

Persmap

WINNAAR
GOUDEN BEER - BESTE FILM
Berlijn Filmfestival 2016

FUOCOAMMARE

A film by Gianfranco Rosi

(FIRE AT SEA)

PRODUCED BY 21UNO FILM - STEMAL ENTERTAINMENT - ISTITUTO LUCE/CINECITTÀ - RAI CINEMA - LES FILMS D'ICI - ARTE FRANCE CINEMA
THIS FILM HAS ACHIEVED THE CERTIFICATION OF CULTURAL RELEVANCE AND HAS BEEN PRODUCED WITH THE FINANCIAL SUPPORT OF THE DIRECTORATE GENERAL FOR CINEMA
- MINISTRY OF CULTURAL HERITAGE AND ACTIVITIES AND TOURISM

STORY BY GIANFRANCO ROSI FROM AN IDEA BY CARLA CATTANI - EDITOR JACOPO QUADRI - ASSISTANT DIRECTOR GIUSEPPE DEL VOLGO
SOUND DESIGN STEFANO GROSSO - PRODUCTION DELEGATE TINA PISTOIA - POST-PRODUCTION COORDINATOR FABRIZIO FEDERICO - LINE PRODUCER DARIO ZONTA
PRODUCED BY DONATELLA PALERMO - GIANFRANCO ROSI - SERGE LALOU AND CAMILLE LAEMLÉ
DIRECTOR, CINEMATOGRAPHER AND SOUND GIANFRANCO ROSI

Rai Cinema arteC NEMA Direzione Generale Cinema ARRI GMF timeline doc film LABIANCA Cinema - TV - Teatro LUCE CINECITTÀ OI

VANAF 6 OKTOBER IN DE BIOSCOOP

FUOCOAMMARE

Een film van Gianfranco Rossi

Samuele, 12 jaar, woont op een eiland in de Middellandse Zee. Zoals alle jongens van zijn leeftijd, wil hij zich amuseren, op de rotsen klimmen en wat rondhangen in de haven. Maar zijn eiland is niet zoals de andere eilanden. Het is Lampedusa, dat de Europese bestemming geworden is van de mannen, de vrouwen en de kinderen die de Middellandse Zee oversteken in veel te kleine en schamele bootjes. Deze mensen zijn op zoek naar vrede, vrijheid of gewoon geluk, maar vaak is het hun lichaam dat uit de zee opgevist wordt. Iedere dag zijn de eilandbewoners getuige van één van de grootste menselijke tragedies van onze tijd.

FUOCOAMMARE is geregisseerd door Gianfranco Rosi (SACRO GRA) en won vier prijzen op het Berlijn Film Festival 2016, waaronder de Gouden Beer en de Amnesty International Filmprijs.



Speelduur: 108 min. - Land: Italië - Jaar: 2016 - Genre: Documentaire
Releasedatum bioscoop: 6 oktober 2016
Distributie: Cinéart

Meer informatie over de film:

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Persmap en foto's staan op: www.cinéart.nl/pers - inlog: cinéart / wachtwoord: film

Crew

Regie	Gianfranco Rosi
Montage	Jacopo Quadri
Sound design	Stefano Grosso
Productie manager	Fabrizio Federico
DoP	Gianfranco Rosi
Assistent regie	Giuseppe Del Volgo
Producers	Donatella Palermo
	Gianfranco Rossi
	Serge Lalou en Camille Laemle
	Roberto Ciccuto
	Martine Saada en Olivier Pere
	Yoshito Oyama



Regisseur Gianfranco Rosi

De Italiaans-Amerikaanse filmregisseur Gianfranco Rosi is geboren in 1964 in Asmara, een plaatsje in Eritrea. Na het afronden van zijn universitaire opleiding in Italië, verhuist hij in 1985 naar New York, waar hij afstudeert aan de New York University Film School. Na zijn reis door India, produceert en regisseert hij zijn eerste documentaire BOATMAN. Deze documentaire werd met succes op verschillende filmfestivals vertoond, waaronder het Sundance Film Festival, het Locarno Film Festival en het Toronto Internatinal Film Festival.



In 2008 wint BELOW SEA LEVEL, opgenomen in Slab City, Californië, de Oriizzonti Award op het Venice Film Festival. Daarnaast wordt de film bekroond met de Grand Prix en de Prix des Jeunes op Cinéma du Réel Festival in 2009, de prijs voor beste documentaire op het World Film Festival in Praag, de Vittorio De Seta prijs op Bif&st 2009 voor de beste documentaire en hij was genomineerd voor beste documentaire bij de European Film Awards in 2009.

In 2010 brengt Rosi de film EL SICARIO- ROOM 164 uit, een filminterview over een moordenaar die een geheimagent blijkt van de Mexicaanse drugskartels. Deze film won de Fipresci Award op het Venice International Film Festival, de Doc/It prijs voor beste documentaire van het jaar en de prijs voor de Beste film op DocLisboa in 2010 en Doc Aviv in 2011.

In 2013 maakt hij de documentaire SACRO GRA waarmee hij een Gouden Leeuw wint op het Venice Internationaal Film Festival.

1993 BOATMAN

OFFICIAL SELECTION, SUNDANCE FILM FESTIVAL

2001 AFTERWORDS

OFFICIAL SELECTION, VENICE INTERNATIONAL FILM FESTIVAL

2008 BELOW SEA LEVEL

OFFICIAL SELECTION, VENICE INTERNATIONAL FILM FESTIVAL -

[WINNER BEST FILM / ORIZZONTI AWARDS](#)

2010 EL SICARIO - ROOM 164

OFFICIAL SELECTION, VENICE INTERNATIONAL FILM FESTIVAL -

[FIPRESCI AWARD](#)

2013 SACRO GRA

OFFICIAL SELECTION, VENICE INTERNATIONAL FILM FESTIVAL -

[WINNER GOLDEN LION](#)

2016 FUOCOAMMARE (FIRE AT SEA)

OFFICIAL COMPETITION, BERLIN INTERNATIONAL FILM FESTIVAL

Filmografie:

2016 FUOCOAMMARE

2013 SACRO GRA

2010 EL SICARIO, ROOM 164

2008 BELOW SEA LEVEL

2001 AFTERWORDS

1993 BOATMAN

Director's note

I went to Lampedusa for the first time in the fall of 2014 to explore the idea of shooting a 10-minute film to show at an international festival. The producers' idea was to make a short piece, an instant movie, that would bring a different picture of Lampedusa to a lazy and complicit Europe whose sense of the burgeoning migration crisis was distorted and confused. This was true of me as well. For me, Lampedusa had long been just a snarl of voices and images generated by TV spots and shocking headlines about death, emergencies, invasions, and populist uprisings.



Once on the island, however, I discovered a reality that was far removed from that found in the media and the political narrative, and I realized that it would be impossible to compress a universe as complex as Lampedusa into just a few minutes.

Understanding it would require complete and prolonged immersion. It wouldn't be easy. I knew I would have to find a way in.

Then, as is often the case in documentary filmmaking, the unpredictable happened. I went to the local emergency room with a nasty case of bronchitis and met Dr. Pietro Bartolo, who I learned was the only doctor on the island and had been present at every landing of rescued migrants for the last thirty years. It was he that determines who is sent to the hospital, who goes to the detention center, and who is deceased.

Not knowing I was a director looking for a possible story, Dr. Bartolo told me of his experiences in medical and humanitarian emergencies. What he said, and the words he used, deeply affected me.

A mutual understanding developed between us, and I realized he was someone who could become a character in the film. After an hour and a half of intense discussion, the doctor turned on his computer to show me images, heartrending and never shown before, so that I could "touch with my hand" the reality of the migrant tragedy. At that moment I knew I had to transform the 10-minute short I'd been sent to shoot into my new film.

After setting up production for the project, I moved to Lampedusa and rented a little house in the old port where I stayed until the last moment I needed it. I wanted to tell the story of this tragedy through the eyes of the islanders, whose way of seeing and hearing things, and living, had undergone a massive change over the past 20 years.

Thanks to the help of Peppino, a guardian angel of the island who later became my assistant director, I gradually came into contact with the locals and came to know their rhythms, their daily life, their way of seeing things. And as had happened with Dr. Bartolo, I had another fundamental encounter, with Samuele, a 9-year-old boy and son of a fisherman, who won me over. I realized that through his clear and ingenuous eyes I could tell the story of the island and its inhabitants with greater freedom. I followed him as he played, with his friends, at school, at home with his grandmother and on the boat with his uncle. Samuele allowed me to see the island differently and with a clarity that I had not known before, and through him other characters were gradually introduced into the film, one after another.

My decision to move to Lampedusa changed everything. In my year on the island I weathered the long winter and then the sea-going months, and I came to know the true rhythm of the flood of migrants. It was necessary to go beyond the media's habit of rushing to Lampedusa only when there is an emergency. Living there I realized that the term emergency is meaningless. Every day there is an emergency. Every day something happens. To grasp a real sense of the tragedy you need to be not only close, but to have ongoing contact. Only in this way was I able to better understand the feelings of the islanders, who had been watching this tragedy repeat itself for twenty years.

After the inauguration of rescue operations like Mare Nostrum, which tries to intercept boats at sea, migrants are no longer seen on Lampedusa. They pass through like phantoms. They are unloaded on a wharf in the old port, bussed to the detention center for assistance and identification, and a few days later dispatched to the mainland.



As with the landings, of which I filmed dozens, the only way to understand the detention center is to go in and see it up close. It is very difficult to shoot inside one, but thanks to the permit I obtained from the Sicilian authorities, I was able to show the center, its rhythms and rules, its guests and customs, its religions and its tragedies. A world within a world, sealed off from the daily life of the island. The greatest challenge was finding a way to film this universe that could convey a sense not only of truth and reality but also of the humanity within.

However, I soon realized that the border – which had once been Lampedusa itself, when the boats still landed right on the island - had moved out to sea. I asked permission to board an Italian naval vessel operating off the African coast and I spent about a month on the Cigala Fulgosi as it took part in two missions. There, too, I learned the rhythms, rules and customs of life on board until we ran into tragedies, one after another. The experience of filming these cannot be described here.

In my films I have often found myself depicting circumscribed worlds, whether literally or ideally so. These universes, at times as small as a room, have their own logic and internal movements. To capture and convey them is the most complicated part of my job. So it was with the community of dropouts in the American desert (BELOW SEA LEVEL), an isolated world with its own rules where the border was one's affiliation with an idea, or one's condition. So it was with the narco-assassin turned informer, holed up in a motel room, re-enacting his crimes and explaining the rules of his criminal community (EL SICARIO). The same can be said for that other human community that lives on the margins of the ring road around Rome (SACRO GRA). So, in Lampedusa, I found myself understanding the workings, if I can call it that, of another set of concentric worlds, with their own rules and their own sense of time: the island, the detention center, the Cigala Fulgosi.

It is impossible to leave Lampedusa, just as it is impossible to pinpoint the moment when filming is complete. If this is true for all my films it is especially so for this one. One incident made me realize that the circle was somehow closing. Because it was after meeting Dr. Bartolo that I decided to make this film on Lampedusa, to close the film I felt it was necessary to return to that encounter. I went to see Bartolo, but with a camera this time, which I turned on to film his testimony, his story. And as before, looking into the screen of his computer where his archive of twenty years of rescues is stored, Bartolo, with his immense humanity, and serenity, was able to communicate the magnitude of the tragedy, and the duty to offer assistance and shelter. Exactly what was needed to close the film.