

TERRAFERMA



un film de
Emanuele Crialese

avec
**Filippo Pucillo, Donatella Finocchiaro, Mimmo Cuticchio, Giuseppe
Fiorello, Timnit T.**

Durée: 88 min.

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A story which is suspended between myth and reality told with the gentle yet powerful language of fairytales. It is not a film about immigration, it is a film about ordinary people, about all those searching for a *Terraferma*.

SYNOPSIS

On a tiny, remote Sicilian island, a local woman and an immigrant are destroying each other's lives. And yet they are united by the same dream: a better future for their children, their very own *Terraferma*.

Terraferma is not only a navigator's point of arrival, it is also an island with deeply rooted traditions which appear to have stopped in time. And it is the issue of time standing still that is creating upheaval in the Pucillo family.

Ernesto is 70 years old; he hates change and doesn't want his fishing boat to be scrapped. His grandson Filippo, whose father was lost at sea, is 20 years old and juggles his existence between his grandfather Ernesto's timeless subsistence and his uncle Nino's way of life in which catching fish has been replaced by hooking up with tourists.

His young, widowed mother, Giulietta, believes that the island's unchanging lifestyle has turned them all into outsiders and that neither she nor Filippo stand any chance of a different future.

The hope of doing something different with their lives means finding the courage to leave. One day the sea carries other voyagers into their lives: among them, Sara and her son, who have escaped violent oppression in North Africa.

Ernesto, firmly entrenched in the traditional laws of the sea, is very welcoming to all who have traveled over water. However, man's laws seem to have changed and favour an entirely different approach to illegal immigrants. This creates a great deal of turmoil in the Pucillo family, and they have no choice but to reexamine their way of life.



CAST

Filippo
Giulietta
Ernesto
Nino
Sara
Maura
Marco
Stefano
Maria
Omar
Financial Police Officer

Filippo Pucillo
Donatella Finocchiaro
Mimmo Cuticchio
Giuseppe Fiorello
Timnit T.
Martina Codecasa
Filippo Scarafia
Pierpaolo Spollon
Tiziana Lodato
Rubel Tsegay Abraha
Claudio Santamaria

CREW

Director
Story
Screenplay
Director of Photography
Production Designer
Costumes
Sound
Editing
Music
Director Assistant
Casting
CoProducer
Line Producer
Executive Producer
Production

Emanuele Crialese
Emanuele Crialese
Emanuele Crialese and Vittorio Moroni
Fabio Cianchetti
Paolo Bonfini
Eva Coen
Pierre-Yves Lavoué
Simona Paggi
Franco Piersanti
Emiliano Torres
Chiara Agnello
Fabio Conversi
Matteo De Laurentiis
Gina Gardini

Cattleya
in collaboration with Rai Cinema
in association with Regione Siciliana –
Assessorato Turismo Sport e
Spettacolo – Sicilia Filmcommission,
Sensi Cinema

an Italian-French co-production
with the participation of

Babe Films and France 2 Cinéma
Canal+ and Cinécinéma
of France Télévisions and the Centre
National du cinéma et de l’image animée

Produced by

Riccardo Tozzi
Giovanni Stabilini
Marco Chimenz

International Distribution

Elle Driver

Italian Distribution

01 Distribution

En collaboration avec l’Istituto Italiano di Cultura Zurigo.

“This production is part of the Sensi Contemporanei programme, together with the Sicilian Regional Department for Tourism, Sport and Culture – Filmocommission Service- cinesicilia”

“Supported by the United Nations High Commissioner for Refugees (UNHCR) - Southern Europe Department”

“TERRAFERMA” AS TOLD BY EMANUELE CRIALESE

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.

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.

Emanuele Crialesse

STATEMENTS BY:

Filippo Pucillo – Filippo

« This is the third film I have made with Emanuele. I was 9 years old in the first one, 15 in the second and now I am 20. When I first met him, aged 9, I was helping with the San Bartolo del Falò event and he stopped me and asked 'where are you going with all those trees?' I replied 'come with me and I'll show you'. He came with me and when he pulled out a camera I thought he was a tourist not a film director! After that we became increasingly good friends. He would help me collect wood in his Mehari or we would take trips to the seaside. I noticed he was always writing. He wrote stories that I didn't understand... One day he left. Then he came back and said 'The time has come', 'What for?' I asked. 'Time to make a film'. I didn't want to because I didn't know how to act. He insisted and, in the end, I agreed. And that's how *Respiro* was made. And when I saw myself on film I thought 'I look awful!'... I hated myself...I was very critical. When I'm preparing for a film I get very nervous, I don't eat. I am very objectionable... Even in *Nuovomondo* (aka *The Golden Door*) I didn't like myself. But now I know I want to be an actor. I made my mind up after *Nuovomondo*. At the end of the film screening in Venice there was what seemed like an infinite silence... followed by uproar...and fifteen minutes of applause. That was it, that's how I decided to be an actor, even if it makes me suffer. And then I made *Terraferma*. When the news of Venice arrived I felt my head spinning. I switched my phone off. I occasionally sit down and think back to *Terraferma*. I still dream about some of the scenes. I often think about the bit in which I don't know how to behave towards the migrants...I still dream of that scene... I live in Lampedusa. I have made friends with people who arrive by sea. And then, after a few months, they leave and I never see them again... »

Donatella Finocchiaro – Giulietta

« When Emanuele Crialese called to talk to me about my role, all he said was 'you're a mother and a widow'. Those are the only two things he told me, he didn't even let me read the script. But it didn't matter. To me, just the fact of making a film with Crialese was like a dream come true, something I had truly wished for and which came to me like Prince Charming on his white horse. And then there was the uniqueness of the story and the singularity of Linosa. That harsh land with its beautiful and extravagant nature was the perfect setting for a story with such an extraordinary and ongoing connection with the sea, a permanent presence right to the very last scene.

Giulietta is Filippo's mother and she lives on the island. Emanuele and I both agreed that she was not a native but had moved to the island for love of her husband, who later died in a sea accident. She desperately wants to be freed from her feeling of bereavement. She is tired of that burden of sadness and has probably always longed for a certain independence and freedom which island life never allowed her to have. She dreams of leaving and taking her son to a big city. She has fantasies about a different life, she hopes her son will have a better future surrounded by modern, educated people from whom he can learn.

Giulietta hopes to solve the never-ending conflict between traditional and modern by leaving the island with her son and getting him away both from his grandfather, with his seemingly burdensome and antiquated values, and from her brother-in-law whose biggest aspiration is to be a holiday camp entertainer.

Emanuele has the extraordinary ability, by simply whispering a single word to you, to get you into the right atmosphere, to lead you into his world and to what he wants from the film: to gently turn you into his instrument.

The fact that he uses *non-actors* was a true revelation, particularly in the scenes with Sara. I found myself sharing real feelings with her: a *non-actor* doesn't know the tricks-of-the-trade and emotions expressed are inevitably more genuine.

The most moving moment was when Emanuele whispered something to Sara and I watched her pick up her child and say something to her in her own language, something I did not understand. She burst into tears and I realised she was saying goodbye to her daughter. It

was magical. These natural interactions also happened frequently with Filippo Pucillo. He's like a hurricane or a volcano. And, although after four films he can pretty much be considered a professional actor, he still preserves a strong, almost brutish, instinctive side. We had a deep understanding based on looks, smiles and a certain playfulness and this helped create an even stronger mother-child relationship between us. »

Mimmo Cuticchio – Ernesto

« Ernesto is an old fishing skipper and he is profoundly bound to the traditions of this age-old profession. I know about traditions because I was brought up in a family which had always been connected to Sicilian puppet theatre (Opere dei Pupi). Both my father and grandfather had worked in this field and I am well aware of what fighting to preserve traditions and ancient crafts entails. Ernesto is a wholesome, simple man with values that were passed down to him through generations and from the environment in which he has always lived: his island. He doesn't understand his children's desire to change profession or, even worse, to use the family fishing boat to transport tourists.

It is not a question of right or wrong for it is time that changes things. Ernesto doesn't fight or defend, he simply wants to live his life as an elderly man and is ill-equipped to deal with modern-day desires: why are people interested in scooters, karaoke, playing records and diving into the sea instead of learning about rope coiling and cleaning boats? He is deeply perplexed by it all. I slowly realised how different acting in a film is although, in some way, my connection to traditional theatre was helpful: with my father's role as chief comedian, I had been used to waiting patiently for hours and hours, sometimes even an entire day, before being given directions by him. But I am also aware of the differences. From when I first set foot on the island I was committed to discovering exactly who Ernesto was. I sought him out among the local fishermen. For six weeks I spoke to everyone I came across until, finally, I met a fisherman who I decided would be my Ernesto. Every time he docked his boat I would observe him from a distance and watch his every move: the way he got on and off the boat, his system of coiling ropes, hanging out the fishing nets or speaking to his son... I tried to 'steal' real life and assimilate it in my mind and in my heart. I would then take it with me on set where Emanuele's skill, sensitivity and subtle suggestions succeeded in shining the light.»

Giuseppe Fiorello – Nino

« This film took me back to my roots and somehow gave me the opportunity of reliving my childhood. I was brought up in the provincial town of Augusta, a small seaside resort on the western coast. There were many things from my upbringing that I relived in Linosa: the fragrances, the smell of the sea, the fishermen and boats, the life-style, the feeling of isolation in winter and the tourists arriving in the summer bringing novelties, new trends and opportunities for a new life.

In many ways Nino's character is reminiscent of my own youth. He is a young, local boy who realises that living from fishing alone is a tough existence. He tries to convince his father and his entire family to change their way of life, to look beyond the sea and to accept the changes brought by time. He suggests taking tourists on boat trips, bringing better earnings for less work, and adopting a more modern way of life. His ideas are sharply in contrast with those of his father who makes the tradition of fishing a true lesson on life. This father-son contrast is also echoed in my nephew a young man who is fascinated both by his uncle's innovative approach and the deep values of his grandfather. Even Filippo's mother is torn between her desire for change, implying working with tourists, and a deep connection to tradition and therefore reluctance towards scrapping the family boat which has been passed down through generations. Ultimately Nino is a charismatic character, he is innovative and charming and has a penchant for enjoyment, both his own and that of others. »

Martina Codecasa – Maura

« I got involved in *Terraferma* after starring in *Sul mare! (On the sea)*. A coincidental play on words but utterly true! Fate can clearly sometimes be kind! But this did mean that my first meeting with the casting team was almost surreal. When I was handed the script selected for the audition it suddenly dawned on me that the role was of a tourist travelling to an island! Again?! I had just finished promoting the recently released Alessandro D'Alatri film in which I played a tourist arriving on an island... I could hardly believe that I would be chosen for another film (not a sequel!) which was also set on an island in southern Italy, once again playing the role of a tourist... There was no way I would get the part! When I got a second call to go and meet Crialese in Palermo I set off without great expectations. I was excited about meeting him but absolutely certain that even he would realise that two films, one after the other, playing such similar roles... no it simply couldn't happen, so why get het up about it?! But I was given the part and...working with Emanuele has been an absolutely unique experience. He doesn't make you act, he makes you feel genuine emotions. His extraordinary drive to create something authentic puts you in the condition of giving your true self. He tells you what you should represent and then lets you find your own way of doing it, bringing out a very individual sensitivity. I had to represent diversity, my character had to be in net contrast to that of the local woman (Donatella Finocchiaro) and far more natural than that of Timnit: a confident and controlling city girl, with no prejudices, a girl who travels with two men and who smokes, drinks and swears...

With Emanuele you become an actor 24 hours a day. The way in which he wanted us to interact made you feel part of the entire system, it wasn't just you in front of the camera. In this special, almost claustrophobic, island reality we were constantly 'living' the story, we were totally absorbed by it. It was a true, life experience, totally unforgettable. »

Franco Piersanti - Music

« I first watched *Terraferma* without having any idea of what it was about. Until then I had only met Emanuele on a few occasions. But I did know his films, his poetry. Both *Respiro* and *Nuovomondo (aka the Golden Door)* had touched me in different ways. I must, therefore, admit that I was particularly happy when he asked me to watch the film and work out together what kind of music could be composed for the soundtrack. At the end of the film screening I wanted to hug him for what he had achieved. The year before I had composed a "Marine Requiem" dedicated to all those migrants who never make it to their destination. And here was Emanuele addressing the dramatic and epic migration phenomena of today using a language that blended reality and myth, with the lightness and power of fairy tales. I would say that eventually the music flowed naturally, or even that Emanuele himself created it with his essential and crucial images portraying something deeply genuine and real. »

Simona Paggi - Editor

« Editing *Terraferma* was like embarking on a great sea voyage. Emanuele and I undertook a truly important journey, we explored every character, searched for the essence in feelings, words, in the power of images so as to make room for the many conflicting strengths in the story, trying to find a 'natural' rhythm, a simple, even essential, pace. Like the undertow of a wave, that carries you back and forth and in which you can tell the future of Filippo, Giulietta, Omar, Sara, Ernesto, Maura... in fact, of any one of us. »

Vittorio Moroni – Screenplay

« Working on this film with Emanuele Crialese has meant working closely with his sensitivity, being deeply involved in a project which strongly and wholly belongs to him. Firstly I tried to clarify to myself what the most efficient ways of recreating this suggestive atmosphere were. And surprisingly, even in the hardest moments of writing, I realised that what we were doing worked: a subtle dialogue was being created of things we couldn't pinpoint rationally but

which were slowly coming together. During the entire creative process, even when faced with obstacles that neither of us really knew how to overcome, I always had the feeling that Emanuele was like a kind of diviner, albeit one who knew exactly what he *didn't* want. It was very clear to him what did not belong to the heart of the film and this gave me a huge amount of freedom. I felt it was ok to approach it through trial and error because Emanuele was always there with a kind of intuitive rudder, steering us the right way. And the more the characters became defined, the more I saw him fill with joy for what they had become and, in turn, the more I felt that things were somehow slipping into place, the direction was becoming clearer, the route more certain.

At one point it seemed as if the concept of the film itself was developing in this way, it was something quite miraculous: the sensation that meaning does not necessarily exist before the scenes are created. It suddenly became clear that this film was about recognising the other not as something one-dimensional, like a monster or a ghost, but as something similar to us in which we can mirror and recognise ourselves. »

Fabio Cianchetti – Director of Photography

« There is plenty of natural light on the island and we certainly made the most of it by using natural reflecting surfaces such as mirrors. The island also has a limited supply of electricity and, not wanting to pollute, we made sure to keep within these restrictions.

Filmmaking has changed considerably over the last few years. For instance, at the beginning of my career one would wait to preview the rushes before dismantling a set. Now they start dismantling it even before the actual shooting has finished: production schedules have been drastically shortened and there is often no time for doubts or second thoughts, although obviously this also depends on the director. Emanuele and I always worked at a good pace but we never hurried or forced things. I don't really trust those directors who seem to know and plan everything in advance, who are always adamant about what they want. I prefer to believe in the possibility of changes, of adapting to the mood of the day, to the location and to the actors. One must be able to re-think and change things, you cannot go against nature or events but must have the skill of knowing how to use them as creative sources.

This is a special film, the very idea of shooting it in Linosa was madness from a production point of view; anything that we needed could take up to ten days to arrive, film reels for instance or even the actors themselves could be delayed due to rough sea. Viewing rushes entailed a long and complex procedure: footage would be sent to a lab in Rome to be developed and then sent back as digital files by internet or in streaming. There were many other complications of this nature, both from a technical point of view and from a production perspective but I believe all this contributed to making a more beautiful, true and interesting film. »

Eva Coen – Costumes

« I met Emanuele years ago in New York on occasion of his first film *Once we were strangers*. I was immediately deeply moved by his incredible natural talent for constructing a precise image. In probable contrast to other directors, Emanuele prefers to start from fixed points, from something solid and then create a kind of osmosis between matter, allowing continuous openings and closures of spaces: a play on lights, shadows and contrasts. Nothing is destroyed in Emanuele's films, it is simply transformed. Being a good iconologist, I believe the first step is always to look and observe, to collect information from documentaries, images and photographs. We also collected objects that had been actually left in boats used by migrants. I felt these were deeply linked to the subject of the film: we found shoes, clothes, belts, t-shirts... it was all overwhelming from an emotional point of view, particularly since we had no idea what had happened to the people who owned these items. But we still took them, studied them and incorporated them into our project: part of Sara's skirt for instance was made with a piece of fabric found on one of these boats. I wanted her skirt to have a genuine piece of these people in it. »

Pierre-Yves Lavoué – Sound

« Normally my primary task is to record dialogue, to capture what the actors say. Emanuele is someone who prepares shots but then allows things to slowly evolve and take on a completely different shape to the original plan. That's how he ends up with a final result that he is happy with. This meant that recording dialogue alone was not sufficient for this project; I had to record the entire essence of the film.

Emanuele is unique. With him not just the dialogue but everything becomes important: a footstep, a breath, the entire atmosphere. Everything can change from one second to the next. I had two people working with me to ensure that nothing escaped us: the wind, the noise of a boat, a sound to left or to the right, everywhere. It is not just a question of dialogues, it is the atmosphere as a whole that must be transposed in the studio. »

Paolo Bonfini – Set Design

« I always work with found objects, I like to start from something that already has its own life and re-assemble it to generate a special energy. I like to create an atmosphere before building a set. I am closely connected to interiors and to their relationship with the outside world because filmmaking is based on reflected light. It is always hard to create an interior because, contrary to the world of documentaries, the film sets require a great deal of make-believe. It's like an algebraic equation: creating something unreal which, once screened, seems real. »

THE DIRECTOR

Emanuele Crialese

Emanuele Crialese, born in 1965, is a Roman film director of Sicilian origins. In 1991 he moved to the US to study film directing at New York University where he obtained his degree in 1995. After a number of short films he made his feature film debut in 1997 with *Once We Were Strangers*. The film was shot in New York and in English, and with it Emanuele was the first Italian filmmaker invited to attend the Sundance U.S. Dramatic Competition. The film received several prizes from festivals around the world.

Emanuele then decided to return to his homeland and enjoyed international success with his first Italian work *Respiro*, shot on the Sicilian island of Lampedusa in 2002 and starring Vincenzo Amato and Valerio Golino.

In 2006, he directed his next film *Nuovomondo* (aka *The Golden Door*), again starring Vincenzo Amato and with Charlotte Gainsbourg. It examines the issue of emigration to the United States at the beginning of the 20th century. *Nuovomondo* was presented at the 63rd International Venice Film Festival where it won the Silver Lion and obtained worldwide recognition. The film was presented in the USA by Martin Scorsese.

THE ACTORS

Filippo Pucillo

Filippo Pucillo's acting debut was at the age of 9 when he first met Emanuele Crialese on the island of Lampedusa and who wanted him to play Filippo in *Respiro* (2002). From then on they have never separated: Pucillo starred in *Nuovomondo* (2006 aka *The Golden Door*) with Charlotte Gainsbourg and Vincenzo Amato and is also one of the protagonists of *Terraferma*. Pucillo has continued his filmmaking experience in parallel and in 2009 starred in *Piede di Dio* by Luigi Sardiello.

Donatella Finocchiaro

Donatella Finocchiaro began her career in theatre in 1997 with *La figlia di Iorio*, directed by Melo Freni.

Other important productions are: *Pipino il breve*, directed by Giuseppe Di Martino (1997); *Nozze di piccoli borghesi* by G. Salvo (1999); *Il giardino dei ciliegi*, by G. Palumbo (2000); *Autunno a Petaux*, by Alessandro Di Robilant (2001); *Trilogia Prometeo Baccanti*, directed by Luca Ronconi (2002); *Frida*, by G. Palumbo (2003); *L'Istruttoria*, directed by Ninni Bruschetta and Andrea De Rosa (2005); *Il ritorno di Euridice*, by Clara Gebbia and Roberto Andò (2006); *Lunga la strada*, directed by Gigi Dall'Aglio (2007); *Un bellissimo novembre*, directed by Mario Missiroli (2008) and *La ciociara* directed by Roberta Torre (2011).

Her film debut was in *Angela* by Roberta Torre (2002), followed by *Perduto amor* by Franco Battiato (2003); *Sulla mia pelle* by Valerio Jalongo (2003); *Amatemi* by Renato de Maria (2003); *Se devo essere sincera* by Davide Ferrario (2003); *La fiamma sul ghiaccio* by Umberto Marino (2004); *Viaggio segreto* by Roberto Andò (2005); *Non prendere impegni stasera* by Gianluca Tavarelli (2005); *Il regista di matrimoni* by Marco Bellocchio (2006); *Il dolce e l'amaro* by Andrea Porporati; *La grande abbuffata* by Mimmo Calopresti (2007); *Un destino ridicolo* (2007) and *Amore che vieni, amore che vai* (2008), both by Daniele Costantini; *Galantuomini* by Edoardo Winspeare (2008); *Baaria* by Giuseppe Tornatore (2009); *Sorelle mai* by Marco Bellocchio, *I baci mai dati* by Roberta Torre, *Manuale d'Amore 3* by Giovanni Veronesi and *Senza arte né parte* by Giovanni Albanese, all released in 2011. Her work for television includes: *Donne Assassine*, directed by Simone Paragnani (2008); *Aldo Moro* by Gianluca Tavarelli (2008); *O' Professore* by Maurizio Zaccaro (2008) and *Crimini 2 (Niente di Personale)*, directed by Ivano De Matteo (2009).

Her numerous awards include: Best Protagonist at the Tokio Film Festival (2002), the Fellini Award (2002), FICE Award for Best Art Film Actress (2002), Nastro d'Argento nomination for *Angela* (2003), Foreign Press Golden Globe Award for Best Revelation Actress (2003), Marcello Mastroianni Award (2003), Efesto d'Oro Award (2003), Donna di Scena Award (2004), Nastro d'Argento nomination for *Perduto Amor* (2004); Silver Marc'Aurelio Award for Best Female Protagonist at the Rome Film Festival 2008 for the film *Galantuomini*; Anna Magnani Award for Best Italian Actress at the Film Fest in Bari 2009.

She debuted as director with the documentary *Andata e Ritorno* which will be presented at the 68th Venice Film Festival in the Controcampo section.

Mimmo Cuticchio

Mimmo Cuticchio was born in 1948 in a family of traditional Sicilian puppeteers. Despite being educated very traditionally he was faced with an increasingly changing theatrical scene. In fact Cuticchio, as well as being deeply dedicated to the preservation of traditions, has also developed a parallel enthusiasm for musical performances, creating new puppets and using young actors, musicians and opera singers in his performances, thus creating a new theatrical genre which blends traditional Sicilian *Opra* with classic opera. His most important theatre works include: *Tosca* (1998); *Manon* (1999); *La terribile e spaventosa storia del Principe di Venosa e della bella Maria* (1999); *Roncisvalle* (2000); *Macbeth per pupi e cunto*, music by G. Verdi (2001); *Don Giovanni all'opera dei pupi*, music by W.A. Mozart (2002); *Sulla rotta di Moby-Dick* (2003); *El retablo de maese Pedro* (2004); *Il risveglio di Don Chisciotte | Prime avventure | Duello finale* (2005); *Dal Catai a Parigi – Angelica alla corte di Re Carlo*, music by G. Cuticchio (2006); *Aladino di tutti i colori and La riscoperta di Troia*, music by Ut Comma (2007); *Tancredi e Clorinda*, music by C. Monteverdi (2009) and *O a Palermo o all'inferno ovvero Lo sbarco di Garibaldi in Sicilia* (2010).

The relationship between Cuticchio and the many diverse expressions of contemporary acting are further exemplified in his constant and complex relationship with the film world: in 1990 he starred in *Il Padrino Parte III* by Francis Ford Coppola. And to follow: *Viva Palermo e santa rosalia* by Daniele Cipri and Franco Maresco (2006); *Era una volta* by Daniele Cipri and Mimmo Cuticchio and *In viaggio sul carro dei pupi* by Maurizio Sciarra (2008); *Baaria* by

Giuseppe Tornatore and *Prove per una tragedia siciliana* by John Turturro and Roman Paska (2009).

He was also drawn to photography, radio and contemporary art (Mimmo Paladino) and to music (he has collaborated with Claudio Baglioni, Lucio Dalla, Edoardo De Angelis, Loreena McKennith).

To safeguard the art of puppeteering and theatre (*cunto*), in 1997 he opened a school for puppeteers and *cuntisti* in Palermo, recognised by the Ministry of Heritage and Culture.

His many awards include: The Carsulae and Chu'ng Nhan Awards – Puppetry Festival Hanoi (Vietnam) in 2000; the Zdarzenia Award – Warsaw (Poland) in 2002; an Oscar Award – Il Cairo (Egypt) in 2004; the Istanbul Uluslararası Ulker Kula Festival – Istanbul and Hystrio Award (2007); the National Critics' Award and the Biglietto D'Oro – prize awarded by AGIS and ETI (2008); the PIF 42 Medunarodni Festival – Zagreb (2009) and the Salvo Randone Award in 2010.

Giuseppe Fiorello

His theater work includes *Delitto per delitto* by Alessandro Benvenuti (2002-2003-2004) in which he starred with Alessandro Gassman.

His film debut was *L'ultimo capodanno* by Marco Risi (1997). Followed by: *I fetentoni* by Alessandro Di Robilant (1998); *C'era un cinese in coma* by Carlo Verdone (1999); *Tre mogli* by Marco Risi (2001); *Galantuomini* by Edoardo Winspeare (2008), *Baaria* by Giuseppe Tornatore (2009) and *I Baci mai dati* by Roberta Torre (2010).

His TV work includes: *Ultimo* by Stefano Reali (1998); *Brancaccio* by Gianfranco Albano (2001); *Salvo d'Acquisto* by Alberto Sironi (2003); *L'uomo sbagliato* by Stefano Reali (2005); *Grande Torino* by Claudio Bonivento (2005); *Joe Petrosino* by Alfredo Peyretti (2006); *Giuseppe Moscati* (2007) by Giacomo Campiotti (Winner of the Maximo Award for Best Miniseries at the Rome Fiction Fest 2007 and the 2008 Flaiano award); *La vita rubata* by Graziano Diana (2007); *Il bambino della domenica* (2008), which he also wrote and was directed by Maurizio Zaccaro; *Lo scandalo della Banca di Roma* by Stefano Reali (2010); *La leggenda del bandito e del campione* by Ludovico Gasparini (2010) and *Il sorteggio* by Giacomo Campiotti (2010).

Timnit T.

It would be impossible to try and tell the story of Timnit. We can merely present some facts. A few years ago, after 21 horrific days at sea, during which no passing vessel offered any form of help, a soundless boat ran aground on the coast of Lampedusa with over 70, apparently lifeless, bodies on board. But concealed among the bodies of their travel companions were five shattered survivors. And among these there was only one woman: Timnit T., 27 years old, from central Africa. The public was very shocked by this event. There was much media coverage of it.

Emanuele Crialesi saw Timnit's photos on the newspapers. He called Laura Boldrini, spokeswoman for the United Nations High Commissioner for Refugees (UNHCR) and, thanks to her managed to track down Timnit and ask her if she wanted to play the role of Sara, one of the principal roles in his new film.

Today Timnit is married, she lives in the Netherlands and is expecting her first child who will, thus, be born European.

Martina Codecasa

After a number of modelling experiences her film debut came in 2010 with *Io sono l'amore* by Luca Guadagnino, followed by *Sul mare* by Alessandro D'Alatri (2010).

Claudio Santamaria

Claudio Santamaria debuted in the film world in 1997 with *L'ultimo capodanno* by Marco Risi, *Ecco fatto* by Gabriele Muccino and *Dead train* (a short film) by Davide Marengo. These were followed by: *L'assedio* by Bernardo Bertolucci (1998); *Un amore grandissimo* by Alberto Taraglio (1998); *Terra del fuoco* by Miguel Littin (1999); *Almost blu* by Alex Infascelli (2000); *L'ultimo bacio* by Gabriele Muccino (2000); *La stanza del figlio* by Nanni Moretti (2000); *La vita come viene* by Stefano Incerti (2001); *Paz* by Renato De Maria (2001); *Il posto dell'anima* by Riccardo Milani (2002); *Passato prossimo* by Maria Sole Tognazzi (2002); *Agata e la tempesta* by Silvio Soldini (2003); *Apnea* by Roberto Dordit (2003); *Il cartaio* by Dario Argento (2003); *Ma quando arrivano le ragazze?* by Pupi Avati (2004); *Melissa P* by Luca Guadagnino (2005); *Romanzo Criminale* by Michele Placido (2005); *Casino Royale* by Martin Campbell (2006); *Birdwatchers* by Marco Bechis (2008); *Aspettando il sole* by Ago Panini (2009); *Il caso dell'infedele Klara* by Roberto Faenza (2009); *Baciarmi Ancora* by Gabriele Muccino (2010).

His TV work includes: *La vita che verrà* by Pasquale Pozzessere (1998); *Soffiantini* by Riccardo Milani (2001); *Rino Gaetano – Ma il cielo è sempre più blu* by Marco Turco (2007); *Le cose che restano* by Gianluca Maria Tavarelli (2010).

He debuted in theatre in 1991 with *La nostra città* directed by Stefano Molinari. This was followed by a number of performances including: *Spirito allegro* directed by Luigi Maccione (1994); *Cassandra* directed by Claretta Carotenuto; *Compagnia di guerra* directed by Lucilla Lupaioli; *Confusioni* directed by Beatrice Bracco and *Di viscere e di cuore* directed by Furio Andreotti (all in 1995); *Il sig. Galindez* directed by Beatrice Bracco; *L'anello di Erode* directed by Furio Andreotti; *Oreama* directed by Vittorio Caffè (all in 1996); *Casa di bambola* directed by Beatrice Bracco and *Edoardo II* directed by Ennio Trinelli (1997); *Mio sangue* (1998); *L'ira di Dio* (1999), *L'ultima cena* (2000) and *Darkroom* (2003), all directed by Furio Andreotti; *Un sogno di una notte di mezza estate* by Giuseppe Marini (2004) and *La notte poco prima della Foresta* by Juan Diego Puerta Lopez.



Sensi Contemporanei

Sensi Contemporanei is one of the investment programmes set up by the Italian Department for Development and Economic Cohesion and the General Direction for Cinema operating since 2004 in the following seven regions of southern Italy: Abruzzo, Basilicata, Calabria, Molise, Puglia, Sardinia and Sicily. The programme was created with the awareness that culture is also an economic development tool, particularly in the Southern Regions of Italy.

Sensi Cinema is the programme specifically dedicated to filmmaking and audiovisuals, including both movie production and co-productions, coordinated by a committee chaired by Mr. Alberto Versace. To date, the programme's activities in filmmaking and audiovisuals involved, in various forms, the Regional Councils of Sicily, Basilicata and Puglia.

In Sicily a number of Festivals were supported as well as around 45 audiovisual productions, including feature films, TV series, animations, documentaries and short films. As an example, it is worth mentioning: "I Viceré" by R. Faenza, "Caravaggio" by A. Longoni, "Giovanni e Paolo e il Mistero dei Pupi" by R. Vitellaro, "Auguri Don Gesualdo" by F. Battiato, "Viola di mare" by D. Maiorca, "I baci mai dati" by R. Torre and "Scossa" by F. Maselli, C. Lizzani, U. Gregoret, N. Russo, being this last one screened at the 68th International Film Festival of Venice - out of competition.

In Basilicata the feature film debut was with "Basilicata coast to coast" by R. Papaleo. In Puglia the debut of activities was with the TV drama "Pane e libertà" by A. Negrin and with the creation of the "Cineporto" in Bari and in Lecce.

"Terraferma", by E. Crialese, is the first feature film production in which **Sensi Cinema**, together with the Regional Council of Sicily and in particular with the Sicilian Filmcommission office, has signed the first contract of association in direct production between the Department of Tourism, Sport and Culture of the Regional Council of Sicily and the production company Cattleya.

Sensi Cinema is planning to extend this collaboration model beyond southern Italian Regions.

