

19° edizione | Trieste, 29 ottobre - 3 novembre 2019

## **TRIESTE SCIENCE+FICTION FESTIVAL ANNUNCIA TERMINATOR E I NUOVI TITOLI DELLA SELEZIONE UFFICIALE 2019**

TRIESTE, 11 ottobre 2019 - Trieste Science+Fiction Festival, la manifestazione dedicata al mondo della fantascienza in programma dal 29 ottobre al 3 novembre nel capoluogo giuliano, annuncia **i primi 5 titoli della selezione ufficiale 2019**.

**Cinque opere, tutte in anteprima italiana**, pronte ad esplorare le infinite declinazioni del fantastico, in una eclettica selezione che va dalla commedia nera all'horror, passando per il *monster movie*, senza dimenticare gli immancabili viaggi fantascientifici attraverso lo spazio profondo.

### Terminator: Dark Fate

by Tim Miller

United States, 2019, 128', col., DCP

Terminator: Dark Fate reunites Oscar-winning filmmaker James Cameron with original franchise stars Linda Hamilton and Arnold Schwarzenegger for the first time in 28 years in a thrilling new action-adventure that picks up where Terminator 2: Judgment Day left off. See how it ends before everyone else does!

More than two decades have passed since Sarah Connor prevented Judgment Day, changed the future, and re-wrote the fate of the human race. Dani Ramos is living a simple life in Mexico City with her brother and father when a highly advanced and deadly new Terminator – a Rev-9 – travels back through time to hunt and kill her. Dani's survival depends on her joining forces with two warriors: Grace, an enhanced super-soldier from the future, and a battle-hardened Sarah Connor. As the Rev-9 ruthlessly destroys

everything and everyone in its path on the hunt for Dani, the three are led to a T-800 from Sarah's past that may be their last best hope.

We all got together in a room with Jim [Cameron] and producer David Ellison to talk about a whole bunch of what-ifs. We considered things like whether it should take place in the present, the past or the future. Should it focus on Sarah; should it be John? We all felt strongly that the film should be in some way a handoff to new characters, but we wanted to continue the structure of the "trinity" consisting of Hunters, protectors, and prey. [...] I never thought, 'I'm going to make the movie just like Jim Cameron would.' Jim knows the material like nobody else and he's been thinking about it for years. Even though he had never planned to make this movie, his thoughts about AI have continued to evolve, and he never lost his connection to the story. [...] The future's not only stranger than you imagine, it's stranger than you can imagine. I don't think AI's agenda will be to kill us. We don't know what it will become - but it will be able to evolve more in a day than we have in millions of years. At the moment, I choose to believe they'll be better than us. - Tim Miller

Tim Miller made his feature debut with the Marvel/Fox hit *Deadpool* (2016) and has just finished directing *Terminator: Dark Fate*, produced by James Cameron and releasing in Italy on October 31st. Tim also created the Netflix animated anthology *Love, Death + Robots* with executive producer David Fincher. Season two of the series is currently in production at Miller's Los Angeles animation company *Blur Studio*.

## Code 8

by Jeff Chan

Canada, 2019, 98', col.

In a near-future world, 4% of the population is born with varying supernatural abilities. But instead of being billionaires or superheroes, they face discrimination and live in poverty, populating cities whose manufacturing sectors, which once thrived on the backs of powers, have replaced the workforce with autonomous machines. Connor Reed, an electric, is struggling to pay for his ailing mother's health treatment. Fighting to earn enough money as a day laborer, Connor is lured into a lucrative criminal world by Garrett, who works for Lincoln City's reigning drug lord. Garrett helps Connor sharpen his powers in order to execute a series of crimes, while a militarized police unit hunts them down.

Stephen [Amell] and I were really passionate and excited to bring this project and these

characters to life with Jeff [Chan]. We were able to add a little bit of ourselves and our relationship to our characters which added to their dynamic. It was truly very special to work alongside Stephen—both in front of the camera and behind it. It was a world we - Jeff, Chris, Stephen and I - were all familiar with and comfortable tackling. [...] It isn't a superhero movie with costumes. It's definitely a darker world where you're not celebrated for being a hero. - Robbie Amell

## Last Sunrise (最后的日出)

by Wen Ren

China, 2019, 104', col., DCP

A future reliant on solar energy falls into chaos after the sun disappears, forcing Yang, a reclusive astronomer, and Mu, his bubbly neighbor, out of the city. As temperature goes subzero and oxygen depletes, the only hope is a miracle at their final destination, District Four. A Chinese sci-fi film which is already a favorite, and a winner, in the festival circuit.

In 2012 – 2015 I directed documentaries capturing real natural disasters. Surprisingly, I found that survivors were eventually thankful to the disasters for coercing them to grow up and tighten relationships. These stories reflected the light of the human spirit in the darkest of times. Last Sunrise is based on Einstein's Cosmic Catastrophe thought experiment that inspired Relativity. This also happens to be one of the first few Chinese sci-fi films from China to hit the festival circuit. We shot 14 days, under -26°C condition, with 100+ crew, traveling over 1600 km, and we pulled it off under € 220,000. - Wen Ren

Wen Ren is a Chinese American director and writer. He started making films at 13 and graduated from Los Angeles Film School. He has worked on more than 50 narrative films, music videos, and commercials. His sci-fi short film Café Glass premiered at Tribeca Film Festival in 2015. Last Sunrise is his feature debut.

## Jesus Shows You the Way to the Highway

by Miguel Llansó

Spain, Estonia, Ethiopia, Latvia, Romania, UK, 2019, 82'

CIA Agents Palmer and Gagano are tasked with the mission of destroying a dangerous

computer virus called 'Soviet Union'. They enter the system using VR but the mission turns into a trap; the virus is far more complex than they ever expected. Miguel Llansó, at TS+FF in 2015 with *Crumbs*, is back in Trieste with a delirious ride. *The Matrix on Acid!*

Special Agent DT Gagano dreams of leaving the CIA to open a business with his wife Malin. The night he is about to present his resignation letter a strange cyber virus attacks the agency's operating system effectively sidetracking his plans. Traveling into virtual reality dimensions, Gagano and his partner will infiltrate the system to eradicate the virus. Things, however, will not go as planned when the virus takes over the system, leaving the entire world's stability in jeopardy. While the virus capabilities start reaching out into the real world, Gagano, trapped in the virtual reality, must find a way to guarantee his escape and his survival only to discover that nothing is what it seems.

In my previous films, I began my journey down the path of dystopian science fiction in an Afro-Futurist mode, centering on Ethiopia, trying to think of the future of the world from the point of view of the African experience. Indeed, dystopian science fiction and Afro-futurism reflect on the processes of globalization from a hypothetical African future that is nothing more than a projection and exaggeration of our satiric and grotesque present. The shape of globalization in Africa is the same as in the rest of the world: stark, naked capitalism. Monstrous amalgams are produced by the collision of the most extreme forms of capitalistic industrialization and the prevalence of centuries-old customs. The shock is hallucinatory and often heartbreaking: traditional adobe houses are covered with posters advertising getaways to the simulacra of pleasure amidst the skyscrapers of Dubai, in their backyards Beyoncé blares while goats and chickens are being slaughtered. The experience of our previous film *Crumbs* shows the universality and transversality of the science fiction (genre audiences), Afro-futurism (African and Afro-descendants audiences) and art-house films. *Jesus shows you the way to the highway* is rooted in these elements.

- Miguel Llansó

A big fan of experimental-punk-weird music and films, Miguel Llansó (Madrid, 1979) studied philosophy and cinema before leaving on his many adventures. He has mainly filmed in Ethiopia, his second home. His short films *Where is my dog?* and *Chigger Ale* premiered at International Film Festival Rotterdam. *Crumbs* (2015) - a post-apocalyptic afro-futuristic adventure in Ethiopia - was Miguel's feature film debut: it premiered at Rotterdam and successfully screened at the 15th Trieste Science+Fiction Festival.

# Blind Spot (L'angle mort)

di Pierre Trividic, Patrick Mario Bernard, con Jean-Cristophe Folly, Isabelle Carré, Golshifteh Farahani, Sami Ameziane

Francia, 2019, 104', v.o. francese s/t inglese, italiano

Dominick Brassan has the power to turn invisible, but rarely uses it. Instead, he has kept it a shameful secret, hidden even from Viveka, his fiancée. But when his ability to control his gift gets out of hand, his life, friendships and relationships will be forever turned inside out.

Our subject is loss, among other things. The easiest way was to make invisibility a natural gift, without any explanation. A living thing that goes out of control, like all living things. Dominick didn't choose to be an invisible man. [...] The whole story takes place today and in an everyday world. Dominick has to make a living. He has a job. He rents an apartment in a tower block. He is closer to Peter Parker/Spiderman, who sells pizzas to make a living, than to Bruce Wayne/Batman, who lives in a mansion. Dominick has a very ordinary or universal appearance, without being a superhero. He doesn't know what to do with his power. Is it that intoxicating to be able to make yourself invisible? He suffers because of his gift as much as he exploits it. And he suffers all the more because it is going haywire. [...] It was, first of all, a way for us to explore the phenomenon by asking ourselves concrete questions. How exactly does it feel to be invisible? When you are invisible, your clothes are not. We're only really invisible when we're completely naked. Invisibility, therefore, concerns the body. And the body is vulnerable. Invisibility is, therefore, a vulnerability. - Pierre Trividic, Patrick Mario Bernard

Patrick Mario Bernard and Pierre Trividic's working partnership began in 1996 with Le Cas Howard Phillips Lovecraft, a commission from France 3. For television again, they directed Ceci est une pipe for Canal+ in 2000, and Une Famille parfaite for Arte in 2005. For the cinema, they have written and directed two feature films, Ballroom in 2003 and The Other One in 2008 (Best Actress Award for Dominique Blanc at the 65th Venice Film Festival).

# Sea Fever

by Neasa Hardiman

Ireland, Sweden, Belgium, 2019, 91'.

A solitary marine biology student, doing research on a fishing trawler, struggles to gain the trust of the close-knit crew when they encounter an unfathomable creature that threatens their lives. A monster movie, which is also a dreamy thriller, and a story about taking responsibility - for ourselves, our actions, our community, and our world.

I'm drawn to that sweet spot in cinema where tense, propulsive story fuses with complex characters and expressive imagery. Sea Fever draws on an old European tradition of expressionist cinema, where the film's central metaphor lets us examine deeper issues confronting our own world through the mirror of an exciting story. One of the big ethical issues the story raises is the conflict between individual need and global need. The film's informed by a painful awareness of how fragile our ecosystem is. But the story also points to how raw economic need makes people feel forced to act against urgent ecological concerns. In the same way, as the film goes on, it probes questions about protecting ourselves versus protecting one another. One of the biggest themes I want the film to explore is the value of reason and the scientific method. I feel like I've seen a lot of films where the solitary scientist is depicted as unsympathetic, devoid of emotion and lacking moral insight. I want to unearth the real roots of that depiction and explore how it misrepresents and marginalizes people who think differently. I want this story to celebrate people who think differently. - Neasa Hardiman

Neasa is a BAFTA-winning director and writer, whose work spans film and world-class television drama, including BBC/Netflix's Happy Valley and Marvel/Netflix's Jessica Jones. Born in Dublin, she holds a doctorate in Film Studies from Trinity College. Neasa's work circles around tense stories of power and politics, the outsider and the struggle to connect, informed by the sweeping visual sensibility she developed at the National College of Art Ireland and at the Universität der Künste Berlin.

## **ACCREDITATION PRE-SALE**

**Trieste Science+Fiction Festival** online accreditation pre-sale started on Friday, September 20th. For additional info: [www.sciencefictionfestival.org](http://www.sciencefictionfestival.org)

## **19th EDITION OF THE TRIESTE SCIENCE+FICTION FESTIVAL**

**Trieste Science+Fiction Festival** is the most relevant science-fiction and fantasy event in Italy.

Cinema, television, new media, literature, comic book art, music, visual and performative art all make part of the exploration of the *meraviglie del possibile (the wonders of possibility)*. Founded in Trieste in 2000, the festival continues the legacy of the **Trieste International Science-Fiction Festival** (1963 – 1982), the first genre film event in Italy and one of the first in Europe.

The **Trieste Science+Fiction Festival** official selection runs across **three international competition sections**: the **Asteroid Award** for the best science fiction film by an emerging director and the two **Méliès International Festivals Federation Méliès d'argent awards** for the best European fantastic genre feature film and short film. The **Spazio Italia** section includes the best Italian film productions of the genre. Last but not least, the unmissable **Futurology meetings**, a focus on **science** and **literature**, in collaboration with the main scientific institutions, and the **Urania d'argento career award** to a master of the genre (in collaboration with the Urania magazine published by Mondadori).

**Trieste Science+Fiction Festival** is organized by the film and audiovisual research and experimentation Centre **La Cappella Underground** with the support and collaboration of: **Friuli Venezia Giulia autonomous regional authority**, **Trieste Municipality**, **Trieste University**, **CRTrieste Foundation**, **Kathleen Foreman Casali Charity Foundation**.

Trieste Science+Fiction Festival mediapartners: **RAI 4**, **Il Piccolo**, **Cineuropa**, **Ciak**, **Nocturno**, **Fantascienza.com**, **Cinematographe**, **Quinlan**, **Sentieri Selvaggi**, **Cine Clandestino**, **Taxi Drivers**, **Bad Taste**, **Cinemaltaliano.info**, **Long Take**, **Cine Lapsus**, **Blow Out**.

Trieste Science+Fiction Festival's main venue is the **Politeama Rossetti** theatre, in collaboration with the Teatro Stabile del Friuli Venezia Giulia. The Casa del Cinema building, home to the the main film culture associations in Trieste, will be the festival's headquarters and with the collaboration of the Teatro Miela will host the festival's collateral sections, while other events and special programmes will be held in the **Ariston** art house theatre.

**[DOWNLOAD THE PHOTOS!](#)**

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