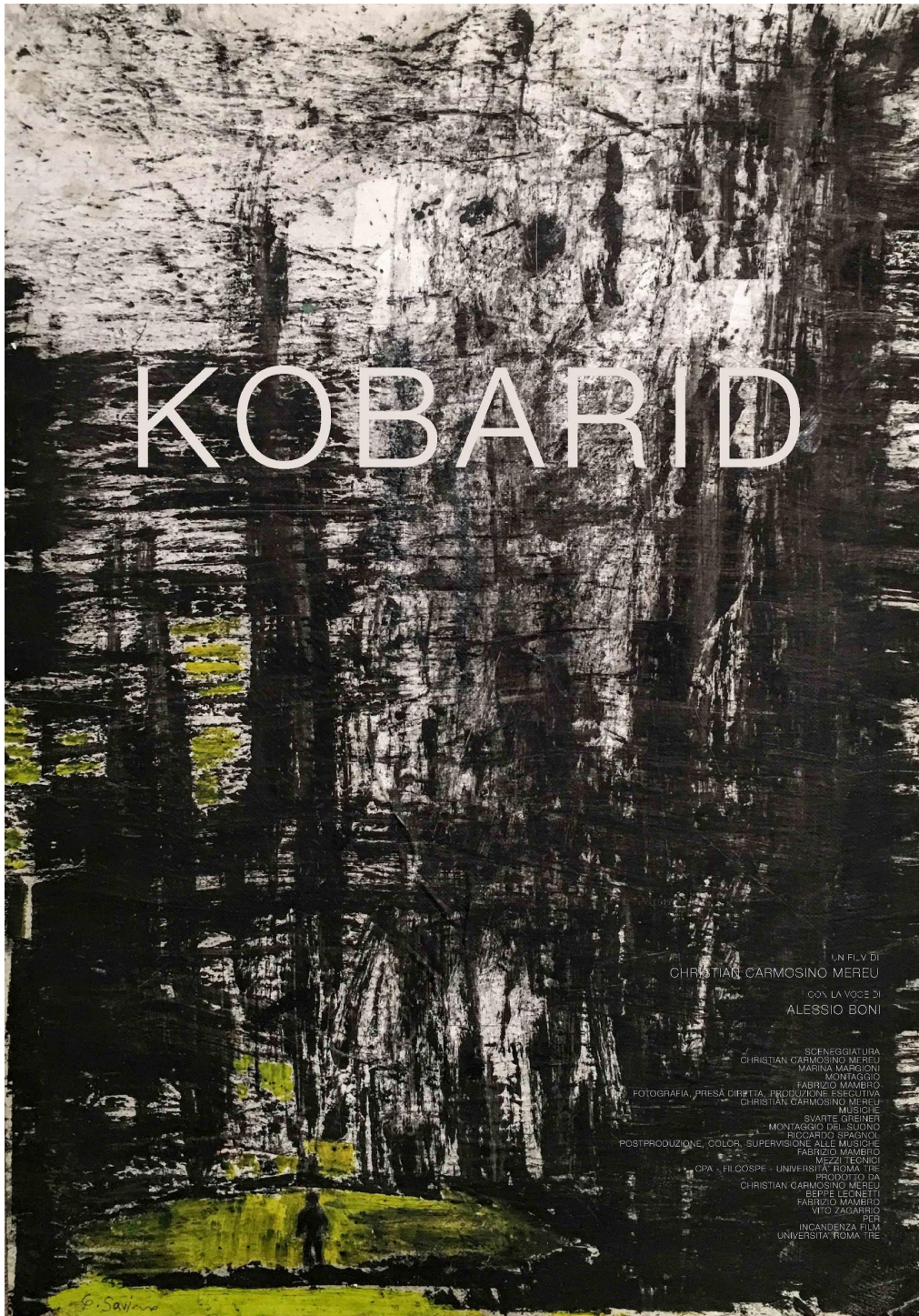


KOBARID



a film by
Christian Carmosino Mereu

with the voice of
Alessio Boni

year of production: 2019

length : 100'

country : Italy

shooting format: 4K, scope

screening format: DCP

location: Kobarid & Soča Valley - Slovenia

produced by

Christian Carmosino Mereu

in association with

Fabrizio Mambro (Command B)

Vito Zagarrìo (Università Roma Tre)

Beppe Leonetti (Incandenza Film)

screenplay

Christian Carmosino Mereu, Marina Margioni

editing

Fabrizio Mambro

*fotografia, presa diretta, produzione esecutiva /
photography, sound recording, executive production*

Christian Carmosino Mereu

musiche / soundtrack

Svarte Greiner

montaggio del suono / sound design

Riccardo Spagnol

postproduction, colour, soundtrack supervision

Fabrizio Mambro

poster painting

Giancarlo Savino

trailer

Tiziana Terranova

translations

Emma Catherine Gainsforth

Helen O'Keeffe

Aimata Angela Guillain

equipments

Centro Produzione Audiovisivi

Dipartimento Filosofia, Comunicazione e Spettacolo

Università degli Studi Roma Tre

LOGLINE

We are as in autumn on branches the leaves.

SHORT SYNOPSIS

Kobarid tells the war, the defeat, the failure of power politics, the massacre of soldiers and civilians, and it does so by listening to the voice of the mountains, the forests, the trenches, to the multitude of anonymous soldiers. On the one hand, images of Kobarid today that appear indifferent, on the other hand, the cruel and brutal stories of soldiers of both sides. The voice is from Italian actor Alessio Boni.

SYNOPSIS

Kobarid tells the war, the defeat, the failure of power politics, the massacre of soldiers and civilians, and it does so by listening to the voice of the mountains, the forests, the trenches, to the multitude of anonymous soldiers who, in a battle for survival, never lose their humanity, but on the contrary rediscover, in the no man's land between life and death, the sense of brotherhood that the warmongering Nazi delirium had swept away. Kobarid is the voice of the nameless and of the voiceless, of the simple soldiers left to face the everyday event of death. Kobarid is a hymn to life, coral, tragic, poetic, in a time of war. The voice of Kobarid is the voice of the many ongoing wars, it is the underground river that by disappearing resists the desertification of war, its *tabula rasa*. The voice of Kobarid tells us that every new beginning originates in defeat.



DIRECTOR'S STATEMENT

I visited Kobarid (Caporetto) the first time in the summer of 2016 and was deeply struck by the distance between the immense tragedy of the famous battle that took place here during World War I, always alive in my memory because of my passionate interest in contemporary history, and the apparent calm and inertia of what is today a typical mountain village.

In a chilly August afternoon it is possible to meet young people and families who are in some cases only passing through, or who have travelled here for natural and sportive attractions (rafting, kayak, mountain bike, fishing, etc.). These human presences, so distracted, unaware or not interested in the tragedy which unfolded here “only” one hundred years ago, gave me the idea for the film.



VISUAL APPROACH AND DIRECTOR'S NOTE

The film evokes the battle alternating 45 scenes with 45 corresponding fragments of diaries of Italian and Austro-Hungarian soldiers.

100 minutes for 100 years from the facts.

The historical reconstruction (based on real diaries both of Austrian and Italian soldiers) enters into relationship with the village of today, exactly one century after the battle.

The film recreates an atmosphere in which what is presented is not events from a “remote” past, but a combination of an indefinite “near” past (the audio diaries) entering into dialogue with the present (long take scenes).

The 45 recollections are loyal reconstructions of the past. The oral dimension is put to the test, in a dialogue with the normal and calm flow of everyday temporality, in which the viewer is able to place the memory of the battle inside a contemporary “scene” offered by the places where the fighting took place. The film highlights, by means of contrast or metonymy, History as a collective memory closely connected to the banality of everyday life, lacking the traditional and foreseeable meanings the war iconography generally conveys.



For these reasons I did not want to portray the tragic battle of Caporetto with the classical instruments employed by cinema and documentaries (reconstructions, interviews with historians, archive images); rather I wanted to try to create a temporal short-circuit and bring the viewer into the battle as if its memory were recent and, above all, as if the narrating voice (of Alessio Boni), interpreting a selection of the fragments of the diaries of real soldiers, could bring memory to life with its presence and closeness.

The selection of the diaries includes those by renown soldiers, such as Lussu, Gadda, Malaparte, but also unknown soldiers and in some cases even anonymous soldiers. Not all diaries are Italian, indeed some belong the Austro-Hungarian “enemy”. The film, in fact, does not offer a one-sided view of history nor does it try to interpret it, rather it simply lends a

voice to the men who are the bearers of both the tragedy and the joyous humanity – which is in no way touched by borders. In this sense, indirectly, the film is a cry against all wars, represented in all their absurdity, visible from any side one may want to look at them.

The diaries are rich also in everyday events, presented with no emphasis or rhetoric. In some cases simplicity prevails, irony, desperation in others.



The films attempt, through the narrative artifice, to bring reality and fiction together, with a play created by the displacing effect of the expressive register with regard to the ontological truth of the images. Conversely, the other founding element is the absence of the classic *topos* of war cinema, the use of archives and reconstructed images. The memory of the actions and of the battles is entirely removed from the classical and well known visual or audio representation. The intention is to allow the viewer to draw from recollections and images that today form a collective memory, and to let this occur indirectly, that is, through the participation of the viewer who will (or will not) resort to those images by means of an exercise of visual re-creation.

With the aim of stimulating this process of superimposition, the choice was made to edit the film with long takes. The “suspension” they produce on the one hand helps the emotion evoked by the diaries to proliferate and grow, while on the other it helps to collocate those fragments, splinters, in a “contemporary” space that is in a certain sense “virgin”, totally open to the “insertions” made by the viewer. For this reason there are no camera moves in the long takes, and when there are they are only just perceptible because of how slow and precise they are.

Christian Carmosino Mereu

HISTORICAL FACTS



The Battle of Caporetto (also known as the Twelfth Battle of the Isonzo, the Battle of Kobarid or the Battle of Karfreit as it was known by the Central Powers) was a battle on the Austro-Italian front of World War I. The battle was fought between the Entente and the Central Powers and took place from 24 October to 19 November 1917, near the town of Kobarid (now in north-western Slovenia, then part of the Austrian Littoral). The battle was named after the Italian name of the town (also known as Karfreit in German). Austro-Hungarian forces, reinforced by German units, were able to break into the Italian front line and rout the Italian forces opposing them. The battle was a demonstration of the effectiveness of the use of stormtroopers and the infiltration tactics developed in part by Oskar von Hutier. The use of poison gas by the Germans also played a key role in the collapse of the Italian Second Army.[5]

Source: wikipedia

https://en.wikipedia.org/wiki/Battle_of_Caporetto



ALESSIO BONI: THE VOICE



There's a motto I've always lived by: "If your world doesn't allow you to dream, move to one where you can". At 19, after having graduated in accounting, I quit my job as a tiler and I leave the like Iseo where I was born. At that point I don't imagine I would have never gone back. I still don't know which will be my dream. I look for it in Milan (where I serve as a police officer), in the United States (where I do it all: newspaper delivery, dish washing, babysitting, etc...), in the Southern coast of Italy (where I spend a year as a tourist resort entertainer). I find my dream at 22, when I go to see my first theatre play: *La Gatta Cenerentola* by Roberto De Simone changes my life. After that, I get admitted in the Silvio D'Amico Academy of Dramatic Arts in Rome; I meet important teachers such as Andres Rallis, Orazio Costa Giovangigli, Peter Stein; I start my career as a theatre actor with Giorgio Strehler and Luca Ronconi; I get a leading role in a tv movie, *The woman on the train* by Carlo Lizzani. Then, in 2002, I'm part of the cast of *The best of youth* by Marco Tullio Giordana. Interpreting Matteo Carati acts a sort of springboard to me. My career blooms and, role after role, I find new worlds where I can dream: I interpret the painter Caravaggio, the composer Giacomo Puccini, the prince Andrej Bolkonskij, the Italian actor and showman Walter Chiari, Ulysses and even God in a play called *The visitor* directed by Valerio Binasco. After around 30 years of professional activity on stage and on set, I'm now nurturing another dream: that of siding acting with directing. In 2015, I debuted as a director with the play *The duelists*, and I'm now working on *Don Quixote*, which will go on stage early next year. I hope it won't take me long before I'll get behind the camera as well. I already have an idea.

(foto: Gianmarco Chierogato)

THE DIRECTOR

Christian Carmosino Mereu



Italian independent filmmaker Christian Carmosino (born May 8th, 1972) has worked in Italy, Europe and Africa for the past twenty years as a director, producer and teacher.

Christian won international acclaim with short films and documentaries such as “Quién es Pilar?” and “L’ora d’amore”. His documentary *L’ora d’amore* (The Love Hour, 2018, 52’) - recounting prisoners’ complex relation with love - has been screened in more than 30 festivals all over the world after its premiere at Roma International Film Festival and was awarded in Italy and abroad. His earlier work *Pierino* (2004, 15’) marked the beginning of Christian’s interest in social issues, a passion that still drives his main works today. His most recent films are “Pieds nus” (Barefoot Revolution, 2015, 52’) that recounts Burkina Faso’s 2014 uprising and youth pressure for political change

and marked the start of a renewed interest in Africa’s present and future, and “La lunga strada gialla” (The Long yellow Road, 2016, 79’) that recounts the trip by mule of two Italian environment activists through South of Italy, this film was screened in many festivals and got the Prize “Environment and Society” at Torino CinemAmbiente – International Environmental Film Festival.

His film-company OFF!CINE promoted emerging (promising young directors’) film/multimedia productions such as becoming one of the main points of reference for today’s independent filmmaking community in Italy. In 2012 he created Italy’s first Documentary festival (Mese del Documentario), of which he was the artistic director for three years, during which he was also member of the National Board of “Doc/it”, the Italian Documentary Association.

He currently works as the coordinator of the Audio-visuals Production Center of Roma Tre University, coordinates the University’s Master in Documentary Filmmaking and teaches documentary filmmaking at regular courses.

www.carmosino.com

Essential Filmography:

Gesù di Capocotta

(Jusus of Capocotta, 2003, short mockumentary, 18', MiniDV)

Pierino12.06.04

(2004, short doc, 17', MiniDV)

Best film, "Memoria Storica Prize" at Valsusa Film Festival 2004

¿Quién es Pilar?

(Who is Pilar?, 2005, short fiction, 16', 35mm)

selected in over 30 festival all around the World and winner of many prizes for best film, best direction, best screenplay, best original soundtrack.

La zuppa di pietra

(Stone soup, 2007, short fiction, 14', 35mm)

Winner of Cortolazio Prize 2006-2007

Frist Prize Academia Barilla 2008 and screened in national and international festivals

Gli Invisibili - Esordi nel cinema Italiano 2000-2006

(The invisibles - Debuts in Italian Cinema 2000-2006, 2007, documentary, 52', MiniDV)

L'ora d'amore

(The Love Hour, 2008, documentary, 52', HDV)

Official Selection Festival Internazionale del Film di Roma;

Targa d'argento at 3rd Festival del Cinema dello Stretto, Messina; Special Mention at 11th International Film Festival on Human Rights DerHumALC, Buenos Aires -

Argentina; Best Documentary at 10th Maremetraggio, Trieste; Special Mention at 2nd Documenta Film Festival, Sezze LT; Best Documentary at 4th Overlook Film Festival - Finale Ligure; Best Documentary "Periferie Romane" at 3rd Visioni Fuori Raccordo Film Festival; Special Mention at CineOjo Film Festival, Valparaiso - Chile.

Segni particolari: documentarista

(2013, doc, 63', HD)

A piedi nudi

La rivoluzione d'ottobre in Burkina Faso e la successiva transizione

(2015, doc, 52', HD)

La lunga strada gialla

(The long yellow road, doc, 79', HD)

"Environment and Society" Prize at CinemAmbiente Torino Environmental Film Festival 2016

THE ASSOCIATE PRODUCERS

Command B



Command B is a film production company active since 2014. It combines the associate's expertise in the context of film festivals, international events, such as those highly specialized in the field of film post-production and audiovisual installations. These peculiarities made the company the perfect partner on several productions and international co-productions projects, leading the company to interface with different museums, production and film companies based in Europe, Asia and Latin America.

www.cmd-b.com

Centro Produzione Audiovisivi - Università Roma Tre



The “Center for Film and Video Production”(CPA) of Rome3 University is a place for scientific research and audio visual production. The main activity is the production of creative documentaries, with a particular attention to social, anthropological, historical, artistic, political issues, but also paying

attention to other issues such as scientific works, history and criticism of theatre, cinema and media, corporate communications. Through the CPA, teachers, scholars and film professionals, both Italians and foreigners, experiment the film language and produce films in collaboration with both public and private institutions. CPA produced over 100 titles since 2005. Several of its products have been selected both in National and International festivals where they got many prizes and awards.

www.cpa-uniroma3.it

Incandenza Film



Incandenza film was founded by Beppe Leonetti in 2011. Its name is an homage to David Foster Wallace's novel “Infinite Jest”. In its early years of activity, Incandenza film has co-produced the documentary “Milo Manara. Il gioco dell'avventura” directed by Monica Repetto, and co-

produced the commercial “Mensa Sana” for the Italian Ministry of Agriculture.

Among its other productions: “Nitro étude #1” by Pietro Balla (2012), selected for the Italiana.corti competition at the 30th Torino Film Festival, the web series “Il gusto della nonna” (2013), broadcasted by RealTime TV, and the short movie “Ein gewöhnlicher Sonntag”, in 2015. Incandenza film is partner of Premio Mattador – International Screenwriting Award.

www.incandenzafilm.it