

**LO STATO DELLE COSE**

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*My father, Armando, has removed every trace. Today, he stubbornly denies everything. He must be lying. Or maybe he has forgotten.*

*Since I left Italy, I am plagued by this question: after so many years of Socialist militancy, did Armando really vote Berlusconi?*

Chiara Malta



Ron Dyens e Gregorio Paonessa presentano

**ARMANDO E  
LA POLITICA**

UN FILM DI Chiara Malta

una produzione **Sacrebleu Productions** e **Vivo film** in coproduzione con **ZDF** in collaborazione con **ARTE**  
con il sostegno di **Centre National de la Cinématographie**,  
**Ministère des Affaires étrangères et européennes** e **Lyon TV**

con **Armando Malta** - direzione artistica animazioni **Cécile Rousset** - montaggio **Cristiano Travaglioli**  
montaggio del suono e mix **Sebastien Pierre** - fotografia **Maurizio Gennaro, Rémi Mazet, Pierluigi De Palo**  
suono **Gianluca Costamagna** e **Héloïse Claudé** - prodotto da **Ron Dyens** e **Aurélia Préviu** per **Sacrebleu Productions**  
e da **Gregorio Paonessa, Marta Donzelli** e **Francesca Zanza** per **Vivo film** - scritto e diretto da **Chiara Malta**



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**Friday, November 21 - 17.00 (official screening) - Cinema Massimo 3**  
**(at the end of the screening, the author will meet the audience)**

Saturday, November 22 - 11.00 - Cinema Massimo 3

Monday, November 24 - 11.00 - Greenwich Village 3

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# ARMANDO E LA POLITICA

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## ARMANDO E LA POLITICA (ARMANDO AND POLITICS)

a film by **Chiara Malta**

a **Sacrebleu Productions** and **Vivo film** production  
in coproduction with **ZDF**, in collaboration with **ARTE**  
with the support of **CNC Centre National de la Cinématographie**,  
**Ministère des Affaires étrangères et européennes** and **Lyon TV**

with **Armando Malta** and **Chiara Malta**  
written and directed by **Chiara Malta**  
animation art director **Cécile Rousset**  
editing **Cristiano Travaglioli**  
sound editing and mix **Sebastien Pierre**  
cinematography **Maurizio Gennaro**, **Remi Mazet** and **Pierluigi De Palo**  
sound **Gianluca Costamagna** and **Héloïse Claudé**  
produced by **Ron Dyens** e **Aurélia Prévieu** for **Sacrebleu Productions**  
and by **Gregorio Paonessa**, **Marta Donzelli** and **Francesca Zanza** for **Vivo film**

France/Italy, 73', colour and b/w, Super8 - Super16 - DVCAM - Animation, Beta Digital 4/3  
© 2008 **Sacrebleu Productions**, **Vivo film**

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## WHERE IS THE TRUTH? by Chiara Malta

One fine day, Mr. Berlusconi entered the house of every Italian. Thinking back on it today, I think that there must have been some kind of trick, because the political party of the above-mentioned gentleman managed to penetrate some of the most unthinkable walls. By way of some kind of miracle, he even succeeded in getting through the walls of my house.

Until that moment, my father was supreme loyalty incarnate to the values of social democracy. My father, who was an orphan, *was*: the party as a home, trips to Eastern Europe with the labor unions, party conventions, late night activist meetings, electoral campaigns, battling for workers' rights, *Avanti*, the socialist daily, rolled under his arm, his pipe and *Mondoperaio*, the socialist journal about workers' issues.

The day Mr. Berlusconi knocked on the front door of every Italian household, Armando unexpectedly decided to let him in. He stood there with conviction, loyal as ever to his cause, but hopelessly alone on the enemy front lines.

Telling this story was a risky and daring affair, a veritable obstacle course, because Armando denies the fact that those years of right-wing militant activism ever existed.

This is why I had to use every last ounce of tenacity and imagination I had in order to reconstruct a story that no one really wanted to tell me about. Did this story ever really happen at all?

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This film was an opportunity for me to get to know my father again, although it seemed to me that I already knew him well enough. We met in the artificial space created by the making of a movie. He wore his political disguises and I the ones I wear on the set as a filmmaker.

I ask myself the following questions: to what degree can truth exist in the political activism of a person? What truth can be uncovered in the relationship between father and child? And where then can this truth lie when, as it is in my case, a daughter's relationship with it is all too ambiguous as it stands because her work as a filmmaker compels her to continuously falsify and reconstruct reality?

In real life, Armando has denied and continues to deny with a combination of conviction and sense of humor the existence of the years in which he radically changed his political stance. In doing so, he has rebuilt the foundations of his own story through politics. This denial of the evidence at hand seemed to be some kind of calling that my father was sending out to me and to the complex excogitations on the nature of truth I often find myself narrating in my filmmaking. Here then was a good premise for a documentary film. In the beginning, it would pretend to investigate the political question in the most infantile and Manichean of ways, only to then wander around unsuspectingly, asking questions about the truths of life itself, about the utility of reproducing it through art, of reconstructing it, all the while running the risk of falsifying it, or so it would seem.

The first question I asked myself is as simple as it is absurd: did Armando's right-wing vote really exist? But this questioning is continuously put off. Complications arise from the events in the film and an answer soon becomes impossible. As a result, the question is displaced. It is magnified. Until finally the answer came, luminous and visible, elusive and real. The film itself delivered it to me in real time, as I was making it, as I observed it. It was an answer in the form of a question, an absolute question that resounds fatally in the silence that borders the limits of human understanding. And if the truth were the mask behind which I obstinately peer out from?

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**CHIARA MALTA**  
**BIOFILMOGRAPHY**

Chiara Malta was born in Rome in the spring of 1977. She graduated from Dams and then moved to France, so to attend Ateliers Varan. She now lives and works in Paris, where she writes and makes her films.

2008 - **L'été a Zedelbeek (Summer in Zedelbeek)**, 8mm/super8, colour and b/w, 37'; produced by FILM 8 and Associazione Home Movies. Bellaria Film Festival 2008, in Anteprima.doc competition.

2005 - **L'Isle (The Island)**, 35mm, colour and b/n with animations, 10'; produced by Vendôme Films. Selected by several festivals. Among them: Festival du court-métrage de Clermont Ferrand; Las Palmas Film Festival; French Film Festival Richmond; Festival 5 Jours tout-court, Caen; Arcipelago Film Festival; Bellaria Film Festival (Avanti Award); Premio Libero Bizzari San Benedetto del Tronto (Andrea Pazienza Award); Groningue-Festival Ciné Premières-Itinérant aux Pays-Bas; FIAERIO 2006 - International Festival of Erotic Animation, Rio de Janeiro; Le Gout du Court-Cinéma le Balzac, Paris; La Pellicule Ensorcelée, région Champagne Ardenne; Imago Film Festival, Fundao; Mecal 2006; Rencontres documentaires Doc'Ouest, Pléneuf Val André; International Filmfest Braunschweig (Special Prize of the Jury); 13 Rencontres de courts métrages de Cabrières d'Avignon; XVIII Fano International Film Festival (2<sup>nd</sup> Award); 4<sup>th</sup> Film Festival Bolzano; 7<sup>ème</sup> Festival de Cinéma Du Grain à Démoudre, Gonfreville l'Orcher; Mois du film documentaire 2006/Documentaire sur grand Ecran; VII Festival du cinéma d'animation du Val d'Oise Image par Image; Festival International du film d'Aubagne; Fête du cinéma d'animation en Rhône-Alpes/ AFCA.

2004 **Sur les montagnes russes (On the Rollercoaster)**, documentary prize, super8, 15'; made for the series in dvd Toile d'Humanité/Cinéarchive. Presented in premiere at the Fête de l'Humanité 2005; selected in several festivals. Among them: Rencontres International du documentaire de Montréal; Festival des femmes de Créteil 2006.

2003 - **En t'attendant (Waiting for you)**, documentary film, super8, 7'; distributed by Associazione Homemovies (Archivio Filmico della Memoria Familiare). Incontri del cinema privato, Università di Reggio Emilia; Il nuovo documentario italiano, Villa Medici (Roma); Festival del Nuovo Cinema di Pesaro, Esordi italiani

2002 - **Je m'appelle Mouhamed (My Name is Mouhamed)**, documentary film, DVcam, 27'; made during the Ateliers Varan. Festival de Dakar; Festival del cinema africano di Milano; Arcipelago Film Festival; Borderlands 2003, Bolzano; Festival des femmes de Créteil 2004; « Réel en vue » Festival du cinéma documentaire de Thionville.

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## THE PRODUCTIONS



**Sacrebleu Productions** was founded in 1999. Initially its activity was dedicated to the production of feature short films. Then, five years later, it turned to animation cinema. It was awarded the Lutin de la Meilleure Production in 2006 and has been selected for more than 500 French and international festivals, such as Cannes, Brest and Clermont Ferrand. Having produced about 30 films, Sacrebleu Productions can now count on a solid experience in short films.

Since mid-2007 Sacrebleu Productions has now committed itself in a new challenge: that of producing animation documentary films. Presenting *Armando and Politics* by Chiara Malta, is now the opportunity to present this new mission to the audience. And there are several documentary films on the go.



**Vivo film**, was founded by Gregorio Paolessa and Marta Donzelli at the beginning of 2004. It is an independent production and distribution company of documentary films. Vivo film has so far completed more than 24 hours of production, counting a catalogue of more than 20 works among of short films, TV documentaries and documentary films meant for a theatrical distribution, selected by festivals in Italy and abroad.

In summer 2008 Vivo film was in Locarno with Nelo Risi's film, *Possibili rapporti. Due poeti, due voci* [*Possible Meetings. Two Poets, two Voices*] and the whole *Confini d'Europa* [*Borders of Europe*] series, by Corso Salani, whom the Festival has dedicated a retrospective to. Moreover, Pippo Mezzapesa's film, *Pinuccio Lovero. Sogno di una morte di mezza estate* [*Pinuccio Lovero. A Midsummer Death's Dream*] has been presented in Venice Film Festival as the final event for the Critics' Week. Mezzapesa's work will also be presented in competition at the end of November at the Amsterdam's Idfa. In 2007 Vivo film has been awarded the David di Donatello for Daniele Vicari's *Il mio paese* [*My Country*], and the Pardo d'Oro - Special Jury Prize / Filmmakers of the Present Competition at 60<sup>th</sup> Locarno Film Festival for Corso's Salani *Imatra*.

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