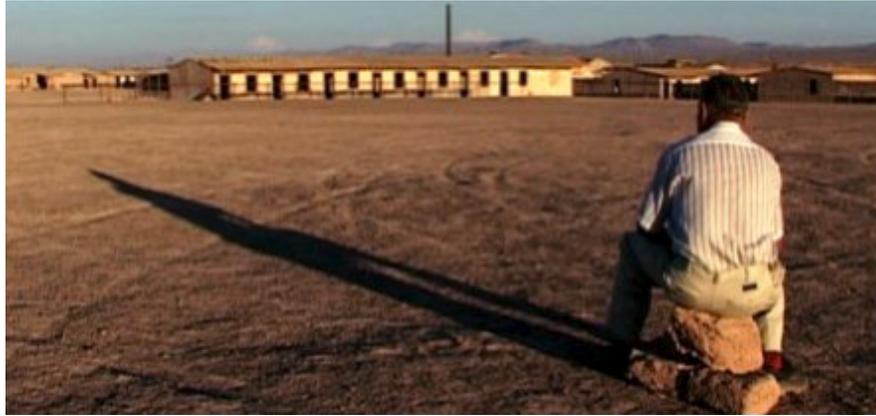


FRONTIERS – DOCUMENTARY SECTION MOLISECINEMA



*“...the unique phenomenon of a distance, however close it may be”
(Walter Benjamin).*

The section FRONTIERS of MOLISECINEMA this year proposes an international competition of documentary films focussing on issues such as cultural identities changing in social/political contexts of twenty-first-century. FRONTIER as leitmotif of this section is to be understood not only as geographically, socially and culturally (often problematically) borderline but also as a phenomenon of life and living revealing curiosity, adventure, spirit and the will for change. Among the 70 films that have arrived for the festival from all over the world MoliseCinema has selected 13 documentaries of different duration and stilistic and thematic range which reflect the variety of the documentary genre: from docufiction to sperimental documentary the films provided demonstrate the genre’s variability and narrative capacity – the documentary is an expressive form that invents (and always has invented) itself *parting from, telling and returning to reality.*

In her film UN VOLTO TRA LA FOLLA (A FACE IN THE CROWD) Stella Gasparri tells the story of her father Franco Gasparri, a famous actor of Italian fotonovels, taking the world and women of the seventies by assault until a tragical traffic incident puts an end to his magnificent career. The film is an homage to a real star of Italian popular culture and also to a typical cult object for a whole generation: the foto-novel, a medium oscillating between film, comic and novel. Another Italian contribution to the documentary competition of MoliseCinema is the film CORAZONES DE MUJER (WOMAN’S HEART), a roadmovie shot in Marocco representing an unusual friendship of a promised mussulman bride and a gay sartorial. By showing the emotional bonding which crosses genders and traditions the film indirectly brings to light the relativity of concepts such as “femaleness”, “virginity” and “masculinity”, showing that these concepts are always culturally coded. The German documentary FOOTBALL UNDER COVER, loved by international audience and among the winners of the International Film Festival of Berlin (2008) received a similiar message: It’s the passion for the game of football that makes 22 women transcend cultural frontiers and leads them to kick aside cultural barriers and prejudices. The documentary was shot in Teheran and Berlin and is a documentation of the first football match between a female German football

team and the female national team of Iran, a real adventure not only because of the practical question how to play football “under cover” with a veil...

The FRONTIER in most concrete terms is the wall. The Israelian documentary MAPPING is a fictitious film we integrated into the documentary section because of its documental-parodistic character. It offers an unusual and surprising perspective of the division of Israel and Palestine and the absurd parallelism of institutional memory practices and the construction of new barriers. An eye for an eye, a tooth for a tooth – the street life of the young “pandilleros”, South American teenager street gangs, is signed by violence and death. The tough documentary VIDA LOCA (CRAZY LIFE) is an portrait of these hopeless and infamous children reflecting on the universal circularity and fascination of violence by a rapid cinematographic style, in some moments intentionally crossing the border to voyeurism. The FRONTIER as an open wound between past and presence is proposed by UNDER CONSTRUCTION, a two- and three-dimensional portrait of contemporary Shanghai which shows that China’s acclaimed progress is based on the ruins of the past and on the back of people who don’t benefit from the economic increase that arrives only to a few fortunate beneficiaries. However, “far China” is near: As we can see the FRONTIER includes places near our quotidianity and often passes through the usual and interior pathways. That’s the case of short but essential documentary ILLUSION DWELLERS giving voice to the beggars of London or the case of the docufiction LETTERE DAL MANICOMIO (LETTERS FROM THE MADHOUSE) which evokes voices and anti-voices of San Girolamo madhouses’ occupants, people enclosed and unheart until the law 180 on Italian madhouses of 1978 which celebrates its anniversary this year.

Eyes and ears, cine cameras and microphones.. It’s the young directors and documentarians who are seismographs and travellers of the lived reality and its borderlands pointing to new perspectives of how to see the external and internal world. The docufiction EL HOMBRE FELIZ (THE HAPPY MAN) and the documentary THREE OF US can be seen as two very different studies on a rare and precious state of mind: happiness and humility. In the first film the complete satisfaction of an old man raises psychologists’ doubts while in the second one the surprising way of an Indian family to cope with poverty and handicap makes us wonder about the secrets of happiness, equanimity and wisdom. In the documentary DON ROBERTO’S SKUGGA (DON ROBERTO’S SHADOW) we meet another unforgettable character: it’s Roberto Saldivar, an ex-prisoner of a concentration camp constructed by Cilenian regime, who returns to the place of his tortures to remember and to find peace of mind. The sperimental documentary VALI ASR is a portrait of contemporary Teheran composed of motionless close-up views of people on the oldest and longest street of Teheran “Vali Asr”. Intense and simple face to face-sequences let happen what modern cinema barely manages to “do” or “produce”: A human and intercultural contact that allows to keep the secrets but also to read the other one by watching and listening.

A city seen from the top of cranes and described by stories and thoughts of crane guiders seems to be a different one – such as in cine cameras’ lenses where the far approaches ad the near removes in the distance loosing familiar shape and aspect: the film-testimonials of FRONTIERS remind us that beyond the film print the world is moving on.

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