**MEDFILM FESTIVAL 2024**

 **30TH EDITION**

**7/17 November 2024**

***New edition for MedFilm Festival celebrating its 30th anniversary***

**In November** the lights of the **MedFilm Festival,** the longest-running film festival in Rome, will be turned on again this year, touching a historic milestone: **its 30th edition.** The only festival in Italy dedicated to **Mediterranean cinematographies,** founded and directed by Ginella Vocca, in fact marks its thirty years of continuous presence and programming, proving the relevance and centrality of a positive idea of the Mediterranean and the cultures that overlook and live on it.

**From November 7 to 17** MedFilm films and events will animate **cinemas and museums in the Capital city**, from film competition to meetings industry, from historical retrospectives to thematic focuses, from literary events to university masterclasses and prison meetings with inmates, along with spaces for reflection dedicated to the crucial issues of our present.

**80 the titles scheduled**, national, international and absolute premieres that will compete in the different categories, for a **total prize amount of 20,500 euros**. Accompanying the films will be numerous guests who will have the opportunity to meet with the press and festival audience at the screenings. 50 operators will animate the two-day Med Meetings (November 7 and 8), the industry platform of the MedFilm Festival. Confirmed all categories, to which is added this year, in collaboration with the European Commission's Representation in Italy, the significant **Best Euro Mediterranean Co Production Award in the Official Competition category.**

Among the prestigious venues that will host the event: the **MAXXI - National Museum of XXI Century Arts, The Space Cinema Moderno**, **the Palladium Theatre, the Casa del Cinema.**

This thirtieth edition will be a reason for celebration, but also and above all for reflection on the **path taken from 1995 to the present**, for **a festival straddling two centuries that has told the last thirty years of contemporary history through cinema and audio-visuals, windows open to the world.**

It is therefore natural to propose a **retrospective starting this year and concluding in 2025 with the 31st edition**, entitled **Mediterranea**, featuring four female directors who have spanned the recent history of the festival, authors, friends and women who carry on their ideas of art and life: **Kaouther Ben Ania** and **Layla Bouzid** from Tunisia, **Soudade Kaadan** from Syria and **Maryam Touzani** from Morocco. Still with an eye to the future, we are pleased to confirm that, in collaboration with MAECI, the MedFilm festival's activities abroad will continue with greater intensity, bringing the best of Mediterranean cinema even beyond its own geographic borders, starting with the Washington landmark scheduled for late January 2025.

The highest award bestowed by the MedFilm Festival, **the Koinè Award** aimed at personalities from the worlds of art, science, cultural enterprise and associations who have distinguished themselves for their commitment to keeping alive the dialogue between the peoples of the Mediterranean, **this year it will be awarded for the first time to a director**, **Matteo Garrone,** *“for his ability to embody in the characters of his film -* Io Capitano *- the dream of a mutual Koinè*”*.* ***Io Capitano*** will be screened at the Awards Ceremony on November 13.

Many young people called to play an active part in the festival as authors, jurors, participants of masterclasses, along with Italian and international film students who with inmates of Italian prisons will make up the special Jury of the Short Film Competition.

The MedFilm Festival has the Endorsement of the President of the Italian Republic, the Patronage and support of the Representations in Italy of the European Commission and Parliament, the Presidency of the Council of Ministers, the Ministries of Culture, Foreign Affairs, Education, Justice, FAMI - Asylum Migration and Integration Fund, Economic Development, the Lazio Region, the Municipality of Rome and Intesa Sanpaolo as Main Sponsors.

Supporting the event are the IOM - International Organization for Migration, Diplomatic Missions in Italy, Ministries of Culture and Film Institutions from more than 40 countries, 150 Film Schools, the Universities of Rome La Sapienza, Roma Tre, UNIMED - Mediterranean Universities Union.

The project is the winner of the two-year Public Call “Cultures in Motion 2023 - 2024” of Rome Capital

The **MedFilm will also have an online dissemination**, thanks to the collaboration with **MYmovies ONE**, on whose platform it will be possible to find a large and significant selection of the titles present at the festival. Spreading the festival will be our valuable **media partners**: **Ansa**, **Rai Movie**, **Rai Radio3**, **Avvenire**, **Taxi Drivers** and **B-Hop Magazine**.

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**THE FILMS IN COMPETITION**

The **relationship with the individual and collective past**, the **relationship with memory and recollections**, but also the **thrust toward the future**: these are the **underground themes running through the eight films**, from **seven different countries**, including **six in Italian Premieres**, of the **Official Competition - Eros and Psyche Award of the MedFilm Festival 2024**. **A thirtieth edition that once again finds itself at the centre of the most important questions of contemporaneity**, because at a time in history when there seems to be no room for anything but the painful present of the world, **films tell us about time, to take us simultaneously here and elsewhere**. The **selection is edited by Martina Zigiotti**, **feature films program manager** together with the selection committee including **Veronica Flora**, **Paola Cassano**, **Luigi Coluccio**, **Massimo Causo**, **Giuseppe Gariazzo**, **Paolo Bertolin**, **Chiara Barbo**. The time of the conflict in Bosnia is the focus of ***I diari di mio padre* (*My Father's Diaries*) by Ado Hasanović**, while memories that are at risk of disappearing are at the heart of **S*ulla terra leggeri* (*Weightless*) by Sara Fgaier** (soon to be in theatres with Luce Cinecittà) - **both Italian films and both working with archival material**. Then there are works investigating the concept of trauma and motherhood: ***Who Do I Belong To* by Maryem Joobeur**, in which, in the **remote Tunisian countryside, a mother confronts her terrorist son**, and the Spanish ***Salve Maria* by Mar Coll**, where a woman, upon the birth of her first child, **realizes that becoming a mother was not what she wanted**. The ghosts of the past also populate ***Les Fantômes* (*Ghost Trail*) by Jonathan Millet** (soon in theatres with Maestro Distribution), a pulse-pounding thriller and a great acting performance for **a gripping film about victims and perpetrators of the Syrian conflict**. Instead, two portraits full of humanity talking about the future: the Iranian ***Boomerang* by Shahab Fotouh**i, **an emotional symphony that dismantles every cliché about today's Iran**, and the musical ***Everybody Loves Touda* by Nabil Ayouch** (**opening film**, **candidate for Morocco at the 2025 Oscars** and soon in theatres with Maestro Distribution). And then there is the powerful and eagerly awaited film ***No Other Land* by Basel Adra**, **Hamdan Ballal**, **Yuval Abraham and Rachel Szor** (soon in theatres with Wanted Cinema), the debut work of an Israeli-Palestinian collective, **Best Documentary at Berlinale 2024**.

**And it is on this thread that the International Short Film Competition**, **edited by Alessandro Zoppo**, also moves. Not forgetting the lessons of history because the past is present, in fact, this is what transpires from the **19 short films in the selection**, a filmic space that keeps being a **laboratory for dialogue and a tangible demonstration of how much cinema encompasses that spirit of innovation and indispensable reflection on the most urgent and topical issues** of today. They envision and imagine the future, the reflections on identity of ***Aïda non plus***, ***Phoebe*** and ***Good Luck, Sara!*** , the intertwining of private and public in ***An Orange from Jaffa***, ***Après le soleil*** and ***Valerija***, the staging of malaise, loneliness and turmoil in ***Things That My Best Friend Lost***. Shunning alarmism and the already written sentences of catastrophism are the urban and human transformations told by such mocking works as ***Bad for a Moment*** and ***Canary in a Coal Mine*** and such mournful works as ***Mango***, ***Bye Bye Benz Benz*** and ***On the Way***.

Adolescence and post-adolescence are unveiled by ***The Form*** in the forms of desire and taboos, in harassment and abuse by ***Mentor*** and ***Amplified***, in personal and collective trauma by ***Smell of Fresh Paint***. Historical and transgenerational traumas that must become generative, across the borders in the case of ***Garan***, in families and within all those people who have been left behind, in today's Tunisia of ***Ceux qui rêvent*** as in yesterday's Spain of ***La idea de una isla***.

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**ATLAS**

*Atlas* is the **special Out-of-Competition section of MedFilm that welcomes works of all formats made by successful and first-time filmmakers**, a free space of inquiry into the horizon within which we are all immersed, which today inevitably looks toward Palestine. Dedicated to this land are **two films by an author to whom we pay due homage**, **Rashid Masharawi**: ***Passing Dreams*** is 12-year-old Sami's on-the-road search for his lost pigeon, and ***From Ground Zero*** is a collective and urgent work from Gaza and is composed of 22 short films, **Palestinian Oscar 2025 nominee**.

Tackling further challenges of today are the other two films in the section, ***Breath* by Ilaria Congiu** (**world premiere at MedFilm Festival 2024**), which tells about the journeys of men and women who live by fishing between Italy, Senegal and Tunisia; and the Tunisian ***Aïcha* by Mehdi M. Barsaoui**, between a political thriller and a tale of women's emancipation, soon to be in theatres with I Wonder.

Closing the feature film selection **two special events dedicated to masters of Italian cinema**: ***Io capitano* by Matteo Garrone**, this edition's **Koiné Prize**, and ***Il manoscritto del Principe* by Roberto Andò**, in the version restored by the CSC and with its **director the protagonist of a Masterclass at La Sapienza University**.

There can be no shortage of **short films in the *Atlas*** cartography. This year, the compass points to the Balkans (***The Man Who Could Not Remain Silent* by Nebojša Slijepčević** is a page of History not to be forgotten), rural Algeria of ***The House is on Fire, Might as Well Get Warm* by Mouloud Aït Liotna** and Morocco suspended between Western culture and Maghrebi tradition in ***Never Stop Shouting* by Abdellah Taïa**.

Three also **special events**. The documentary ***Faghan - Daughters of Afghanistan* by Emanuela Zuccalà**, where “faghan,” in the Dari language, is a moan, a cry of pain, a title taken from a line in *Daughter of Afghanistan* by poetess Nadia Anjuman (1980-2005), who was beaten to death by her husband who did not tolerate her independence as a woman and a successful intellectual.

In **collaboration with WWF is the *Cetaceans - Fragile Giants*** event to raise awareness of their protection and the enhancement of marine-coastal habitats with documentaries ***Forgotten Giants* by Lorenzo Colantoni** and ***Sperm Whale Operation - The Story of Gea* by Emanuele Quartarone**.

Finally, MedFilm is celebrating its 30th anniversary by launching a **new partnership with the Cabriolet Film Festival**, the first outdoor film festival of its kind in Lebanon. **From the CFF program come** the touching documentary ***Kaab el-Day'a* by George Abi Ramia and Sarah Abboud** and the irresistible grotesque comedy ***Sisters of the Rotation* by brothers Michel and Gaby Zarazir**.

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**PEARLS**

For MedFilm's 30th year, in the historic **Pearls section dedicated to Italian cinema**, we decided to celebrate the birthday in a big way with long-time friends and acquaintances. So we dedicate a **homage to a pair of filmmakers** we love very much, **Alessandro Cassigoli and Casey Kauffman**, offering **their latest film *Vittoria*** and their **two previous works**, ***Butterfly*** and ***Californie***: Between reality and fiction, between Torre Annunziata and the world, we immerse ourselves in the humanity of Olympic champion Irma Testa, aspiring boxer Jamila and beauty salon owner Jasmine.

And also full of humanity is ***Il complottista*** (***A Conspiracy Man***), the **debut feature film by Valerio Ferrara** that with intelligence and irony dismantles all our prejudices. Of different tones but equal authorial audacity is ***Basileia* by Isabella Torre**, which instead takes us into the sensual, nocturnal and magical atmospheres of Aspromonte. Ideally closing the selection of feature films is **Antonietta De Lillo**, one of the most important directors of our cinema, with ***L'occhio della gallina*** (***The Eye of the Hen****)*, a free, courageous and creative self-portrait, she will also **be the protagonist of a masterclass at RUFA**.

Inevitable, finally, are the **short films**, **authentic Pearls and unpredictable filmic objects** that elude theatres and streaming platforms increasingly unable to fund and promote them. The six shorts in this year's selection cannot help but celebrate life and the desire to live it to the fullest, six small coming-of-ages that poised between reality and fiction mark an existence, from the prominent peaks of the Aosta Valley of ***Api* by Luca Ciriello** to the child-sized Palermo of ***Nascondino* (*Hide and Seek*) by Danny Biancardi and Virginia Nardelli**, through the sunny Sardinia of ***Sparare alle angurie* (*Shooting Watermelons*) by Antonio Donato**, the suburbs of late 1960s Rome of ***Billi il cowboy* (*Cowboy Billi*) by Fede Gianni**, the Lombardy countryside just outside the city centers of ***Non piangere* (*Don't Cry*) by Niccolò Corti** and the magical Trieste Karst of ***L'uccello imbroglione* (*The Cheating Bird*) by Davide Salucci**. Landscapes of the soul lived between summers of passions and winters of hatred.

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**MEDITERRANEA**

**Mediterranea is the section that was born**, in this 30th anniversary year, **with the intention of restoring**, **through celebrated works of the recent past and gems of the present**, **the interweaving of vibrant and free voices of the varied cinematic landscape of the Great Sea**. There are **seven unmistakable and familiar looks that we present**, seven female authors who between feature and short films have left indelible tracks of their path as filmmakers in past editions of MedFilm: **Kaouther Ben Hania**, **Leyla Bouzid**, **Maha Haj**, **Soudade Kaadan**, **Nesrine Lotfy El-Zayat**, **Dania Reymond-Boughenou**, **Maryam Touzani**.

It is the meeting of two souls ***Adam*** (2019) by **Moroccan director Maryam Touzan**i, *pas de deux* of two women on the run in the Medina of Casablanca, and in the mutual acceptance they manage to give each other they rediscover each other (**MedFilm Festival 2022 Lifetime Achievement Award for actress Lubna Azabal**). With ***The Day I Lost My Shadow*** (2018), Syrian **director Soudade Kaadan** signs her dazzling debut by bringing to the big screen the intimate and material odyssey of a mother in 2012 Syria, an existential and everyday drama of civilians facing the absurdity of war. Through the personal language of documentary and coming-of-age storytelling, award-winning **Tunisian filmmaker Kaouther Ben Hania** reveals the shifting movements in a family's life and the beginning of a growing process with universal echoes in ***Zaineb Hates the Snow*** (2016). The second feature by Tunisian **director and child of the arts Leyla Bouzid***,* ***A Story of Love and Desire*** (2012), is a journey of discovery of a young man grappling with the fullness of a feeling of love and the revelatory power of art.

Three the **short films** on screen, three personal and at the same time collective stories: **yet 2016 winner of the Artistic Expression Award with *Le jardin d'essai***, **Algerian filmmaker Dania Reymond** brings ***Sans les mots***, a delicate and profound visual ode to memory, where archival materials become keys to the silences of the past and present. It's back to MedFilm the **Egyptian director Nesrine Lotfy El Zayat** with ***No Air to Breathe*** (2024), the story of an Egyptian woman in her 50s who is struggling for her independence, trying to overcome the difficulties she has faced with men in her life. Closing out the section is **Palestinian director and screenwriter Maha Haj** with ***Upshot*** (2024)*,* recently **awarded in Locarno**, where a stranger's break-in into the daily routine of a Palestinian couple unveils the drama behind apparent normality.

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**VOICES FROM THE JAIL**

**Methexis Project**

**Voices from the Jail is the historic section that MedFilm Festival produces in collaboration with DAP - Department of Prison Administration of the Ministry of Justice and edited by Veronica Flora**. **9 short films** featured in the **first part** of the section scheduled for **Saturday, November 9 at 5 p.m.** where we will meet the personal stories, memories and creative projections of the inhabitants of the **Velletri Prison** (***The Garden of Delights* by Simone Spampinato**, ***Sogni* by Giulio Maroncelli**), of the **Oikos Educational Community of Bologna** (***Cara JDL* by Lucia Magnifico**), of the **Rieti Prison**  (***Chiedi di me all'acqua* by Massimo Montaldi**), of the  **Barcellona Pozzo di Gotto Prison** (***RicorDanze* by Salvo Presti and Emanuele Torre**), of the **Third Prison of Rome Rebibbia** (***Entrare fuori Uscire dentro* by Enzo Aronica**), of the **Terni Prison** (***Vie di fuga* by Michela Carobelli**), of the **Palermo Ucciardone Prison** (***Siamo a'mmare* by Alessio Genovese**), of the **Secondigliano Prison** (***Ofarja* by Ahmed Ben Nessib**). In the **second part** of the section, **Tuesday, November 12 at 6 p.m.**, the **director and long-time MedFilm collaborator Gianfranco Pannone** will accompany us to discover the Compagnia della Fortezza, founded by the director Armando Punzo, and the artistic research work carried out in the prison of Volterra, Tuscany (***Qui è altrove***), to move on to a project created from the encounter between the **Opera Prison of Milan and the inclusiveness office of Bocconi University** (***Near Light* by Niccolò Salvato**) to finally enter the thoughts and memories of the inmates of the **Vasto Prison** (***Kairos* by Francesco Lovino**).

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 **GLANCES FROM THE FUTURE.**

**Methexis Project**

This is the **section edited by Giulia de Luca Gabrielli that brings together the graduation works of the 13 student members of the Methexis jury**, **from Italian and international film schools**, to discover together the talents of tomorrow: **Yonatan Workneh Ayallew**, Addis Ababa University, Ethiopia; **Wissam Bentikouk**, La Fémis, École nationale supérieure des métiers de l'image et du son, France; **Bezawit Fekadu Bogale**, Addis Ababa University, Ethiopia; **Anas Bouzammour**, ISMAC, Morocco; **Nicolò Folin**, CSC Centro Sperimentale di Cinematografia, Italy; **Alessandra Kalka**, Libera Università del Cinema, Italy; **Barbara Di Roma**, Scuola di Cinema Sentieri Selvaggi, Italy; **Ana Logar**, UNG University of Nova Gorica, Slovenia; **Marine Auclair March**, ESCAC Escola Superior de Cinema i Audiovisuals de Catalunya, Spain; **Shrijan Pandey**, Northwestern University, Qatar; **Eleni Parone**, AUTH Aristotle University of Thessaloniki, Greece; **Omar Rezgui**, ISAMM Institut Supérieur des Arts Multimédia de la Manouba, Tunisia; **Lizi Tabagari**, RUFA Rome University of Fine Arts, Italy.

**The Methexis Project also provides for the establishment of a mixed and very special Jury composed of the 13 international students present at the festival and inmates from the four Prisons of Rome Rebibbia**, supported in the vision by the educational areas and schools that operate in the Penal Institutes (Rome Rebibbia Prison, Rome Rebibbia Women's Prison, Rome Rebibbia New Complex Prison, Rome Rebibbia III Prison). As they do every year, the **Jury of Prisoners will view the short films in the official section of the MedFilm Festival and discuss them with the 13 students from the Film Schools of the Mediterranean countries present in Rome as guests of the Festival**. **The plenary meeting will be held at the Third Prison in the morning of Tuesday, November 12, for the awarding of the METHEXIS Award for Best Short Film and the CERVANTES ROME Award to the most innovative short** film. The purpose of the project is to offer, both to female and male inmates, a connection between the world inside the prison and the world outside, but also an opportunity for film students to confront the theme of punishment and the desire to renew themselves through study, work, and artistic creativity.

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**MEDMEETINGS**

**8th edition**

Now in its **8th edition**, the **MedMeetings 2024**, **edited by Paolo Bertolin**, reflects a **vision that wishes to lead the Italian film industry towards a central position in the sphere of production collaborations in the Euro-Mediterranean area**. This is an effort inspired by a favourable institutional set-up designed to facilitate collaboration between our producers and foreign counterparts willing to work with Italy.

In this scenario, the **MedPitching proposal has central relevance**. With a carefully curated selection of **six** top projects, MedPitching **offers Italian professionals the opportunity to meet directors and producers** in Rome in order to create fruitful synergies. The **MedPitching Prize, which recognizes the most promising project, is voted on by the professionals in the room and has an endowment of 1,000 euros**. **Should the awarded project become an Italian co-production, an additional 1,000 euros will go to the Italian counterpart to facilitate the partnership.**

There are **six works in the MedWIPs** selection as well. These are **fiction and documentary films that need support toward the completion of post-production**. On the basis of the materials presented in the dedicated session and a one-to-one meeting with representatives of the WIPs, the **jury consisting of three experts** (**Esmeralda Calabria**, **Gaia Furrer** and **Stefan Ivančić**) awards the **IOM Prize of 10,000 euros** and the **Stadion Video Prize amounting to 3,500 euros for the realization of a DCP**.

**All activities in the MedMeetings program take place on Thursday, November 7, and Friday, November 8, at the Casa del Cinema in Rome, Largo Marcello Mastroianni 1**.

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**JURIES AND AWARDS**

**Official Competition Jury - Eros and Psyche Award**

The jury of the **Official Competition** composed of **Michela Cescon**, actress and director; **Piera Detassis**, Academy of Italian Cinema; **Viola Prestieri**, producer; **Ludovica Rampoldi**, screenwriter; **Desideria Rayner**, editor; will be called to evaluate the 8 films of the Competition and assign the following Prizes:

**- Eros and Psyche Award**, worth 2,000 euros

**- Special Jury Prize,** worth 1,000 euros

**- Artistic Expression Award**

Furthermore, in **collaboration with Cineclub Internazionale Distribuzione**, the **film receiving most awards from the public will be distributed in cinemas**.

**Valentina Pedicini Award Jury – Best First and Second Work**

The Jury of the **Valentina Pedicini Award – Best First and Second Work** worth **1,000 euros**, which includes the works present in the Official Competition and is composed of: **Gianluigi Attorre**, producer; **Rä di Martino**, director; **Massimo Gaudioso**, screenwriter.

**International Short Film Competition Jury**

**Methexis and Cervantes Awards**

The jury of the **International Short Film Competition** is **composed of graduating students from the National Film Schools of the Mediterranean countries**, and a **group of inmates from the penal institutions of the Methexis Project**.

The Methexis Competition Jury will award the following prizes:

- **Methexis Prize**, worth 1,000 euros

- **Cervantes Rome Award** for the most creative short film

**The jurors of the film schools involved in the 2024 Methexis Project are**:

Yonatan Workneh Ayallew, Addis Ababa University - Allé School of Fine Arts & Design (Ethiopia)

Wissam Bentikouk, La Fémis (France)

Bezawit Fekadu Bogale, Addis Ababa University - Allé School of Fine Arts & Design (Ethiopia)

Anas Bouzammour, ISMAC (Morocco)

Nicolò Folin, CSC (Italy)

Alessandra Kalka, Free University of Cinema (Italy)

Barbara Di Roma, Sentieri Selvaggi Film School (Italy)

Ana Logar, University of Nova Gorica (Slovenia)

Marine Auclair March, Escac (Spain)

Shrijan Pandey, Northwestern University (Qatar)

Eleni Parone, Auth (Greece)

Omar Rezgui, ISAMM (Tunisia)

Lizi Tabagari, RUFA (Italy)

**The penal institutions involved are**: Rome Rebibbia Prison, Rome Rebibbia Women's Prison, Rome Rebibbia New Complex Prison, Rome Rebibbia III Prison.

**MedFilm Works in Progress Jury**

**IOM Prize and Stadion Video Prize**

The Jury of the **MedFilm WIPs** is composed of **Esmeralda Calabria**, editor; **Gaia Furrer**, artistic director of Authors' Days; **Stefan Ivančić**, producer and director.

The Jury awards the following prizes:

- **OIM Prize for the Best Project** worth 10,000 euros

- The **production of a DCP with English subtitles offered by Stadion Video to the second-Best Project** for an amount of 3,500 euros.

**Jury for Best Euro-Mediterranean Co-production**

In collaboration with the Representation of the European Commission in Italy and the MedFilm Festival, the Jury awards the **Award for the Best Euro-Mediterranean Co-production** in the category **Official Competition** worth 2,000 euros.

The Jury is composed of: **Donatella Finocchiaro**, actress; **Massimo Pronio**, Head of Communications for the European Commission Representation in Italy; **Pilar Saavedra**, producer.

**WWF MedFilm Award Jury**

The **MedFilm Festival collaborates with the WWF to promote environmental protection issues**. For the 2024 edition, the **WWF MedFilm Award will offer a prize worth 1,000 euros** that will be awarded to the film capable of telling, in back light and with an original and effective narrative, the increasingly interconnected link between environmental conditions and the life of the communities and individual inhabitants who populate the Mediterranean area.

The jurors of the WWF Medfilm Award are: **Paolo Di Paolo**, writer; **Matteo Grandese**, creative director; **Catherine McGilvray**, director.

**Human Rights Award – Amnesty International**

For the sixth consecutive year, **Amnesty International Italy will award the Human Rights Prize to the best feature film among all the works presented by the festival**. The award aims to support and spread the theme of respect for human rights also through the language of cinema.

**Piuculture Jury**

A special jury created by **Piuculture**, the **intercultural newspaper in Rome**, online since 2010, which tells the story of foreigners who live, study and work in the city. The jurors are Huseein Al-Lami, Fatou Sokhna, Feride Fem Dizdar, Setareh Ali Doost Dafsari, Youssef Ramadan Said, Nicol Sofia Cacho Stefan.

**University Juries**

The **university students form two juries parallel and autonomous to the official ones**, one for each Competition (Feature Films and Short Films), **chaired by Antonietta De Lillo** (director and producer) and **Valerio Ferrara** (director), with the aim of identifying the works that, with greater lucidity and completeness, will have been able to communicate the themes proposed by the festival.

**The universities involved are**:

ISO Department Italian Institute of Oriental Studies Faculty of Humanities and Philosophy, University of Rome La Sapienza

Department of Philosophy, Faculty of Humanities and Philosophy, University of Rome La Sapienza

Department of History, Anthropology, Religions, Arts and Entertainment, Faculty of Humanities and Philosophy, University of Rome La Sapienza

Macro area of ​​Humanities and Philosophy, Department of History, Cultural Heritage, Education and Society, University of Rome Tor Vergata

Department of Philosophy, Communication and Entertainment, University of Roma Tre

University of International Studies of Rome UNINT

UNIMED – Union of Mediterranean Universities

Luiss University Business School – Writing School for Cinema and Television, Major - Master in Media and Entertainment

John Cabot University

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**SPECIAL EVENTS**

**Masters of Cinema**

**(MedFilm Festival masterclasses)**

The masterclasses are edited by Veronica Flora. Sapienza University of Rome (Department of Philosophy - Department of History, Anthropology, Religions, Art, Entertainment - CREA - Nuovo Teatro Ateneo) hosts the event promoted within the courses "Forms and models of Italian cinema" and "Media Aesthetics": **MASTERS OF CINEMA WITH ROBERTO ANDÒ**, which will be held **Wednesday, November 13, 4-6 p.m.**, **at the Nuovo Teatro Ateneo in Rome**, the director from Palermo will meet the students on the topic *Forms and genres of cinematic narration*. Introduction by **Roberto De Gaetano**, professor of “Forms and models of Italian cinema”, speeches by **Dario Cecchi**, professor of “Aesthetics”, **Mario Sesti**, film critic and director. The meeting is moderated by **Gianfranco Pannone**, the meeting is coordinated by Veronica Flora.

RUFA - Accademia Belle Arti Roma hosts the event **MASTERS OF CINEMA WITH ANTONIETTA DE LILLO**, **Thursday, November 14, 11 a.m.- 1 p.m.**, **at the RUFA headquarters in Via Giuseppe Libetta 7**, **Rome**. The Neapolitan director will meet the Cinematography students on the topic *Creativity and reality in cinematic staging*. Speaker: **Alain Parroni** (director, RUFA Cinematography teacher). The meeting is moderated by Gianfranco Pannone, the meeting is coordinated by Veronica Flora.

The Department of Oriental Studies ISO - Sapienza University of Rome hosts the event **MASTERS OF CINEMA WITH RASHID MASHARAWI**, **Saturday, November 16**, **10 a.m.-1 p.m.**, **in Room T03**, **ISO Department**, **Rome**. The Palestinian director will be in dialogue with the Professors of the Department of Oriental Studies - ISO, Sapienza **Laura Guazzone**, “Contemporary history of the Arab world”, Francesco Zappa, “Islamistics”, **Rossana Tufaro**, Post-doc “Contemporary history of the Arab world”. **Aldo Nicosia**, Researcher of Arabic language, culture and cinema, will speak; Veronica Flora will coordinate the meeting.

**Readings from the Mediterranean**

***Readings from the Mediterranean* is the section of the MedFilm Festival dedicated to the most recent literary production**, edited by Luigi Coluccio, it is a free space for authors who write, eye and pen, turned towards the Great Sea. Now in its tenth edition, the editorial branch of MedFilm proposes this year **Arianna Arisi Rota with *Pace*** (**il Mulino**), **Antonella Cilento with *La babilonese*** (**Bompiani**), **Valentina D’Urbano** with ***Figlia del temporale*** (**Mondadori**), **Stefano Liberti** with ***Tropico Mediterraneo*** (**Laterza**), **Aldo Nicosia with *Bidayàt*** (**Progedit editore**), **Lucia Capuzzi**, **Viviana Daloiso** and A**ntonella Mariani** with ***Donne per la pace*** (**Life and Thought**). We have decided to add to these names an equal number of **personalities from the world of journalism**, **publishing and culture** to weave a dialogue starting from those titles: respectively, **Annalisa Camilli**, **Sandra Petrignani**, **Giulia Ciarapica**, **Giacomo Zandonini**, **Elena Rosselli**, **Elena Pasquini** and **Arianna Briganti**.

**MedFilm Festival Archive**

A real and virtual space for meeting and dialogue between the memory of contemporary cinema from the countries of the wider Mediterranean and the new generations, the **MedFilm Festival Archive** is hosted at the media library of the Diso Library of the Department of the Italian Institute of Oriental Studies - ISO, La Sapienza University of Rome. The archive is created within the project Third Mission of the Department of the Italian Institute of Oriental Studies - ISO - Voices and images from the Intercultural dialogue in the Mediterranean, in collaboration with the MedFilm Festival.

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**ACCESSIBILITY**

THE SPACE CINEMA MODERNO (Piazza della Repubblica 43/45)

How to reach the cinema: located in one of the main squares of Rome, central ring between Roma Termini and the historic centre, it is possible to reach the cinema with different means of transport as it is a hub of numerous transport lines:

METRO A: Repubblica stop

METRO B: Roma Termini stop

TRAIN: Roma Termini stop, 500 meters on foot

BUS: lines 170, 590, 64, 70, 85

Accessibility: the accessibility of a cinema is essential to ensure an inclusive experience for all audiences. The Space Cinema Moderno allows physical access via side ramps on the square in front of the entrance, while inside there is, in addition to an access ramp to the foyer, also a lift that leads to the rooms on the first floor. All rooms have dedicated spaces for wheelchairs and armchairs for companions, and there are also all equipped toilets.

CASA DEL CINEMA (Largo Marcello Mastroianni 1)

How to reach the cinema: the Casa del Cinema is located in the central Villa Borghese, a green lung bordering various neighbourhoods in the centre of Rome, all covered by the subway and bus lines.

Pedestrian entrance: Piazzale del Brasile

METRO A: Spagna | Barberini | Flaminio

BUS: lines 490, 495, 61, 590, 89, 160, C3, 120F (holiday), 150F (holiday), N1 (night), N25 (night

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Accessibility: The Casa del Cinema ensures accessibility to citizens with disabilities.

MAXXI National Museum of 21st Century Arts

How to get to the MAXXI: Metro A, Flaminio stop and tram no. 2, Apollodoro stop or bus no. 53 (De Coubertin/Palazzetto dello sport stop), 168 (MAXXI – Reni/Flaminia stop), 280 (Mancini terminal), 910 (Flaminia/Reni stop). Tiber cycle path – Ponte Milvio entrance.

Accessibility: The Museum is accessible. There are equipped toilets on each floor of the building. There are 4 wheelchairs available in the Cloakroom for use by visitors with walking difficulties. Two of these can be booked by calling 06 3201954 at least one day in advance from Tuesday to Sunday, 10.00 a.m.-6.00 p.m.. There are 2 dedicated parking spaces outside the Museum: one at the entrance in Via Guido Reni, the other at the entrance in Via Masaccio; the permitted parking time is 2 hours.

PALLADIUM THEATRE

Metro: Line B – Garbatella stop

Bus: Via Edgardo Ferrati (670, 715), Via Enrico Cravero (670, 715), Via Francesco Passino (673)

Ostiense Cycle Path from Piramide

Tram n. 3 Porta San Paolo stop