

i1000(o)cchi

Festival internazionale del cinema e delle arti

18 - 26 settembre 2009 Trieste, Teatro Miela

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PRESS RELEASE

For immediate release

I Mille Occhi: Fear and Desire- First glimpses Anno Uno Prize to Helena Ignez and Rome preview

“I mille occhi embodies an instantaneous way of writing film history, a process of on-going research into the nature of cinema, its development and all of its complex, perplexing vastness”: so a very insightful article appeared on the fundamental monographic publication “On Film Festivals” –edited by Richard Porton as a monograph issue of the magazine “Dekalog”. This publication, published by London and New York’s Wallflower, is a true encyclopedia of film festivals from all over the world, and the in-depth pages dedicated to I Mille Occhi testimony the acknowledged increasing importance of the Trieste film Festival.

“Fear and Desire” is the name of **I Mille Occhi** 8th edition, which will be held in **Trieste September 18-26, 2009** at the **Teatro Miela** (Miela Theater).

A clear sign of the growing importance of the Festival is the Rome preview, September 13-15, 2009.

The international film and arts Festival is realized by **Anno Uno Association** with Cineteca del Friuli-Archivio cinema del Friuli Venezia Giulia, FIAF, in cooperation with Regione Autonoma Friuli Venezia Giulia, Provincia di Trieste and Comune di Trieste, and under the auspices of INA and of the Ambassade de France en Italie.

The most important European, American and Italian archives (Cineteca Nazionale, Cineteca di Bologna, Museo del Cinema, Cineteca Italiana) will be collaborating.

The Festival is directed by Sergio Grmek Germani with a prestigious international artistic committee.

The attention given to I Mille Occhi in “On Film Festivals”- a rundown on the most important festivals around the world- is extremely important when it appears that besides Venice, Turin, Cinema Ritrovato di Bologna and Giornate del Cinema Muto di Pordenone, the Trieste Festival is the only Italian film festival that had a 4-page commentary, way longer than all the other reports on the aforementioned Italian festivals. It’s a clear testimony of the interest this Festival is drawing internationally.

“Quite impossible to pigeonhole as it is,” format”-wise: it’s in no way about recent films but it doesn’t mind them, they happen and belong, although the majority of works shown are of earlier vintages; it’s not a festival of retrospectives even if they make up the major part of the program. It’s not about looking back but about how one looks at them now, the instant of remembrance-recognition: and it’s not about a particular genre or region or period, for everything can find its place here”.

In the introduction to the issue, the editor himself, Richard Porton, dedicates to the Festival some remarks pointing out as essential features its “anarchistic freedom” and its “sense of the wonder”.



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The Rome preview, scheduled for **September 13-15 at Cinema Trevi in the Cineteca Nazionale**, is extremely relevant ; it will be the chance to get a taste of what will be happening shortly after, during the Trieste Festival.

It's a leap forward and an acknowledgement of the importance and the quality offered by the Festival.

The 8th edition of the Festival will be celebrated by presenting an unique journey of research through the genres and the spectacular re-invention of cinema both in the present and in the past, bringing back to light works and authors who didn't get the attention and emphasis they deserved: until now.

And with the strong conviction that it's possible to have fun along the way.

The exhibition "Famous Crimes", leitmotiv of the entire event, will be addressing an audience whose love for cinema is able to give itself to a thousand different things and yet, as Dreyer said, be "the one and only great passion" .

The **Anno Uno Prize**, supported by Provincia di Trieste, is given every year to an artist whose actuality is yet to be discovered and **Helena Ignez**, icon of the Brazilian "marginal" cinema, will be this year's recipient.

In the past the Prize drew attention to those artists who were later on internationally acknowledged , and this year, in a spirit of rearrangement of the rules, it will go to a debut work realized by a cineaste, Helena Ignez, who left her mark as actress and collaborator in the works of cineastes such as Glauber Rocha, De Andrade, Julio Bressane and Rogério Sganzerla.

Actress but also maker of the films she starred in, Helena Ignez will be in Trieste and will be dedicated an exhibition of some of her most significant works along with the Italian preview of her latest film-her official debut as director of a feature: "Cançao de Baal", a very musical and erotic subversive work.

Numerous paths, with screenings and meetings with the directors, will be leading to the secret core of cinema.

No doubt one of the most prominent figures of the Festival will be the art dealer and collector Leo Castelli. He was born in Trieste and moved to the US in the early 1900s where he met and made appreciated the representatives of the main artistic movements of the 20th century, from Expressionism through Pop Art. During the Festival every film in which Castelli has been interviewed will be presented, among them the precious documentary "Painters Painting" that features, besides Castelli, Andy Warhol and many others.

The aforementioned exhibition "Famous Crimes" will lead the Festival with films inspired by the "Italian Chronicles, from Dante to Stendhal".

Leo McCarey, American film director and screenwriter, creator of the comedy team Laurel and Hardy, director of the Marx Brothers' masterpiece, will be presented, during the first part of a biennial exhibition, with his remarkable religious melos.

Among the numerous tiles composing the mosaic: the "promenades dans Rome" by Walerian Borowczyk, films with Italian setting by the master of eroticism, the concluding part of the many years' journey into Jacques Baratier's cinema; the introduction to a monograph exhibition on Autant-Lara as a part of another biennial project which will be exploring the works of the "scandalous" French director; the second part of Vittorio Cottafavi tribute, another successful element of the Festival and finally rediscovered in many festivals as one of the greatest Italian cineastes.

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Many other paths are taking shape and will be fitting the mosaic in the following weeks.

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