



## 2023 JOB FILM DAYS

**The fourth edition questions the human condition in the labour world  
Turin, 3rd-8th October**

**14 national previews among almost 65 films from 31 different countries  
The partners continue to become more numerous, many more realities involved**

**Paolo Mereghetti, Chiara Cremaschi and Caterina Taricano  
Presidents of the three contests juries**

We cannot believe how moving between cultures, travelling through cinema, allows us to discover common traits that are difficult to see from our perspective. Yet the human condition in the contest of labour is a universal theme. Work as a way of finding a place in society, as an opportunity for redemption and growth, but also as harassment, a symbol of the struggle for rights and sometimes of slavery.

**Job Film Days**, for this year's **fourth edition**, broadens its gaze on the international panorama and welcomes works from different parts of the world. Films in which the common link is always a double struggle: for the rights of workers and for the rights that work can give to them. This is why the words 'work' and 'rights' are so closely linked and are the axis along which the festival, directed by **Annalisa Lantermo**, keeps moving. The event, which continues to witness the increasing number of its partners (this year **61**) will be held from **October 3rd to October 8th 2023**.

### **Numbers and films**

The 2023 edition confirms the movie theatres already involved last year: **Massimo Cinema, Centrale Arthouse Cinema and Greenwich Village**. This year's focus will be on **Sub-Saharan Africa**, with four co-productions showing the audience the story of the quest for rights and work from these areas. The theatres will then host debates, meetings and special events.

Job Film Days schedules a total of **65 films** between main sections and events organised with partners, opening and closing movies and side events, including a **pre-opening**.

In the feature film contest, in which fiction works are also included, 7 films are competing for the **JFD - INAIL Piemonte "Lavoro 2023" Film Award**. Among the films, the gaze of the filmmakers moves through the stories of people, those who are starting over or those who live during the night hoping for a better future. There are many co-productions, with a solid French representation alongside with the Italian one. The jury members are: **Paolo Mereghetti** (president), film critic for the Italian newspaper *Corriere della Sera*, **Giulia Muggeo** (professor at DAMS in Turin), **Ike Nnaebue** (director with a non-competitive film at the festival dealing with an African perspective), **Antonella Onofri** (director of Inail Piemonte) and **Filippo Ticozzi** (Italian director). **11 short films** being added for the **Job for the Future 2023 JFD - Turin Chamber of Commerce Award**.

Thanks to this award we can look out, discreetly and through small windows, on lives shaped by work shifts, to discover realities that are extremely close to us, at least from a cultural point of view. In addition to the rich Italian film representation, France gives the festival a remarkable presence. The jury is chaired by author and screenwriter **Chiara Cremaschi** and completed by **Alessandro**

**Borrelli** (director and producer), **Alessandro Giorgio** (programmer at the National Short Film Centre), **Nicola Scarlattelli** (vice-president of the Turin Chamber of Commerce) and **Paola Zeni** (researcher at Dams in Turin). The festival will also give an award for the **Writing Workshop**. The jury, which will choose the best script to work on, has for president the journalist and screenwriter **Caterina Taricano** and it is composed of **Luisella Fassino** (President of the Order of Labour Consultants of Turin) and **Anita Otto** (screenwriter).

The new edition of the festival features a total of **14 national premieres**, while the number of **countries represented has been increased to 31**. Italy leads the ranking with 13 films and 2 co-productions, but **France** stands out with 8 films and 7 co-productions. Germany (6 films, 5 of which were co-produced with other countries), the **United Kingdom** (3 productions and 2 co-productions), **Argentina** (3 films) and the **Czech Republic** (3 co-produced films) are also on the list. There are also works from **South Korea** (such as the opening film), Lebanon, Burkina Faso, Benin, **Central African Republic**, China, Madagascar, Nigeria, South Africa, **Uzbekistan** and Japan, among others. Europe remains well represented thanks to Belgium, Romania, Switzerland, Norway, Slovakia, Portugal, Spain, Sweden, Lithuania, Finland, Greece and Denmark. Three films from the **United States** must be added to the list, including two co-productions.

The screenings will be introduced by short clips produced by **Rai Teche**. There are 50 in total, taken from *La donna che lavora* (1959), an investigative report by Ugo Zatterin and Giovanni Salvi on the condition of women in late 1950s in Italy.

*"This fourth edition," states **Annalisa Lantermo**, "consolidates the bond that the festival has built with the territory, strengthening the collaborations with previous partners and adding new ones to them. The result is showing through films and events the very different realities of the world of work and the different ways through which cinema can be made (I am thinking of animated movies) and how archives can be used. The vision is broadened, even on an international level, as in the case of the section on sub-Saharan Africa, whose films will allow us to see how filmmakers from this area of the world are dealing with labour issues today, starting from the paths of people who leave their country to reach Europe. It is therefore an edition rich in films and themes, which we hope will involve a wide audience".*

### **Opening and Closing**

The movie ***Da-eum-so-hee (Next Sohee)*** by **July Jung** (South Korea, 2022, 134') will open the festival on **October 3**, at **9 pm**, at Massimo Cinema of the National Museum of Cinema (Room 1) after the greetings from the authorities and partners. At the centre of the movie there is the story of a student, seeking for her place in the labour world but, unfortunately, she experiences trauma, which will be fatal for her. An inspector investigates her death. This is July Jung's second feature film which was presented at the 2022 Cannes Film Festival.

The closing will be assigned to ***Tres en la deriva del acto creativo (Three in the Drift of the Creative Act)*** by **Fernando E. Solanas** (Argentina, 2022, 96'). The movie is a national premiere, and it will be shown at Massimo Cinema (on October 8, 8 pm, Room 1) after the closing and awards ceremonies. The film follows three elderly artists and friends who get together to talk about their respective works (cinema, painting, theatre). It represents the thoughts of the director "on the art of making art", but also an act of love for life. It is a posthumous documentary by one of the greatest Latin American filmmakers, who died in 2020. Fernando E. Solanas was also a musician, cartoonist and politician, first deputy and then senator of the Argentinean Parliament, and finally his country's Unesco ambassador.

### **Labour from art to cinema, with a special gaze on Africa**

Job Film Days' commitment to linking cinema with art continues. For this year's edition, the festival forges a partnership with the Caracol Gallery. The gallery will host an exhibition of Gianluca Costantini's works at its new location in Via Sant'Anselmo 26/D, inaugurated last May. The exhibition is organised by Leonardo Guardigli. The illustrator is also the author of this year's guiding image, and will exhibit, in addition to the work for the festival, about twenty more.

The inauguration will be held on September 27th at 6 p.m. and the artist will be there. While the exhibition will be open until October 14th. Unlike in the past, this exhibition will continue also after the end of the Job Film Days festival.

The festival is also a place open to discussion and debate. Paolo Mereghetti, film critic for the Italian newspaper *Corriere della Sera* and president of the feature film jury, will speak during the "work in the cinema" event. The event, scheduled for October 7th at 3 p.m. at the Cinema Massimo, will be moderated by Chiara Borroni and Mariapaola Pierini (University of Turin - Department of Humanistic Studies, Dams) and will start from the entries in the famous dictionary, *// Mereghetti*, which has just celebrated its 30th anniversary. Paolo Mereghetti will take the audience on a journey through the cinema that has dealt with labour issues. From *Tempi moderni* (Modern Times) to *Smetto quando voglio*, cinema of all times and all countries has found labour to be a crucial issue for interpreting society and its problems. The meeting will be an opportunity to discover and rediscover some of these works.

Speaking of crucial issues, the scope of the festival is also to understand how labour issues are felt in regions culturally distant from ours. This is why a focus on Sub-Saharan Africa is planned, represented by four films. This is a vast area of the African continent that in recent years has confirmed, also through film production, a particular attention to these issues.

From Burkina Faso comes *A Golden Life* (Or de vie) by Malian filmmaker Boubakar Sangaré, about a gold mine in the south of Burkina Faso, where teenager Rasmane works with his peers. Directors Pascale Appora-Gnekindi and Ningyi Sun, thanks to a co-production between the Central African Republic and China, explore in their movie *Eat Bitter*, personal and economic relationships in the Central African capital, Bangui. Young unprotected immigrants, who have come to work in the city of Tamatawe, are the protagonists of *Gwetto*, shot in Madagascar by director Michaël Andrianaly. The section then includes the road movie *No U-Turn* by renowned Nigerian director Ike Nnaebue, which moves among Nigerian citizens leaving their country, travelling north in search of a future. The director will be present in Turin.

## **Special Events**

The programme of side events will begin before the festival, in addition to the exhibition of Gianluca Costantini's works.

Also returning for the fourth edition is the pre-opening. On September 28th at 6.30 pm, the old Incet Area in Turin will host the national premiere of *Good Life* by Marta Dauliute and Viktorija Siaulyte (Sweden/Lithuania/Finland, 2022, 72'), in collaboration with Spazio Colla! and Edit. The Lithuanian directors follow a group of men and women who share the same working and living place in Stockholm. A neo-liberal collective where the entrepreneurial aim has ended up being much more than just a business idea.

There are two events in the run-up to the festival. One is scheduled for Tuesday September 19th at the Cinema Centrale Arthouse (9.15 pm), in collaboration with I Wonder Pictures, with the screening of *The Truth According to Maureen K.* by Jean-Paul Salomé (France, 2022, 122'). The movie follows the story of a trade union member of a multinational company punished for obstructing the interests of industry.

On September 26th at 9 p.m., at the Cinema Italia in Vercelli, the Bottega Miller Association and Raccolti Festival, in collaboration with Job Film Days, presented *Innesti* by Sandro Bozzolo (Italy, 2022, 80'). Through this movie, the director recalls his relationship with his father Ettore, a former motorway toll booth operator and chestnut grower, in southern Piedmont.

Two other initiatives are part of the Mare programme at Polo del '900'. On September 30th at 3.30 pm, Polo del '900 will host the screening of *Deménoi (Tied)* by Tassos Morfis (Greece, 2019, 53'), winner of the second edition of Job Film Days, in collaboration with the National Film Archive of the Resistance and the Cultural Union.

On October 7th at 5pm, Room 3 of Cinema Massimo will host *Deadweight* by Alex Koenzen (Germany/Finland, 2016, 88'). In the film, Ahti Ikonen is the captain of a huge container ship, but the death of a crew member compromises relations with the workers. Ahti has to deal with guilt and the difficulty of managing the situation: when the ship arrives in Rotterdam, the tension explodes.

Despite the sudden unavailability, which prevented Laurent Cantet from being present in Turin as a guest of the festival, Job Film Days decided to keep the space dedicated to some of his works. In fact, two of his films are still on the programme.

On October 3rd at 3 p.m., Room 3 of Cinema Massim, *La classe - Entre les murs* (France, 2008, 128'), winner of the Palme d'Or at Cannes in 2008, will be shown.

On October 6th at 7 p.m., always in Room 3 of Cinema Massimo, there will be *Human Resources* (France/UK, 1999, 100').

Big comebacks are initiatives such as *La lunga marcia* at the Cinema Centrale, with a tribute to Gian Maria Volonté on the 90th anniversary of his birth. Many discussions will also be organised with the different festival's partners: Museo Nazionale del Cinema, Università di Torino, Politecnico di Torino, Ordine dei Consulenti del Lavoro di Torino, Film Commission Torino Piemonte, Cgil, Cisl, Uil, Cinetrab, Centro Sperimentale di Cinematografia, Cna Torino, Fondazione dell'Avvocatura torinese "Fulvio Croce", Ordine degli Avvocati di Torino, Associazione Museo Nazionale del Cinema, LiberAzioni, Acli Città Metropolitana di Torino, Enaip Piemonte, Acli Torino Service, CSC - Archivio Nazionale Cinema Impresa Ivrea, Associazione Scuole Tecniche San Carlo, Ordine dei Medici di Torino, Rete al femminile, Torino città per le donne, Engim Piemonte, Settore Scuole Cinema Massimo, Magistratura Democratica and Piemonte Movie.