



ShorTS International Film Festival: 45 shorts from all over the world to compete in the Maremetraggio section

This Trieste event, scheduled online this year from 4 to 12 July 2020, announces the traditional section dedicated to shorts awarded prizes at major international festivals.

The 2020 selection has 45 competing works from 27 different countries, with genres ranging from animation to documentary and many Italian directors behind the camera.

45 shorts from 27 different countries. These are the figures for **Maremetraggio**, historic competition section dedicated to shorts at the ShorTS International Film Festival, the film event which this year from Trieste arrives on the Web **from 4 to 12 July 2020** thanks to MYmovies, technical partner for the event.

Competing in the Maremetraggio section are the **best shorts** from all over the world which, during 2019, were awarded prizes at the major international festivals, such as the short documentary ***Mars, Oman* by Vanessa del Campo Gatell**, prize winner at the Festival dei Popoli and at Visions du Réel, that tells of the simulated expeditions to Mars carried out in Oman in the Arabian Peninsula, or the Chinese short ***She runs* by Qiu Yang**, who won the Palme d'Or at Cannes 70 with *A Gentle Night*. ***She runs*** has been selected at numerous international events, including the Critics' Week at Cannes and the Toronto International Film Festival.

The **Italian works** in competition include ***Inverno* by Giulio Mastromauro**, awarded the prize for best short this year at the **David di Donatello** and an intense autobiographical account of childhood and loss. Also from Italy is ***La bellezza imperfetta* by Davide Vigore**, which uses photography by Daniele Cipri to narrate the meeting between a 65-year-old man and a young Ukrainian girl in a shadowy Palermo. The short ***Fulmini e saette* by Daniele Lince** stars **Carolina Crescentini** in the unusual role of superheroine. She plays the part of the "*Donna Saetta*" or "thunderbolt woman", capable of teleportation and moving at supersonic speed, who watches over the city and its inhabitants. Yet superpowers are not enough at times for facing up to day-to-day living.

Ample space is given over to animation, including ***Lost & Found* by Andrew Goldsmith and Bradley Slabe**, an Australian stop-motion short, a naïve and romantic tale about the altruism of true love. Another stop-motion short is the Danish ***Song Sparrow* by Farzaneh Omidvarnia**, which uses the animation idiom to filter the horrors of reality, with a story about a group of refugees escaping towards a better life. Fun for all the family with the Swiss short ***Why Slugs Have No Legs* by Aline**

Höchli, which uses exquisitely nonsensical animation to rewrite History and tells of the fantasy origins of slugs.

The 45 competing works are to contend the prestigious EstEnergy - Gruppo Hera prize for the best short with prize money of **5,000.00 €**. Also to be won is the AcegasApsAmga prize for the best Italian short, the **Premio Prem1ere Film** for the best short not in distribution and the **Premio AMC** for best Italian editing. Confirmation has also been received of the Premio Triestecaffè awarded by the MYmovies audience.

“The 2020 ShorTS, for reasons known to us all, is to be different and possibly unique of its kind. Like the Festival, in its structure, the selection of the Maremetraggio section has been different (and possibly unique of its kind) and carried out almost entirely during lockdown”, said Francesco Ruzzier, curator of the Maremetraggio section. “The viewing environment and surroundings are factors that have a definite influence on the vision and perception of any audience member. According to a study by researcher Rosalind Cartwright, dreams break up the emotional charge of the experience. Short films themselves are none other than the staging of experiences whose emotional charge directors seek to maintain intact. Dreams that are always vivid, able to crystallise a moment, a situation, an emotion or a feeling to prevent it from fading in time. The common denominator of the works selected this year is a detachment from reality, the reinterpretation and highly personal vision of the world by directors who shape the images with their vision of things. Also seen in the documentaries (such as Mars, Oman, and also the Indonesian Rewild) is the tendency to narrate reality from an unusual and personal viewpoint”.

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[Complete list of the shorts in competition here](#)

[Selection of photos ATTACHED](#)

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www.maremetraggio.com