



CANNES FILMFESTIVAL
OFFICIELE SELECTIE 2024
IN COMPETITIE

PARTHENOPE

Van Oscar® winnaar PAOLO SORRENTINO

cinéart

PERSMAP



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Drama - 2024 - IT - 136 minuten
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Distributie

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Synopsis

PARTHENOPE is Paolo Sorrentino's (LA GRANDE BELLEZZA en YOUTH) ode aan de stad Napels. Sorrentino weet haar schoonheid in schilderachtige beelden te vangen. De film is een feest voor de zintuigen, met Celeste Dalla Porta in de titelrol en Gary Oldman in een onvergetelijke bijrol.

PARTHENOPE toont het leven van de vrouw die vernoemd werd naar de legendarische sirene die in de golf van Napels leefde. Ze is een betoverende verschijning vanaf haar geboorte in 1950 tot in het heden. De film laat Parthenope's gepassioneerde liefde voor de vrijheid zien, haar stad Napels en al haar verschillende gezichten, en voor de mannen in haar leven. Terwijl die mannen opgaan in hun verlangens, zoekt Parthenope naar haar eigen geluk. Waar ligt haar toekomst?

PARTHENOPE ging in première op het Filmfestival van Cannes als onderdeel van de Gouden Palmcompetitie. 'Paolo Sorrentino crafts an exquisite treatise on cinematic beauty.' - Variety





Director: Paolo Sorrentino

DIRECTOR'S NOTE

“In this town, I’m the leper with the most fingers.”

From the film THE TWO JAKES

Once, when asked one of those difficult questions along the lines of: “What, for you, is the sacred?” I replied instinctively: “The sacred is that which we’ll never forget of our own life story.” That’s how this film was born.

For me, PARTHENOPE is, above all, a film about the sacred. About all the things that a woman has not been able to forget in her seventy-three years of life: the Bay of Naples and her parents, her first loves—one pure and bright, the other sordid and unspeakable—the perfect Capri summer, carefree with its salty dawns, still mornings, and balmy nights; those fleeting, fateful encounters; the discovery of seduction and the dizziness of freedom; feeling so fully alive that she sighs at life’s exuberance; the desperate search for her true self; loves lost or barely tasted; the sorrows that plunge her into adulthood; the inexorable passing of time; the only lover who never leaves her. And in all this is Naples, with its exasperating vitality—marvels around every corner—and everyone always ready, as if perpetually waiting behind some invisible curtain, to take the stage and offer up chaos, vulgarity, surprise, promiscuity, and all the rest.

Naples is free, Naples is dangerous, Naples never judges. Naples is like Parthenope. Her freedom is a constant, something she will never renounce. Even if it means embracing solitude. Because—all too often—solitude and freedom go hand in hand.

Naples is the ideal place for deluding ourselves that we're living wonderful, unpredictable lives. The place where our life story seems, to adopt Manganelli's perfect metaphor, like the underside of a carpet: we can intuit the design even though we can't quite see it. Our lives are never neat, never logical. It's easy to lose our way in life's vastness. We try to see our lives. To grasp its design, to make sense of it. But life doesn't see us. Life is always elsewhere. It's exhausting, and it makes us uncertain. Mysterious.

And Parthenope, like all of us, is uncertain and mysterious.

"Do you love too much or too little?" a demonic character disguised as a saint asks her at one point. He's asking all of us. She doesn't know what to say. Neither do we. Because all the questions have already been asked, and all the answers have turned out to be ambiguous, evasive, contradictory. It is this lack of self-knowledge that makes us, in others' eyes, a mystery. Parthenope is a mystery.

First we let ourselves go, then we become responsible, then we are let go. Such is the march of time. Such is the ambitious theme of this film: life's unfolding, in all its euphoria and disappointment; love's blossoming and fading; the end of melancholy and the beginning of desire. In short, the entire repertoire of life, or whatever of it is possible to convey in a film.

And so, with the passing of time, even life in Naples, as astounding and unpredictable as it is, grows stale. Youth, with its charged glances and emotional farewells, has abandoned her. The Bay of Naples has become nothing but water. Its wonder has faded. The grand deception deceives no longer. She finds herself alone.

One becomes what one is, as Nietzsche says. So Parthenope leaves Naples for a more anonymous place. She's an adult now, with a job. For forty years, she goes to bed early, as Proust and De Niro said. She loves too little.

When, at seventy-three, she retires, she must change again. She must learn to see her past, to recognize the sacred within her. To love too much. Or to at least imagine doing so. So she returns to Naples, that aloof, wild city that never changes. Naples, which still knows how to deceive, which offers us the only feeling that keeps us alive until the end: the ability to be amazed.

Parthenope sighs. Just as she did as a young girl.

Paolo Sorrentino

Cast

Parthenope	CELESTE DALLA PORTA
Parthenope adult	STEFANIA SANDRELLI
John Cheever	GARY OLDMAN
Devoto Marotta	SILVIO ORLANDO
Greta Cool	LUISA RANIERI
Bishop	PEPPE LANZETTA
Flora Malva	ISABELLA FERRARI
Maggie	SILVIA DEGRANDI
Sasa'	LORENZO GLEIJESES
Raimondo	DANIELE RIENZO
Sandrino	DARIO AITA
Roberto Criscuolo	MARLON JOUBERT
Comandante	ALFONSO SANTAGATA
Tonino	BIAGIO IZZO



Crew

Director	PAOLO SORREN TINO
Screenplay	PAOLO SORR ENTINO
Cinematographer	DARIA D'ANTONIO
Assistant director	JACOPO BONVICINI / EDOARDO F. MARINI
Editing	CRISTIANO TRAV AGLIOLI (A.M.C.)
Sound	EMANUELE CECERE / SIL VIA MORAES / MIRKO PERRI
Original music	LELE MARCHITELLI
Costumes	CARLO P OGGIOLI
Costume artistic director	ANTHONY VACCARELLO BY SAINT LAURENT
Set design	CARMINE GUARINO
Casting	ANNA MARIA SAMBUCCO U .I.C.D / MASSIMO APPOLLONI U.I.C.D
Line Director	ROCCO MESSERE
Production supervisor	DANIELE PLATANIA
Executive Producer	ELENA RECCHIA
Executive Producer	DOUGLAS URBANSKI
An Italian-French co-production	THE APARTMENT, A FREMANTLE GROUP COMPANY / PATHÉ
In association with	NUMERO 10, PIPERFILM ET/AND SAINT LAURENT BY ANTHONY VACCARELLO
With	LOGICAL CONTENT VEN TURES
With the support of	CANAL+
With the participation of	CINE+
Produced by	LORENZO MIELI / THE APARTMENT, A FREMAN TLE GROUP COMPANY ANTHONY VACCARELLO / SAINT LAURENT PRODUCTIONS
	PAOLO SORRENTINO / NUMERO 10
	ARDAVAN SAFAEE / PATHÉ



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