

DOMENICO PROCACCI
PRESENTA

MEDUSA FILM

UN FILM DI
EMANUELE CRIALESE

VALERIA GOLINO

RESPIRO

Festival de Cannes 2002

Grand Prix de la Semaine Internationale de la Critique
Prix du Public - Prix de la Jeune Critique



VALERIA GOLINO "RESPIRO" un film di EMANUELE CRIALESE con VINCENZO AMATO, VERONICA D'AGOSTINO, FILIPPO PUCILLO, AVY MARCIANO, FRANCESCO CASISA e con ELIO GERMANO collaborazione artistica CAMILLE D'ARCIMOLES
costumi EVA COEN scenografia BEATRICE SCARFATO ufficio di stampa diretti PIERRE-YVES LAOUE montaggio DIDIER RANZ fotografia FABIO ZAMARION organizzazione LUIGI LAGRASTA
produttore associato RAPHAËL BENOÛT una co-produzione ITALO FRANÇAISE FANDANGO - LES FILMS DE TOURNELLES - ROISSY FILMS in collaborazione con MEDUSA FILM e TELE+ con il sostegno di EURIMAGES con la partecipazione di CANAL+
e TPS CINÉMA co-produttore ANNE-DOMINIQUE TOUSSAINT prodotto da DOMENICO PROCACCI soggetto, sceneggiatura e regia EMANUELE CRIALESE



WWW.MEDUSA.IT



CINEMIEN
Entrepotdok 66
1018 AD Amsterdam
tel. 020 – 627 9501
fax 020 – 620 9857
www.cinemien.nl
info@cinemien.nl

PRESENTEERT

RESPIRO

Een film van Emanuele Crialese



CANNES 2002:
Publieksprijs
Grote Prijs van de Internationale Kritiek
Prijs van de Jonge Recensenten



Nederlandse release 20 maart 2003

RESPIRO - een speelfilm van Emanuele Crialese

RESPIRO speelt zich af op het Italiaanse Lampedusa, dat tussen Sicilië en Tunesië ligt; een visserseilandje dat gedictieerd wordt door de natuur en de tradities van een kleine, geïsoleerde gemeenschap. Het leven is er even geruststellend als verstikkend, even charmant als wreed. Bepaalde zaken worden er getolereerd; zoals de bendes jongens die elkaar op gruwelijke manieren terroriseren. Maar alle volwassen mannen gaan de zee op en alle vrouwen werken op de visafslag. Tijd voor plezier is er alleen op zaterdagavond.

In het Lampedusa van regisseur Emanuele Crialese zijn de dromen van de wondermooie Grazia (Valeria Golino) grootser dan de kleinburgerlijke gedachten van de meeste andere bewoners. Grazia is een enigszins wereldvreemde meisjesvrouw, moeder van twee tieners en van een kleine jongen en getrouwd met de visser Pietro (Vincenzo Amato). Haar persoonlijkheid past zich moeilijk aan de opvattingen en gewoontes van het dorp waar ze door menigeen voor gek versleten wordt. Ze zingt uitbundig mee met de radio, blijft in bed liggen als ze dat zo wil, duikt topless in zee en springt spontaan aan boord bij twee mannelijke zeilers, tot woede van Pietro en hun jongste zoon. Haar oudste zoon Pasquale (Francesco Casisa) heeft een meer tedere relatie met zijn moeder en probeert haar waar hij kan te beschermen.

Maar als Grazia de opgesloten, verwilderde honden van het eiland vrijlaat zodat die het dorp overspoelen, keert de woedende gemeenschap zich definitief tegen haar. Ook Pasquale kan haar nu niet langer helpen: onder druk van zijn omgeving besluit Pietro dat zijn vrouw in Milaan moet worden behandeld.

Grazia besluit te vluchten en geholpen door Pasquale duikt ze onder in een grot langs de kustlijn. Voor Pasquale staat vast dat hij zijn moeder voor altijd zal moeten afschermen van de buitenwereld en van zijn vader. Dat hij de zoekende menigte op een dwaalspoor moet zetten. En als vervolgens Grazia's ogenschijnlijk aangespoelde jurk gevonden wordt op het strand stort de krachtige Pietro van radeloosheid ineen.

Regisseur Emanuele Crialese presenteert een prachtig fabel over jaloezie, wreedheid, seksuele spanningen en tolerantie. RESPIRO is gebaseerd op een oude legende van het eiland, waarin een dwaze vrouw in zee verdwijnt en als overleden wordt beschouwd, om levend terug te keren als beloning van alle gebeden.

"Al deze ingrediënten, plus een happy end, zorgen ervoor dat RESPIRO in aanleg tot een Il Postino-achtige bioscoop-hit kan uitgroeien." - IFFR festival magazine

Crialese: "The legend I was told was about a woman who was considered crazy by the community of the island. But nobody could really tell me what was crazy about her! The most common answer was, 'When she is sad, she is too sad; when she is happy, she is too happy.' It was immediately clear to me that they were talking about a regular woman with difficulty in controlling her emotions. According to the legend, at one point, the community asked this woman's family to send her to Milan, to be seen and cured by a doctor. She didn't want to go, the community pressed and pressed until, one day she disappeared into the sea. Everybody thought she had killed herself, and the community changed completely their behaviour, started to think about the beauty of this woman and pray for her, call her. And she started to appear in their dreams. And one day, she reappeared from the sea. This is the main legend I was told. I decided to keep it, but made it less religious and explored what happened to her from the moment she disappeared to the moment she reappeared."

RESPIRO /95 min./35 mm/Italiaans gesproken/Kleur/Ratio 1,85/geluid DTS/Italië-Frankrijk 2002

RESPIRO - CREW

Regie & Scenario	Emanuele Crialese
Producenten	Raphael Berdugo - associate producer Dominic Process - producer Anne-Dominique Toussaint - co-producer
Camera	Fabio Zamarion
Montage	Didier Ranz
Filmmuziek	John Surman
Art Direction	Beatrice Scarpato
Sound Department	Emmanuel Croset - sound re-recording mixer Patrick Egreteau - foley artist Steven Ghouti - foley mixer Hervé Guyader - sound editor Pierre-Yves Lavoué - sound



RESPIRO - CAST

Grazia	Valeria Golino
Pietro	Vincenzo Amato
Pasquale	Francesco Casisa
Marinella	Veronica D'Agostino
Filippo	Filippo Pucillo
Grootmoeder	Muzzi Loffredo
Pier Luigi	Elio Germano

Over regisseur **EMANUELE CRIALESE**

Geboren in Rome in 1965, studeerde Emanuele Crialese film aan de Universiteit La Sapienza in Rome. In 1991 vertrok hij naar New York om er aan de Tisch School of Arts film te studeren. Hij won er het prestigieuze WTC Scholarship. Hij schreef en regisseerde 'Heartless'.

In 1999 maakte hij in New York zijn eerste lange speelfilm, het Engelstalige 'Once We Were Strangers'. De film belandde in de competitie van het Sundance Festival en kreeg veel internationale aandacht.

'Respiro' is Crialese's tweede lange speelfilm en de eerste in zijn moedertaal. De film won in Cannes 2002 de Grote Prijs van de Internationale Kritiek, de Publieksprijs en de Prijs van Jonge Recensenten. Sindsdien is de film gepresenteerd op verscheidene internationale festivals.

2002	'Respiro' - regie en scenario
1998	'Once We Were Strangers' - regie en scenario
1994	'Heartless' - regie en scenario



Over actrice **VALERIA GOLINO**

Actrice Valeria Golino, geboren in Napels (1966), maakte als tienermodel haar debuut in Lina Wertmuller's *Joke of Destiny*. Sindsdien bouwde ze zowel in de VS als in Italië carrières op. Recentelijk werkte ze mee aan Mike Figgis' *Hotel*, Andreas Pantzis' *To Tama* en Rodrigo Garcia's *Things you Can Tell Just by Looking at Her*. Golino's internationale carrière begon in de late jaren 80 met haar hoofdrollen in films als Barry Levinson's *Rain Man*, Sean Penn's *The Indian Runner*, en Jim Abraham's *Hot Shots*. Haar hoofdrollen in Italiaanse films omhelzen o.a. Peter Del Monte's *Controvento*, Silvio Soldini's *Le Acrobate*, Francesca Archibugi's *L'Albero delle Pere* en Francesco Maselli's *Storia d'Amore*, waarvoor ze in Venetië de Prijs won voor Beste Actrice.

2002	'Frida' van Julie Taymor 'Respiro' van Emanuele Crialese 'L'Inverno' van Nina Di Majo 'Hotel' van Mike Figgis
2000	'To Tama' van Andreas Pantzis 'Controvento' van Peter Del Monte 'Ivans xtc.' van Bernard Rose 'Il Fratello minore' van Stefano Gigli 'Things You Can Tell Just by Looking at Her' van Rodrigo Garcia 'Le dernier Harem' van Ferza Ozpetek
1997	'Shooting the Moon' van Francesca Archibugi 'Side Streets' van Tony Gerber 'L'Acrobate' van Silvio Soldini
1996	'Escoriandoli' van Flavia Mastrella & Antonio Rezza 'I Sfagi tou kokora' van Andreas Pantzis 'Escape From L.A.' van John Carpenter
1995	'Submission' van Benicio Del Toro 'Groom Service' van Allison Anders & Alexandre Rockwell 'Leaving Las Vegas' van Mike Figgis
1994	'Come due coccodrilli' van Giacomo Campiotti 'Ludwig Van Bethoween' van Bernard Rose 'Clean Slate' van Mike Jackson 'Hot Shots 2' van Jim Abrahams
1992	'Puerto Escondido' van Gabriele Salvatores
1991	'Year of the Gun' van John Frankenheimer 'The Indian Runner' van Sean Penn 'Hot Shots 1' van Jim Abrahams
1990	'La Putain du Roi' van Axel Corti 'Tracce di vita amorosa' van Peter Del Monte
1989	'Les Eaux Printanières' van Jerzy Skolimowski
1988	'Rain Man' van Barry Levinson 'Paura e amore' van Margarethe Von Trotta
1987	'Figlio moi infinitamente caro' van Valentino Orsini 'Les lunettes d'or' van Giuliano Montaldo 'Le dernier été à Tanger' van Alexandre Arcady
1986	'Storia d'amore' van Francesco Maselli
1985	'Piccoli fuochi' van Peter Del Monte
1984	'Blind Date' van Noco Mastorakis 'Sotto ...sotto...' van Lina Wertmuller 'Joke of Destiny' van Lina Wertmuller

Over acteur VINCENZO AMATO

Vincenzo Amato (1966) is geboren in Palermo, Sicilië, en begon te werken als ontwerper en maker van stalen meubilair in Rome. Sinds 1993 woont hij in New York waar hij stalen constructies bouwt. Buiten New York exposeert hij zijn werk in Rome, Palermo en Milaan.

Film:

1997	'Once We Were strangers' van Emanuele Crialese
1999	'Prison Song' van Darnell Martin
2000	'Ciao America' van Frank Ciota
2001	'Respiro' van Emanuele Crialese

Theater:

1998/99	The Iliad (puppet show)
1999	Twenty-Four Hour Play
2000	Cinderella

Directors Notes

About the Legend of Grazia - "The film is inspired by one of the island's legends. The story of this young mother which the townspeople looked down on. They thought she was crazy because she was outside of the social rules of the small community she lived in. One day, the woman disappeared, leaving only her clothes on the beach. Time passed and this woman became legendary. The community was left feeling guilty for having driven the woman to suicide. Legend has it that the force of prayers brought her miraculously back to life from the sea. She returned to normal life with her family...The Grazia in my film is like the sea. She's unpredictable and can't be tamed."

About the Island of Lampedusa - "After nine years in New York and the struggle of making my first film, I dreamed of being isolated for a bit of time. That's how I found Lampedusa, a small Italian island southwest of Sicily. I had the desire to photograph this arid, dusty island, devastated by cement buildings illegally begun but never completed. I didn't want to emphasize the beauty of the natural landscape. The colours of the film are primary colours. They are the colours of the fishermen's boats. Blue, yellow, red. Unsaturated, faded by the sun, somewhat covered with dust."

About the Sea - "The sea sharply contrasts the devastated countryside of Lampedusa. The sea is an inexhaustible reservoir of life and prosperity. It's moods beat the rhythm of time on the island. The sea is the only untameable lord and master. I tried to capture the relationship of the characters to the water. Especially for Grazia, the sea is a place of peace and relief."

About Magical Realism - "I didn't want to make a realist or naturalist film. I wanted to maintain a fable or legend-like tone. I wasn't interested in faithfully reproducing a social document on the island. I wanted a magical realism. Reality alternating with a dimension of fantasy. The use of dialogue is contained. The characters have gestures and expressions that reflect their down-to-earth nature, thoughts and intentions."

How did you come to make this film?

After ten years in New York where I made *Once we were strangers* (winner of the 1998 Sundance Jury Award - editor's note), I came home because I needed to think about my career. I lived on Lampedusa for six months. That is not a place one immediately associates with cinema and nobody spoke to me about films, they did, however, tell me a local legend about a young woman, the mother of three, whom the islanders were convinced was crazy. After her mysterious disappearance, they began to sanctify her memory. I turned the story into a screenplay, showed it to Procacci and you know the rest...

Was it difficult to work with a cast of amateur actors?

Most of them are Lampedusans and before giving them their parts, I asked them to practice improvisation, a basic element of this film. I had a clear idea of the scenes and dialogue but knew that improvisation entails welcoming the unexpected.

Why did you cast Valeria Golino as the mother?

I loved her in *Storia d'amore* by Francesco Maselli. She smiles with her eyes and is the personification of an earth mother. She was the only Italian actress who would have been believable as an islander in *Respiro*. She willingly came to Lampedusa for ten days to rehearse with the kids. It was a difficult but inspiring experience for her.

What about the rest of the cast?

I met Francesco Casisa by chance at a casting in the Zen neighbourhood in Palermo. He was working in a coffee bar and would bring us refreshments. We started talking and the next day he took me to the beach in Capaci, where he sells coconuts. Despite close on 150 auditions, I didn't find anyone to beat Francesco. Filippo Pupillo is another revelation. He is 9 and talks very little despite being stronger than Hercules. He observed the improvisation in silence and one day asked if he could try: we discovered a great actor. The male lead is Vincenzo Amato, a sculptor I met in New York.

Who inspired the style of this film?

John Cassavetes and the love and trust he felt for his actors. I stole from Fellini's universe of dreams and the realism of Rossellini. *Respiro* manages to be spiritual and earthy at the same time.

[Miriam Tola]



David Rooney - Reviewed at Intl. Recording, Rome, May 6, 2002.

"A seductively evocative mood piece set on the Sicilian island of Lampedusa, *"Respiro"* sketches with delicacy and skill the deep bonds of a loving family, the lazy rhythms of life in an isolated fishing community and both the tranquillity and torpor of an environment seemingly untouched by the passage of time. Following his 1998 Sundance entry *"Once We Were Strangers,"* New York-trained Emanuele Crialese's first feature in his native Italy is a small but distinctive drama that displays a firm command of his cast, an arresting visual sense and an admirable avoidance of facile sentiment or cliché. The physical setting's striking blend of treeless starkness and sun-drenched beauty could prove alluring to adventurous arthouse distributors seeking unusual foreign-language fare.

At a time when many young Italian filmmakers are focusing on the narrow concerns and standard relationship problems of bourgeois urbanites, writer-director Crialese refreshingly explores the complex map of emotional ties within a family that exists outside of modern society and is subject to its own rules. He uses unspoken feelings and subtle gestures rather than self-aware dialogue to communicate his themes. The time frame seems intentionally imprecise: The story could be taking place at any point in the past 30 years.

Concrete narrative incident is minimal, with Crialese instead teasing out the drama in a loosely flowing, lyrical style and building a rich mosaic of life in the community through unintrusive observation. The film's portrait of the island kids and their network of friends and enemies is particularly effective and full of fresh, natural humor as they goof off around the port, wait for returning fishing boats, scamper across the rocky cliffs and combine innocent pastimes with cruel, more brutal games.

Speaking in thick Sicilian dialect, and appearing more relaxed than she often does, Golino is both touching and captivating, her understated performance providing a center to the drama without upsetting the balance or the broader view of what is essentially a portrait of family and community.

What really distinguishes the material is the economy and incisiveness with which all the characters are drawn. Pietro has a hint of the stern, disciplinarian qualities and the volatility of stock Sicilian fathers as well as some of the standard male tribal instincts. But these are tempered by a certain quiet sweetness and gentleness, and an easy sexiness in his body language around his wife.

Amato, who also starred in Crialese's first film, effortlessly embodies this dual nature and has no actor-ish mannerisms to strain his credibility as a rugged fisherman. Remaining non-professional cast is impeccably handled, especially the three principal kids. Relations between them, with their parents and, in particular, the boys' quasi-romantic, fiercely protective feelings for their child-mother are beautifully rendered. As 13-year-old Pasquale, Casisa conveys the poignant uncertainty of impending adulthood; Veronica D'Agostino has amusing moments as his older sister, discovering her sexuality and using it to mesmerize a nervous, inexperienced young carabinieri; and Filippo Pucillo is pure delight as their scrappy young brother.

Backed by strong work from d.p. Fabio Zamarion, the director shows sharp but pleasingly unfussy visual instincts, underlining the imposing physical beauty and harshness of the setting without overdoing the postcard aspect. Some of the underwater imagery is especially beautiful. Atmospheric use is made of a saxophone-and-synth composition by ambient-jazz musician John Surman."