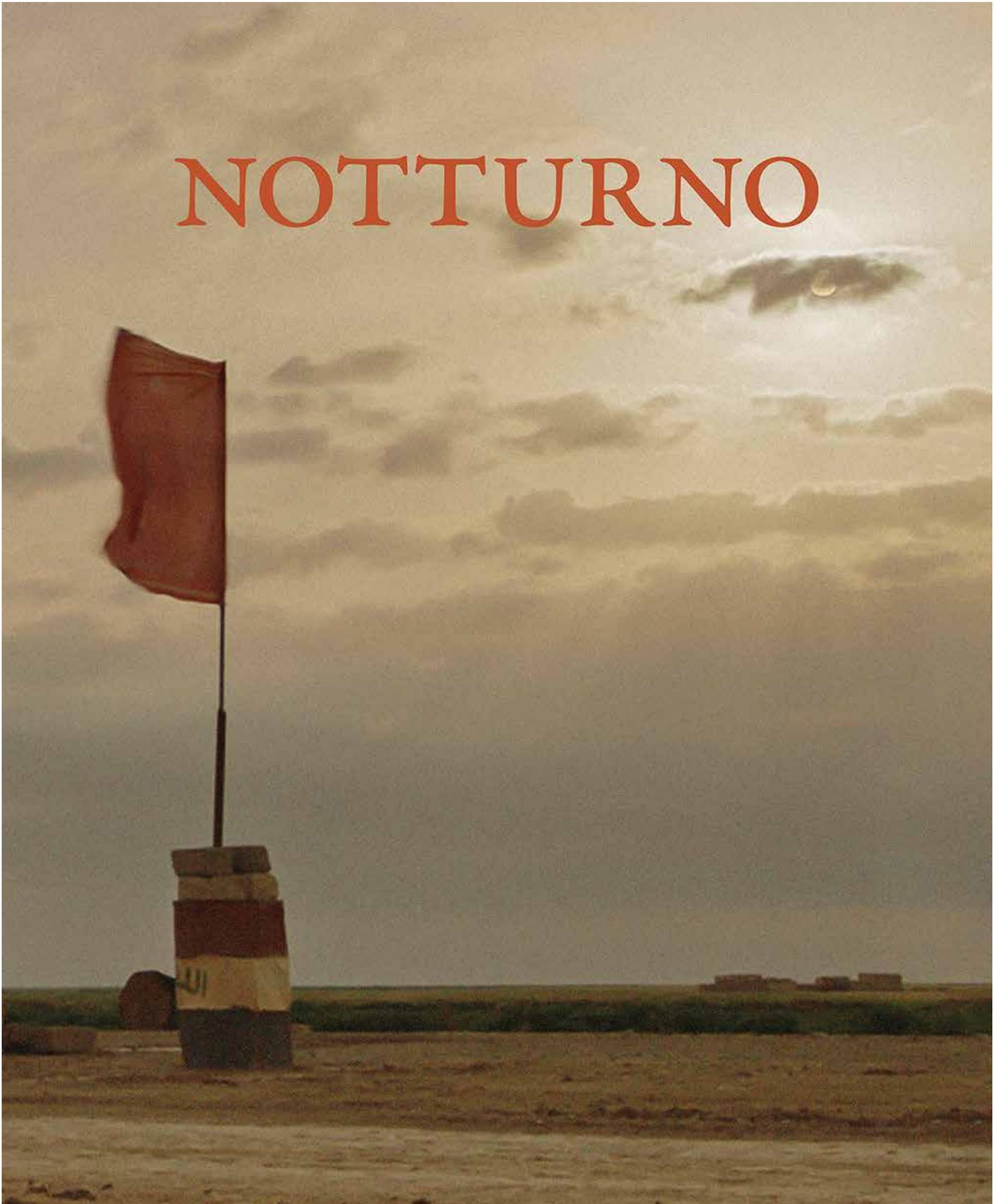


cinéart

PERSMAP

NOTTURNO



NOTTURNO

EEN FILM VAN GIANFRANCO ROSI



Gianfranco Rosi is the Guest of Honor at IDFA 2020



Documentaire - 2020 - Italië - 100 minuten

Releasedatum: 3 december 2020

Meer over de film: [Cineart.nl/films/notturmo](https://www.cineart.nl/films/notturmo)

Persmaterialen: [Cineart.nl/pers/notturmo](https://www.cineart.nl/pers/notturmo)

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SYNOPSIS

Met de documentaire NOTTURNO laat Gianfranco Rosi ons opnieuw kennismaken met het dagelijks leven van gewone mensen in uitzonderlijke situaties. In zijn vorige film FUOCOAMMARE bevonden we ons tussen de bewoners en vluchtelingen op Lampedusa. In NOTTURNO bevinden we ons in de grensgebieden van Syrië, Irak, Koerdistan en Libanon.

NOTTURNO staat voor het licht in de duisternis van oorlog. De film werd over een periode van drie jaar gemaakt langs de door oorlog en terrorisme gehavende grenzen in het Midden Oosten. Dictatuur, invasies en geweld voedden elkaar in een vicieuze cirkel die het leven van de plaatselijke bevolking voortdurend ontwricht. Op de achtergrond zijn strijd en vernietiging alom aanwezig, maar op de voorgrond vinden we universele menselijkheid.

NOTTURNO ging in première op het filmfestival van Venetië en regisseur Gianfranco Rosi is hoofdgast op IDFA 2020, waar onder meer een retrospectief van zijn werk wordt gepresenteerd.

NOTTURNO, a film of light on the darkness of war.



GIANFRANCO ROSI

Writer, director

Gianfranco Rosi born in Asmara, in Eritrea, with Italian and American nationality, after attending university in Italy, moves to New York and graduates from the New York University Film School in 1985.

Following a journey to India in 1993, he produces and directs *Boatman*, about a boatman on the banks of the Ganges, which he shows with success at various international festivals including the Sundance Film Festival, the Locarno Film Festival, and the Toronto International Film Festival.

After the short film *AFTERWORDS*, that was shown at the 57th Venice International film Festival, in 2008 in Slab City, California, he shoots the documentary *BELOW SEA LEVEL* about community of homeless people who live on a desert plain 40 meters below sea level: the film wins Best Film in the Horizons section of the Venice International Festival and at Doc/It. It also takes the Grand Prix, the Prix des Jeunes au Cinéma du Réel, the prize for best film at the One World Film Festival in Prague, the Vittorio De Seta Prize at Bif&st 2009 and is nominated for Best Documentary at the European Film Awards 2009.

In 2010 he shoots *EL SICARIO – ROOM 164*, a film interview from a story by Charles Bowden about a hitman on the run from Mexican drug cartels. The film wins the Fipresci Award at the Venezia Film International Festival, the Doc/It prize for Best Documentary of the Year, Best Film at DocLisboa in 2010 and at Doc Aviv in 2011.

In 2013 he wins the Golden Lion at Venice with *SACRO GRA*, the film where he tells the story of hitherto unseen humanity that lives around the Grande Raccordo Anulare (the ring road highway) that circles Rome. It is the first time a documentary is awarded the Golden Lion.

In 2016, Rosi wins the Golden Bear for Best Film at the Berlin International Festival with *FUOCOAMMARE*, stories from the island of Lampedusa, about its inhabitants, fishermen and migrants. While in Italy it wins the Italian Golden Globe, receives two nomination for the David of Donatello Awards and wins a Nastro d'Argento, *FIRE AT SEA* (its international title) will bring Lampedusa, an island that is a symbol of migration, to the whole world at festivals and in movie theaters, gaining further recognition with a win at the European Film Awards and a nomination for the Oscar for Best Documentary.

FILMOGRAPHY

2020 NOTTURNO
2016 FUOCOAMMARE
2013 SACRO GRA
2010 EL SICARIO - ROOM 164
2008 BELOW SEA LEVEL
2001 AFTERWORDS
1993 BOATMAN



DIRECTOR'S NOTES

PREMISE

At the origin of this film is a narrative intuition born of the belief that a total immersion in the Middle East would allow me to tell the story of those places, the subject of woeful misunderstandings and as many prejudices, in an unprecedented way. During the three years I spent in Lebanon, in Iraq, in Syria and Iraqi Kurdistan, my vision evolved, it became "illuminated" so to speak. Before leaving I had envisioned I would only film scenes at night. As if by plunging the protagonists, myself and, consequently, the viewers of my film into darkness, I would be able to convey a sense of my/our ignorance. From a formal point of view, the idea was seductive but after scouting locations, I felt it was only right to abandon it. On my journey I met people who live in war zones: Shiites, Alawites, Sunnis, Yazidis, Kurds. They live on either side of the borders because they were born there or because they were forced into exile, and they are all victims of war, the result of ancestral conflicts and the greed of the powerful. I was able to get a taste of the life and a certain "normality" that inhabits the fronts of the conflict. It is this vitality I wanted to capture, and to do this I needed the light of day. "Notturmo" is a political film, but it does not aim to take on the question of politics. It does not investigate the causes of conflict or the multiple religious and territorial problems at play. I simply wanted to stay as close as possible to the men, women, and children whose tenacious survival serves as the metaphor for the absolute that moves me the most: the human being.

BEYOND BORDERS

I wanted to nullify the perception of borders even though the stories I have narrated are set long borders. Local populations see the borders as so many betrayals because they are constantly redefined in accordance with political demands. They stimulate hatred and vendettas. They generate minorities that soon become scapegoats. They represent power that does not care about the individual. I cannot abolish them, obviously, but I have crossed them. Mine was a journey to discover the normality that survives while the thunder of war would like to impose the idea that here the only normality that remains is death.

I have not attempted to explain the internecine war between Sunnis and Shiites, nor the role of the West, nor the continuous reversals of alliances. I distanced myself from the distinctions that are made between Kurds, Iraqis, Sunnis, Shiites, or Yazidis. Each feels they are a victim of the other. Each has their reasons for this. I wanted to bring to the surface the stories, the characters beyond the conflict. I kept away from the front lines and did not follow the exodus of refugees; rather, I went to meet them there where they are trying to cobble their lives back together. The echo of war reaches the places where I filmed; you can hear its oppressive presence, a burden so heavy that it prevents any projection into the future. I attempted to recount the everyday life of those who live along the border that separates life from hell.

THE PEOPLE

The tragedy of the Middle East is the tragedy of its people. And it is the pursuit of normality and everyday life that led me to the brink of the volcano, in the border regions of Lebanon, Iraq, Kurdistan and Syria, since it is on the ill-fated borders of these countries that the great internal war over Islam plays out among Sunnis and Shiites and their respective, and unstable, alliances. Crossing enemy lines I met soldiers and men of faith, fishermen, farmers and hunters and many other people, men and women of all ages and circumstances. I met so many children and so many teenagers who had been scarred forever. Some of them are protagonists of my film: I attempt to tell the stories of humble people who live at the gates of hell, not those of powerful men. This journey was the exploration of a region and its people trapped in ancient and colonial borders that have divided people and ethnic groups who were once free to range within the vast Ottoman Empire; people and ethnic groups who today kill each other convinced that only by crushing the other is it possible to survive. In every border checkpoint I found the flag of today's victors planted in a landscape of ruins.

LIGHT AND DARKNESS

NOTTURNO is a film of light, not a film of darkness. It recounts the incredible life force of people. There is nothing captivating about death, it is only a nightmare. In these places, where so much of history took its first steps, from the Great Flood to the invention of numbers, flags now fly to assert belonging, conquest. One next to the other, continuously, lie holy places and industrial areas, uncultivated fields, shepherds' villages, neighborhoods gutted by bombs, landscapes of ruins, deserts, tangles of electric wires, marshes over which fishermen's boats glide. These are some of the heart-rending contrasts of the Middle East. "Notturmo" does not seek to analyze these contradictions through critical discourse but rather to give them voice out. The film is an ode to the human being plunged in darkness of war. As in a Chopin 'nocturne', here too the darkness is a pretext, an opportunity to let what is living resound.

CREW

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Camera and sound **GIANFRANCO ROSI**

Editor **JACOPO QUADRI**

Editing collaboration **FABRIZIO FEDERICO**

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CAMILLE LAEMLÈ, ORWA NYRABIA, EVA-MARIA WEERTS**

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