

Io Sono Li van Andrea Segre

Io Sono Li | 98 minuten | Italië, Frankrijk | 2011 | Italiaans, Chinees gesproken

De Chinese immigrante Shun Li werkt in een naaiatelier net buiten Rome. Ze werkt keihard, om haar zontje, die nog in China woont, te laten overkomen. Op een dag wordt ze overgeplaatst naar Chioggia, een eiland in de buurt van Venetië, waar ze als serveerster aan de slag gaat. Tussen haar en een vaste klant Bepi, die 'de dichter' genoemd wordt, ontstaat een warme vriendschap. Met deze uit het vroegere Joegoslavië afkomstige visser deelt ze de liefde voor poëzie. De gemeenschap, zowel de lokale als de Chinese, reageert echter afwijzend op deze vriendschap.

De Italiaanse regisseur Andrea Segre vertelt met IO SONO LI een ontroerend en urgent verhaal over twee buitenstaanders die elkaar vinden in hun fascinatie voor verbeelding en taal. IO SONO LI won de LUX Prijs die sinds 2007 uitgereikt wordt door het Europees parlement met als doel jaarlijks aandacht te schenken aan films die een raakvlak hebben met sociale en maatschappelijke thema's binnen Europa.



IO SONO LI wordt in Nederland gedistribueerd door ABC/Cinemien.

Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers of vanaf www.filmdepot.nl

Voor meer informatie: ABC/ Cinemien | Gideon Querido van Frank | gideon@cinemien.nl en Anne Kervers | anne.kervers@filminc.nl

Cast

Shun Li	Zhao Tao
Bepi, il poeta	Rade Serbedzija
Coppe	Marco Paolini
Avvocato	Roberto Citran
Devis	Giuseppe Battiston
Boss	Xu Guo Qiang
Xiao Ming, figlio	Frederico Hu

Crew

Regisseur	Andrea Segre
Scenario	Andrea Segre & Marco Pettenello
Camera	Luca Bigazzi
Montage	Sara Zavarise
Muziek	François Couturier
Geluid	Alessandro Zanon
Production Design	Leonardo Scarpa
Costume Design	Maria Rita Barbera
Casting	Jorgelina Depetris
Productie	Francesco Bonsembiante & Francesca Feder
Sales agent	Adriana Chiesa Enterprises

Andrea Segre

Naast het maken van films en televisieprogramma's is Andrea Segre ook hoogleraar Sociologie en Interculturele Communicatie aan de Universiteit van Bologna. Zijn interesse voor andere culturen, volkeren en internationale solidariteit is terug te zien in zijn werk. Zijn eerste film uit 1998, een documentaire, gaat over de zigeunervervolging tijdens de Tweede Wereldoorlog. Daarna richtte hij zich met zijn films op landen zoals Albanië en Afrika. Met *IO SONO LI*, zijn eerste speelfilm, won hij verscheidene prijzen met als belangrijkste de LUX Cinema Price van het Europees parlement ter promotie van Europese film en cultuur.

Filmografie:

2006: *CHECOSAMANCA* (documentaire)

2008: *COME UN UOMO SULLA TERRA* (documentaire)

2010: *IL SANGUE VERDE* (documentaire)

2011: *IO SONO LI*

2012: *MARE CHIUSO* (documentaire)



Director's Note

Two needs gave rise to the idea of the film: on one hand, the necessity to find in a story, at the same time both realistic and metaphoric, a way to speak about the relationship between the individual and cultural identity, in a world that increasingly tends to create occasions for contamination and identity crises; on the other, the desire to talk about two important places in my life that are very emblematic of Italy today: the multiethnic outskirts of Rome and the Veneto, a region that underwent extremely fast economic growth, which has gone from being a land of emigration to one of immigration in a very short time.

In particular, Chioggia, a small lagoon city with a large social and territorial identity, is the perfect place to narrate this process with even more emphasis.

I still remember my encounter with a woman who could have been Shun Li. It was in a typical Veneto pub, where local fishermen had been going for generations. The memory of this woman's face, so extraneous and foreign to these places weathered by time and worn by habit, has never left me. There was something dreamlike in her presence. Her past, her history, the inspiration for the story all came to me just looking at her. What kind of relationships could she build in a region like mine, so little accustomed to change? This question was the starting point for trying to imagine her life.

IO SONO LI is also a synthesis of my work as a director of documentary cinema, in which I have been dealing with mainly two themes over the past ten years: migration to Europe (*A metà, A sud di Lampedusa, Come un uomo sulla terra, Il sangue verde*) and the social and geographic territory of the Veneto (*Marghera Canale Nord, Pescatori a Chioggia and La mal'ombra*).

My various experiences in directing documentary cinema have enabled me to appreciate not only the story of what is real, but also in what is real, helping me to understand how it is possible to discover the intimate and profoundly human dimension of reality, also of the pressing and current themes in today's society.

In IO SONO LI I wanted to respect the methods and styles of documentary cinema, by also working with unprofessional actors and always choosing locations in the real world. At the same time, the precision and subtleness of the language of Oriental cinema and of some important examples of international independent cinema have been important traces in order to be able to narrate the atmospheres and places I chose for this film.

*For six hours it rises, for six hours it falls.
The lagoon often changes face and colour.
Because the water goes in and goes out, the tide rises and falls. Every six hours.
And when the water in the lagoon changes, everything changes.
Except the silence. There is always the silence.
It stays there.
Sweet, infinite and weak.
It stops time.
It gives the mind space to think.
It holds stories and memories you did not know you knew.
And it never leaves you alone.
Like a mother.
Like the smile and the cry of a mother.
This is Shun Li, the sweet pain of a mother in the deep silence of the lagoon.
And this is why Shun Li has the strength to make the old world of a fishermen's pub
tremble. Make it fall in love. Make it afraid. Make it change.
It is impossible not to listen to the wind of Shun Li and it is sad to decide to block it or
isolate it.
Unfortunately that is what our world decided to do.
But it is also what the cinema can show.*

Andrea Segre

Zhao Tao

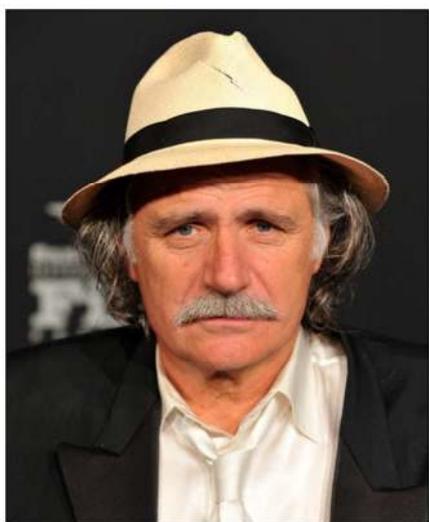


Zhao Tao is een Chinese actrice die bekend staat als de muze van regisseur Jia Zhangke (*STILL LIFE*, 2006, *A TOUCH OF SIN*, 2013). Zij speelde in acht van zijn films. Zij begon als danseres die op de Beijing Dance Academy afstudeerde en vervolgens een carrière als danslerares volgde. Voor haar rol als Shun Li ontving zij de *David di Donatello Award* voor beste actrice.

Filmografie (selectie):

- 2000: PLATFORM van Jia Zhangke
- 2002: UNKNOWN PLEASURES van Jia Zhangke
- 2004: THE WORLD van Jia Zhangke
- 2006: STILL LIFE van Jia Zhangke
- 2008: CRY ME A RIVER van Jia Zhangke

Rade Serbedzija



Rade Serbedzija is een Kroatische acteur uit voormalig Joegoslavië die in de jaren 1970 en 1980 een van de meest populaire Joegoslavische acteurs was. Door zijn afkomst vervulde hij veel stereotiepe rollen in internationale producties en is te zien in films als *MISSION IMPOSSIBLE*, *THE SAINT*, *EYES WIDE SHUT* en speelde de slechterik in het zesde seizoen van de Amerikaanse hitserie *24* (met Kiefer Sutherland).

Filmografie (selectie):

- 1994: BEFORE THE RAIN van Milčo Mančevsk
- 1997: LA TREGUA van Francesco Rosi
- 1999: EYES WIDE SHUT van Stanley Kubrick
- 2003: IL PIÙ CRUDELE DEI GIORNI van Ferdinando Vicentini Orgnani
- 2011: IN THE LAND OF BLOOD AND HONEY van Angelina Jolie

Prijzen en nominaties

1) Io sono Li wins the 2012 LUX Cinema Prize



The European Parliament's LUX Prize was awarded this morning in Strasbourg to "Io sono Li", by Andrea Segre. European Parliament's President Martin Schulz announced the winner in the official ceremony at the Parliament's plenary chamber in Strasbourg. The film explores the question of immigration and, in this context, the conflict between shared traditions and individual aspirations. It tells an attractive story of friendship that breaks down stereotypes and prejudices against "foreigners".

This year's other finalists were Csak a szél ("Just the Wind") by Bence Fliegauf (Hungary, Germany, France) and Tabu by Miguel Gomes (Portugal, Germany, France, Brazil).

This year and for the very first time since its inception in 2007, the European Parliament's LUX Prize launched the "LUX Film Days": the three finalist films were screened and subtitled in all the Member States, enabling thousands of citizens to see these beautiful European cinema features.

The European Parliament awards the LUX Prize each year to films that illustrate or question the fundamental values of the European identity, explore Europe's cultural diversity or offer views on the process of building Europe itself.

Being the three finalist films already subtitled in the framework of the LUX Film days, the Winner will have the original version adapted for hearing and visually impaired and will be supported with a tailored promotion for the releases.

2) 2012:

David di Donatello Awards, Italië – prijs voor beste actrice, genomineerd voor beste nieuwe regisseur, beste productie, beste acteur in een bijrol

European Film Awards – nominatie voor beste composer

3) 2011:

London Film Festival – Satyajit Ray Award voor Andrea Sergé

Venice Film Festival – Fedic Award, Laterna Magica Award en Lina Mangiacarpe Award voor Andrea Sergé

Internationale Pers

“It’s no intended slight to say it’s the rapturous watercolor imagery of ace d.p. Luca Bigazzi (a Paolo Sorrentino regular) that provides the most vivid poetry in this fine-grained production; his evocation of rain-lashed coastal Italy reps the tonal inverse of the honey-dipped Tuscany he conjured in last year’s *Certified Copy*.” – **Variety**

“Gentle pic with moderate arthouse potential should continue to charm auds on the festival circuit.” – **Variety**

“First-time feature director Andrea Segre certainly has a poet’s heart for having conceived and written a simple tale set in a complicated world and filming it with a discreet and tender hand.” – www.ferdyonfilms.com



Interview - Venice Days 2011

Bron: Cineuropa.org - <http://cineuropa.org/ff.aspx?t=ffocusvideo&l=en&tid=2428&did=209085> (video-interview)

Shun Li and the Poet, the first fiction film by documentary-maker Andrea Segre received the longest and loudest applause attributed to a film in the 2011 Venice Days edition

How does it feel being a finalist for the LUX Prize?

Andrea Segre: I think the LUX Prize is one of the most intelligent award you can receive in your career. It doesn't give you money, it's not simply a symbol, but something very practical and useful for the distribution of your film. Through the LUX Prize you can really reach an audience that you'd never imagined to reach. Before I was joking with a friend of Chioggia [a small village near Venice], the city where we shot the film, because I'm curious to see which subtitles there'll be of the Chioggia dialect in Slovenia or in Estonia or in Lithuania [most of the characters speak the Chioggia]. At the same time, it's a prize that focus in a very intelligent way what is the challenge for European future, finding a way not to homologate our differences but to make them dialogue with each other.

What inspired your film?

This is a film about my childhood and an homage to my mother. Chioggia is the place where my mother was born and a place where I spent time when I was a child, during summer. I grow up in Padova but every summer I was in Chioggia. I had the feeling that I had to tell a story about that place. Then I met the real Shun Li in the restaurant where we shot the film and I felt that this was the occasion to talk about my mother's place through a stranger's point of view. I think it's a good challenge to talk about ourselves through the eyes of a stranger.

How did you choose the actors?

My film has several different kinds of actors: we have international actors, national and quite known actors, theatres' and cinemas' ones and not professional actors, like fishermen and people from Chioggia. I loved this mixed casting because the film is about dialogues between differences and also in the cast I could work with differences. We had the opportunity to make professional actors learning the way of speaking and behaving of normal people in Chioggia and make normal people in Chioggia learning the way of speaking and behaving in cinema. The relationship between international and national actors was also very interesting. I think that Shun Li and the Poet is a film about contaminations, about the courage of knowing yourself through the knowledge of other ones.



This is your first feature film after many documentaries. Do you think a feature film convey a stronger message than a documentary?

I've never studied cinema in my life and I've never studied in a school of cinema, I began to work in this art doing documentaries, travelling and keeping with me the camera because I was convinced that through the camera I could communicate to others what I found in my travels. Then, I was invited to several festivals and I was called "director". I asked myself the question: "am I a director or not?" I thought I had to work with actors, trying to be a director in the official way. So I came to the fiction, but I think that one of the most interesting fields in the new cinema is the connection between documentary and fiction and the confusion between these two genres. My documentaries include very strong political messages and I'm glad to use my cinema to give also social and political messages. Fiction is a way to reach an audience that doesn't know that is going to watch a political message but they face this message. My real challenge is to bring fiction's audience to watch documentaries. It happened with Mare Chiuso, the documentary I realized right after Shun Li and the Poet. I was so happy to see theatres full of people who wanted to watch the next film by Andrea Segre because they'd watched Shun Li. Being in front of a strong, political and radical documentary, they were completely surprised. So, the answer to your question is: if I could find a way to mix my language and my audience doing both documentary and fiction, I'd be glad.

Can cinema change politics?

Nowadays, media politics need to cancel individualities and the history of individual human beings, especially concerning migrations, which is one issue really interesting to me. They need to create a mass of people without caring about individuals, because in the communication system is useful to have a stereotype and not different individuals. Cinema has the capacity of focus people attention on individual lives, using these individual histories as metaphors of a bigger phenomenon. Cinema can help politics to fly away from that risk, which is not only a risk for professional politics, but for the relationship between politics, society and human beings as well.