


silvia fara
giulia satta
annamaria musiu
lucia pisu
roberto antinori
uka rapu edwards
gabriella asunis
irene birocchi
franco agus

distanze

una produzione domus de janas teatro
regia di pierfranco zappareddu

marco rocca musica e sceneggiatura
stella sollai direzione di produzione e aiuto regia
alessia marcialis segretaria di produzione
marco rocca direttore della fotografia _audio-video editing

 prodotto da: domus de janas teatro, s2046, pierfranco zappareddu, marco rocca, stella sollai _info: domusdejanasteatro@hotmail.com _2009-2010



title: distanze (distances)

tech data: 155 min _ 2010 _ color _ 16X9 _ dolby surround 5.1/stereo _ digital HD

available supports: _ standard DVD (PAL or NTSC) 720X576 widescreen
_ BlurayDisk full HD 1920X1080
_ DCP Digital Cinema Package standard 2k

website: www.distanze.altervista.org

contact/management: Stella Sollai _ stellasollai@tiscali.it _ +39.347.60.99.321 _ skype: s2046s

cast:

Silvia Fara
Giulia Satta
Annamaria Musiu
Lucia Pisu
Roberto Antinori
Uka Rapu Edwards
Gabriella Asunis
Irene Birocchi
Franco Agus

filmmakers

Pierfranco Zappareddu _director
Marco Rocca _screenplay and music
Stella Sollai _assistant director and production manager
Alessia Marcialis _production secretary
Marco Rocca _director of photography and audio-video editing
Maria Giovanna Sechi _general organization
Monica Pistidda _administrative management

produced by:

Domus De Janas Teatro, s2046, Pierfranco Zappareddu, Marco Rocca, Stella Sollai

synopsis:

A journey between dream and reality through the restlessness of the characters. The performers move through a transfigured nature and city (all the shooting are made in Cagliari and neighbourhood) and claustrophobic indoor ambients, trying to relate to each other and to themselves accompanied by a continuous flow of inseparable music, images and few deep, evocative words.

Pierfranco Zappareddu
director

Pierfranco Zappareddu devotes himself to the world of theatre during his early years. He signs 14 theatre productions in Sardinia (with the companies *Teatro Studio*, *I Compagni di Scena* and *Theatre Laboratory Alkestis*) before moving, in the first decade of the seventies, to one of the greatest theatre schools in the world, the *Eugenio Barba's ODIN TEATRET* in Denmark. After a long tour through Europe he settles in Barcelona, Spain. In the Catalan city he writes and directs the works: *Concierto*, *Il mago è un uomo normalissimo*, *Janet la storta*, *Ritratto notturno di un attore*, *El entierro de la sardina*, represented in 11 European Countries.

In 1981 he is back in Sardinia, where he founds the company *Domus De Janas Teatro*. Besides its own productions, *Domus De Janas Teatro* promotes and organizes in Sardinia theatrical tours for over 90 companies, with hundreds of representations distributed in 18 centers, giving to some of them the opportunity to be brought on stage. *Domus De Janas Teatro* and Pierfranco Zappareddu's work and commitment lead to a widening and renewal of the public, obtaining unprecedented results in Sardinia: an audience of 5.000 people for "*La classe morta*" by Kantor, 6.500 for "*Café Muller*" by Pina Bausch, 10.000 for "*Carmen*" by Gades, almost 8.000 spectators for the shows of Lindsay Kemp and more than 10.000 for "*La tragedia di Carmen*" by Peter Brook,

Suddenly part of an international artistic circuit, Cagliari is acknowledged by art critics to have become "in all respects a capital in the world of theatre".

In 1987, thanks to the constitution in Barcellona of the Sardinian-Catalan institute, Pierfranco Zappareddu realizes in Sardinia and in Catalunya a program of theatrical-musical interchange and the production of numerous shows, through the artistic direction of *Domus De Janas Teatro*. During this period he organizes "*A Caval del vent*" in collaboration with the Generalitat de Catalunya - Departament de Cultura - and the Region Sardinia, bringing on stage more than 20 Catalan companies among which *L'Anonima Imperial*, *Carlos Santos*, *Danat*, *Bran*, *Konic*, *Transit*, *Malpelo*, *Zotal* and *Pep Bou*.

In the nineties he organizes in Quartu S.Elena (Cagliari) a great avant-garde artistic event "*Lollas e Cresias*", "*Città senza teatro*" and "*Incontri Teatrali*", a theatrical kermesse of a two year duration, of great importance and success.

Among the main productions of *Domus De Janas Teatro*: *Martah* (1998), *La Passione del corpo* (1999), *Punto di non ritorno* (1999), *Col corpo capisco* (2004), *Da dove sto chiamando* (2004), *Il trucco e l'anima* (2005), *Gli idioti* (2006), *Nei sensi la notte* (2006), *Che tu sia per me il coltello* (2007), *Ingannevole è il cuore* (2007), *Domani nella battaglia pensa a me...Finisterre* (2008), *La vita segreta* (2009).

His works have been reviewed on the principal Italian and foreign newspapers: *La Repubblica*, *il Corriere della sera*, *El Pais*, *Le Monde*, *Libération*, *Le temps modernes* -the magazine of Jean Paul Sartre, and praised by authoritative theatrical critics to the likes of Caesar Garboli, Renée Saurel, Ugo Volli, Italo Moscati, Renato Palazzi, Marc Fumaroli, Xavier Fabregas.

After a series of experimentations with the use of video images in the theatrical field, in 2010 Pierfranco Zappareddu realizes his first film direction with the full length movie *Distanze*.

Marco Rocca (aka _mar.core)
music, screenplay, director of photography, audio-video editing

The projects elaborated by _mar.core, although the sources are recognizable, always result very hard to be placed into a defined or limited area. Musician and informal composer, his research remains consciously distant from the formal canons of every type of academy, his works are addressed to a continuous dialectical contamination among the used elements, his approach is never philological and so much less archaological and, above all, is constantly focused on the emotional, evocative and suggestive aspects that the works are able to stir up

A great curiosity characterizes the work of _mar.core since his first collaborations with musicians coming from different musical extraction to the present-date exploration of the compositional potentialities offered by the digital conversion and its applications. Theatre, readings, dance, artistic performances, artistic installations, the video and the web become all an occasion for experimenting the interaction among music and other expressive forms, all merging into *Machina Amniotica*: a multimedia project of poetry, music, noise and images. This group represents an ideal melting-pot in which the use of the various expressive means develops neither to overlap nor to support a particular one, but in a continuous crossed exchange; a project of multiple representation inspired to the theorizations of characters such as William burroughs, Brion Gysin, John Cage, Morton Feldman and that finds in the use of the technology the best support for its own experimentations.

The process of de-contextualization and re-contextualization of acoustic, visual and textual samplings, acted for a long time with *Machina Amniotica*, has subsequently been widened and developed. _mar.core's more recent works are in fact now focused on a progressive reduction of the use of the over-structural reference of the languages and in particular on the annulment of the verbal-logical language. In agreement with the statements of Carmelo Bene about signifier and meaning, these factors are considered by _mar.core as "polluting" the emotional flow.

From these presuppositions originates the necessity to include, in the actual step of the research, a study on the human perceptive ways in a physiological sense.

In his performances meet, experimentally applied, different elements extrapolated by scientific studies on the matter: from binaural waves (BBF binaural beat frequencies) to the spacialization of the sound, from the chromatology to the bio-acoustic, from bilateral stimulation (EMDR eye movement desensitization and reprocessing) to the synesthesia. This scientific-emotional research is finalized to act on sensorial perceptions in inductive way: every single element of the public is invited to build and to listen to his own and unique internal emotional performance

Main audio-visual works and collaborations: *Distanze* (2010), *La Vita Segreta* (2009), *a Moonlight Odissey* (2008), *Finisterre* (2008), *Aiòn#001* (2007), *A Journey through Blues* (2007), *Solo* (2006), *NewYork Berlin* (2006), *Natural Installations* (2005), *Il Trucco e L'Anima* (2005), *Sedimento Primogenio* (2005), *Warderland* (2004), *Visiva#04* (2004), *Museihushugi* (2003).

Stella Sollai
assistant director, production manager

Theatrical assistant director, artists manager, press agent, she works from many years in the organization and promotion field connected to the realization of events, concerts and performances in collaboration with public and private institutions.

She works also as artistic director in festivals and reviews and has organized, among many, events such as *Diamanda Galas*, *Phillip Glass*, *Rene Aubry*, *David Cossin*, *Michael Nyman*, *Erna Omarsdottir*, *Ian Fabre*.

She shares a long time collaboration with *Domus De Janas Teatro* and Pierfranco Zappareddu as assistant director. In 2008 she founded the *S2046 events* that cooperate to the realization of the movie *Distanze*.