

# IL NUOVO SUD DELL'ITALIA

A film by Pino Esposito



## Festivals :

- 1) FESPACO (Panafrikan Film and Television Festival of Ouagadougou) 2011
- 2) 63° Festival del film Locarno
- 3) Doclisboa 2010
- 4) MediMed Barcelona
- 5) XXX Festival di Cinema africano Veroa
- 6) The Solothurn Film Festival

## CREDITS

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Director: Pino Esposito

Written by: Pino Esposito

Original Version: Italian (German- English), colour, HD 74 min.

Cinematography: Pino Esposito, Antonio Murgeri, Piervincenzo Canale, Arturo lavorato

Production: OS FILM / Eliane Binggeli Zurich

Editing: Pino Esposito

Location Sound Mix: Antonio De Benedetto

Sound Editing: Thomas Geser

Music: Regula Bachmann

World Sales / World Rights : OS FILM

## SYNOPSIS

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A cinematic reflection on how Southern Italy is changing. What was once a locus of emigration has become a locus of immigration due to the influx of migrants from Africa, Romania or the Ukraine who have come to Italy. Moreover, the Lega Nord's discrimination and xenophobic laws constrain more and more migrants to now move south. To the south, where proper infrastructure and the resources to accommodate the vast number of people are missing. Nevertheless, the scant means available are shared, amidst a great deal of violence and exploitation.



## **Reviewers' Comments**

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“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.”

### **La Pagina**



“The sea is rough, there will be no mother waiting for us  
on the shore, no mother will open the door for us at night.”



## Director's Statement

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With "IL NUOVO SUD DELL'ITALIA" I sought predominantly to create a vein of subjectivity and poetry not typically found in documentaries, so that the viewer can receive a proper perception of the message, derived from images, from silences and from noises rather than from information.

For some time I wanted to create a documentary that speaks about the South of Italy, where I was born and raised, and which has involuntarily become a land of immigration from a land of emigration.

In the South, people have lived these "distances" with deep pain. We have all grown up with an emigration story behind us.

For this reason, as a Calabrian, I felt the need to recount from "within" these lives suspended between hope and desperation. I only filmed what I saw and perceived in those moments.

When I was in the Sibaritide (Calabria ionica) to film the many African, Romanian, Polish or Moldavian migrants, I sometimes felt the need to leave the video camera aside because I no longer felt like I was in a film, but in the face of a raw reality, touching and violent, that I tried to monitor through the lens, but it created distance instead. In that moment the migrants were like nudes in front of the video camera that tried to translate that sudden reality in a cinematographic manner. My intention was to translate into images their way of life, but I realized that I was unable to restore their raw stories, violent and painful. The lens was breaking those moments of truth full of passion and hindering me from seizing the real sensations and emotions. To live them, I therefore had to free myself of the video camera and stay near them, with them. It was necessary to identify myself with their stories, to enter in those real moments. Only when I had felt that sincere perception of our stories passing through time and us, I told myself that maybe--I say maybe--I could translate those emotions into images. For example, the images of the migrants at dawn on the Crotona-Taranto state road. They seemed like still figures, spectral shapes which, despite the sadness and the solitude that could be felt, contained something painfully beautiful.

Solitude is at the base of the film: the moments of solitude are experienced by everyone, not only the immigrant. In fact, the sense of uneasiness and isolation that is felt in the film more widely alludes to a certain insecurity towards the future, which seems decadent to us like all those boats that are seen in the film, destroyed, piled up one on top of another, like the anguish in an age without certainties, but only fear for an uncertain future..

My impression is that in Calabria a great container is being involuntarily created in which poor people are being amassed with other poor people. The immigrants in Calabria today do not arrive from Libya anymore, but from Brescia, Bergamo, Verona with residence permits. Some terrible laws devised by the Lega Nord mayors in the North of Italy make the immigrants feel like they are not well accepted, and so they head South thinking that there the people, whose always have a relative who emigrated, are more kindly disposed towards them. It's a naïve way of thinking because the South lacks suitable infrastructure, immigration centers able to host these desperate, drifting people. And we divide what little there is, between much violence and exploitation.

In the film the testimonies are clear: there is a real and proper war between the poor. You see the poor Calabrian who collects wood on the beach, who fears that the Romanians will come and take away what little there is. Some migrants seek to exploit other migrants pushing them towards a desperation worse than their own. When the high ranks of society outline a climate of racism and fear, the violent fight to survive comes "down."

At the dregs of desperation, in which every desperate person tries to push another towards a South even more South. Towards a poor person even poorer. Because of a fear of being caught in the net of the last ones.



“Ahmut... Ahmut...

You will soon lose your name...

And if the police should ask me who I am,

Me, I don't have a name anymore

I don't have a country anymore

I will just be a memory.”

# Pino Esposito

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## **Biography**

Born in Rossano Calabro, Italy. Studied architecture, cinema and theatre at the University of Florence. Received degree from the Zurich Multimedia School for video, sound and graphics. Founded the theatre company Oziosazio. Since 1994 works as director for the stage and screen.

## **Filmography**

2004 NURAY (short film)

2006 IL TELEGIORNALE (short film)

2010 IL NUOVO SUD DELL'ITALIA (documentary)

## **CONTACT**

info@teatro-oziosazio.ch T + 41 79 421 49 26