

TERRAFERMA



EEN FILM VAN EMANUELE CRIALESE
WINNAAR SPECIAL JURY PRIZE OP HET FILMFESTIVAL VAN VENETIE 2011

8 MAART IN DE FILMTHEATERS

SYNOPSIS

Na RESPIRO is regisseur Crialese terug met een prachtig familie-epos dat bekroond is met de Speciale Juryprijs op het Filmfestival van Venetië en is verkozen tot Italiaanse inzending voor de Oscar Beste Buitenlandse Film.

TERRAFERMA vertelt het verhaal van een vissersfamilie op een prachtig onbedorven Siciliaans vulkaaneiland, nog nauwelijks bekend bij toeristen. De twintiger Filippo helpt zijn grootvader op hun vissersboot, terwijl zijn moeder Giulietta droomt van een beter leven op het vaste land. Filippo en zijn grootvader ontdekken tijdens het vissen een groep Afrikaanse vluchtelingen in zee. Ze besluiten de regels van het eiland te negeren en te handelen naar de wetten van de zee. Ze redden hen van de verdrinkingsdood en ontfermen zich over een zwangere vrouw en haar kind. Hierdoor komen Filippo en zijn familie klem te zitten tussen principes en realiteit. Wanneer het beleid jegens de vluchtelingen strenger wordt, neemt Filippo een onherroepelijke beslissing.

Tegen de achtergrond van een adembenemend landschap omringd door een diepblauwe zee, vertelt TERRAFERMA het spannende verhaal van de zomer waarin Filippo zijn onschuld verliest.

Terraferma/88minuten/35mm/Italië, Frankrijk, 2011/Italiaans gesproken



TERRAFERMA 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

CAST & CREW

Filippo Pucillo

Filippo

Donatella Finocchiaro

Giulietta

Mimmo Cuticchio

Ernesto

Giuseppe Fiorello

Nino

Claudio Santamaria

Finanziere

Timnit T.

Sara



Story

Emanuele Crialese

Screenplay

Emanuele Crialese
Vittorio Moroni

DOP

Fabio Cianchetti

Editor

Simona Paggo

EMANUELE CRIALESE

De in Rome geboren regisseur Emanuele Crialese met Siciliaanse achtergrond verhuisde in de jaren '90 naar de Verenigde Staten om filmregie te studeren aan de universiteit van New York. Na een aantal korte films maakte hij zijn eerste speelfilm in 1997. *ONCE WE WERE STRANGERS* werd geselecteerd voor meerdere festivals en werd genomineerd voor de Grand Jury Prize op het Sundance Filmfestival. Ook voor zijn tweede film, *RESPIRO* (2002) ontving hij veel lof. De op het Siciliaanse eiland Lampedusa opgenomen speelfilm met Valeria Golino en Vincenzo Amato in de hoofdrol, sleepte vele prijzen in de wacht, zoals de Juryprijs op het Cannes Filmfestival. In zijn derde film, *NUOVOMONDO* (2006), bracht Crialese opnieuw een ode aan Sicilië. De film was de grote winnaar op het filmfestival van Venetië in 2006, waar hij zes prijzen won, waaronder de Zilveren Leeuw.



Filmografie

2006	Nuovomondo
2002	Respiro
1997	Once we were strangers

Filippo Pucillo



De 22-jarige Filippo Pucillo (Filippo), geboren op Lampedusa, speelde ook in de twee vorige films van Crialese. Zijn acteerdebuut was op 9-jarige leeftijd, na een toevallige ontmoeting met Crialese. Ze werden vrienden en niet veel later vroeg de regisseur Pucillo voor een rol in RESPIRO. Sindsdien zijn de twee onafscheidelijk. Hoewel Pucillo zelf twijfelde of hij de rol in TERRAFERMA wel aan zou kunnen, had Crialese alle vertrouwen in hem.

Filmografie

2009	Piede di dio
2006	Nuovomondo
2002	Respiro

Donatella Finocchiaro

Donatella Finocchiaro (Giulietta) werd in 1970 op Sicilië geboren. Tijdens haar studie rechten, besloot zij haar passie te volgen: ze wilde zingen, dansen en acteren. Tussen het maken van tentamens en het schrijven van haar scriptie door, speelde zij in het theater. Haar filmdebuut vond plaats in 2001, waarmee ze gelijk een hoofdrol in de film ANGELA in de wacht sleepte. Voor deze rol ontving Finocchiaro meerdere prijzen, waaronder een Golden Globe voor Beste Debuterende Actrice.

Filmografie

2007	Galantuomini
2006	Il Dolce e L' Amaro L' Abbuffata
2005	Il Regista di Matrimoni Non Prendere Impegni Stasera Viaggio Segreto
2004	La Fiamma sul Ghiaccio
2003	Perduto Amor Se Devo Essere Sincera Sulla Mia Pelle Amatemi
2002	Angela



TIMNIT T.

Het is bijna onmogelijk om het verhaal van Timnit T. (Sara) te vertellen. Timnit T. speelt de rol van de zwangere immigrant, die samen met haar zoon opgevangen wordt in de garage van Giulietta en Filippo.

Een aantal jaar geleden, na 21 vreselijke dagen op zee, waarbij geen enkele passerende boot hulp aanbood, legde een boot aan aan de kust van Lampedusa met meer dan 70 levenloze lichamen aan boord. Op de boot zaten ook vijf overlevenden, waaronder één vrouw: de Afrikaanse Timnit T., 27 jaar oud. De gebeurtenis werd breed uitgemeten in de media.

Emanuele Crialese zag de foto van Timnit T. in de krant en nam contact op met United Nations High Commissioner for Refugees (UNHCR). Zo kon hij contact leggen met Timnit en haar vragen of ze de rol van Sara op zich wilde nemen.

Op dit moment woont Timnit in Nederland en is zij getrouwd en zwanger van haar eerste kind.



TERRAFERMA AS TOLD BY EMANUELE CRIALESE

Returning in the summer of 2009 to the island where I filmed *Respiro*...

It was a very different place than how I remembered it during the making of *Respiro*... my isolated rock in the middle of the sea had now become frontier land with sunken boat wrecks waiting to be destroyed by the sea, patrol boats with cannons and machine guns, and a great deal of confusion and desperation. I stayed and waited...

After 21 days at sea, a boat reached Lampedusa with over 70 people on board. Only five of them had survived. Among these only one female: Timnit T. I went to meet her. She was smiling, she felt like she had been given a second life.

For years I have observed the arrival of these boats on our coasts and listened to the stories told by the survivors, those who managed to 'stay afloat'. The press talks of "exodus", of "human tsunami", "illegality", "immigration". Looking at Timnit these words seem so totally vacant. There is nothing of these words in her. They do not correspond to her. Timnit's gaze is that of someone who has risked her life to try and change her existence. She has crossed the sea, another odyssey, another journey towards evolution.



As long as there is life on earth man will always depart to search for something better. Movement is action and action is knowledge. How can someone be denied the right to go forth, to search, to learn and thus to evolve? How can I tell a story that can steer away from words like "clandestine" or "emigrant" or "foreigner"?

One day I woke up and imagined the words: "Once upon a time..." I started writing as if I were addressing a child, as if I could touch the child within me. I looked for a language that was free from prejudice and fear. I feel a deep sense of revolt at the thought of being treated like a naughty child who is repeatedly warned that "the bogeyman will get you and gobble you up whole"... this lullaby has been used for years to make kids more docile, more fragile, more needy of protection.

I returned to Timnit and asked her if she wanted to take a journey with me on an imaginary vessel: that of representation. I asked her to re-interpret parts of what she experienced with the understanding and intention of being able to change it, re-write it, re-create it. I suggested a meeting with another woman, a local one, with her same desire to leave, to rebuild a life elsewhere with the hope of evolving and ensuring her child can grow-up free of fear.

I decided to tell this story through the eyes of Filippo, a 20 year old born and bred on an island that he has never been away from. Filippo speaks the language of his people, the people of the sea, a people of few words. His grandfather taught him to respect the Law of the Sea, to survive through fishing so as to remain free; to live off what the sea offers and stay away from money, consumerism and excess.

Filippo's father was lost at sea two years earlier and, apart from the memories of a man whom he has come to mythologize, he inherited his father's old wooden boat, his fishing nets and his profession: the one that dragged him into the sea and swallowed him into the abyss. Filippo abandoned school and books in favour of hoisting nets and following in his father's footsteps.

Filippo's mother, Giulietta, is a young woman. Since her husband disappeared (his body was never found), Filippo no longer feels like just her son but more like the head of the family, the captain of their small boat, the man of the house. At least that's what he would like if only she would let him, if only she would stop treating him like a little boy.

Giulietta wants her son to have a different life and see other realities. She herself would like the chance of a new love life and a new life in general. She wants to escape her pain, escape ignorance and escape the memories of her great love. But above all she wants to spare her son from the same life and death as her husband.

With the state subsidies for scrapping old boats, Giulietta could rebuild her life elsewhere. But Filippo doesn't want to destroy his father's boat. He tries convincing his mother to let him take tourists on boat trips during the summer season. However, Giulietta is unyielding: the boat will be scrapped at the end of the summer. They can use their meager inheritance to give them a chance of a better future on the mainland, the Terra Firma.



Summer arrives; a couple of months of excitement, of observing new faces, of listening to stories of mysterious 'other places'; and also two months of assured earnings, vital resources for surviving the isolated winter months.

Giulietta has repainted her house hoping to rent it to tourists. She and Filippo will sleep on makeshift beds in the garage. A human wave of colors and enjoyment floods the island. The desolate landscapes are filled with holidaymakers. Filippo manages to rent their house to three young travelers. Everything appears to be going to plan.

That is until, during a fishing expedition, Filippo and his grandfather lend a helping hand to a group of African migrants. Among them is a pregnant woman and her son. The woman is in labor, so they rush her to Giulietta's garage where she gives birth to a baby girl.

That same day the new Head of the Finance Police confiscates Filippo's fishing boat. He is accused of not reporting the transfer and the arrival of the Africans on the island. Nobody seems to know about the woman and child hidden in his garage. Giulietta, Ernesto and Filippo have unwittingly become accomplices in a new crime: "aiding and abetting illegal immigration".

Giulietta wants to report the presence of the woman in their garage in the hope that the new Head of Police may allow them to have their boat back. Ernesto is stunned, his life values have been shattered, totally turned upside down; something that was once considered noble and honorable, today is punished as a crime.

Filippo is confused. Who are the people they came across adrift at sea? Why should he fear them? The African woman hidden in their garage is named Sara. She left her native village with her son over two years ago. She crossed the desert and the sea to join her husband who lives and works in Turin. Sara needs help, she wants to continue her journey.

Giulietta and Sara come from two very different worlds but they share the same longing to run away, they both want a better future for their children. Giulietta risks losing everything in order to help Sara.