


MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
La Biennale di Venezia 2017
Venezia 74
Out of Competition

marechiarofilm PRESENTS

MARINA CONFALONE IN



IL SIGNOR
Retpeter
A FILM BY ANTONIETTA DE LILLO

PRESSBOOK

produced by  marechiarofilm

with the contribution of



in collaboration with





SYNOPSIS

In 1917, a short story by Franz Kafka appeared on a magazine. It is called *A Report to an Academy*, the story of Mr Rotpeter, a monkey who transformed into a man. During his academical report, Mr Rotpeter talks about his metamorphosis.

Mr Rotpeter's imaginary portrait by Antonietta De Lillo runs two levels: the fragments of the kafkian lesson, as his past, and the interview, as his present.

Antonietta De Lillo creates a cinematographic character that brings in universal topics such as freedom and survival, drawing a contemporary portrait of our society.

Through her peculiar narration, Antonietta De Lillo imagines a "neapolitan" Mr Rotpeter: he walks through the streets of Naples, in Molosiglio's gardens, he climbs the stairs of the prestigious

University of Naples Federico II, he observes families playing on the grass on a sunday morning in Capodimonte's wood.

At the end he gives to an imaginary journalist a long interview.

Though Mr Rotpeter is a fantastic character, between a beast and a man, the power of cinema is to create the illusion of reality.

Mr Rotpeter could be an ordinary person one could meet on the street by chance.

Mr Rotpeter's reflections on our times put the spectators in front of a mirror and allow them to reflect themselves with him and his metamorphosis.

DIRECTOR'S STATEMENT

I wasn't looking for freedom, only a way out.

Franz Kafka

Everything started when Marcello Garofalo invited me to watch a theatre performance of the kafkian *A Report to an Academy*, created and played by Marina Confalone, one of the greatest Italian actresses. So I went to see her show in the famous Federico II University of Naples. I started to imagine a contemporary Rotpeter, set in a nowadays Naples, and I wanted to let him free from the written paper and make him alive through a long interview.

With all the peculiarities of a fiction film I made my first portrait to an imaginary character born from a writer's pen.

What fascinated me about Mr Rotpeter was his desperate search for a way out.

That was my starting point. Together with Marcello Garofalo I started to imagine an integrated Rotpeter, whose achievement of a way out led him to a survival, not to freedom. Rotpeter is a creature between a beast and a man, he talks about our human condition through his personal experience.

Rotpeter is forced to observe and imitate a world that imprisons him, in order to adapt and survive. As well as him, we human beings are often forced to adapt to a society that is more and more subdued to economical powers, causing our loss of freedom and humanity. The "neapolitan" Mr Rotpeter fights his own personal cause for survival but, at the end of a long imaginary conversation, he has the need to fight for others too.

I believe that we should listen to Mr Rotpeter's desire, if we want to emancipate ourselves from a condition that degenerates our nature.

Antonietta De Lillo

ANTONIETTA DE LILLO

She starts her professional career as freelance journalist and photographer for renowned newspapers and weekly publication. She moves to Rome from Naples where, in 1985, she directs her first film *Una Casa in Bilico*, together with Giorgio Magliulo, awarded by a Nastro d'Argento as best first work; in 1990 she directs her second film, *Matilda*.

Between 1992 and 1999 she directs a number of documentaries and video-portraits such as *Angelo Novi fotografo di scena*, *Promessi Sposi*, *La notte americana del Dr. Lucio Fulci*, *Ogni sedia ha il suo rumore*. Many of them were selected and awarded in different international festivals. In 1995 she directs *I racconti di Vittoria*, Fedic Award at the 52° Mostra d'Arte Cinematografica di Venezia. In 1997 she directs *Maruzzella*, an episod of the fillm *I Vesuviani*, and in 2001 *Non è giusto*. In 2004 she directs *Il resto di niente*, presented at Venice International Film Festival, which received a number of approvals and awards.

Together with her production company marechiarofilm, Antonietta De Lillo products the first "participated film" in Italy, *Il pranzo di Natale*, as project curator. The film was presented at the Rome International Film Fest. In 2013 she directs *La pazza della porta accanto*, a cinversation with *Alda Merini*, presented at the Turin Film Festival. In 2014 she directs *Let's Go*, a documentary presented at the Turin Film festival.

In 2015 she presents her second "participated film", *OGGI INSIEME DOMANI ANCHE*, at the Turin Film Festival. The film was awarded with a special Nastro d'Argento for her innovative carrear pathway.



MARINA CONFALONE

Neapolitan, powerful actress, she has her debut as a young actress in Eduardo De Filippo's theatre company.

For Carlo Cecchi's Granteatro she acts in unforgettable plays such as *L'uomo, la bestia e la virtù* by L. Pirandello, *Ritter, Dene e Voss* by T. Bernhard and *Il compleanno di H. Pinter* (awarded by a Ubu 980 as Best Supporting Actress).

She plays in *La voce umana* by J. Cocteau, directed by Giuseppe Bertolucci and Racionepeccui, a play that is still running world's stages since 34 years.

She has been directed by movie directors such as Luciano De Crescenzo, Mario Monicelli, Mimmo Calopresti, Daniele Luchetti. She won four David di Donatello, two Nastri d'Argento and one Ciack d'Oro.

Marina Confalone is author of theatre plays and movies. She created the performance *A Report to an Academy* by F. Kafka for Federico II University of Naples (playing the role of a monkey turned into a man) with the artistic collaboration of Carlo Cerciello. The performance is still running in the Italian universities.



MARECHIAROFILM

Founded by Antonietta De Lillo, marechiarofilm is active since 2010. It is a house of production for cinema sensible to new technologies.

Marechiarofilm invents the “participated film”, a project of collective film which represents its main interest since its birth.

In 2011 produces the first “participated film” in Italy, *Il pranzo di Natale*, presented at the Rome International Film Fest. From 2012 on marechiarofilm collaborates to the production of a number of docufilms such as: *Bella* by Pasquale Marino, *L'amore a Piazza Vittorio* by Gabriele Camelo, *A tutti i costi* by Fabiana Sargentini.

In 2013 produces, in collaboration with Megaris Archive and Rai Cinema, the film *La pazza della porta accanto*, a conversation with Alda Merini by Antonietta De Lillo, presented at the 31° Torino Film Festival.

In 2014 produces *Let's Go* by Antonietta De Lillo, in collaboration with Rai Cinema, presented at the 32° Torino Film Festival.

In 2015 produces *OGGI INSIEME DOMANI ANCHE*, its second “participated film”.

CAST ARTISTICO E TECNICO

director	Antonietta De Lillo
Mr Rotpeter	Marina Confalone
journalist's voice	Aglaia Mora
screenplay	Antonietta De Lillo, Marcello Garofalo
executive Producer	Alice Mariani
photography	Cesare Accetta
editor	Pietro D'Onofrio
music	Gianfranco Plenizio
scenography	Luigi Ferrigno, Mauro Rea
costumer	Francesca Del Monaco, Martina Picciola
artistic direction	
trucco e acconciatura	Aldo Signoretti
produced by	marechiarofilm
with the contribution of	Regione Campania
in collaboration with	Film Commission Regione Campania Università degli Studi di Napoli Federico II

inspired by Kafka's novel *A Report to an Academy*

Setting up for Universities's classes created by Marina Confalone with the friendly artistic collaboration of Carlo Cerciello.

The film is part of the third “participated film” project by marechiarofilm, *L'uomo e la Bestia*.

TECHNICAL DETAILS

country	Italia
production year	2017
time	37'
color	Color & B/N
format	HD 16:9
genre	Fantasy

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