





## UNA VIA A PALERMO – synopsis nl + fr

Verrassende Italiaanse debuutfilm van theaterregisseur en schrijver Emma Dante over twee onverzettelijke vrouwen die letterlijk niet voor elkaar willen wijken. Een straat in Palermo is de arena, de omwonenden zijn de toeschouwers.

Rosa en Clara zijn op weg met de auto naar een bruiloft in Palermo. Tijdens een ruzie slaan ze een onbekende smalle zijstraat in en komen ze klem te staan tegenover een andere auto. Deze is tot de nok toe gevuld met een familie uit de buurt. Samira, de grootmoeder, zit aan het stuur. Beide auto's weigeren te keren en de ander te laten passeren. In no-time is het incident aanleiding tot een ware volksofstand en het begin van een langdurige duel. De twee vrouwen weigeren te eten, drinken en slapen totdat de ander opgeeft...

Dante schreef zelf het scenario gebaseerd op het de eveneens door haar geschreven roman Via Castellana Bandiera. Daarnaast vertolkt zij een van de hoofdrollen.

De film won belangrijke Italiaanse filmprijzen op het Filmfestival van Venetië waaronder de Coppa Vulpi voor Beste Actrice (Elena Cotta).

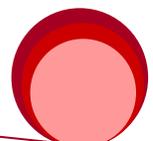
**Lengte 94min. / Taal: Italiaans / Land: Italië**

Un dimanche d'été. Le sirocco souffle sans relâche sur Palerme quand Rosa et Clara, en route pour célébrer le mariage d'une amie, se perdent dans la ville et débouchent dans une ruelle étroite : Via Castellana Bandiera. Au même moment, une autre voiture conduite par Samira, dans laquelle est entassée la famille Calafiore, emprunte la ruelle dans le sens opposé.

Ni Rosa ni Samira, vieille femme têtue, n'ont l'intention de faire marche arrière.

Enfermées dans leurs voitures, les deux femmes s'affrontent dans un duel silencieux, le regard plein de haine, sans boire ni manger, sans dormir jusqu'au lendemain. Plus obstinées que le soleil de Palerme et plus dures que la férocité des hommes autour d'elles. Puisque comme dans tout duel, c'est une question de vie ou de mort...

**Durée 94min. / Langue: italien / Pays: Italie**



## UNA VIA A PALERMO – a set in the open, in the heart of Palermo

Palermo is the undisputed protagonist of the film: its sea, the Mount Pellegrino, the little church of San Ciro in Maredolce, Capo San Gallo, Villa Igiea, the Cemetery of Santa Maria dei Rotoli, down to the cul-de-sac of Via Castellana Bandiera. The theme of the city, of its implosion, but also of its extraordinary lure, is one of the core subjects which Emma Dante's work arises from and it is the reason why, despite the many difficulties she has had to face in order to expand her artistic work, she has chosen never to leave Palermo.

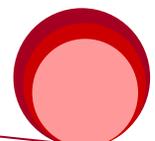
The creative importance that the city of Palermo and Via Castellana Bandiera take on in the context of the project by Emma Dante, was matched by a production approach aimed at generating the highest resonance on the territory and the widest involvement of the city and its inhabitants.

The research for the locations pointed out the possibility of shooting in the true "Via Castellana Bandiera". On the side of the Mount Pellegrino, it is the street where Emma Dante actually lived for many years, besides being the place that prompted the idea for the film itself.

In the film, the street widens more and more and this cinematic device was made possible thanks to the experimentation deployed by the art director of the film, Erita Frigato. In a natural set, a mobile section of about 80 linear metres of one side of the street was built so as to create a situation similar to the one of a film studio in an actual street in the heart of Palermo.

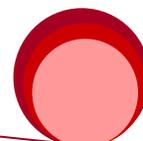
Nothing seems more forceful than Emma Dante's own words to describe the meaning that this place takes on in her imagination and the visual and scenery approach with which it is portrayed in the film.

"The physical place is also the mental place of the film. We shot in Palermo, in a real street, via Castellana Bandiera, where I lived for many years until very recently. We added some sets elements amongst which a wall which on one side marked the boundary of the cul-de-sac of the street. That wall slowly opens up little by little, making the street gradually wider. Changes are barely visible when they are seen in sequence, but bit by bit you end up blatantly noticing that the street has widened. Although the space broadens, asserting the possibility of dispelling the jam and proceed, the behaviour of the characters does not change. For them, a wide or a narrow street is the same thing, because the obstacle is in their minds and not budging is a matter of principle. Between a documentary and a dream, I imagined another place where to take shelter in my Palermo: an intimate, familiar and revealing place. This place, this «elsewhere», is very close to us, it involves us as eye witnesses of a private story, and after all it belongs to us."



## UNA VIA A PALERMO – credits

een film van / un film d' ..... EMMA DANTE  
met / avec..... EMMA DANTE  
..... ALBA ROHRWACHER  
..... ELENA COTTA  
..... RENATO MALFATTI  
..... DARIO CASAROLO  
..... CARMINE MARINGOLA  
..... SANDRO MARIA CAMPAGNA  
geproduceerd door / produit par..... MARTA DONZELLI  
..... GREGORIO PAONESSA  
..... MARIO GIANANI  
..... LORENZO MIELI  
..... ELDA GUIDINETTI  
..... ANDRES PFAEFFLI  
..... MARIANNE SLOT  
geschreven door / écrit par ..... EMMA DANTE & GIORGIO VASTA  
i.s.m. / e.c.a. .... LICIA EMINENTI  
cinematography..... GHERARDO GOSSI  
montage..... BENNI ATRIA  
set designer ..... EMITA FRIGATO  
camera / caméra ..... CLARISSA CAPPELLANI  
kostuums / costumes ..... ITALIA CARROCCIO  
assistant director ..... CINZIA CASTANIA  
geluid / son ..... PAOLO BENVENUTI & SIMONE PAOLO OLIVERO  
sound design..... BENNI ATRIA FRANÇOIS MUSY  
general manager..... ROCCO MESSERE MARCO SERRECCHIA  
post-production supervisor ..... IRMA MISANTONI  
productie / production ..... VIVO FILM  
..... WILDSIDE  
..... VENTURA FILM  
..... SLOT MACHINE  
met / avec..... RAICINEMA  
in coproductie met / en corpoduction avec. rsi radioteleVisione sVizzera &SRG SSR  
met de ondersteuning van / avec le soutien de EURIMAGES MINISTERO PER I BENI E PER LE  
ATTIVITÀ Cuturali – direzione Generale Cinema dfi UFFICIO FEDERALE DELLA CULTURA UFC  
en / et REGIONE SICILIANA ASSESSORATOTURISMO SPORT E SPET- TACOLO,  
SICILIAFILMCOMMISSION & SENSICINEMA



## UNA VIA A PALERMO – Emma Dante

Born in Palermo in 1967, Emma Dante explores the theme of family and marginalization through the poetics of tension and folly, not devoid of a hint of humor.

Playwright and director, she graduated in Rome in 1990 from the Accademia Nazionale d'Arte Drammatica "Silvio D'Amico".

She acted with Andrea Camilleri, Davide Iodice, Roberto Guicciar-dini, Gabriele Vacis, Valeria Moriconi, Galatea Ranzi, Francesco Martinetti, Aurelio Grimaldi, Michele Placido, Vittorio Gassman, Nanny Loy and Marcello Mastroianni.

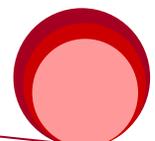
She founded the Compagnia Sud Costa Occidentale in Palermo in 1999, with which she obtained in 2001 the Scenario Prize for the mPalermu project and in 2002 the Ubu Prize as Italian newcomer. In 2001 she wins Lo Straniero Prize awarded by Goffredo Fofi, as an emerging young director; in 2003, again, the Ubu Prize for Carnezzzeria as best Italian newcomer; in 2004 the Gassman Prize as best Italian director, the Critics Prize (Associazione Nazionale Critici del Teatro) for playwriting and direction. In 2005 she wins the Golden Graal Prize as best director for the Medea show, in 2009 she wins the Sinopoli Prize for culture, and in 2010 of the Svoboda Prize, Honoris Causa and of the Histryo Prize for directing. Trilogia degli occhiali and the two fables for children and adults Anastasia Genoveffa e Cenerentola and Gli alti e bassi di Biancaneve are currently touring in Italy.

Her next show, Le sorelle Macaluso, will debut at the Teatro Mercadante in Naples in 2014.

On January 18<sup>th</sup> 2014 Emma Dante will inaugurate the season at the Teatro Massimo in Palermo with the direction of the poem Feurnot by Richard Strauss.

Since 2001 she has staged the following shows, in Italy and abroad:

- mPalermu, a show which talks about her native town, about interiors and exteriors divided by a threshold impossible to cross.
- Carnezzzeria, (Ubu Prize 2003) story of a family of slaughter-meat, with its morbid relationships, with its hysterical and paralyzing escapes, with its stagnant air of smoke odor.
- medea from euriPides, produced by the Mercadante theatre of Naples;
- la sCimia, freely drawn from "le due zittelle" by Tommaso Landolfi (produced by CRT of Milan and by the Venice Biennale);
- Vita mia, (produced by Compagnia Sud Costa Occidentale, Roma Europa Festival, Castel dei Mondi of Andria, Rose des Vents of Lille);
- MISHELLE DI SANT'OLIVA, (produced by Compagnia Sud Costa Occidentale, Festival delle Colline Torinesi, Chambéry and Dro Destra);



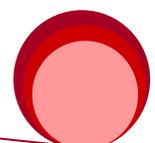
- CANI DI BANCATA, a show about mafia, in which the Mafia-Mother (Mammasantissima) invites her children to the Sainted House to deprive them of all power and every hierarchic symbol and transform them into functions within a system which becomes invisible.
- IL FESTINO, the monologue of two twins which celebrate their birthday;
- EVA E LA BAMBOLA, performances for Carmen Consoli in Theatre – tour 2007- 08;
- le pulle, (produced by the Mercadante Theatre of Naples and by the Théâtre du Rondpoint Paris, in coproduction with the Théâtre National de la Communauté Française of Brussels) an amoral operetta in which the characters are five prostitutes (pulle in Palermitan), four transvestites and a trans.

On December 7<sup>th</sup> 2009. she inaugurated the season at the Scala signing as director and costumes for “Carmen” by Bizet conducted by Daniel Barenboim.

The superintendent and the municipality of Milan commissioned her with the set design and setup of the great exhibition Artemisia Gentileschi. Story of a passion, inaugurated on September 22<sup>nd</sup> 2011 at the Palazzo Reale.

In April 2012 she debuted in Paris with the Muta di Portici at the Opéra Comique in coproduction with «La Monnaie» of Brussels directed by Patrick Davin, that is used again in March of 2013 at the Teatro Petruzzelli in Bari with the direction of Alain Guingal, a great success among the public and critics.

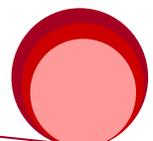
In October 2012 she debuted at the Teatro Olimpico in Vicenza with a new version of the Medea from Euripides, songs and music composed and played live by the Mancuso brothers. She has published: Carnezzaria. Trilogia della family siciliana, with a preface by Andrea Camilleri (Fazi, 2007). Via Castellana Bandiera (Rizzoli, 2008) – the novel, winner of the Vittorini Prize and the Super Vittorini, is her first one. Trilogia degli occhiali (Rizzoli, 2011) and the illustrated story for children, Anastasia, Genoveffa e Cenerentola (la Tartaruga editions, 2011), Gli alti e bassi di Biancaneve (la Tartaruga editions, 2012).



## UNA VIA A PALERMO – Alba Rohrwacher

Alba Rohrwacher (27<sup>th</sup> February 1980) has started her acting career on stage with Emma Dante and Valerio Binasco when she was very young, but her real passion is cinema. She has worked with important directors, such as Marco Bellocchio in “Bella addormentata” (Venice Film Festival 2012), Luca Guadagnino in “Io sono l’amore” (2009), Pupi Avati in “Il papà di Giovanna” (2008), Giorgio Diritti in “L’uomo che verrà” (2009), Silvio Soldini in “Cosa voglio di più” (2010), Saverio Costanzo in “La solitudine dei numeri primi” (2011), Doris Dorrie in “Glück” (2012).

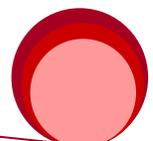
In 2008 she was awarded the David di Donatello prize as Best Supporting Actress for “Giorni e nuvole” by Silvio Soldini and, in 2009, she was bestowed the same award as Best Actress for “Il papà di Giovanna” by Pupi Avati.



## UNA VIA A PALERMO – Elena Cotta

Elena Cotta enters very young the Accademia Nazionale d'Arte Drammatica Silvio D'Amico in Rome, where she studied with Wanda Capodaglio, Sergio Tofano, Orazio Costa, Rossana Masi, Vittorio Gassman, Silvio d'Amico.

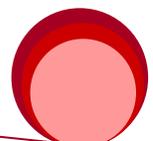
She attended it for one year only and started working on stage right away with the "Compagnia dei Giovani", with Giorgio De Lullo and Rossella Falk. She is one of the first actresses to be cast in the great television series, but her true vocation has always been the theatre. She has acted in dozens of plays and dramas almost always next to her husband, Carlo Alighiero, with whom she shares a life and a theatre company. In 2000 she played Greta Scacchi's mother in the film "Looking for Alibrandi".



## UNA VIA A PALERMO – two discoveries : Renato Malfatti & Dario Casarolo

Non-professional actor Renato Malfatti is a man with an intricate past: after spending many years aboard oil tankers and freight ships, he is now one of the parking attendants of Arenella. He has shown extraordinary artistic power and charisma, bringing forth an impressive performance under Emma Dante's direction. Making his debut on the big screen, Dario Casarolo is a young underage Palermo's boy, who was chosen in a long casting process in the city's schools and youth venues. In order to face the ordeal of the shoot, he underwent a very long training under Emma Dante's direction.

At the end of the shoot, both Renato Malfatti and Dario Casarolo have continued working with Emma Dante, who welcomed them in her workshops in the prospect of future collaborations.



## UNA VIA A PALERMO – The Compagnia Sud Costa Occidentale

Many of the film's actors have shared with Emma Dante a way of working which has put down roots over the years. In fact, Carmine Maringola, Sandro Maria Campagna, Daniela Macaluso, Marcella Colaianni, Davide Celona belong to the company Sud Costa Occidentale, established by Emma Dante in Palermo in August 1999. "The Compagnia Sud Costa Occidentale has no funding and support itself only with the revenue from the sales of the shows it produces. It is composed of actors with different backgrounds who debate on project platforms in which every single show is a constantly moving work in progress that widens and narrows according to the circumstances. Our way of working on stage holds no prisoners and it is always open to those direct cross-fertilizations that give a sense of intellectual freedom. Different people with different peculiarities and talents approached our method and shared the strenuous and severe exploration of our theatre productions for short periods of time, allowing the throbbing heart of the group to be even stronger and closer today. The starting point of our research essentially stems from the sin and the worst of oneself that an actor has to offer as an act of love. Actors are assigned to fully and shamelessly say what they have to say in order to overcome that sense of ridicule which thwarts a creative encounter. And, most of all, they are invited to forget their ego, the ruling and vulgar self that draws away the real goal of art: the need for a thorough meditation on the present-time. We try to turn the hardships of living in Palermo into something profitable and we work non stop, from morning till night, in the Vicaria, fully convinced that the main thing is neither spectacular nor flashy. We are not interested in the result, the "show" is just the point of arrival of a paradoxical reinterpretation of reality which becomes a language, where the sign is not the message, and the map is not the territory. A show is a "theorem of mendacity", where a sign is used to lie and to play, it is an expression of the paradox of the liar: "What I am doing is not what I am doing". For us, it is essential to reveal the nerves, to exert our talents in an artistic process and train every day so as to put our life experience at the disposal of a story. We wish to be knowingly part of an authorial process in order to generate the words before uttering them.

I do not like actors that are capable of acting, nor do I love artists that identify themselves with their notion of making art. I play with theatre as I would play with my own life! The biggest value that an artistic gesture holds for me is offering one's misery and one's dignity.

"All one can hope to do is to keep oneself humbly available to allow ourselves to be a battlefield", Ety Hillesum wrote. The ghosts we call up live round the markets of Ballarò and Capo, the Cala harbor or in the squares Sant'Oliva or Magione... It is important, it is necessary for us to live close to them, to hear them, to look at them... This is why we cannot go away. We stay here, inside Palermo, a city that does not want us. Every day we lock ourselves in the Vicaria to train ourselves, to study".

Emma Dante

