

## Reviewers' Comments

“Esposito has made an intelligent film. He does not sustain a thesis with affirmations. The film remains contradictory: there are those foreigners who complain and those who do not, it does not matter. They are not guilty... The film is silent and noisy, desperate and happy, angry and conciliatory. It concerns us much more than we want to admit.”

### **WOZ**

“Esposito describes the South of Italy in the present, with a touching and impressive film.”

### **Tages Anzeiger**

“When the film opens with the images from the photographer Antonio Murgeri that illustrate the boat cemetery in Lampedusa, with the wrecks of boats used by the immigrants to reach the Italian coast, or at least in the attempt to, the tone of Pino Esposito's masterpiece is already established. It concerns violent situations shown with realism and unexpected poetry. The Calabria that is seen in the film is a poetic place, of rare beauty, but also bitter at intervals. And the film, despite choosing to act on the perceptions of the viewer, or maybe exactly for this reason, does not favor anyone. This is why it is a particular document: because it does not impose, it does not use any kind of rhetoric, it does not try to convince, it allows whoever watches it to form their own intimate opinion.”

### **Rapporto Confidenziale (cinematographic magazine)**

“‘The New South of Italy’ is a film made of images, some strong and contrasting, others evocative like the Calabrian beach which opens the film, which are not dirty but full of things that the sea often brings back. Likewise the sea often gives back lifeless bodies: sometimes things come back, sometimes the inert bodies of those who did not survive the crossing. Likewise the images, the places, the people who animate this film express all the uneasiness of an age without certainties but only fear for an uncertain future.”

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