. Her work constantly moves between documentary and fiction. She established herself with her documentaries *Récréations* (1993) and *Coûte que coûte* (*At all costs*, 1996). In 1997, she made her first fiction feature film, *Sinon, oui* (*A foreign body*), followed, among others, by *800 kilomètres de différence* – *Romance* (2000); *Mimi* (2002); *Ça brûle* (*On fire*, 2006).

In 2008, she won the Grand Prix of the SACD at Cannes’ Quinzaine with *Les bureaux de Dieu* (*God’s Offices*). That same year, Filmmaker organized the first Italian retrospective of her work. She won the Golden Lion in the category Venice Classics for Best Documentary on Cinema with *Le concours* (*The competition*, 2016). She returned to focus on the youth in *Premières solitudes* (*Young solitude*, 2008) and *Apprendre* (*Elementary*,

2024), while exploring the relationship between cinema and literature, starting with Marguerite Duras, in *Vous ne désirez que moi* (*I want to talk about Duras*, 2021). The first preview of *Ecrire la vie* was screened at the 2025 edition of the Venice Film Festival in *Giornate degli Autori*.

ÉCRIRE LA VIE. ANNIE ERNAUX RACONTÉE PAR DES LYCÉENNES ET DES LYCÉENS

WORDS AND LIFE

Words’ perimeter coincides with that of our world, according to Wittgenstein – language is the tool that allows us to grasp reality’s meaning and function, and to learn from it. But what about the interior world? Feelings, emotions, memories often hinder one another and lie in wait. Often, trying to define them with a word makes it possible to evoke and recognize them, starting a conversation. Literature is crucial because it let us witness this process of choosing and wagering on our perception investigated by someone else in a past where we might find an ancient ally. *Écrire la vie. Annie Ernaux racontée par des lycéennes et des lycéens*, Claire Simon’s new documentary – whose title references one of the brilliant French writer’s collections – shows how powerful this struggle between appropriation and distance can be.

The context examined is high school, a setting the director has already chosen multiple times before as a lens through which she observed our society – her recent film, *Apprendre*, being an example. There, in an elementary school, she examined multiculturalism as a context of growth since childhood, and teachers’ ability to value and welcome diversity. In *Écrire la vie*, her approach is, in a sense, reversed: instead of investigating the complexity within one specific space, Simon travels to the farthest corners of France, both continental and overseas, observing similarities and differences among teenagers confronted with the writings of a Nobel-winning author.

Writings that Ernaux herself describes as “flat”: one simply needs to notice the action and the feelings it causes, as if it dealing with a seismograph, nothing more. No rhetoric, no external purpose. «Balzac writes about stuff no one has experienced» says one student, but with Ernaux’s abrasive literature both girls and boys can engage with scorching lives – modest origins, the generational gap with their parents, abortion and the choice it entails, the relationship with someone younger. Perhaps, these experiences are not universal, but everyone – particularly women – can understand them. As students read Ernaux’s pages with their raw reality, the words reverberate as if finally freed, deconstructing what is still considered taboo and inviting us to embrace our imperfect humanity.

Cinema allows to add another layer of investigation. With her wisdom, Claire Simon never places herself above the students; she takes an interest in their faces, in how those books become part of their conversations when they are confronted with something they have experienced, and in teachers as facilitator of an idea of literature and culture. Some specific generational traits emerge: this younger generation appears more sensitive to the possibility of toxic relationships, they always notice when passion turns into obsession, and when reading about Ernaux’s first time they do not hesitate to call it rape. It is never that simple, the teacher explains, there is also desire. Today, perhaps high schoolers possess a heightened awareness of limits, of boundaries between healthy and toxic, love and self-hatred. Could they navigate hardships better, or do they risk failing to recognize dualities? These are some of the questions raised by these readings, before the soft ending that puts the spotlight on the theme of vocation with all its force.

Lucrezia Ercolani

GIOIA MIA
Margherita Spampinato

Italy | 2025
2K | Colour | 90'

Director
MARGHERITA SPAMPINATO

Screenplay
MARGHERITA SPAMPINATO

Cinematography
CLAUDIO COFRANCESCO

Editing
MARGHERITA SPAMPINATO

Sound
GIANPAOLO CATANZARO

With
MARCO FIORE,
AURORA QUATTROCCHI,
MARTINE ZIAMI,
CAMILLE DUGAY

Producers
BENEDETTA SCAGNELLI,
ALESSIO PASQUA

Production
YAGI MEDIA,
ARCOPIINTO

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BIOGRAPHY
After earning her degree in Humanities, Margherita Spampinato (Palermo, 1979) attended the Enzimi Digital Desk workshop for two years collaborating on the making of *Nina*, Marco Bellocchio's short film, and Stefano Realì's *Terrazzi*. In 2002, she completed a year-long internship at two Paris-based studios, S.P.A.C.E. Productions and Chance Productions. In France, she worked as a P.A. on several



In the sweetness of a dream, a child is cradled by the voice of his precious babysitter. Her voice is as soft as the sound of waves crashing on a shore, her words conjure universes straight out of fantasy. Yet that beloved safe space is gone, she has left to get married, while he waits for her phone call on the edge of his seat, in a hostile house far from his own, where his parents have sent him to spend the summer. The boy considers its new home as locked in the “Middle Ages”, yet the ancient Sicilian palace welcoming him is astonishingly beautiful. Staying with him is his aunt – actually a great-aunt – an elderly and mysterious woman always accompanied by her beloved, equally old dog. She forces him to sleep in the afternoon, forbids him to use his smartphone, and spends her time talking with her friends about cards and ghosts. Everything there seems frightening, shrouded in half-explanations, and even the kids playing in the courtyard seem to stare at him weirdly. Will he manage to survive the entire summer? For her debut film, the director has chosen a coming-of-age story centered on the relationship between an older woman and a child who is discovering what it means to become a teenager. Within these emotional structures, taking a shape inside the domestic space, she shows a kind of mutuality rarely seen on screen, portraying the two characters being as equals despite the years that separate them. In this world of hot early afternoons, swims in the sea, hidden secrets, Sicilian *arancini*, and old-fashioned pajamas, her directing flows with wit and lightness, releasing a sweet sense of complicity. The reverse shot, the “outside” world, is full of adults, but we never see them laying down their rules, forbidding the children to be themselves, to be happy, condemning gender fluidity and affectionate relationships between friends in the name of a patriarchal modesty. In this bright world, everything is possible, you just need to follow the delight of discovering life in all its nuances.



films. Starting in 2003, she worked as a script and casting supervisor for various movies and TV series, including Bellocchio's *Buongiorno notte* (2006); Alessandro Angelini's *L'aria salata* (2006); Michelangelo Frammartino's *Le quattro volte* (2010); Maria Sole Tognazzi's *Petra* (2020); and the TV series *Suburra* (2017). In 2009, she directed her first short film, *Tommasina* (2009), later followed by

THE CHILDREN ARE STILL
WATCHING
Giona A. Nazzaro

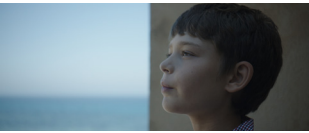
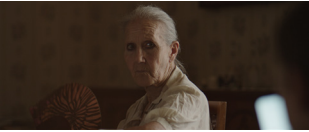
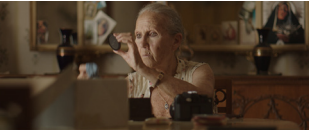
A film seemingly originated from nothing, as a time-space fracture, as if it had been forgotten in the crevices of memory, of a feeling (apparently) far away, and now miraculously brought back to life. A film made in complete independence, saving means and resources, yet managing to achieve the impossible. In her debut film, Margherita Spampinato highlights a remarkable formal and narrative awareness. In telling the story of a child left to the cares of his great-aunt (the outstanding Aurora Quattrocchi, who gracefully takes a step back in favor of others), the director creates a magical place, framed by quiet, scorching afternoons (the infamous *controra*, the terror of hot summers) and bathed in a constant penumbra, like a shadow play.

By breathing life into the dialectical space essential to a coming-of-age story – without falling into the temptation of overwriting the script's delicate trace – the director paves the way for a discovery shaped by two solitudes confronting each other: that of a precocious child becoming a teenager, who realizes he can be enough for himself and seeks a gaze that validates him; and that of a woman who, seeing herself reflected in another's gaze discovers she can become a child again. In this subtle and light dance between an auroral solitude and a twilight one, the director displays her feathery touch, a straightforward, almost primordial, tenderness, untouched by sentimentalism or external projections. As though Spampinato had found the key to accessing De Sica's resentment towards adults, incapable of being models for their children (who are always watching), and towards political softness, reaching the heights of Comencini.

And it is in the unveiling of a domestic environment — one that becomes either a den of ghosts or a pirates' nest, crossed by the bittersweetness of a love not yet recognized as such — that *Gioia mia* reveals itself as an accomplished work, a small and discreet chamber piece that seems to drift in from afar, as if from an open window a few streets away, capable of cracking open what we consider unchanging — the presumed immutability of how intergenerational relationships can be represented.

In a universe temporarily occupied by children and the elderly, where so-called adults are absent, the possibility of a new social pact quietly resurfaces — one measured to fit human beings and their solitudes that meet, reaching for one another, and finally managing to recognize each other. It would be all too easy to miss proportions, editing's rhythm, the depth of focus, the light, or the shots when dealing with something as complex as this. Yet Margherita Spampinato, with admirable balance, breathes life into bodies and spaces, finding in this “simple” revelation the impeccable measure of her film.

Gioia mia thus presents us with a filmmaker fully aware of her expressive tools. And it is with joy — our own — that we welcome this promise.



IL DAMO

Luca Ferri

Italy | 2025
HD | Colour | 88'
O.V. Italian

Director
LUCA FERRI

Screenplay
ALESSANDRO ROTA,
LUCA FERRI

Cinematography
CLAUDIO CRISTINI

Editing
GIUSEPPE SPINA

With
DAVIDE PINARDI,
MARTINE BUCCI,
DOMENICO MONETTI

Producer
ANDREA ZANOLI

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«You don't make her bed, you don't clear the table, don't cook for her, or keep her company, cause you don't talk to her like you talk to me. And she's been paying you for seven years. Well, I know it's not technically her who's paying you, it's her children, but it's always her money. So what does she pay you for?» These words come from the off-screen voice of Domenico, a, absent presence, always outside the frame, both inside and outside what is happening. He is addressing Ferdinando, the boy who takes care of Genziana, an elderly woman slowly consumed by dementia («Let a complete forgetfulness take away everything, if possible, otherwise let everything be covered by silence», as Livy's quote goes in the exergue). He reads literature to her. She tells him what she remembers. In his free time, Ferdinando visits modernist architectures and spiritual sites. Once again, as in the "apartment trilogy", we are watching scenes of everyday void (shot in a strict 4.3 format), a domestic theatre shining a light on, as the director said about his previous trilogy, «the relationship between the characters and that inner architecture with which they confront themselves and which in a sense protects them». Once again, a film made of bodies, objects, obvious spaces and structures, yet inhabited by ghosts who haunt without ever revealing themselves. Luca Ferri does not seek to unveil his characters' mysteries; he chooses to stay on the threshold of their existences, thus showing a radical loyalty to what is tangible (the only way in which cinema can truly relate to it), adopting the stance of stylization.

BIOGRAPHY

Luca Ferri (Bergamo in 1976), a self-taught filmmaker, has been devoted to writing and directing films since 2000. His works have been presented at national and international festivals, including the Venice Film Festival in 2016, 2020, and 2024 (Orizzonti), the Berlinale (Forum), Locarno, FID Marseille, DOK Leipzig, Mar del Plata, Atlanta Film Festival, Biografilm Festival, Curta Cinema, Documenta Madrid, FIDOCs, Filmmaker, the Ghent

International Film Festival, IndieLisboa, Queer Lisboa, Punto de Vista, the Pesaro Film Festival, the Turin Film Festival in 2013, 2014, 2015, 2018, and 2022, CinemAmbiente, PÖFF, the Taipei Film Festival, the Thessaloniki Documentary Festival, the Vilnius Short Film Festival, Filmer le travail, Videoex, BAFICI, as well as in museums and galleries including Forma Meravigli (Milan), MAMbo (Bologna), MACRO (Rome), and the Shchusev State

Museum of Architecture (Moscow). In 2013, the National Film Archive of Rome organized a complete retrospective of his work. His films have won several awards and received numerous nominations, including a mention at the 34th Teddy Awards at the Berlinale and a short film nomination for the European Film Awards 2024.

FERRI DIABOLICUS

Like the devil, Luca Ferri's cinema is hidden in plain sight: it must be sought in the architectural composition of the frame, the geometric rigour of the style, the symmetry of the sets and the design of objects that transcend mere decoration. All of these elements are illuminated by zenithal photography, which enhances the forms — the only insurmountable limit. Form, exposed not in a hedonistic competition of products but in the construction of a different urban domestic landscape, allows content to exist; without structure, there would be no story. 'Sought' is certainly not the right verb, because everything in Ferri's work is on display. Take *Il damo*, for example: the essential is there before our eyes, more evident than a 'stolen letter'. The protagonists and their lives seem to be structures and dramatic dynamics that give form to things, causing them to cease being merely useful and take on a function that goes beyond decoration. This appearance highlights their emblematic significance rather than their usefulness. This is evident in the surreal, De Chirico-esque 'city' of the San Cataldo cemetery, designed by Aldo Rossi, and the rhomboidal layout of the church of San Giovanni Bono, designed by Arrigo Arrighetti. Many other past works come to mind, such as *Mille cipressi* dedicated to the Brion Memorial and *Ridotto Mattioni* to the work of architect Luigi Mattioni, as well as *Colombi's* relentless lists. These are forms that impose themselves on the discourse.

In his *Autobiografia Scientifica* (Scientific Autobiography), Aldo Rossi wrote that "in order to be great, architecture must be forgotten or provide only a reference image that blends with memories". If we replace "architecture" with "film", we perhaps have a perfect definition of Ferri's cinema. Contemporary viewers are accustomed to the illusion of control that today's narratives, especially serial ones, give us, albeit at the mercy of a dizzying loss of bearings. Viewers of Ferri's films never find what they expect. This was the case with the 'apartment trilogy' (*Dulcinea*; *Pierino*; *La casa dell'amore*), and it happens here too. Here, we are faced with a mystery: the skeleton of a detective story about a man who has stopped talking for eight years and is paid to be an 'escort' to an elderly lady, which remains unsolved. After all, as the director once said, 'My language is programmatic and architectural, but what seduces me most is seeing that, despite all this "rigidity", the result is always imponderable'.

Lara Casirati



LEIBNIZ.
CHRONIK
EINES
VERSCHOLLE-
NEN BILDES

Edgar Reitz

Germany | 2025
4K | Colour | 104'
O.V. German

Director
EDGAR REITZ

Screenplay
EDGAR REITZ,
GERT HEIDENREICH

Cinematography
MATTHIAS GRUNSKY

Editing
ANJA POHL

Sound Design
XAVIER FLEMING

With
EDGAR SELGE,
AENNE SCHWARZ,
ANTONIA BILL,
BARBARA SUKOWA

Music
HENRIK AJAX

Production
ERF – EDGAR REITZ FILMPRODUKTION

Producers
INGO FLEISS, CHRISTIAN REITZ

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BIOGRAPHY
Edgar Reitz (Morbach, 1932), director and screenwriter, is one of the artists who inspired the *Neue Welle*, the new wave that revolutionized German cinema, beginning in 1962 with the Oberhausen Manifesto. His first feature film, *Mahlzeiten* (*Lust for Love*, 1967), won the award for Best Debut Film at the Venice Film Festival. Some of his subsequent works include *Cardillac* (1968-69); *Geschichten vom Kübelkind* (1969-71); *Die Reise nach Wien* (*Trip to Vienna*, 1973); *In Gefahr und größter Not bringt der Mittelweg den Tod* (*In Danger and Deep Distress, the Middleway Spells*



The remarkable new film of Edgar Reitz is a film essay in which, going back through the centuries, the author of *Heimat* explores new possibilities and roles of images, their representative power, the meaning of “true” and “false”, but also the light, time, and memory each image carries within itself, defining its meaning.
In the midst of this brand new “report” – written by Reitz himself and Gert Heidenreich – stands the character of Gottfried Wilhelm von Leibniz, a well-rounded genius with an extraordinarily rich intellect, combining philosophy, logic, mathematics, physics, and metaphysics.
Once his pupil, Queen Charlotte of Prussia summons a famous painter to paint the philosopher’s portrait. However, the artist and Leibniz never come to an understanding: the former searches for resemblance, while the latter considers that very same resemblance “a mask”. The queen then calls upon another artist, a Dutch woman disguised as a man, Aaltje van de Meer, who works in the exact opposite way from her predecessor. She seeks to create an image that not only reproduces the philosopher’s resemblance, but also captures his mystery and essence. “What I do not know, I can paint” says the young artist, whose challenge is to bring light out of darkness and allow what lies underneath to emerge instead.
The transformative act of matter itself turning into something entirely different – something that crystalizes time, lives within our gaze, and becomes mise-en-scène – is what we witness in the film. That lost portrait, the one we are never going to see, becomes a reflection on the image itself, both material and corporeal, suspended between memory and emotion, at the threshold between what lies inside the frame and what shapes it from the outside.
This is a film that gazes at cinema with love and affirms once again its power in creating a world – not merely reproducing a copy of it – and thus allowing its understanding.

Certain Death, 1974); and *Der Schneider von Ulm* (*The Tailor from Ulm*, 1978). Thanks to his *Heimat* trilogy (1984-2004), followed by *Die andere Heimat – Chronik einer Sehnsucht* (*Home from Home*, 2011-2013), Reitz achieved international fame. Over the course of his distinguished carrier, he won numerous awards, and his filmography consists of more than 50 movies, from feature films to documentaries, experimental films and television projects. He published novels and essays on film theory and the aesthetic of cinema. His autobiography, *Filmzeit, Lebenszeit*.

Erinnerungen, has been published in Italy by the Italian publisher *La nave di Teseo*.

LEIBNIZ. CHRONIK EINES VERSCHOLLENEN BILDES

DARKNESS AND THE LIMITS
OF THE IMAGE

Life, death, illness, truth, clarity, confusion, being, and searching for oneself in the world. Terms that generate questions for which it is impossible to provide definitive solutions once and for all. For many years Edgar Reitz had wanted to direct a film not only about Gottfried Wilhelm von Leibniz—capturing him within a segment of his life—but with the thought of the author of the *New Essays on Human Understanding* and, of course, of the most famous and cryptic *Monadology*. An ambitious, almost mad undertaking.
In the end, together with Anatol Schuster, Reitz succeeded in transforming cinema into a space for philosophical reflection, in which concepts, ideas, and lines of reasoning flow, producing vertigo because life, placed before the question of the meaning of being, trembles and shudders, unable to withstand the disproportion between a simple and enigmatic passage and the enormity of the infinite in which we are destined to appear and disappear.
In *Leibniz – Chronicle of a Lost Image*, the protagonist is certainly Leibniz: an eclectic and encyclopedic philosopher, thinker and scientist, teacher and confidant, a profound observer of the world and a scholar of many disciplines. On screen, however, it is not his biography that takes center stage, nor are his works analyzed chronologically. In this *Kammerspiel*, Aaltje van der Meer enters forcefully into the scene—the painter who, after the failed attempt of an art bureaucrat, is entrusted with creating the portrait of the great philosopher—and Queen Charlotte of Prussia, the one who ardently desires and commissions the portrait of her mentor. Thus, between the end of 1704 and the beginning of 1705, on the one hand a woman questions the limits of the image, the possibility that in outlining a profile something more might emerge than a simple faithful transposition of a body onto a canvas; on the other, an ailing disciple, perhaps aware of her approaching death, longs to draw from knowledge before everything comes to an end. Both are confronted with darkness. Yet while the former seeks to emerge from it in order to obtain light, the latter fears only the terror of falling into it without salvation. In between, the philosopher listens, responds, and finds his bearings, aware that what guides him—and guides us—is thought with its vagueness, rather than knowledge with its vain definitions.
Life, therefore—like a portrait and like cinema—between light and shadow, is a continual movement toward and away from darkness, from that abyss which at once annihilates and determines, creates and destroys. And with a light touch, Reitz urges the viewer to imagine, to follow the traces of the “lost portrait”: that of Leibniz and, in a broader sense, that of a world (perhaps not the best of all possible worlds) that cannot find its truth in one, a hundred, or a thousand images. We will discover something in the flow of our existence, side by side. And in this perpetual contact, as Reitz writes in his director’s note, “nothing is as it seems, and yet everything exists.”

Lara Casirati



PUT YOUR SOUL ON YOUR HAND AND WALK

Sepideh Farsi

France, Iran, Palestine | 2025
Various formats | Colour | 110'
O.V. English

Director
SEPIDEH FARSI

Cinematography
SEPIDEH FARSI

Editing
SEPIDEH FARSI,
FARAHNAZ SHARIFI

Sound
PIERRE CARRASCO

With
FATMA HASSONA

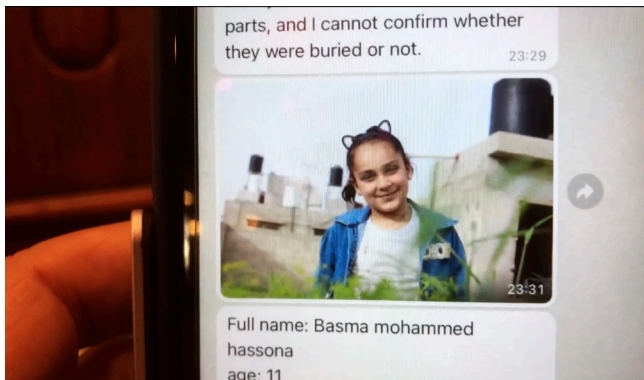
Production
REVE D'EAU PRODUCTIONS,
24IMAGES

Music
CINNA PEYGHAMI

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BIOGRAPHY

Sepideh Farsi (Tehran, 1965) left Iran in 1985 to settle down in Paris, where she studied mathematics. She initially started working in photography, before later turning to cinema. One of her first projects, *The world is my home*, was dedicated to the Iranian diaspora. She is the author of around fifteen films, ranging from documentary to fiction and animation, including *The journey of Maryam* (2003); *Tehran without permission* (2009); *Red Rose* (2014),



When Sepideh Farsi began documenting the war in Gaza, she tried to enter the country, but the Israeli army denied all access. Her Palestinian friend connected her with Fatma Hassona, a young Palestinian photographer and journalist living in Gaza. The two started filming their long-distance conversations, which continued for over two hundred days. Since the beginning of the war, Fatma had been collecting images in order to document and try to build an archive to preserve the memory of places, residents, her own neighborhood, and other districts bombed day after day by the Israeli forces. Pictures of people forced to flee, or brutally murdered. Even within those lagging screens, slowed down by an unstable connection, where Sepideh and Fatma appear, that daily life, so rarely shown in the news or public discourse, finally unfolds: a life that unites strength, fear, and resilience.

Days go by, images overlap, screens multiply, communication becomes increasingly difficult. Israel tries in every possible way to isolate Gaza from the world. Fatma's words – as her friends call her that – challenge the violence of the attacks with their energy. Yet at other times, she appears distracted, worried. Hunger worsens, humanitarian aids are not allowed in. The phone records the director filming with a small camera. Fatma stands up and opens the window for her cat. She listens to voices coming from the next room. Exhaustion grows stronger day by day, as do violence and death.

But Fatma keeps that window open – to let the horrors out. It's a crack, a record that speaks to us and questions us, sometimes in sorrow, often with a smile. «It's hard, it is» she keeps saying, zooming out in that room, sensing the outside world through her eyes, that offscreen reality her photographs have frozen beyond time.

On April 16th, just before the film's presentation in the ACID section at the Cannes Film Festival, Fatma was murdered along with her family, nine persons in total, by the Israeli army. She would have turned twenty-five soon after. The meaning of this film changes instantly.

Yet we are left with her image – Fatma's image – smiling, full of strength despite the atrocities, an image we can almost touch, the testimony of all Palestinians who still remain invisible today.

about the Iranian Green Movement; and *La Sirène (The Siren)* (2022), dedicated to the Iran-Iraq War. She is currently working on an Iranian western and an autobiographical graphic novel, *Mémoires d'une fille pas rangée (Memories of a messy girl)*.

PUT YOUR SOUL ON YOUR HAND AND WALK

GAZA, TECHNOLOGY AND HUMANITY

'Living and living again, skirting the abyss': this is the experience conveyed by *'Put Your Soul on Your Hand and Walk'*. Our guide is 25-year-old photojournalist Fatma Hassona, whom Sepideh Farsi knows through a mutual acquaintance. Based in the northeast of Gaza City, Hassona has been filming and recounting the destruction all around her since the first exchanges in April 2024. She does so with a beautiful smile that spreads generously across her sweetly featured face. Despite the bombs exploding nearby, the Palestinians carry on with their 'simple life' as best they can: "Why do they want to take it away from us?" Hassona asks herself and us as she is forced to move from house to house in search of an internet connection or to follow evacuation orders.

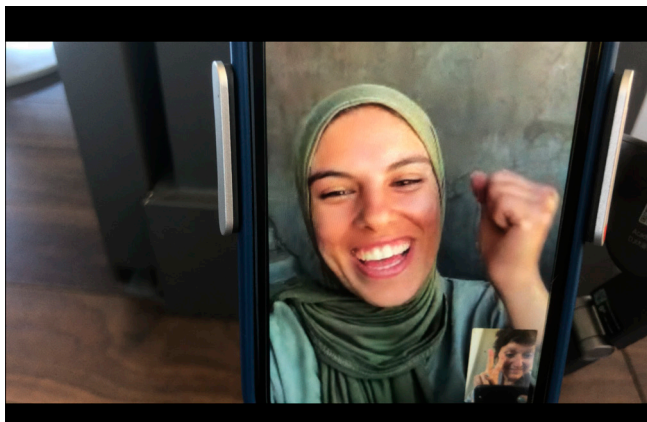
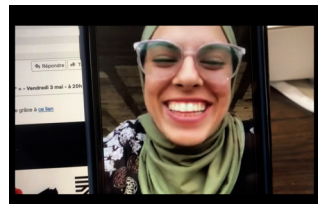
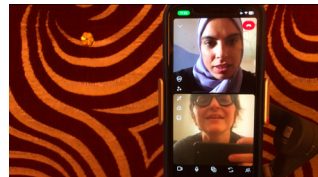
The story that emerges through the intermittent video calls is about the relationship between two women of different ages and experiences who share the same wound: being born in a Middle East that has never known peace. Their differences soon become apparent: Farsi left Iran during her university years, having fallen out with the dictates of the Islamist regime. In contrast, Hassona wears the veil and is faithful to her religion and Palestinian traditions.

There is tenderness between them; Farsi is protective of the young woman, who is happy to tell her story to the world. Western viewers can easily identify with the director, who can only accompany the young woman from afar with her words. This frustration is compounded by the paradox of being able to connect with relative ease via video call, yet being unable to provide material aid. As in the heartbreaking phone call in *The Voice of Hind Rajab*, technology has surpassed humanity.

Yet Hassona hoped to 'find beauty even among the rubble' and show the world the reality of Gaza through his intense photographs, depicting its people as still alive despite everything. If we are to stand with the Palestinians in their suffering, we must be the ones to look, even though Western journalists have been denied access to the Strip.

But how can we show genocide, the tragedy of our time? Whereas *No Other Land* revealed the brutality of the occupation on screen, *Put Your Soul on Your Hand and Walk* dares to look into the hell of war using the only means possible. If there was truth in the relationship between the young Yuval and Basel, there is no filter in the relationship between Sepideh and Fatma. It is so intense that we feel uneasy when the young woman lists the members of her family killed by the Israeli army while smiling. This may seem absurd, but it is the complexity of reality. As the months go by, we increasingly understand the photojournalist's dissociation and her desperate attempt to survive by suppressing the most challenging emotions, while grappling with hunger long before the press dared to use the word 'famine'. The whole film is harder than any possible script.

Lucrezia Ercolani



YES

Nadav Lapid

France, Germany, Cyprus, Israel | 2025

4K | Colour | 149'

O.V. Hebrew

Director

NADAV LAPID

Screenplay

NADAV LAPID

Cinematography

SHAI GOLDMAN

Editing

NILI FELLER

Sound

MOTI HEFETZ,
AVIV ALDEMA,
ADRIEN BAUMEISTER WITH ARIEL
BRONZ,
EFRAT DOR,
NAAMA PREIS

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Y is a jazz musician. His lover, Yasmin, is a dancer. They love to have fun, attend “exclusive” parties in Tel Aviv, sticking to powerful people and to money, always saying yes. And his name too begins with a Y – not a coincidence. Together they sell their art, soul, and body, swept up in a tornado of perpetual excitement, a piercing hangover of compliance to which they abandon themselves joyfully and without hesitation. To his little boy, Y keeps telling: “Submission is happiness”. So when, on the morning after October 7th, he is asked to write a new anthem celebrating the genocide in Gaza and Israel's greatness, he says yes, once more.

Nadav Lapid, a voice of a biting dissent, unloved in his own country and uncomfortable even outside of it, radically declares a violent criticism of Israel and its genocidal policy, exposing the entire Israeli society. His tale of the country from the inside, after October 7th, discloses the filth of constant indifference. It questions not only artists and their refusal to take a critical stance (reaching a level of serialized obedience), but also everyone who does not identify with this militant rhetoric when confronted with the news from Gaza – as the two main characters do – and instead prefers to think about anything else. About the beach or the next party, perhaps.

The question is clearly asked: how can you shoot a film in Israel today? How can you be an artist, a director from a horrific country responsible for genocide, for the everyday massacre of thousands of Palestinians, for the erasure of Palestine? This is not about theoretical considerations, but about fundamental choices. Making a film surrounded in everyday fascism requires a distinct point of view from which to respond to a reality that has made apartheid, occupation and genocide part of its daily “routine”. With his punk cinema unafraid of excess, Lapid accepts this responsibility without compromises.



BIOGRAPHY

Nadav Lapid (Tel Aviv, 1975) made his cinematic debut with three short films– *Protect Gvul* (2004); *Kvish* (2005); *Emile's Girlfriend* (2007). In those same years, he published short stories and worked as a literary critic and sport journalist, before undertaking a residency in 2007 at the Cannes Film Festival's Cinéfondation, where he worked on the script of his first feature film, *The Policeman* (2011), which earned him the Special Jury Prize at the Locarno Film Festival. His following film, *The Kindergarten Teacher* (2014), was

selected at the Cannes Film Festival's Semaine de la Critique, while *Synonyms* (2019) won the Golden Bear at the Berlinale. He returned to Cannes, in the international competition, with *Ahed Knee's*, winning the Jury Prize.

Yes (2025) premiered at the Quinzaine des Cinéastes.

He lives and works in Paris.

CHORUSES OF AN EVERYDAY FILTH

Same as that *Yes* he keeps repeating, we only know the first letter of the main character of Nadav Lapid's film – Y, and it is no coincidence that it echoes the title, “Yes”. When the film premiered at Cannes' Quinzaine, the summary was brief: “Following October 7th, a jazz musician gets the job of writing the new Israeli national anthem”. But the story is never what matters in the movies of a director whose narratives are built on fragments of gestures, on autobiography or autofiction rooted in an irreconcilable sentiment towards his own country – a sentiment that in this film becomes more radical. Lapid affirms the will of granting an image something you can name with words but that rarely finds its match in the concrete world, even though it stands before of our eyes every day: the filth of Israeli nationalism after October 7th, the genocidal vindictiveness of an unhinged country, deeply corrupted and indifferent.

Yes exposes this filth through its directing pushed to its limits from its very first shots – *Be My Love* blasted at a deafening volume during a cheap, artificial party. Y dances uncontrollably with Yasmine, his wife, a dancer, spinning in a frenzied dance inside a hall full of people flaunting money, power, machismo, violence. They are a stylish couple, always the life of the party – drugs, alcohol, prostitution. The camera clings to them without pause – he drinks, jumps, falls, dives into the pool, nearly chokes.

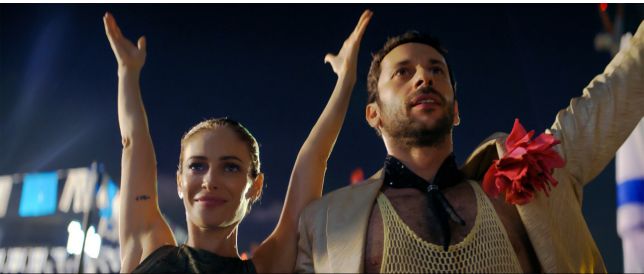
The screenplay was written before October 7th, and later reworked by Lapid. What had been a film about art's compromises with power, an adaptable story, became an unfiltered analysis on the evil conscience of a genocidal nation.

From this standpoint, one question is asked, loudly: how can you be an artist in a country responsible for genocide? For Lapid, who has always criticized Israeli nationalism and authoritarianism – in films such as *Synonyms* (2019) and *Le genou d'Ahed* (2021) – it is an important stance. In order to make a film surrounded by everyday fascism, you need to be able to mimic this reality through technique, and his answer is clear: he takes the risk of close, uncompromising shots – with reality, with the public, with himself and with his characters and actors. He examines everything fully, showing every small detail amid the cacophony of anger and outrage that saturates his frenetic images; he moves through public spaces where filth becomes the identity of a country blinded by propaganda and cynical indifference, a place where everything sinks.

Y accepts the job of writing the anthem – for money, for glory – despite the daily news of massacres in Gaza. His ex, Leah, also a musician, has moved into propaganda and, in a litany where words lose their meaning, she recites the justifications of Israel. They reach the boarder; Gaza is nothing but a column of black smoke, full of bombs and death. From the hill where Leah and Y watch the destruction, he only manages to tell her to be careful going down, because the ground is slippery. A reality perpetually denied. Is this filth? The same filth as the silence of the world, of governments, of other countries, of other artists when confronted with the genocide in Gaza and with Israel's ongoing armed violence throughout the region.

The anthem in *Yes* calls for extermination. Once a poem about peace by Haim Gouri, today it has become a song entrusted to children's voices, invoking the extermination of the Palestinians. In this austere and unsparing “musical tragedy,” Lapid takes us in a society, a nation, and its moral decay with an unsettling intimacy that leaves the viewer profoundly uncomfortable.

Cristina Piccino



VALIE EXPORT BODY DOCUMENTS

DOCUMENTING THE BODY AND THE BODY AS DOCUMENT

Tommaso Isabella

A pioneer of performance and body art, in over sixty years of career, VALIE EXPORT has explored a multitude of media and practices, from videotape to photography, from expanded cinema to installation, showing in every intervention a sharp sense of provocation and a radical aesthetic militancy.

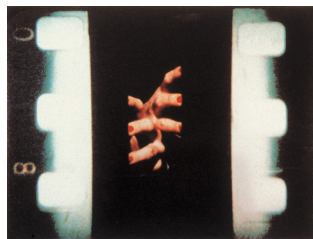
From the moment she abandoned her birth name to reinvent herself with the artistic brand VALIE EXPORT, thus rejecting her Catholic upbringing and a life already channeled within the tracks of patriarchy, the artist from Linz has always dedicated herself to a work of decoding and critiquing the ideological reproduction strategies of mass society. This began with a denunciation of the social position of women, which extends and articulates itself in a body-to-body confrontation with images, an unrelenting deconstruction of the rhetoric of spectacle and mass media. VALIE EXPORT incessantly deconstructs, questions, and reassembles her own identity, making the body a weapon of intervention and disruption of reality, while at the same time exposing it as the field of a semiotic battle, a surface where the norms and automata that uphold that reality are inscribed. It is here that the unconscious language of oppression comes to visibility and can therefore be deciphered and denounced.

Debuting in the late 1960s in an artistic scene magnetized by Viennese Actionism—a male-dominated avant-garde with a penchant for public outrage and sensory aggression—VALIE EXPORT immediately stands out for a considerable dose of ferocity and audacity in actions such as *Tapp-und Tastkino* or *Aktionshose: Genitalpanik*, which place her on par with those formidable bad boys. These works also adopt cinema as a site of intervention and imagination, whether it's the paradoxical cinema worn around the torso in the streets of Vienna in the first performance or the true "red-light cinema" in Munich in the second, where she moves among the public with exposed genitals and a machine gun in hand. But despite being in tune with the radicalism of that scene, a closer analysis reveals a profound distance, marked by a critical and dialectical lucidity that is simply incompatible with the irrationalist, narcissistic, and mystical tendencies of many of her peers. Without detracting from the shocking visceral nature of some of her actions, for VALIE EXPORT the body is not merely a matter of expression to be shaped between torment and ecstasy, but a text to be critically interpreted. It serves as a threshold between the individual and society, where it is possible to identify and redefine the lines of demarcation and reversibility that separate and unite the interior and the exterior, the private and the public, the feminine and the masculine.

This tribute is intended to highlight the central role that film and video play in her work and to show how the very tensions and polarities mentioned above find a perfect environment for reaction in the specific properties of the cinematic device. In particular, this refers to the ambivalence between the roles of filmmaker and performer, the uneasy oscillation between gaze and body, between the subject and object of representation.

With a flexible approach, which employs the medium both as a basic means of recording and as an apparatus to be meticulously deconstructed, VALIE EXPORT has always known how to exploit the discrepancies and limits of cinematic and video reproduction as valuable dialectical turns. She plays in an essential and refined way between synchronicity and diachrony, proximity and distance, unity and multiplicity. In the artist's persistent interest in technical means of reproduction, one can sense a dual and complementary purpose: to document the body in its indefinite potential, but also to read it as a document of power and the determinations it imposes.

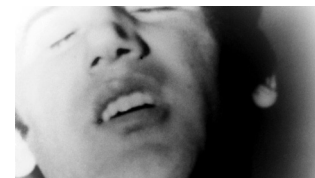
This is not a comprehensive retrospective, as it focuses on works



reproducible in a movie theater, excluding video installations and expanded cinema performances, and instead concentrating on experimental films and videotapes, as well as documentation of some historic performances. The program also includes a couple of documentaries made for Austrian television, along with the stunning debut in feature-length fiction, which constitutes the fourth program. The first program focuses on the uniqueness of the body in its confrontation/conflict with the multiplicity of images, almost like a monologue continually repeated and lost in the flight of devices, between lenses and mirrors, transparencies and reflections that constitute or threaten identity. The body as a threshold of signification and as the limit of representation, suspended between substantial passivity and absolute will, a place of unfathomable powers and possible translations.

The second program focuses more on the link that binds the individuality of the body to social constraints, the atomization of the family, and the division of the couple. It addresses the compulsion to consume and to be consumed, to reduce oneself in order to complete oneself. The ironic and brutal exposure of what is most naked and secret becomes the only strategy for resisting the unnatural economy of desire.

Finally, the third program is dedicated to different declinations of a constant interest in language and words as the first and last manifestation of an alien presence in the extremity of intimacy: the voice as an inalienable belonging, opposed to the image as an inevitable dispossession, the endless loop of verb and flesh.



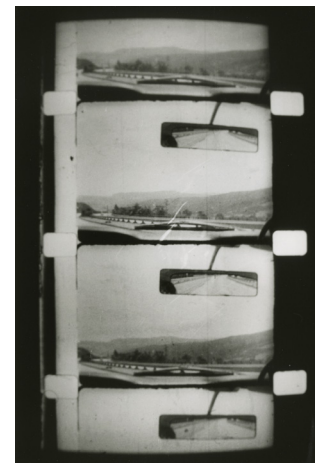
BIOGRAPHY

VALIE EXPORT was born as Waltraud Lehner in 1940 in Linz, where she attended the School of Arts and Crafts before continuing her studies in Vienna, graduating as a textile designer in 1964. In 1967, she adopted the stage name VALIE EXPORT, using it as a logo to always be written in capital letters. Between 1955 and 1958, she created her first photographic self-portraits. From the late 1960s, she began to stand out in the fields of performance and media art with public space actions developed from a feminist perspective. Since then, her work has expanded to encompass an increasingly wide range of media and practices: film, videotape, expanded cinema, video installation, photography, computer art, "persona performance," body and material interactions, installations, sculptures, objects, tapestries, drawings, and publications on the history of contemporary art. In 1968, she co-founded the Austrian Filmmakers Cooperative, participated in numerous film and video festivals around the world, and presented her work in solo exhibitions and major group exhibitions at institutions and museums such as the Centre Georges Pompidou (Paris), The Museum of Modern Art, Metropolitan Museum, P.S.1 Contemporary Art (New York), Tate Modern, Institute of Contemporary Art (London), Venice Biennale, Documenta (Kassel), MoCA (Los Angeles), Stedelijk Museum (Amsterdam), Palais des Beaux-Arts (Brussels), MUMOK, Generali Foundation (Vienna), Shanghai Art Museum, and Metropolitan Museum of Art (Seoul).

Since 1975, she has also been involved in curatorial activities, organizing

exhibitions, film programs, and international symposia. In 1970, together with Peter Weibel, she published the book *Wien – Bildkompendium Wiener Aktionismus und Film*, for which she was sentenced to one month of conditional imprisonment for distributing pornographic material. In 1977, her film *Unsichtbare Gegner* was nominated by a jury for the Austrian State Prize, but Minister Dr. Sinowatz vetoed it. In 1978 and 1981, she released two albums with Monsti Wiener, *Wahre Freundschaft* and *Bananen*. In 1980, she founded VALIE EXPORT Film Productions in Vienna.

She has taught at various academic institutions, including the San Francisco Art Institute, the Kunsthochschule für Medien in Cologne, the University of Wisconsin-Milwaukee, and the Universität der Künste in Berlin. In 2009, she was co-commissioner of the Austrian Pavilion at the Venice Biennale. She has received numerous accolades and awards, including the Roswitha Haftmann Prize for outstanding achievements in the visual arts in 2019 and the Max Beckmann Prize from the city of Frankfurt in 2022. In 2019, the Austrian Ministry of Education and Women's Affairs awarded her a career prize, and in 2015, she received an Honorary Decoration for Services to Culture from the city of Linz, which also acquired her archive the same year and inaugurated the VALIE EXPORT Center for international research in performance and media art in 2017. She lives and works in Vienna.



DELTA. EIN STÜCK
(DELTA. A PIECE)

1976-77 | Video | B/W | Sound | 16:30

"A drama in the continuum of disturbances in the intersexual couple relationship. Starting from historical symbols related to the shoulders and hands, the history of the woman unfolds in a world of men. [...] The yoke on the shoulders is replaced by a pillory that traps the hands. With the hand thus caught, I write: the power of those who have no power is silence." (V. E.)

ELFRIEDE JELINEK.
NEWS FROM
HOME 18.8.88

1988 | Video | Color | Sound | 31:00

Portrait of the author as a television viewer: VALIE EXPORT documents the domestic life of writer Elfriede Jelinek over the course of a day, particularly the time spent watching television news, which she is a regular consumer and sharp commentator of. A verbal confrontation with the television discourse: can watching the news become a creative act? (T. I.)



EIN PERFEKTES PAAR
ODER DIE UNZUCHT
WECHSELT IHRE
HAUT (LUST)

1986 | Video | Color | Sound | 13:35

"This video shows a modern form of immodesty. If in the past it was considered indecent to sell the female body in its naked skin, today, following the example of famous athletes, we see that it is easier to sell the skin when it is covered in advertising. The same applies, of course, to politicians, though in a more subtle way. Advertising on the skin is the new indecency!" (V. E.)

DAS UNSAGBARE SAGEN
(THE UNSPEAKABLE
SPEAKING)

1992 | Video | Color | Sound | 45:20

Co-Directed
INGRID WIENER, OSWALD WIENER

Written and directed together with Oswald Wiener, a writer and theorist who was a prominent figure in the Viennese avant-garde, and his wife Ingrid, this experimental TV documentary investigates various instances in which verbal language loses its usual meaning function to express the unspeakable: pathological cases of aphasia, glossolalia phenomena in charismatic religious sects, infant babbling, poetic and literary experiments. (T. I.)



PROGRAM N.3 →
GEDICHTE (POEMS)

1966-80 | Video | B/W | Sound | 07:48

"I have screamed with the voice that belongs to me / I have bitten with the teeth that belong to me / I have scratched with the nails that belong to me / I have cried with the tears that belong to me / I have seen with the eyes that belong to me / I have thought the thoughts that belong to me / I have laughed with the laughter that belongs to me / I have kissed with the mouth that belongs to me / I have slept with the dreams that belong to me / This is the life that belongs to

I TURN OVER THE
PICTURES OF MY
VOICE IN MY HEAD

2009 | Video | Color | Sound | 11:35

"The rebellious voice, the divided voice. The voice is suture, the voice is stitching. The voice is cut, the voice is tearing. The voice is my identity, it is neither body nor spirit, it is neither language nor image: it is sign, it is a sign of images, it is a sign of sensuality. It is a sign of symbols, it is boundary. It speaks of the 'divided body,' it is hidden in the garment of the body, it is always elsewhere. The breath of life is its source." (V. E.)



PROGRAM N.4 →
UNSICHTBARE GEGNER (INVISIBLE ADVERSARIES)

1976 | 16mm (trasf. video) | Color | Sound | 112'

Director
VALIE EXPORT with the assistance of Peter Weibel

Screenplay
PETER WEIBEL, from an idea by VALIE EXPORT

Cinematography
WOLFGANG SIMON

Camera Assistant
RUDI PALLA

Editing
JUNO SYLVA ENGLANDER, VALIE EXPORT, HERBERT BAUMGARTNER

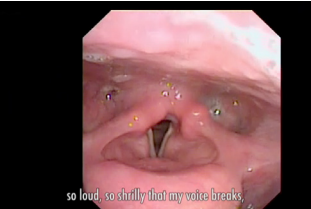
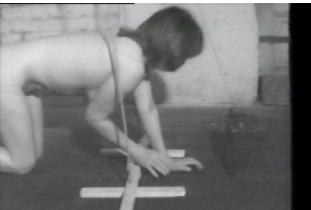
Sound
HANS HARTEL, KLAUS HUNDSBICHLER, MEL KUTBA, RAINER KALCHAUSER

Production
VALIE EXPORT

Cast:
SUSANNE WIDL, PETER WEIBEL, DR. JOSEF PLAVEC, MONIKA HELFER-FRIEDRICH, HELKE SANDER, DOMINIK DUSEK, HERBERT SCHMID, EDUARD NEVERSAL

"A communication that transmits hate is met with a reaction of vulnerability. When dreams and sleep, and everything that deposits itself under the bed like unconscious thought protocols, become a battlefield and an imminent rupture of all the found images, then in the fracture we see the real image, the drama of human self-realization. In the search for a home, the executioner's noose tightens around the neck." (V. E.)

Anna is a Viennese artist obsessed with the threat of the Hyksos, an extra-terrestrial species secretly invading the planet by assuming human forms and reducing reality to a mass of alien, incomprehensible signals. We follow her daily life within the walls of her home and in public spaces, between her work with photography and video, her household chores, her sexuality, and arguments with her partner (played by artist Peter Weibel, former partner of VALIE EXPORT and co-screenwriter), in an increasingly hallucinatory and unstable spiral of anxieties and speculations, which culminates in a diagnosis of schizophrenia. But far from maintaining a reassuring separation between objective reality and pathological perception, the film's narrative joyfully infiltrates Anna's aesthetic delirium of imagination, helped by a montage filled with abrupt cuts, sudden juxtapositions, and a scattering of amusing and unsettling visual inventions that progressively undermine any conventional correspondence between signs and meanings. This debut feature is much more than a semi-autobiographical fiction infused with paranoid science fiction: it is a fanciful visit to the artist's mental atelier, almost a work-in-progress exhibition of her art that intertwines linguistic experimentation with intimate confession, feminist reflection, and a political critique of mass media. Invisible Adversaries remains one of the most memorable examples of a particular phase in artist cinema between the late 1970s and mid-1980s, when avant-garde formalism and narrative structures met without punitive impulses or agendas for a return to order, but rather with a playful self-awareness and a liberating emancipation. (T. I.)



FILMMAKER MODERNS

1799, DIARIO
FULVIO RISULEO

[01]

AJCIIIDIO
DANIELE MAGGIONI

[02]

CACCIATORI D'URANIO
DAVIDE PALELLA

[03]

IO MI SONO CONOSCIUTO NEL SOGNO
FILIPPO TICOZZI

[04]

LE FESTE SENZA FINE
MAURO SANTINI

[05]

L'HERMITE
ALBERTO BARONI

[06]

LOS INGRÁVIDOS
ANTONIO MORRA

[07]

MOTI A LUOGO FRANCESCO BALLO 25

[08]

1799, DIARIO

Fulvio Risuleo



Italy | 2025
16mm | B/N | 17'
O.V. Italian

Director
FULVIO RISULEO

Screenplay
TATJANA MOTTA
ANDREA SORINI
FULVIO RISULEO

Cinematography
VINCENTO MARRANGHINO

Editing
ILENIA ZINCONE

Sound
FRANCESCO LUCARELLI

With
YILE YARA VIANELLO
ANTONIO BANNÒ
ALBERTO PARADOSSI
GABRIELE DI BELLO
CHRISTOPH FISCHER
DEMETRA BELLINA

Music
VIRGINIA QUARANTA

Producers
FULVIO RISULEO

Contacts
FULVIORISULEO@GMAIL.COM

BIOGRAPHY
Fulvio Risuleo (Rome, 1991) completed a graduate diploma in directing at the Centro Sperimentale di Cinematografia in 2013. He is a director, cartoonist, and writer. After writing and directing several short films – including *Varicella*, winner of the 2015 Cannes' Semaine de la Critique – he debuted with his first feature film *Guarda*



A black-and-white fable set in the woods of Rome. The period, as the title suggests, is the end of the eighteenth century – hence the costumes. However, this is also a first-person story, drawn directly from the diary of the young protagonist, Rossa. First and foremost, *1799, diario* represents, for its director and producer Fulvio Risuleo, a need for expression free from any artistic constraints, searching for a new language and a new world to explore. This need drove the young director, also a cartoonist and writer, to make this short film following his three feature films (*Guarda in alto*, 2017; *Il colpo del cane*; *Notte Fantasma*, 2022) and various short films selected at prestigious festivals (*Varicella*, 2015, Best Short Film at Cannes' Semaine de la Critique). The woods (“bosco” in Italian) – which the characters refer to as “bosso” – are the focal point of *1799, diario*, both magical and esoteric, a *topos* of all fables, a place of encounters and transitions. A space, or ecosystem, that protects its inhabitants and must be protected in turn, as many beings pass through it. As Rossa tells us, French, German, English foreigners – nowadays they'd be called tourists – wander in there searching for the lost temple of Diana. The intention lies in the contrast: fiction portrayed in a realistic, almost documentary form. A raw black-and-white 16mm film, closer to what the Grimm brothers' fables once were, thus somber and gloomy, compared to those we experience nowadays, full of light and joy. At the same time, the film carries a dreamy, almost psychedelic quality, as if we too are lost in the woods, in a drug-induced hallucinatory state, just like the characters, fearing we might never escape from it. It is fear that fuels *1799, diario*, not wonder nor the happily ever after that it's not – and never will be – waiting for us.

Niccolò Della Seta Issaa



in alto (2017), presented at the Rome Film Fest. A bold and visionary film, it evokes the early works of Wes Anderson and Michel Gondry. In 2019, he directed the interactive series *Il caso Ziggurat* and his second feature film, *Il colpo del cane*, which premiered at Rotterdam Film Festival. In 2022, he presented his third film, *Notte fantasma*,

at the Venice Film Festival. He also wrote several graphic novels, both as the sole author and in collaboration with others, notably Antonio Pronostico, including *Sniff* (2019), *Tango* (2021), and *L'Eletto* (2023). In 2024, he published his first novel, *La tenda* (2024).

A/C/I/D/O

Daniele Maggioni

Italy | 2025
Various Formats | Color and B/W | 71'
O.V. Italian

Director
DANIELE MAGGIONI

Texts
MARIA GRAZIA PERRIA

Editing
DANIELE MAGGIONI

Narrating Voices
MICHELA ATZENI,
NOEMI MEDAS,
LEONARDO TOMASI

Production
ASSOCIAZIONE ORDET

Contact
DANIELE.MAGGIONI@GMAIL.COM

BIOGRAPHY
Daniele Maggioni (Milan, 1949) is a director, screenwriter, and producer who has worked for over forty years in independent cinema. In 1984, he co-founded the production company Bilicofilm with Silvio Soldini and Luca Bigazzi, which later became Monogatari. He was one of the founding members of Doc/it, the Italian Documentary Filmmakers Association, API, Italian Authors and Producers, and

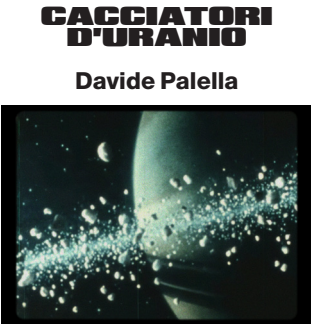


A/C/I/D/O is a five-act essay-film that explores the connection and contrast between image and word, with stories of Italian politics intertwined with intimate and secret events. From the geographical isolation of a part of Sardinia, to the edges, or margins, of struggles in the streets of large cities. Each chapter reflects a fragment of personal and collective memory. The title is the fusion of each of them. A – *Appunti per una storia sarda* (Notes for a Sardinian Story) is a fictional film never made by the author about the wildness of the Sardinian inland, filled with strong smells, kidnappings, and dark family secrets. C – *Corrispondenze. Una storia d'amore e di guerra* (Correspondences. A Story of Love and War) is the correspondence between the author's parents against the backdrop of World War II and the deportations. I – *Intermezzo* is a psycho-analytic, ironic, and surreal interlude. D – *Dissoluzione* (Dissolution) is a visual meditation on contemporary capitalism. O – *Occupazioni* (Occupations) is a retrieval of the workers' struggles and the militant experiences of the 1970s, captured in footage filmed by the Militant Cinema Collective in Milan in the early 1970s and at the film school. Between autobiography, documentation, and theoretical reflection, the film constructs an intimate and political journey through the power of the gaze and the voice, reflecting, in two words, what some might call: *The Imperfection of Life*.

Arianna Tremolanti

Moviementu, Cinema Network Sardinia. He was the screenwriter for *Come l'ombra* (2007) and *Il mio domani* (2011) by Marina Spada, and produced, among others, *Un'anima divisa in due* (1993); *Le acrobate* (1997); *Pane e tulipani* by Silvio Soldini (2000); *Il mnemonista* by Paolo Rosa (2000); *Forza Cani* by Marina Spada (2002); *Miriam-Il diario* by Monica Castiglioni (2015). In 2011, he directed *Tutto bene*,

followed by *Nel mondo grande e terribile* (2017), co-directed by Maria Grazia Perria and Laura Perini, which traces the life and thought of Antonio Gramsci. In 2022, he directed the short film *Occupazioni*, which was presented in competition at the 68th International Short Film Festival of Oberhausen.



Italy | 2025
16mm | Colour | 18'

Director
DAVIDE PALELLA

Editing
DAVIDE PALELLA

Sound
SARA SINISCALCO

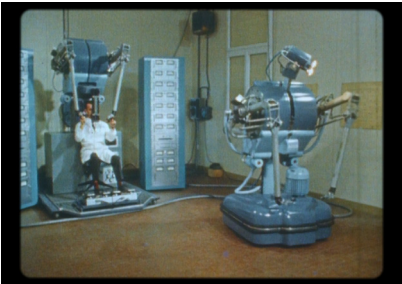
Production
AAMOD – ARCHIVIO AUDIOVISIVO DEL
MOVIMENTO
OPERAIO E DEMOCRATICO

Contacts
GARGANTUA FILM
ADMINISTRATION@GRAGANTUAFILM.IT



In front of our eyes lies a vision of the future: the year is 2960 AD, the Earth is nothing but a deserted land, only rocks and sparse vegetation on it. This is the image seen by a group of humans who have returned to their home planet searching for a precious mineral – uranium. Its extraction is now possible thanks to a light and compact special machinery able to scan the terrain and determine where the ground can be excavated to extract the metal. As we can see, even after more than 900 years, human nature has not changed. The conviction of owning and exploiting the ecosystem at will, without caring about the consequences, still remains. It may be the reason why humans had to abandon their planet, now already forgotten. This is not only a glimpse of our future, but also a reflection of our past. Davide Palella tells us this sci-fi story – a science fiction world whose outlines we can already witness in our current lives – using archival footage, mainly taken from the *Archivio Nazionale del Cinema d'Impresa* in Ivrea. He created his short film while undertaking an artistic residency in *Unarchive – Suoni e Visioni*, later produced by AAMOD (*Archivio Audiovisivo del Movimento Operaio e Democratico*). The footage he used – among which there is also a namesake piece – dates back to the early sixties, as suggested by its 4:3 format. *Cacciatori di uranio* is an experimental short film that, through the use of the archival footage, tries to convey the same visual and tactile feeling of the purest and most imaginative handcrafted sci-fi projects. The contrast between the story and the images is subtle – much like the one we experience daily between dystopia and reality – making us question: will our relationship with the planet ever change? Will we stop pursuing exploitative practices, favoring instead a more harmonious approach? At the same time, our past calls to us, demanding to be heard. In their search for uranium, those scavengers dig too deep, discovering a technological relic named Mascot inside a grotto – the only thing humans left behind. Two small white lights gaze at us, staring directly into our eyes: the machine has detected someone's presence. It seems to urge us to rebuild our world from scratch, a better version of the previous one. Yet to understand where we are going, we must first understand where we come from.

Niccolò Della Seta Issaa



Italy | 2025
8mm | 4k | Colour | 20'
O.V. Italian

Director
FILIPPO TICOZZI

Cinematography
FILIPPO TICOZZI

Editing
FILIPPO TICOZZI

Sound Design
TOMMASO BARBARO
(FULLCODE STUDIO)

Production
OFFICINE CREATIVE UNIPV CONCENTRO
MANOSCRITTI UNIPV E ADELPHI
EDIZIONI

Contacts
FILIPPO.TICOZZI@UNIPV.IT



Guido Morselli is regarded as a legendary novelist, forgotten for decades yet occasionally remembered as a unique phenomenon of the twentieth-century Italian literature. A solitary man, he was not part of the culture scene of his era, and, for that reason, he was never fully understood. After years of rejections from publishers – from Calvino to Einaudi – he took his own life in 1973, using a gun he referred to, in his diaries, as “*the girl with the black eye*”. His novels were all published posthumously, almost entirely by the Italian publisher Adelphi, through which one can perceive the author's prophetic and apocalyptic vision. Ticozzi's film originates from those *Diaries* (1988) and from *Dissipatio H.G.* (1977), combining excerpts of text with 8mm archival footage shot by Morselli himself between 1952 and 1960, never disclosed before. The result is a bitter journey into the abyss of humanity, a search for the meaning of life with a stance of cosmic pessimism – “*non si dà a questo mondo felicità possibile*” (“*a kind of happiness is not given to this world*”) – yet not one of abandonment or solitude, for it finds guidance in literature, in Leopardi, in the thinking of our great existentialist philosophers. This film alternates reflections on suicide as negation of hope, on psychoanalysis, on visual technologies, and on the confessions of a tormented man, who, as in a dream, surrenders to Kafkaesque metamorphosis or psychosis. It intertwines the footage with a distinctive sound design that ranges from classical music to modern electronic tones, moving from past to present, and even into the future – mirroring our everlasting human struggle.



BIOGRAPHY
Filippo Ticozzi (Voghera, 1973) is a filmmaker and director. His films have been screened at numerous festivals (including Visions du Réel, Ji.hlava IDFF, Festival dei Popoli, Full Frame IDFF, Doker Fest, Filmmaker Film Festival, Laceno d'Oro, among others) and have won several awards (Special Jury Prize at the Torino Film Festival, Best Documentary at Cinéma Vérité Iran, etc.).

He teaches Documentary and Experimental Cinema at the University of Pavia and is the director of Officine Creative.

Among his works are *Inseguire il vento* (2014), *Mo ya* (2016), *The Secret Sharer* (2017), and *Dissipatio* (2020).

LE FESTE SENZA FINE

Mauro Santini

Italy | 2025
4K | Colour | 56' | O.V. Italian

Director
MAURO SANTINI

Screenplay
MAURO SANTINI - based on “Una storia a fumetti” (A Comic Book Story) by Alessandro Baronciani (Bao Publishing)

Cinematography
MAURO SANTINI

Editing
MAURO SANTINI

Sound Design
MICHELE CONTI

Music
NICOLA LAMPREDI

With
GIULIO FOGLIETTA, LARA DELLISANTI, NATALIE FILIPPINI, TOMMASO RAFFAELLI, SOFIA PATREGNANI, LUCA BADIOLI, CHIARA GIULIETTI, ALEXANDRA DI FONZO, STEFANO SERRAGO, LEONARDO CORJOV, DUNCAN MONGE, LEANDRO LAMEDICA, LUCREZIA CALONI, LORENZO TONINI, TIZIANA FIORITO, VALENTINA ROSSI, ELISA MENCOBONI

Color Correction
NICOLÒ MANCINI

Production
LICEO ARTISTICO MENGARONI, PESARONELL'AMBITO DEL PIANO NAZIONALE "CINEMA E IMMAGINE PER LA SCUOLA" MINISTERO DELLA CULTURA / MINISTERO DELL'ISTRUZIONE

Contacts
MAUSANTINI@HOTMAIL.COM



It's a story that began long ago. In the early 2000s, a young cartoonist decided to tell stories through drawings, far removed from the conventions of mainstream comics. He did so in the spirit of DIY and sharing: small stapled, photocopied, bound comic books sent directly by mail. In those strips suspended between anticipation and memory, he tells stories of lives that intersect, of friendships, loves, students away from home, the disorientation of growing up, fanzines, and self-produced records. In the background is the quiet indolence of the provinces. That young cartoonist became Alessandro Baronciani, now one of the leading figures in Italian auteur comics, and that project became *Una storia a fumetti* (A Comic Book Story). Now this publication (edited by BAO Publishing) is enjoying a new lease of life and has been turned into a film that began as a school project. Mauro Santini, as he did before with Jolanda, daughter of the Black Corsair, and then with *Le belle estati*, starts again from a text, not to adapt it to a staged performance, but to turn it into a document and a workshop, a canvas for role-playing, to let the students of the Mengaroni High School in Pesaro experience lives that are not (but could be) theirs. The comic becomes a storyboard of emotional situations and a map of places in a city in the Adriatic province, onto which lives and relationships are grafted: it's a bit like letting them play 'what if...?' to make things happen and observe the consequences, so as to grasp, even within the confines of comics, those “points,” to quote Gianni Celati, “where the dust of all that is possible opens up.”

Matteo Marelli

BIOGRAPHY

Mauro Santini (Fano, 1965) has been making films with a strong diary-like component since 2000, taking care of photography, editing, and sound. This method of daily image collection gave rise to the Videodiari series, including *Da lontano*, winner of the Spazio Italia award at the Turin Film Festival in 2002, and the experimental feature film *Flòr da Baixa*. In 2020, *Giorno di scuola* won the Laceno d'oro in the international feature film section. In recent years, he has devoted himself to

making films in schools: these include *Le belle estati* (presented in competition in the documentary section at the Turin Film Festival and awarded at the Sicilia Queer Film Festival in Palermo), *5 anni e un'estate* and the recent *Le feste senza fine*. He has participated in numerous international festivals, including Venice, Locarno, Jeonju, Oberhausen, DocLisboa, Bafici, Annecy, Rencontres Paris/Berlin, Filmmaker Milano, Mostra del Nuovo Cinema di Pesaro, and Bellaria, among others.

L'HERMITE

Alberto Baroni



Italy | 2025
4K | Colour | 9' | O.V. Italian

Director
ALBERTO BARONI

Screenplay
ALBERTO BARONI

Cinematography
ALBERTO BARONI

Editing
ALBERTO BARONI

Sound
ALBERTO BARONI

Producers
ALBERTO BARONI

Production
KINEMA

Contacts
ALBERTOBARONI@GMAIL.COM

BIOGRAPHY

Alberto Baroni (Brescia, 1986), after obtaining his master's degree from the University of Milan with a thesis on Fritz Lang's *Fury*, began working as an independent filmmaker. He makes documentaries, web-docs, corporate videos, and commercials. He collaborated with the C.T.U. (University Television Center) of the University of Milan, contributing to the production of documentaries and commercials for the



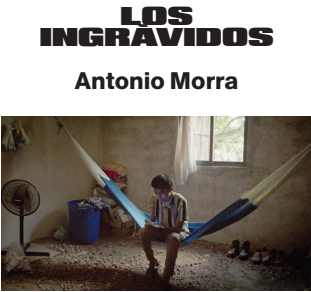
A blurred image shrouded in fog, the silhouette of a mountain, the deep sound of waves lulling us to sleep: we are in a moment of pure contemplation. A voice speaks to us, addressing us in a revelatory tone: “The truth you seek, Hermit, did not come naked into this world, but came in images.” L'hermite is the eighth short film by Brescia-based director Alberto Baroni and, like the previous ones, is dedicated to the Major Arcana of the Tarot of Marseille, a series of films that began with *Carro* in 2017. The voice we think we heard does not actually exist, it does not really have a sound but comes from within, and now we understand that we are the hermit. After our meditation, we open our eyes and descend from the top of Mount Arunachala, the sacred mountain in Tamil Nadu, southern India, located next to the city of Tiruvannamalai. The meaning of its name is 'hill of wisdom'. We find ourselves by the sea, the waves have become tangible, breaking on the rocks. A group of fishermen are preparing their nets. In a moment, we are in front of the temples of Mahabalipuram. The thousand-year-old bas-reliefs carved into the rock stare at us, scrutinize us, challenge our linear, Western conception of the passage of time and life. We ask ourselves: what are we? Certainly more than a body made only of skin, bones, and muscles. We have been here before, and we will return, but we do not remember or do not yet know it. A long journey that also represents the discovery of a new culture and a different way of understanding spirituality. We can define L'hermite as a short film of inner observation and meditation, in which the only thing we hear while watching, apart from the lapping of the waves, are our thoughts, which, like the waves, are left free to flow. Thus, we are transported to a reflection on the meaning of images in the earthly dimension and, consequently, on the ultimate meaning of spiritual quest.

Niccolò Della Seta Issaa



university. In 2015, he directed his first short film, *Impero*, and in 2017, he presented the short film *Carro*, in an invented language, at the Filmmaker Festival, which won the award for Best Photography at the Valdarno Cinema Film Festival in 2018. In the same year, the short film *Efeso* was presented at numerous national and international festivals. *LE – TOI – ILE* competed at the Filmmaker Festival in 2019 and won the

Best Sound Design award at the Hermetic International Film Festival. *La Force*, after its premiere at Filmmaker 2022, was presented at ShortCircuit in Brighton and at the Internationales Festival Zeichen der Nacht in Berlin. In 2023, he made *Le Monde*. Since 2018, he has been writing for the online film magazine *Gli Spietati*.



Italy | 2025
4K | Colour | 14' | O.V. Maya Yucateca

Director
ANTONIO MORRA

Editing
MASSIMO DA RE
ANTONIO MORRA

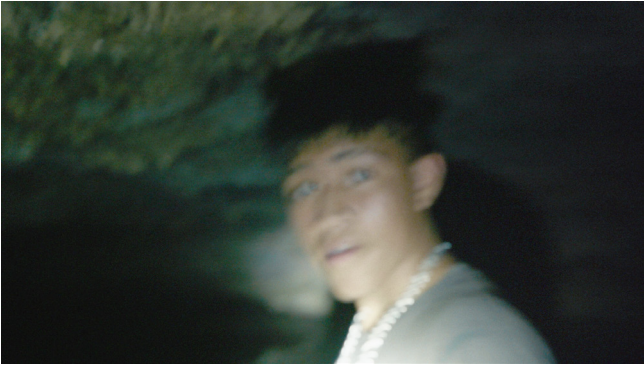
Sound
NICO PALERMO

With
ALONSO DE JESÚS COBA
TUYUB
BRAYAN ISAI
MAY COBA
EDWIN MAY

Producers
ANTONIO MORRA
IVAN CASAGRANDE CONTE
MARCO MALFI CHINDEMI

Production
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A blurred image, the sound of a thunder, a storm is coming. Two boys sit talking on a porch. These brief shots open *Los Ingrávidos*, the second short film by Brianza-based director and cinematographer Antonio Morra, a candid portrait of two young teenagers, Alonso and Brayan, who represent an entire generation abandoned to an uncertain and difficult future. We are in Mexico, in the Yucatan. A few days earlier, about sixty-five unidentified bodies were found in a forest near their town, believed to be the work of the Mexican cartel. They speculate that among them could be Gustavo, a friend of theirs who disappeared some time ago without a trace, and so they decide to go looking for him. But the disappearances are only a starting point, we never hear a shot fired, we never see a police officer. It is rather an intimate story, which also focuses on the spiritual legacy of their ancestors, and for this reason is partly recited in the Mayan language. Morra paradoxically achieves this effect in *Los Ingrávidos* by choosing never to use close-ups, but instead letting the dialogue flow in front of still images, like the wind through the leaves of the low, green trees in the forest surrounding the two protagonists, into which they venture to find their friend Gustavo. Alonso and Brayan then decide to entrust themselves to the spirit of Ixtabay, the ghost of a woman who, according to legend, can only be summoned at night. The two wait for her, sitting in the darkness of the forest, but nothing happens, even the spirits have abandoned them. What can they do in a world that does not want them? This is what the two young protagonists ask themselves, as the search for their friend turns into a search for themselves. In the boys' inner investigation, rendered, not surprisingly, as a psychedelic trip, the few simple hopes that on this side of the ocean might seem obvious – such as staying close to one's family – accumulate, revealing instead the many uncertainties. *Los Ingrávidos* is a short film made up of waiting, where the camera waits, lingering on the images, precisely to make us perceive the approach to life of too many young Mexicans. Sometimes, the only alternative we have left is to be patient, but to maintain the hope that things will improve.

Niccolò Della Seta Issaa



BIOGRAPHY
Antonio Morra (Milan, 1989) graduated from the L. Visconti Civic School of Cinema and Television in the Filmmaker course, under the guidance of Michelangelo Frammartino, Daniele Maggioni, and Marina Spada. Since 2015, he has been

directing and working as director of photography for music videos, commercials, and documentaries. He was the D.O.P. for *L'ultimo spegne la luce*, directed by Tommaso Santambrogio, selected for the Venice International Film Critics' Week in

2021. He is currently developing his first feature film, entitled *O'Capitone*.

BALLO IS A SPACE IN TIME

Matteo Marelli

The time spent with Francesco Ballo has been that of a gentleman. Many like him, who dedicate their lives to working with moving images—going back to his essential filmography, the first work, *La scala a pioli*, dates back to 1969-70—grow old, often poorly, they sour, lose their curiosity and critical intelligence, become bitter, and refuse to look forward. Francesco is not like that; he hasn't lost a shred of his credibility, his fertile unease, or his experimental tension, which retains the same force without being undermined by the passing years and events. On the contrary, in some ways, the changes—of formats, technologies—have even fueled his desire to create, undo, and recreate; a process that might be “imperfect,” but as Adriano Aprà taught, it remains the key to access the new form that is emerging. Leaving room to challenge oneself, to play (and enjoy) in that game. Working with Ballo means letting yourself be absorbed by his life, by his films, which in the end are the same thing. It requires total, absolute involvement, a dedication that consumes every other thought, and this applies both to those who work alongside him on his projects and those who decide to program them. In return, he shares every step of the creative process.

A festival like Filmmaker, which isn't intended to be a showcase or a playlist of titles, but rather an opportunity, a space-time in which to care for—care as affection and attention—both the films and the audiences (considering the questions, urgencies, and prompts that arise from what's happening around) cannot fail to include Francesco Ballo in its programming. For all the reasons stated so far. Because of the directors we follow, he is among the ones who best represent what it means to be a filmmaker. And also because, like us, more than us, he is from Milan. We could say of him what Alvy Singer/Woody Allen says about himself at the beginning of *Manhattan*: “It was his city, and it always would be.” The films that make up the program we present together with him in this edition are proof of how Milan—his Heimat, his “homeland,” his “place of origin,” both concrete and abstract, where the world is contained—forms a fundamental part of Ballo's imagination. Two works call upon Milan right from their titles: *Milano intorno all'Arena* and *Milano Arena*, almost like Leopardi-style exercises of imagination where, instead of the “hedge, which from so much of the last horizon excludes the sight,” here we have the outer wall that supports the bleachers.

The first captures it in motion—and as the director himself writes, “one can get lost even when running around the Arena,” in an uninterrupted long take; the other through short or long panoramas, in a dynamic of approach and distancing. The wall-element is also central in *La passeggiata*, which is “told” with a more gestural approach. But the city reappears as an apparition in *Lampi di giorno* and *Riccioli acuminati*: Milan happens, it is something suggestive and elusive, magical and disconcerting, the aura of a pulsating presence that Ballo tries to capture in the moment of a vision. We mentioned earlier Francesco Ballo's drive to create-undo-recreate (words to be linked as if they were a single verb, a single action), and in this regard, the program presents *Orsi che dormono*, a Frankenstein film, a collage of fragments, edited with shots that were part of unused footage from other works. Completing the schedule is a new series of *Esperimenti*, “rhythmic” films, composed as if the director were composing music. Image after image, like note after note. A music that is not audible, but visible. Because, as France reminds us, “all the films presented are silent.” Absolutely silent.



LAMPI DI GIORNO

Italy | 2025 | 4k | 12'30" | No Dialogue

Director
FRANCESCO BALLO

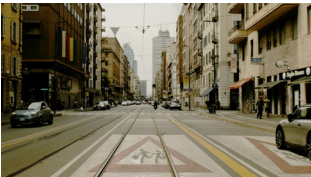
Cinematography
FRANCESCO BALLO,
FEDERICO FREFEL

Editing
FRANCESCO BALLO,
PAOLO DARRA

With
GABRIELE GIMMELLI

Production
MÂD

Milan appears as the epicenter of random and mysterious encounters with characters who sometimes seem like a young man passing by, searching, coming and going.



MILANO INTORNO ALL'ARENA

Italy | 2025 | 4k | 12'07" | No Dialogue

Director
FRANCESCO BALLO

Cinematography
FEDERICO FREFEL

Editing
FRANCESCO BALLO

Production
MÂD

A film shot in a long take around the outside of the Arena, focusing on the wall supporting the stands. This wall becomes almost obsessive, much like the movement itself. It's intentionally almost a casual joke in not presenting the interior where the games take place, but only the external loop, to convey the idea of continuity. The film ends where it began. One cannot stop—it's a non-stop journey. You can lose yourself even while running around the Arena.



LA PASSEGGIATA

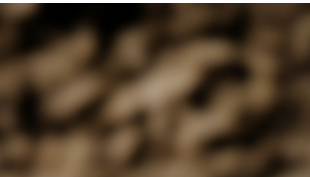
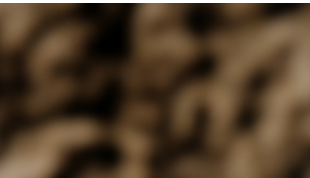
Italy | 2025 | 4k | 6'53" | No Dialogue

Director
FRANCESCO BALLO

Editing Assistance
FEDERICO FREFEL

Production
MÂD

A film where the eye loses itself on a wall-element, shot handheld with jerky movements and edits. It is later revisited in slow motion. Intentionally out of focus, where the images become gestural and lead into a path of wandering, like an informal musical piece, where one can follow the scream of the camera. Absolutely silent.



ESPERIMENTI: 466, 465, 467, 460, 464
ESPERIMENTO 454
ESPERIMENTO 456
ESPERIMENTO 468

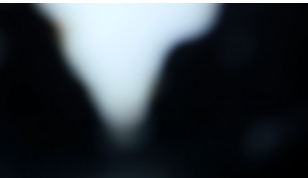
Italy | 2024-2025 | 4k | 42'47" | No Dialogue

Director
FRANCESCO BALLO

Editing
FRANCESCO BALLO,
PAOLO DARRA,
FEDERICO FREFEL,
VALENTINA GUIDA,
EMMA PUGLIA

Production
MÂD

These are silent films where the musical notes are the images chosen, either in long takes or following a non-narrative editing style. In these experiments, the temporal difference between each one is noticeable, as the filmmaker seeks a constantly changing and innovative rhythm in the images.



ORSI CHE DORMONO

Italy | 2025 | 4k | 7'54" | No Dialogue

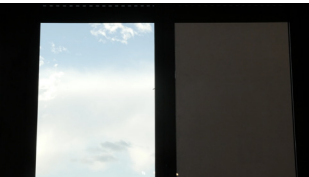
Director
FRANCESCO BALLO

Editing
FRANCESCO BALLO,
PAOLO DARRA

With
GUIDO D'ALESSANDRO

Production
MÂD

A film edited with shots that were part of unused footage from other films. Like notes that fade away and take on new meanings beyond the original filming. Lights and colors change. There are shots that are intentionally blurred. Characters seem to reappear in disconnected contexts without any narrative thread. The rhythm is driven by the relationship between the images in the absolute silence of seemingly random appearances.



RICCIOLI ACUMINATI

Italy | 2024 | 4k | 14'37" | No Dialogue

Director
FRANCESCO BALLO

Cinematography
FRANCESCO BALLO,
VALENTINA GUIDA

Editing
FRANCESCO BALLO,
PAOLO DARRA,
VALENTINA GUIDA

With
GUIDO D'ALESSANDRO

Production
MÂD

In absolute silence, a man stands like a statue in front of a church wall, filmed from behind. He denies everything. Then, slowly, he seems to move. Walls and characters contain a specific slowness in the vision. Fixed shots. Verticality and immobility. Suddenly, the camera moves backward through the lights of a Milanese night.



MILANO ARENA

Italy | 2025 | 4k | 5'37" | No Dialogue

Director
FRANCESCO BALLO

Cinematography
FRANCESCO BALLO,
PAOLO DARRA

Editing
FRANCESCO BALLO,
PAOLO DARRA

Production
MÂD

Here is another way to present the exterior of the Arena's wall. Short or long panoramas that stop where the movement then begins again. It offers a different perspective from the long take but directs the gaze toward different elements as it moves closer or further away from the wall itself.



INTERFERENZE. LUCIANO BERIO E IL CINEMA

LE FOND DE L'AIR EST ROUGE
ELEA CLASSE 9000
IL CANTO D'AMORE DI ALFRED PRUFROCK
LA MEMORIA DEL FUTURO

[01]
[02]
[03]
[04]

LE FOND DE L'AIR
EST ROUGE

Chris Marker



France | 1977
Mixed formats | Colour | B/W | 180'
O.V. French, English

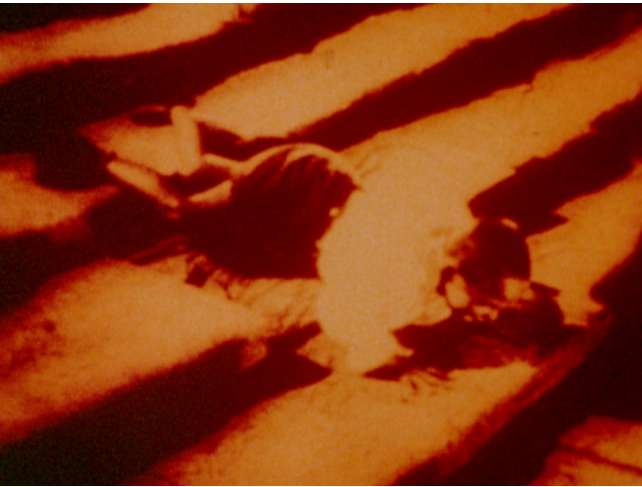
Director
CHRIS MARKER

Editing and comment
CHRIS MARKER

Music
LUCIANO BERIO

Production
ISKRA,
INA,
DOVIDIS

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'CRS (the French police)/SS is not a slogan from May '68; it was written on a wall during a miners' strike in 1948. It is just one of the countless examples of the ongoing mythologisation of that extraordinary decade. This slogan, which was seen as an expression of the ignorance of excited bourgeois youth, was actually written by a proletarian hand. This doesn't make it any more intelligent, but it does indicate the moment when nuance is lost. I received a blow from a truncheon during a demonstration and, the following week, I had a cauliflower ear. This made me decide to pick up a camera next time, which unleashed a series of causes and effects whose cinematic implications we will discover," writes Chris Marker in the booklet accompanying the restored edition of *Le fond de l'air est rouge*. In the film, he says, 'You never know what you're filming,' and he knows what he is looking for in the multitude of images he uses: traces of lost or unrealised revolutions and utopias, in a long journey (dream?) that rewinds history to the decade of 1967–1977. Marker, a photographer, editor, writer and experimenter with forms and technologies who preferred the term 'artisan' to 'filmmaker', joined the Resistance during the Second World War. From then on, both his biography and his intellectual thought became a constant field of intervention, the experience of which he lucidly retraces in a collective dimension in *Le fond de l'air est rouge*. Divided into two parts — *Le mains fragiles* and *La mains coupées* — with minimal voice-over commentary and relying exclusively on the power of editing, the film conveys the turmoil preceding the events of May '68 ("Why are the cameras starting to shake?" he asks), the countermeasures adopted by the authorities in response to the threat, and the death of Che Guevara and the failure of guerrilla warfare in Venezuela and Santiago de Chile. Initially, images of revolutions are interwoven with the music of Luciano Berio, creating a magnificent synthesis of his musical vision that is fully open to the present day.

Cristina Piccino

BIOGRAPHY
Chris Marker (born Christian-François Bouche Villeneuve; Neuilly-sur-Seine, 1921 – Paris, 2012) was an artist at the centre of collective political thought. He was "invisible" due to his choice to never appear in public and his use of avatars or invented stories about his origins – he claimed to have been born in Ulan Bator, the capital of Mongolia. After the Second World War, he started working with the magazine *Esprit*, writing news, commentaries, literary texts and criticism from 1945 to 1955. In 1949, he

published his first novel, *Le coeur net*, and in 1952 he created *Olympia*, a film about the Helsinki Olympic Games. He collaborated with Alain Resnais on *Les statues meurent aussi* (1953), a film that intertwines formal research and political necessity. In 1962, he directed *La Jetée*, widely regarded as a masterpiece of modern cinema. The following year, he collaborated with Pierre Lhomme on *Le Joli Mai*. In 1967, he collaborated with Jean-Luc Godard, Agnès Varda, and Joris Ivens on the collective film

Loin du Vietnam. Following the events of May '68, he engaged in collective creation with the Iskra group, an experience which appears to be summarised in *Le Fond de l'air est rouge* (1977). This was followed by *Sans soleil* (1982) and *Level Five* (1996), a pioneering work in the exploration of the virtual.

MAY EMOTION NEVER
OVERWHELM REFLECTION
AND UNDERSTANDING

Goffredo Fofi

In 1980, Feltrinelli published the screenplay for *Le fond de l'air est rouge* in the Universale Economica series, giving the slim volume the same title as the film: *Scene della Terza Guerra Mondiale 1967/1977*. Goffredo Fofi wrote a preface offering both a cinematic and a political analysis of the film, as well as a detailed and appropriately partisan history of militant cinema. Adopting the perspective of the revolutionary left, Fofi attributes the best experiences of that cinematic era to the movement.

In the following text, we have reproduced the parts that are most closely connected to the film. These parts are also the most timely as they remind us that 'emotion never overwhelms reflection or understanding', a suggestion that is as relevant now as it was then and which is also the most politically scathing. The finale features Marker's lucid and provisional words, which resonate ominously in the present day.

Goffredo Fofi passed away on 11 July. Reading this text for the first time, before I knew him, I could hear his voice resonating unmistakably; it's hard to contain the emotion. (l.m.)

We owe Chris Marker an extraordinary film: four intense hours of screenings that attempt to recall, summarise and explain ten years of revolutionary struggles from '67 to '77. These include hopes, illusions, struggles, deaths, massacres, achievements and defeats. It is a period that we all experienced first-hand and were protagonists of; a period whose enthusiasms, inventions and mistakes were also ours.

We watch this film with a constant lump in our throats. We see things we have seen before, whether on television, in militant cinema or because we were there too at some of those moments. But the sensations we relive have a bitter taste: dead comrades and lost battles. Since the audience with us in this small Latin Quarter theatre is made up of young people, militants who lived through this history and others who came later and thirst for knowledge and understanding, it is impossible not to experience this recollection collectively and not to feel connected to and profoundly saddened by this audience and what remains of the movement. Before we can offer any criticism, we must acknowledge the grandeur of the project and its ability to make us feel it is our own. Here, Marker attempts to summarise his experiences, as well as those of militant cinema.

In 1977, almost ten years after the events of May, Chris Marker released *Le fond de l'air est rouge in France. Scènes de la troisième guerre mondiale 1967-1977* was a synthetic reflection on those years and those defeats. Using a combination of genres typically associated with militant reflection, such as essay, chronicle, poetry, reportage and letter, he composed a dense and discursive film in which emotion never overwhelms understanding.

He also rejects lessons and syntheses that are too rigidly schematic and ideological because his aim is to compare facts (history and ideology) and point out the insufficiency of the latter to understand the former. He uses his own material and that of others, both militant and official, and he knows how to elevate the most basic elements, such as shots of television clips taken directly from the TV set while the programme is running — the most technically crude method possible — and the art of editing.

With modesty, he offers reflections on the medium (unlike the excessive efforts of Godard and his followers) and explains why images sometimes start to tremble, using the voice-overs of cameramen describing how they captured images in Paris and Santiago during clashes. In the long opening sequence, he resorts to analogy, and elsewhere to metaphor and metonymy. An alternating montage of excerpts from *Potëmkin* and similar footage of real-life events culled from militant material from various countries — deaths, rallies, stairways — is already commented on by a non-epic voice-over. These procedures never become formalistic or forced; they are simply the best way to express that given experience, deriving from it the meaning of 'historical

and collective experience'.

The mastery sometimes verges on the 'poeticism' typical of certain French literature and cinema. However, these are mere suspicions, as the film does not intend to deceive or override the viewer's judgement. The image, the word (in the form of interview or commentary) and the music (composed by Marker himself, except for Berio's opening credits) all contribute to an essay-like tone: discursive yet concise, and never overbearing. While the music is consistently tense and the images intermittently so, as in the visual commentary on a letter criticising a Marxist-Leninist militant's myths and rites, where a Chinese ballet of three 'didactic' dancers appears and, in Marker's interpretation, becomes an indication of formalistic preciousness, like an abstract cartoon, contrasting with the letter's critical harshness, the word is always literarily explanatory. The sentences are not contracted and the meaning is never obscure or hermetic.

If the film is somewhat obscure, it is because it is impossible to describe a decade as 'warm' and present it as this one does without alluding to, implying, or resorting to ellipses.

(...)

However, as has been said and repeated, 'it's a political film, a political judgement'. So what historical vision do Marker and his collaborators have for this film?

(...)

The film's "lesson" will have become apparent. Over the past fifteen years, the fragile hands of the new revolutionary hopes that have shaken the world have been cut off because they were not political enough. The movement should have moved beyond adolescence into adulthood. However, this transition to adulthood is not grounded in an analysis of the new global imperialist order, the strategies of the major powers, the evolution of capitalism within existing social classes in the First, Second and Third Worlds, or the emerging concepts of liberation. It follows, even if the authors do not explicitly state it, that there is a prospect of abolishing the intolerance gap between recent militant generations and traditional left-wing organisations. This would involve fighting for the renewal of the traditional left without making concessions to Stalinist remnants, but also without proposing a different vision of ways of organising and policies.

One of the protagonists of this film and story, Régis Debray, could only approve of this call for 'maturity', given his position is certainly more right-wing than that of the film. He spoke of the 'Bildungsfilm' of a generation, as if this generation had achieved maturity. But is 'maturity' possible today in the face of the revolutionary left's immense global failure in the 'Third World War'? It's not a question of underestimating its significance, nor of claiming — as the '77 movement did — yet another provocative lack of awareness of history and society, of a past and present that are, unfortunately, so concrete. Perhaps, however, the wounds and pains of defeat need more reasoned and profound convictions derived from newer and more strenuous research to become flesh in new struggles.

Old truths, such as those of the Third Internationalist, Social Democratic and "revolution within a revolution" movements, have proven insufficient. Seeking new ones is arduous, slow and laborious while history continues with its shifting balances of power, oppression and massacres.

'It's a war. It's the Third World War. It began without warning, without mobilisation orders, and without a declaration of war. Sometimes it's a military war; sometimes it's an economic one. The rules change during the game and those who thought they were at the forefront of a future movement realise they are being manipulated by those in power, particularly the major powers. New types of societies are being built in the East and West, based on information technology and nuclear power. The spirit of resistance of the 1960s will have the same impact as the Indians had against the colonisers, or as wolves have against helicopters. The second has begun, against time. Either the profound upheaval of the very idea of Revolution that we have experienced so far will influence events in the very near future, or the society being built before our eyes will leave us with only an unbearable peace as an alternative to the most likely war of annihilation.'" (Marker, at the end of the film.)

REVOLUTIONS OF POETRY

Fulvio Baglivi

Even before the presence of the great musician, the three short films in the programme dedicated to Luciano Berio are linked by poetry.

Poetry is a language, a subject and a search for a cinema that transcends narrative devices and escapes the oppression of the novel, theatre and opera, freeing images from their 'assigned' meaning.

This poetic quest, rather than a stylistic one, unites Berio's work and enables us to grasp the rupture brought about by the musician, akin to that of Carmelo Bene. This rupture cannot be categorised as part of the avant-garde movements of the last century, but rather alongside poets such as Nelo Risi and Nico D'Alessandria (and Victor Cavallo, who is not featured here but will be the central figure in other works by the director). These poets have transformed marginality, suffering and psychological fragility into a vantage point from which to observe contemporary humanity and the world.

What has been said about the works can be disconcerting, especially with regard to Risi's two films. On paper, they are examples of 'industrial' cinema and corporate propaganda. However, Olivetti was a truly unique company in the post-war era — and still is today.

These were undoubtedly commissioned works; in fact, several sequences in *Elea Classe 9000* and *La memoria del futuro* (both from 1960) are identical, featuring the same images, music and commentary. One could argue that the title *La memoria del futuro* ('The Memory of the Future') is a reflection of the *Elea Classe 9000*, one of the first electronic calculators, as the two emphasise computing power and memory — the accumulation, preservation and accessibility of knowledge.

At first glance, it is experimental cinema: these early machines are the result of constant testing and research by the engineers, mathematicians, philosophers and scientists who were invited to Ivrea by Adriano Olivetti. Berio's electronic music accompanies this labour, while images of computers and the many cables and mechanisms that comprise them alternate with images of cities, factories and countryside, as well as animations that explain how computers work. However, Risi is interested in human beings, their fragility and alienation, and the ongoing changes that may make various operations easier. 'Program to survive' is the 'motto', but no 'improvement' or justice is possible without action in other fields. 'The crowd is not society' is the bitter comment.

Nelo Risi, who always looked up to Rossellini, seems to have anticipated the 'didactic' path that the director of *Viaggio in Italia* and *La presa del potere di Luigi XIV* would undertake a few years later. For Rossellini, knowledge and its dissemination are an antidote to the exploitation and annihilation of humanity. However, for Risi, even as early as 1960, progress is a 'myth', and a fragile one at that.

Even in Rossellini's most 'progressive' work, *La lotta dell'uomo per la sua sopravvivenza*, the director is his son Renzo.

This poetic search for 'truth', this transcendence of things, is evident in D'Alessandria's film *Il Canto d'amore di Alfred Prufrock*, in which T. S. Eliot's poem is recited by Carmelo Bene and accompanies images of the contemporary city. In this case, creative freedom is the starting point: the film's titles are presented by the director and actor; Berio's role is defined as 'visage'; and Eliot and Bene dispel any notion of progress or hope in technology. Here, humanity is shipwrecked; there is no future, so knowledge cannot save us. Almost ten years have passed since the two Olivetti films. Berio will soon be performing in Detroit, where the MC5 will be in the audience, followed by the Stooges and the New York Dolls. From there, it's on to the Ramones — punk, which with Berio is already cyber.

ELEA CLASSE 9000



Italy | 1960
35 mm | 32'
O.V. Italian

Director: Nelo Risi
Cinematography: Giulio Gianini
Music: Luciano Berio

The film illustrates the techniques employed in the construction of a large electronic calculator, the activities of a standard production team, and the intended applications of the new automation tools. It also illustrates some pivotal moments in the history of computing mechanisation.

LA MEMORIA DEL FUTURO



Italy | 1960
35 mm | 13'
O.V. Italian

Director: Nelo Risi
Screenplay: Muzio Mazzocchi Alemanni
Cinematography: Giulio Gianini
Music: Luciano Berio

This documentary, produced for Olivetti with the help of animated sequences by Gianni Polidori and Giulio Gianini, provides a brief overview of the history of computers. It describes how modern computers use vacuum tubes and transistors, and illustrates their components. However, ongoing scientific research and development are essential to the evolution of computers.

IL CANTO D'AMORE DI ALFRED PRUFROCK



Italy | 1967
35 mm | 20'
O.V. Italian

Director: Nico D'Alessandria
Screenplay: Nico D'Alessandria
Cinematography: Elio Bisignani, Michele Picciaredda
Music: Luciano Berio

Nico D'Alessandria's graduation film from the Centro Sperimentale di Cinematografia in Rome stars the director himself and takes inspiration from T. S. Eliot's poem of the same name. The poem is recited in voice-over by Carmelo Bene and accompanied by music composed by Luciano Berio.

FILMMAKER EXPANDED

ANARCHIST ARCHIVES: POLICIES OF IMMERSIVE DISPLAY AND IMAGINATIONS OF TERRITORY

By Margherita Fontana and Valeria Polidoro

In its fourth edition, Filmmaker Expanded will explore the interaction between territory, conflict, memory and archives through a multimedia, interactive installation. Through immersion, the works reflect on the mediated nature of space, time and memory itself. What we perceive and what we remember are not data, but ever-changing distortions that must be questioned and deconstructed. Wearing the headset, visitors are confronted with alien landscapes that are formed and dissolved before their eyes to the point where they become illegible. It is even more difficult to find one's bearings when places and communities are shaken by conflicts and destructive forces that determine what can and cannot be seen. VR in particular questions the display itself as the arena in which this battle for visibility is fought — a struggle that counters attempts at invisibility and demands multiple reinterpretations and a new awareness. The visual collage technique, involving the overlapping of elements and planes, is used to visualise the historical and political complexity of territories. Rather than being mappable places, these territories are described as layers of human activity, memory and resistance. *Less Than 5 Gr of Saffron* (2025) by Négar Motevalymeidanshah, awarded at the latest edition of Venice Immersive, is an animation that draws viewers into the protagonist's memories of migration. It reveals how memory can be intrusive and capable of disrupting everyday life through stimuli such as taste and smell.

Produced between 2021 and 2023, *'Remember This Place: 31°20'46"N 34°46'46"E*, by Patricia Echeverría Liras, transports us to occupied Palestine. Here, VR and point cloud aesthetics are tools for preserving and remembering the houses that are destined for destruction by Israeli settlers. At the same time, they serve as a means of showing their disappearance. The *Subterranean Imprint Archive* is the result of research conducted by François Knoetze and Amy Louise Wilson (Lo-Def Film Factory). Inspired by uranium mining in the Congo for the production of the atomic bombs that destroyed Hiroshima and Nagasaki, the project sheds light on the violent and paradoxical link between these two distant places. It also provides an opportunity to reflect on the exploitative and extractivist policies that the West's technocapitalist practices perpetuate in many African countries.

Finally, we present the VR prototype of a larger installation project by Med Lemine Rajel and Christian Vium, which is dedicated to the phenomenon of rampant urbanisation in Mauritania.

Through visual and audio interweaving, *Tales of a Nomadic City* offers an encounter with Mohamed, who was once a nomad and now lives on the outskirts of Nouakchott. It is through his eyes, over a cup of tea, that we witness the desert giving way to the city and its engulfing growth. *Anarchic Archives* is an invitation to reflect on how digital technologies can document, reveal, preserve and reshape collective memory. In this way, the political power of visualisation emerges through alternative modes of storytelling and reinvented archiving practices.

Filmmaker Expanded is an initiative organised by the XR Lab (Extended Reality Research Centre) and AN-ICON, and hosted by the Department of Philosophy at the University of Milan, named after Piero Martinetti.



**REMEMBER THIS
PLACE: 31°20'46"N
34°46'46"E**
Patricia Echeverría Liras



Remember this place: 31°20'46"N 34°46'46"E take us to the Bedouin communities of the Occupied Palestinian Territories (OPT), where we explore the concept of fragility. This refers to things that are constantly under threat in the physical world, yet still survive thanks to the determination of local women. The story does not take place in one location. There is no protagonist. Instead, it is a journey through many homes, communities and villages where we meet influential Bedouin women, including activists, architects, artists and poets, who work tirelessly to preserve their homes, culture and stories. It is an experience that weaves together fragments of spaces, personal memories and visions of the future to create a virtual reality centred on the universal need for 'home'.

**SUBTERRANEAN
IMPRINT ARCHIVE**
Lo-Def Film Factory
(Francois Knoetze, Amy Louise Wilson)



The viewer begins their virtual journey in Shinkolobwe, a mine in the Democratic Republic of Congo where the uranium used in the Manhattan Project was extracted, inside a counter-archive that traces the technopolitical legacy of Central and Southern Africa. The image of Congolese ore exploding over Japan has become a symbol of widespread devastation, the impact of which continues to be felt across the African continent. Drawing on research into nuclearity in Africa from the atomic age to the present day, the work confronts visitors with the 'immaterial' databases of the cloud and the digital infrastructures buried underground. It sheds light on the controversial narratives of collaborative discoveries and unequal distribution.

**TALES
OF A NOMADIC CITY**
Med Lemine Rajel,
Christian Vium



Experience a virtual immersion into the paradox of Nouakchott, a city in constant motion. In this first-person VR experience, the audience meets Mohamed, a former nomad who now lives on the outskirts of the Mauritanian capital. Over the course of a cup of tea, we retrace his journey to one of the fastest-growing cities in Africa. Consisting of layered collages of film footage and archival material, the experience breaks down the linearity of time to reveal the city's rapid transformation. By overlaying scenes of everyday life today with found footage and ambisonic sound design, *Tales of a Nomadic City* unveils the multifaceted history of Nouakchott, offering a unique perspective on the urban transformation that will impact young people across Africa and the Global South.



Palestina, Qatar, Spain | 2023
VR 6DoF, 360 | 25' | V.O. English

Production
THE OFFICE FOR PUBLIC THERAPY
POLITICS (PATRICIA ECHEVERRÍA
LIRAS), THE MEDIA MAJLIS AT
NORTHWESTERN UNIVERSITY IN QATAR



South Africa, France | 2021 | VR 6DoF,
360 | Variable Duration | O.V. English

Production
ELECTRIC SOUTH,
LE LIEU UNIQUE

Denmark, Mauritania | 2024
VR 3DoF, 360 | 7' | V.O. Arab, English sub

Production
KHORA VIRTUAL REALITY

AN-ICON



UNIVERSITÀ DEGLI STUDI DI MILANO
DIPARTIMENTO DI FILOSOFIA
XR Lab - EXT Centro di ricerca Coordinato sulle Realtà Estese



WHAT COMES AFTER CERTAINTY (DEATH AGENDA DEMO)
ANDREA CACCIA

[01]

PROGETTO DEATH AGENDA

DEATH AGENDA

Andrea Caccia

All human evils stem from his inability to sit quietly in a room.
B. Pascal

Every film starts with an idea. Ultimately, directing is all about scattering and nurturing seeds that may or may not sprout. That's why, during the pandemic, I decided to create a small vegetable garden behind my house, to gain an understanding of what seeds need in order to grow. They need care, attention and time, as well as water, light and luck. So much of the process is left to chance. Above all, the garden needs mistakes and failures, and it was while preparing the ground for sowing that I found the idea for *Death Agenda*.

Cinema is a continuous excavation of reality, within which a thought can be sown in the hope that it may one day nourish someone. It is a practical job involving earth, cold and sweat, which meets an intellectual job involving thought and desire. It is a solitary practice that emerges within the family and at home, but its goal is to encounter others, perhaps around a table.

It is a need that arises from an ongoing crisis: after many years of delving into the depths of reality, I feel as if I have been sucked into it, like a black hole. Nothing I see around me seems worth telling because everything has already been said and is constantly subjected to the acceleration with which the screens that have colonised our imaginations fuel indignation and consensus.

During the pandemic, amid the deafening and intrusive media coverage, someone said that culture doesn't put food on the table. While reflecting on how true this was in relation to my own work as a director, I realised that it was time to take action and transform this into a film *open* to the world.

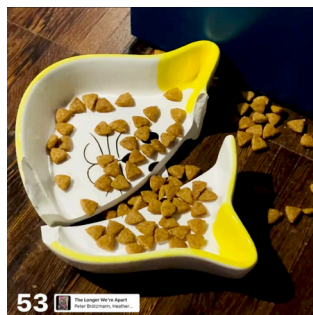
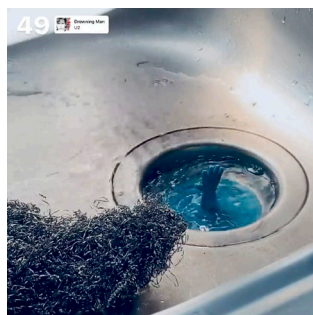
It is a project in which I can experience firsthand the famous 'death at work', and come to terms with the finite gaze within which the past, present and future coexist. It is the epitome of work that we begin before we even breathe, and which, out of vanity and weakness, we would like to never end. It is suspended between being and appearing, between darkness and light, and between the desire to look ahead and the temptation to look back.

This is a film in which the concept of death is not a goal to be achieved in order to separate oneself from life. On the contrary, through the symbolic end of my gaze, it is a challenge to an attitude that I feel is past its prime. However, this attitude cannot truly vanish; it is a cinema that seeks to embrace and understand reality. I feel it is necessary to share, renew and revitalise this attitude through dialogue with a new generation of filmmakers.

I started talking about it with my family and friends, as well as some colleagues who couldn't see the crisis. When I met Berenice, a young production company focused on militant research at a time when documentary cinema is exposed to market uncertainty and the protection of cultural risk is threatened by countless cautions and compromises, I realised the direction I wanted to take.

I understood the need to transform solitude into a role-playing game and open up the vegetable garden behind my house to share the fruits of my labour over the years. In other words, I wanted to create a long-term creative space where other people, ideas and practices could be welcomed and where we could reflect together on the fragility of the creative gesture, the crisis in the relationship between reality and imagination, and the power dynamics that force us to confront the cultural system in often painful ways.

I try to connect with the gaze of young, emerging authors who I have taught or could have taught at one of the film schools where I work, and who are now approaching reality, art and the market with new questions and doubts.

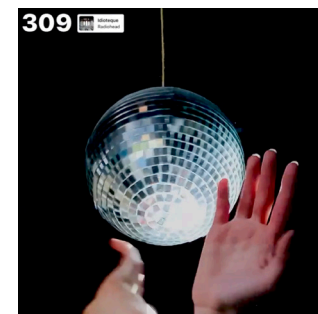


Selected through an open call, they are not bound by the widespread idea of continuous training or paying one's dues. They are capable of telling their stories and influencing my

perspective. They are a group destined to become the authors and protagonists, alongside me, of a rhizomatic journey through the questions without easy answers that reality presents us with today.

This is – or should be – *Death Agenda*: a puzzle without a design; part almanac, part music album; a political film disguised as entertainment; or perhaps just a ploy to stop time.

Death Agenda is a project by Andrea Caccia
produced by Marco Longo and Fulvio Lombardi for Berenice Film.



WHAT COMES AFTER CERTAINTY (DEATH AGENDA DEMO)

Andrea Caccia

Italy | 2025 | 60' | 2k | Colour | 1:1
| No Dialogue | Stereo

BIOGRAPHY

Andrea Caccia (Novara, 1968) studied painting and film directing before devoting himself to creative documentary filmmaking and teaching visual language as the primary tool for analyzing reality. A curious experimenter with staging, filming, and editing techniques, he has directed very different works, moving naturally between

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Death Agenda – Andrea Caccia



2021: Odyssey in the house. Time stands still, the space within the walls is a universe. Light invades the atmosphere and transforms everyday things into visions. A family seems to live in the house, but we never see anyone's face. We learn to bake bread, talk to children who become teenagers, play with ghosts. To believe in destiny and realize that true love is not magic, but certainty. And after certainty?

Director's notes

What Comes After Certainty is a diary that rejects intimacy by stalking it. It seeks love in objects, the world in windows, the other in the denial of the self. It was only after posting the last image on Instagram—at the end of 2021—that I realized what I should do with these images shot to (not) tell the story of the pandemic. Let them slip away and live their own lives... With the hope that one day someone would find them, like an old photograph between the pages of a book.



genres and creating a personal and elusive style where documentary and fiction mirror each other without ever recognizing each other. His films have received awards and participated in numerous festivals, including Venice, Locarno, Rotterdam, Karlovy Vary, Pesaro, Milan, and many others.

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Filmmaker Festival 2025

15 – 23 November
Milan