

Persmap



GOLDEN LION ~ VENICE 2013

MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA - LA BIENNALE DI VENEZIA



TALES FROM ROME'S RING ROAD

UN FILM DE - EEN FILM VAN **GIANFRANCO ROSI**

DIRECTOR AND CINEMATOGRAPHER **GIANFRANCO ROSI** SOUND **GIANFRANCO ROSI** AN ORIGINAL IDEA BY **NICOLO' BASSETTI** PRODUCED BY **MARCO VISALBERGHI** FOR **DOCLAB**
CO-PRODUCED BY **CAROL SOLIVE** FOR **LA FEMME ENDORMIE** EDITOR **JACOPO QUADRI** SOUND EDITING **STEFANO GROSSO**, **GIUSEPPE DAMATO**, **RICCARDO SPAGNOL**
ASSISTANT DIRECTOR **ROBERTO RINALDUZZI** ASSOCIATE PRODUCER **LIZI GELBER** CREATIVE PRODUCER **DARIO ZONTA** A CO-PRODUCER: **DOCLAB** AND **LA FEMME ENDORMIE** WITH **RAICINEMA**
WITH THE SUPPORT OF **MIBAC DIREZIONE GENERALE PER IL CINEMA** WITH THE SUPPORT OF **LAZIO REGION**, **FILAS**, **ROMA LAZIO FILM COMMISSION**,
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SACRO GRA

Een film van Gianfranco Rosi

De GRA (Grande Raccordo Anulare) is de ringweg van Rome, waar regisseur Gianfranco Rosi gedurende twee jaar onzichtbare werelden en mogelijke toekomstbeelden, die zich in dit gebied van constante onrust herbergen, heeft vastgelegd. Een rivier van auto's stroomt gestaag langs grazende schapen. De laatste palingvisser van de Tiber doet gelaten zijn werk. Een ambulancebroeder doorkruist het nachtelijk verkeer op weg naar hartinfarcten en ongelukken. Een verarmde edelman rookt een sigaar in bad. Op een parkeerplaats wachten oude Romeinse hoeren op klanten. En terwijl de bewoners van een socialewoningbouwflat zich verwonderen over hun uitzicht, gaat een bomendokter de strijd aan met een vraatzuchtig kevertje. Het zijn stilstaande levens aan de rand van een voortrazende maatschappij.

SACRO GRA werd, als eerste documentaire ooit, bekroond met de Gouden Leeuw voor Beste Film op het Filmfestival Venetië.



After the India of Varanasi's boatmen, the American desert of the dropouts, and the Mexico of the narcoassassin, Gianfranco Rosi has decided to tell the tale of a part of his own country, roaming and filming for over two years in a minivan on Rome's giant ring road - the Grande Raccordo Anulare, or GRA - to discover the invisible worlds and possible futures harbored in this area of constant turmoil. Elusive characters and fleeting apparitions emerge from the background of this winding zone.

Land: Italië/Frankrijk – Jaar: 2013 – Genre: Documentaire – Speelduur: - min.

Releasedatum: t.b.a.

Distributie: Cinéart

Meer informatie over de film:

Cinéart Nederland - Janneke De Jong & Noor Pelsler

Herengracht 328 III / 1016 CE Amsterdam

Tel: +31 (0)20 5308848

Email: janneke@cinart.nl / noor@cinart.nl

www.cinart.nl

Persmap en foto's staan op: www.cinart.nl

Persrubriek - inlog: cinart / wachtwoord: film

Crew

Director and cinematographer	GIANFRANCO ROSI
Sound	GIANFRANCO ROSI
An original idea by	NICOLÒ BASSETTI
Produced by	MARCO VISALBERGHI for DOCLAB
Co-produced by	CAROLE SOLIVE for LA FEMME ENDORMIE
Editor	JACOPO QUADRI
Sound editing	STEFANO GROSSO, GIUSEPPE D'AMATO, RICCARDO SPAGNOL
Assistant director	ROBERTO RINALDUZZI
Associate producer	LIZI GELBER
Creative producer	DARIO ZONTA
A co-production	DOCLAB and LA FEMME ENDORMIE with RAICINEMA



Director's notes

An Invisible Guide I carried Italo Calvino's Invisible Cities with me as I was scouting locations for the film. It is a book about travel, which I see as the process that unites a place and its inhabitants in the confusion and desires that are generated by city life and that we ultimately draw into ourselves. The book advances along myriad paths and allows itself to be carried along by a series of mental states that overtake and overlap one another. Its structure is dense and complex and the reader can navigate it according to his state of mind and the circumstances of his life. The book led me forward during the many months working on the film when the real GRA seemed to elude me, more invisible than ever. The GRA The GRA, this river of traffic in perpetual motion and the people that inhabit it, forms a reality that demands to be seen and considered. Its contradictions are stunning: a Franciscan friar standing in the emergency lane taking photographs of the sky; herds of sheep grazing just meters from cars rocketing by at 120 kilometers an hour... Worlds in motion that intersect while completely unaware of each other. During the day, the GRA is merely a system of transportation, but at night a world of intense complexity erupts that becomes penetrable only at dawn and dusk. The light of day, overloaded with information, restores a rigid unyielding reality. Then in the light of evening, the features of the GRA soften and the full dimensions of the characters become apparent. Watching and Filming The act of filming is painful for me. So is the gesture of merely taking out my camera. Before I do so, I have to have completed a prolonged process of getting close to the characters and their stories. This can take months. Only after this gradual approach can I know what distance to film the characters from, what angles will work, how to frame the shots. When I finally know that the time to shoot has come, there are no more doubts. In that moment, there is only me and the character, and the camera seems to vanish between my hands. Filming is not simply the process of bringing an action to life; it is the compression of a range of elements that have emerged over time. The question is not what style to use for a certain scene but rather the amount of time necessary to spend with a character before I find the proper distance and perspective on his or her story. What emerges then is far more complex than simply observing, or staging a scene.

