



## 27<sup>th</sup> TRIESTE FILM FESTIVAL

22-30 January 2016  
[www.triestefilmfestival.it](http://www.triestefilmfestival.it)

### Press Release

The **27<sup>th</sup> edition** of the **TRIESTE FILM FESTIVAL** - Italy's leading event dedicated to the cinema of **Central and Eastern Europe** - takes place this year between the **22<sup>nd</sup> and 30<sup>th</sup> January**. The Festival - directed by **Annamaria Percavassi** and **Fabrizio Grosoli** - was created in the years immediately preceding the fall of the Berlin Wall (the "zero" edition dates back to 1987), and for almost thirty years it has continued to act as a special signpost to the cinema of countries and directors which are often unfamiliar - or even unknown - to Italian, and, in general, Western audiences. More than a festival, it acts as a bridge connecting the cinema of Western and Eastern Europe, discovering names and trends destined for international success.

This year's special guest is **IRÈNE JACOB**: one of the most sensitive French actresses, she will preside over the festival's tribute to **Krzysztof Kieślowski** in the twentieth anniversary year of his death and in the context of the festival's section entitled "The Double Life of Polish Cinema". For the occasion, the ten chapters of Kieślowski's *Decalogue* will be screened, as well as the two films in which Irène Jacob starred for him: *The Double Life of Véronique*, which earned her a Best Actress Award at Cannes, and *Three Colours - Red*, nominated in 1995 for three Academy Awards (Best Director, Best Original Screenplay and Best Cinematography).

This tribute will also be an opportunity to remember the late **Annamaria Percavassi** who was passionate about Kieślowski. Percavassi - the festival's founder, soul and artistic director - passed away in early January.

The festival will open on Friday 22<sup>nd</sup> January with the Italian première (not in competition) of **ZVIZDAN** (The High Sun) by **Dalibor Matanić** – one of the revelations at Cannes 2015 (Prix du Jury

in the section “Un Certain Regard”), shortlisted for the Lux Prize, and Croatian nominee at the Oscars for Best Foreign Film. The feature - which will be released in Italy in March (Tucker Film distribution) - is an extraordinary hymn to life about the love between a young Croatian man and a young Serbian woman. A love-story told by Matanić three times: the same actors (Tihana Lazović and Goran Marković) play three different couples, within the poisoned heart of two Balkan villages in three different decades: 1991 in the shadow of imminent war; 2001 bearing scars which devastate the soul; and 2011, with the glimpse of possible, but arduous, new beginnings. In perfect parallel with the film’s message is the - arduous but possible - way in which the film was produced, with Croatia, Slovenia and Serbia cooperating, reflecting the process of cultural reconstruction underway in these former Yugoslavian countries.

The screening will be followed by the concert “22nd day of the year – A/V concert”, performed live by **Sinkauz Brothers**, who composed the film’s soundtrack.

The festival will close with one of the great masters of European cinema - **Otar Iosseliani** - with the Italian première (not in competition) of his **CHANT D’HIVER (Winter Song)**: a comedy in which the Georgian director – by his own admission – wanted to include *“all the foolish things which enchant me: the optimism of the rich who waste their whole lives with so many deceits, just in order to keep their pathetic assets... and the poor’s dream of becoming rich, who, in the unfortunate event of their succeeding, will be condemned to the same unhappiness as those whom they envy so much”*. The result, chaotic yet fascinating, as is customary with the author of *Chasing Butterflies* and *Farewell, Home Sweet Home*, is a film about love, real friendship and the hope for a better future. The international and eclectic cast stars Rufus, Mathieu Amalric and includes director Tony Gatlif and Italian film critic Enrico Ghezzi.

**The three international competitions** dedicated to **feature films, shorts and documentaries** remain at the core of the festival. The winners will be chosen, as is traditional, by the audience.

Eight titles - all Italian premières - make up the **International Feature Film Competition**, which includes established directors as well as promising young film-makers.

Among the former is the new film – powerful and extreme as usual – by the leading exponent of Latvian cinema, **Laila Pakalnia**. Her **AUSMA (Dawn)** revisits the Soviet past, reflecting in the story of young boy Janis, that of the “young pioneer” Pavlik Trofimovič Morozov, a hero of 1930s’ Stalinist propaganda; whereas **Oleg Novković’s OTADZBINA (Homeland)** is the second part of a trilogy dedicated to the so-called “lost generation” of former Yugoslavia. Through a harsh family portrayal, the film explores modern-day Serbia, the extreme consequences of the civil war, as well as the opportunities for repentance following the atrocities and crimes which were committed. In his feature film debut, but well-known to the international public as an award-winning cinematographer and for his documentaries, Polish director **Marcin Koszałka** presents **CZERWONY PAJĄK (The Red Spider)**, a disturbing true story – very black and visually sophisticated – about a serial killer in 1960s’ Krakow.

All the other film-makers in competition are also making their debut: **Visar Morina** in **BABAI** evokes Kosovo in the 1990s, through the story of a father who wants to escape his past, emigrating illegally to Germany, and of the son who tries in every way to stay close to him; **Dimitar Dimitrov** demonstrates his ability to expertly mix different genres, stories and characters, including corpse collectors and femmes fatales, horror and romance, (impossible) loves and (much more likely) deaths, in the black comedy **SUBIRACH NA TRUPOVE (Corpse Collector)**, testament once again to the vitality of young Bulgarian cinema; **Alanté Kavaïté**, from Lithuania, winner of Best Director at last year’s Sundance Festival with her **SANGAILĖ (The Summer of Sangaile)**, a dreamy female love story between a seventeen-year-old girl with a passion for stunt planes (but terrified of heights),

and a fearless girl of the same age; **Nicolae Constantin Tănase**, from Romania, in **LUMEA E A MEA** (The World Is Mine) avoids any obvious sociological approach in his portrayal of the inner world of a provincial sixteen-year-old girl, Larisa, willing to do anything in order to make her dreams come true in a small seaside town where only appearances and money seem to matter; and **Lili Horváth** from Hungary, in **A SZERDAI GYEREK** (The Wednesday Child) follows the misadventures of a suburban Budapest couple in a social drama about young people at the margins of society, centred on an intense female character.

Apart from the above-mentioned *Zvizdan* and *Chant d'hiver*, two other feature films have been selected as **Special Events** for this edition. The first one is the **world première** of **LA SUPPLICATION** (Voices from Chernobyl) by **Pol Cruchten**, with which the festival intends to mark the **thirtieth anniversary of the Chernobyl disaster**, the most serious accident ever to occur at a nuclear plant (26<sup>th</sup> April 1986). Based on the book "Voice from Chernobyl" by Nobel Laureate author **Svetlana Aleksievič** - a contemporary classic which has been translated into all Western languages - the film conveys, in a non-conventional cinematic form, the witness accounts collected in the book. The second special event is the Italian première of **COSMOS**, the latest film by **Andrzej Żuławski**, winner of Best Director at last year's Locarno Festival. It's a work which defies any attempt at classifying it under a specific genre and is based on a novel by Witold Gombrowicz which no one – except the visionary maker of films such as *Possession* and *My Nights Are More Beautiful Than Your Days* – would have dared to bring to the screen, and which in **Żuławski's** hands becomes – in his own words – *"a thriller, a love-story, an exploration of the human soul during youth. A little scary, and very funny when it wants to be."*

The **International Documentary Competition** presents ten titles – all Italian premières.

**BATTLES** by **Isabelle Tollenare** is about the scars, both visible and invisible, left by wars on the landscape and on the memory, even after many years. Through four archetypes – a bomb, a bunker, a tank and a soldier – it takes us, not without irony, to the places of some of the most recent wars fought in Europe; Europe, albeit a more periphery one, features also in **REKI BEZ MOSTOVE** (Bridgeless Rivers) by **Kristina Grozeva** and **Petar Valchanov**, who directed *The Lesson* - last season's great international success for Bulgarian cinema. Through the story of two inseparable friends, Tsvetan e Nasco, they describe the desolation of the small village of Dinkovo, where the only sign of belonging to the EU is an old flag; inseparable also are Mieczysław and Alfons, the two ninety-year-old brothers in **BRACIA** (Brothers) by **Wojciech Staroń**: they were deported to Siberia with their family, escaped from the labour camps, and returned only in the '90s to their native Poland, where they live today, relying solely on one another. Among last season's best received documentaries, **CHUCK NORRIS VS. COMMUNISM** by **Ilinca Calugareanu** (Italian distribution by Wanted) tells the incredible true story of the woman who, in Ceausescu's Romania, defied the censors by dubbing dozens of American films, smuggled into the country in VHS format and providing for the first time to her compatriots a taste of the Western world through the action-movies of the '80s and their protagonists, from Jean-Claude Van Damme to Sylvester Stallone. Romanian cinema also features in **CINEMA, MON AMOUR** by **Alexandru Belc**, the story of the former projectionist and director of Dacia Panoramic Cinema in Piatra Neamt, one of the last surviving old cinema theatres in the country, which demonstrates the need to be creative (and a bit crazy) in a time of crisis. Another crisis, the Greek one, is at the centre of **EPÒMENOS STATHMÒS: OUTOPIÀ** (Next Stop: Utopia) by **Apostolos Karakassis**, about the extraordinary adventure of a group of workers who, after the closure of their factory, decide to occupy and manage it by themselves, following the principles of absolute equality and direct democracy. The inability of facing recent history is at the centre of **GROZNY BLUES** by **Nicola Bellucci**, a portrait of the Chechen capital devastated by the war, where daily life is marked by

political repression, restrictive customs and enforced Islamisation. From Croatia comes a harrowing journey into intolerance: **BOLESNO** (Sick) by **Hrvoje Mabić**, is the story of a sixteen-year-old girl, Ana, who is locked up by her parents in a psychiatric hospital to cure her homosexuality. **V LUČACH SOLNCA** (Under the Sun) by Russian **Vitalij Manskij** is an unprecedented journey into the daily life of inaccessible North Korea and into the representation of state propaganda. Manskij was allowed to film for a whole year in Pyongyang, to portray the daily life of a middle-class family at the moment their young daughter is about to join the ranks of the Young Pioneers. **AŠ UŽ TAVE PAKALBĖSIU** (When We Talk About KGB) by **Maximilien Dejoie** and **Virginija Vareikytė** leads us – through the words and silences of victims and tormentors – into the beautiful Neoclassical palace in Vilnius which was the HQ of the Soviet secret service in Latvia, representing the emblem of occupation and repression for over fifty years.

In addition to the documentaries in competition, there are 6 that are not competing. **ARMENIA!** by Italian **Francesco Fei**, about a land which – as the director puts it – evokes in the very sound of its name “*an ancient stone which rings in my unconscious like something made of granite*”. **CINEMA, A PUBLIC AFFAIR** by **Tatiana Brandrup**, focuses on the protests against the sacking of Naum Kleiman (foremost expert on the cinema of Eisenstein and one of the most important Russian intellectuals) from his historic post as director of Moscow State Central Cinema Museum. **FILMOVÁ LÁZEŇ** (Film Spa) by **Miroslav Janek**, tells the story of the Karlovy Vary Film Festival, one of the most important in the world, in a way which will surprise cinéphiles, using interviews and previously unpublished material. **JEDAN DAN U SARAJEVU** (One Day in Sarajevo) by one of the most important European female directors, **Jasmila Žbanić** from Bosnia (winner of a Golden Bear in Berlin for *Esma's Secret: Grbavica*), focuses on the 28<sup>th</sup> June 2014 celebrations in Sarajevo, with their mix of nostalgia and kitsch, which marked the centenary of the assassination of Archduke Franz Ferdinand. Memories of the early 1900s also characterise **PIÙ IN ALTO DELLE NUVOLE** (Higher Than Clouds) by **Fredo Valla**, a film which combines fairytale, myth and history - and songs by Giorgio Conte - to illustrate Géo Chavez's 1910 epic flight over the Alps in his Blériot monoplane. Trieste, finally, features in **TERRA DI NESSUNO** (No Man's Land) by French film-maker **Jean Boiron-Lajous** – a city where four youths feel confined, yet motivated to discover the world beyond.

16 **short films** will compete for the **TFF Shorts Award**: among them, **PIKNIK** by Croatian **Jure Pavlović**, recent winner of the European Film Award, is about the bond between a father and his son. This is a recurring theme in this year's selection, as proved by **ROMANIAN SUNRISE** by **Ábel Visky** from Hungary; **SAŠA** by **Taisia Deeva** from Russia; and **ALLES WIRD GUT** (Everything Will Be Ok) by **Patrick Vollrath** from Germany. Italy this year is represented by **LA SMORFIA** directed by **Emanuele Palamara**, the story of a Neapolitan singer (played by Gianfelice Imparato) and his combative, sarcastic and somewhat nostalgic reaction to the stroke, which confined him to a wheelchair. This section's main interest probably lies on young emerging talents, but there are also several established names such as Slovenian **Jan Cvitkovič** (winner of a “Leone del Futuro” in Venice, and a frequent guest of the festival, where he is also present in the section Sorprese di Genere/Genres Surprises) with his **LJUBEZEN NA STREHI SVETA** (Love on the Top of the World). Animation shorts are represented by a series of films not in competition, featuring many newcomers to the genre but also the name of **Andrey Tzvetkov** from Bulgaria – already well-known to fans. His new film **METAMORPHOSIS** is a contemporary take on the myth of Icarus, but also a reflection on how a person can be crushed by a political regime.

**TriesteFF Art&Sound** is promoted in collaboration with Sky Arte, which will reward one of the films

in this section by purchasing and broadcasting it. This year the section presents five titles, which explore some very diverse artistic domains. **ARVENTUR**, the new film by innovative Russian animation film-maker **Irina Evteeva**, is a reflection, in two episodes, on the complex relationship between reality and illusion. Also from Russia comes **MUZEJ REVOLUCIJA** (Museum "Revolution") by **Natalija Babinceva** – an extraordinary document about the events which took place in the Ukraine, seen from the viewpoint of its artistic production. **ERICH LESSING: DER FOTOGRAF VOR DER KAMERA** (The Photographer in Front of the Camera) by **Tizza Covi** and **Rainer Frimmel** – makers of *La Pivellina* (The Little One) – is a portrait of Erich Lessing, member of the legendary Magnum photographic agency, and one of the most important photo-journalists of the post-war period. In his photographs, he recorded some key events of the 20<sup>th</sup> Century, such as the Hungarian Revolution. Another genius of photography, albeit grossly ignored, is at the centre of **MEISTRAS IR TATJANA** (Master and Tatyana) by **Giedrė Žickytė**, about Lithuanian Vitas Luckus, possibly the greatest photographer of the entire former Soviet Union. Finally, **FOR MY SISTERS** by **Stephanus Domanig** from Austria, is a cinematic journey into jazz and its icons Alberta Hunter, Sarah Vaughan and Nina Simone, with singer Carole Alston acting as a fascinating guide.

**Sorprese di genere/Genre Surprises** offers the opportunity, as usual, to explore some of the more commercial films which attract wider audiences in their respective countries. This includes more popular genres ranging from black comedy to procedural drama and horror. These are films with huge popular appeal without compromising on quality and innovation, as demonstrated by one of Greece's leading contemporary directors, **Athina Rachel Tsangari**. Her **CHEVALIER** is about six men who become rivals while on a fishing trip on a luxury yacht in the middle of the Aegean Sea.

Courtrooms, legal thrillers and ghosts from the past link together the Romanian **DE CE EU?** (Why Me?) by **Tudor Giurgiu**, about a young and ambitious prosecutor dealing with the delicate case of an old colleague accused of corruption, and the Bulgarian **THE PROSECUTOR, THE DEFENDER, THE FATHER AND HIS SON** by **Iglika Triffonova**, inspired by the true story of two lawyers who face each other at the Hague International Tribunal in the trial of Milorad Krstić, accused of committing war crimes in the Bosnian war. Comedy is represented by two films: **STRANA OZ** (The Land of Oz) by **Vasilij Sigarev**, is an ironic and eccentric story full of incredible events and unexpected meetings set around the New Year; and **ŠIŠKA DELUXE**, marking the return to Trieste of Slovenian director **Jan Cvitkovič**, which puts three friends and a dilapidated club in Ljubljana at the centre of a film which - as the director puts it - he "wanted to be funny to write, shoot and watch". Finally, there's the extraordinary horror movie by **Marcin Wrona**, one of Poland's most promising directors, who sadly passed away a few months ago. His **DEMON** is an intense reinterpretation of the Jewish "dybbuk" legend, showing a bridegroom being possessed by a spirit during his wedding ceremony.

This year there are two sections dedicated entirely to Poland and Romania, two countries which also present a number of films in various other sections of the festival.

**"The Double Life of Polish Cinema"** offers a retrospective of **Krzysztof Kieślowski**, as mentioned earlier, as well as the latest work by **Jerzy Skolimowski**, **11 MINUT** (11 Minutes), a surprising and adrenalin-fuelled portrayal of the life of a series of people living in a contemporary metropolis; and a tribute in 7 films to documentarist **Marcin Koszałka**, who this year is also presenting his first feature film at the festival (The Red Spider, in competition), and holding a masterclass.

**"New Romanian Cinema Between Fairytale and Reality"** is dedicated to contemporary Romanian cinema, which in recent years has been characterised by a sort of "nouvelle vague" thanks to the brilliant work of its younger directors who are often selected at the most prestigious festivals – a positive trend sealed with a historic victory in 2007 (Cristian Mungiu's Palme d'Or at Cannes for *4 Months 3 Weeks and 2 Days*). 2015 has been a successful year for this group of Romanian film-

makers, with many works presented - and often winning prizes - on the international circuit, and the titles selected for the TsFF are proof of this: **AFERIM!** by **Radu Jude**, is a historical western in black and white set in 19<sup>th</sup> Century Romania, where policeman Costandin and his son are chasing a slave who has escaped from his master. **BOX** (Boxe) by **Florin Şerban**, is about the meeting between a boxer and an actress who share a desperate need to put themselves to the test. **CO-MOARA** (The Treasure) by **Corneliu Porumboiu**, is a delicate black comedy which won a prize at Cannes, in which the love of a father for his son transforms an unlikely treasure hunt into a fairytale. Finally, **UN ETAJ MAI JOS** (One Floor Below) by **Radu Muntean**, describes the nightmare of a fifty-year-old man living in a block of flats who witnesses a domestic fight that ends in murder.

For the second year running, the Trieste Film Festival will screen the winners of the **LUX PRIZE**, which was launched in 2007, fifty years since the Treaty of Rome, and is awarded annually by the European Parliament to a film produced in Europe. The €87,000 prize is awarded so that the winning film can be subtitled in all 23 official languages of the EU and also to produce a print for each member state.

It will be possible to watch this year's Lux Prize winner **MUSTANG** by **Deniz Gamze Ergüven** (French nomination for the Oscars); **MEDITERRANEA** by Italo-American **Jonas Carpignano** (recent awarded Best Debut by the National Board of Review); the Romanian documentary **TOTO SI SURORILE LUI** (Toto and His Sisters) by **Alexander Nanau**; and the welcome return of **UROK** (The Lesson – Italian distribution by Wonder Pictures with the support of Alpe Adria Cinema) by **Kristina Grozeva** and **Petar Valchanov** from Bulgaria, which appeared in competition last year at the Trieste Film Festival.

Speaking of the Lux Prize, it is also worth mentioning the screening of the multi-award-winning **Saul Fia** (Son of Saul) by **László Nemes**, winner of the **Grand Jury Award** at last year's **Cannes Festival** and of the **Golden Globe for Best Foreign Film**. The movie is the Hungarian entry for the Oscars and will be presented on **Wednesday 20<sup>th</sup> January at the Cinema Ariston, with the protagonist – actor Géza Röhrig** – attending the screening, as part of the film's promotion in Italy, where it will be on general release from 21<sup>st</sup> January, distributed by **Teodora Film**. The evening is organised by **La Cappella Underground and Alpe Adria Cinema**, as a foretaste of the 27<sup>th</sup> edition of the TsFF, in collaboration with the **Casa del Cinema di Trieste**.

The formula of the **Corso Salani Award** has not changed from last year. Five Italian films completed in 2015, but still looking for Italian and international distribution, have been shortlisted. The Award's prize (€2,000) must therefore be considered as an incentive for the theatrical release of the winning film. The nature of the shortlisted works also remains unchanged: these are independent works, that cannot easily be labelled within specific genres or formats and which are therefore innovative or at least totally contemporary, in the spirit of Corso Salani's own cinema. The Festival will present the following movies: **BANAT** by **Adriano Valerio**, which was presented at the 30<sup>th</sup> International Critics' Week in Venice, and which tells the story of two youths forced by the lack of opportunities to emigrate to Romania; **DAL RITORNO** (From the Return) by **Giovanni Cioni**, about Silvano Lippi, an Italian soldier in Greece who was captured in 1943 by the Germans and deported to Mauthausen; **LA MIA CASA E I MIEI COINQUILINI (IL LUNGO VIAGGIO DI JOYCE LUSSU)** (My Home and My Neighbours – The Long Journey of Joyce Lussu) by **Marcella Piccinini** - this world première is dedicated to portraying Joyce Lussu's life, spent among fronts and frontiers, militant anti-fascism and anti-colonial fight, and uses fascinating archival material, a "historic" interview by Marco Bellocchio and the voice of Maya Sansa; **I RICORDI DEL FIUME** (River Memories) by **Gianluca and Massimiliano De Serio**, in its new 96' version, is a documentary on Platz, the biggest shantytown in Europe, where more than a thousand people of various nationalities used to live until the end of 2014, and which was situated on the banks of the Stura

river in Turin. Another world première is **SENZA DI VOI** (Without You) by **Chiara Cremaschi**, an autobiographical portrayal of the generation born in the '70s, for whom "leaving isn't an escape; it means not giving up".

Now in its 6<sup>th</sup> edition, **When East Meets West** is an annual forum, which aims to bring together cinema professionals from Italy, Eastern Europe and a new geographical area every year. The 2016 edition focuses on Spain, Portugal and Latin America, therefore reaching again beyond Europe's borders. WEMW will attract numerous professionals from the audiovisual industry – the previous edition saw more than 300 international decision makers and accredited professionals. The 22 producers shortlisted for the pitching will have the opportunity to present their projects before an international audience of industry insiders and to arrange individual meetings with each one of them. Apart from the co-production forum, When East Meets West 2016 includes a host of other initiatives, such as: **Last Stop Trieste**, the section showcasing documentaries that are still works in progress; **First Cut Lab**, a workshop for feature films from Italy and Eastern Europe that are in their editing stage; the think-tank platform **#FEEDback**; and a rich programme with panels and case studies dedicated to co-production opportunities with the geographical areas chosen for this year's special focus, as well as many other networking opportunities.

When East Meets West is organised by the Friuli Venezia Giulia Audiovisual Regional Fund together with Trieste Film Festival, in collaboration with EAVE, Maia Workshops, Creative Europe Desk Italia MEDIA, Eurimages and with the support of MEDIA Programme, Direzione Generale per il Cinema – MiBACT, CEI (Central European Initiative) and the Regione Autonoma del Friuli Venezia Giulia.

**Born in Trieste** is the section of the festival dedicated to those films, which began their (fortunate) production journey at WEMW. This year it features **ČETIRI PASOŠA** (Four Passports) by **Mihajlo Jevtić**, an autobiographical documentary – with brilliant animated inserts – about the dreams of a child in Yugoslavia and the reality of being an adult in Serbia; **KRŠ** (Karst) by **Vladimir Todorović**, the story of an Italian diplomat who chose an inaccessible but spectacular corner of the Montenegro karst to build the house of his dreams; and **REMÉNYVASÚT** (Train to Adulthood) by **Klára Trencsényi**, winner of the Leipzig Festival, a coming-of-age tale about three youths who find a way to escape the miserable conditions of their lives through the "children's railway" created in Budapest after the war.

**Eastweek**, this year in its third consecutive edition, is the Trieste Film Festival **Talent Campus** - a workshop organised by Alpe Adria Cinema in collaboration with the Mattador International Screenwriting Award dedicated to Matteo Caenazzo and created to support formative projects in the field of cinema storytelling. The workshop is dedicated exclusively to projects on cinema subjects and is an ever-growing event, which we hope will keep expanding thanks to the support of CEI (Central European Initiative) and the Mattador Cultural Association, and to numerous established partnerships, such as those with MAIA Workshops and Prague's Midpoint Central European Script Centre. It's also thanks to these collaborations that last year's winning subject, *Midnight Train* by Ana Jakimska, has now reached its pre-production phase and has been invited to WEMW 2016, thus creating a virtuous circle that began with a subject being written and has now reached the actual production stages. Eastweek is open to all the graduates and undergraduate students of the cinema academies of Eastern and Central Europe and to the finalists of the Mattador Award, who will see the culmination of their formative journey at Eastweek with the conferment of the award for Best Subject, a project supported by the Provincia di Trieste local authority.

This year, as never before, the Trieste Film Festival is engaging the whole city in a series of events

taking place in new locations. Music, art, meetings and hospitality will all play a central role in the 27<sup>th</sup> edition of the Trieste Film Festival, which this year embraces new and interesting collaborations to make this a celebration of cinema for all, young and old. Among the fringe events, **Varcare la frontiera/Crossing Frontiers**, is especially worth a mention. The project's organisers - Associazione Cizerouno - true to their aim of creating connections between different places, people, audiences and genres - become part of the Trieste Film Festival programme with three days dedicated to the extraordinary figure of Fiore de Henriquez, to a reflection on gender identity and to Pier Paolo Pasolini.

The Trieste Film Festival 2016 **trailer** is by **Fabio Bressan**, a Triestine designer and videomaker, who has reworked the image created by Swiss artist Julia Geiser for this edition. Its message is the dissection of reality, which Bressan applies to some iconic local buildings. To the music of *Coppelia* by Léo Delibes and of *Mazel Tov Wedding Dance* by Michael Brandon, our lovely protagonist reminds us how dreams are one of the wonderful faculties which humans possess... and not just humans for that matter.

### **Participating Countries**

**Austria, Belgium, Bosnia Herzegovina, Bulgaria, Croatia, the Czech Republic, Estonia, France, Germany, Georgia, Greece, Hungary, Israel, Italy, Kosovo, Latvia, Lithuania, Luxemburg, Macedonia, Mexico, Montenegro, the Netherlands, Norway, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, Sweden, Switzerland, Turkey, the United Kingdom and the USA.**

### **Prizes**

#### **Trieste Award**

awarded by the audience to the best feature in competition (€ 5.000)

#### **Alpe Adria Cinema Award**

awarded by the audience to the best documentary in competition (€ 2.500)

#### **TFF Shorts Award**

awarded by the audience to the best short in competition (€ 2.000)

#### **CEI (Central European Initiative) Award**

awarded to the film that best interprets contemporary life and the dialogue between cultures (€ 3.000)

#### **Corso Salani Award**

awarded by the Jury (Filippo D'Angelo, Patrizia Mancini and Massimo Tria) to the best film in the Premio Corso Salani 2016 section (€ 2.000)

#### **SkyArte Award**

SKY Arte HD rewards one of the films, which are presented in the TriesteFF Art & Sound section by acquiring it for future broadcast on its channel

#### **Osservatorio Balcani e Caucaso Award**

for the best documentary in competition

### **Venues**

**Sala Tripovich** (Largo Città di Santos, 1)

**Teatro Miela** (Piazza Duca degli Abruzzi, 3)

**Cinema dei Fabbri** (Via dei Fabbri, 2/A)

**Antico Caffè San Marco** (Via Cesare Battisti, 18)

Q&A for press and public with directors, actors and producers participating at the festival, 24-30 January, 11.00 am

**Press Office** c/o Mediateca La Cappella Underground (Via Roma, 19)

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The festival's press material can be downloaded from [www.triestefilmfestival.it](http://www.triestefilmfestival.it)

#### **Press Office**

Gabriele Barcaro | email: [gabriele.barcaro@gmail.com](mailto:gabriele.barcaro@gmail.com) | tel: +39 340 5538425

#### **Local Press**

Federica Marchesich | email: [federica.marchesich@gmail.com](mailto:federica.marchesich@gmail.com) | tel: +39 328 0114295