

# ATLANTIDE



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA 2021  
Official Selection

un film di YURI ANCARANI

DUGONG FILMS con RAI CINEMA, LUXBOX, UNBRANDED PICTURES, ALEBRIJE PRODUCCIONES, MIRFILM *presenta* "ATLANTIDE"  
con DANIELE BARISON, MAILA DABALÁ, BIANKA BERÉNYI *musiche originali* SICK LUKE, LORENZO SENNI e FRANCESCO FANTINI *consulenza al montaggio* YVES BELONIAK  
*fotografia con la collaborazione di* MAURO CHIARELLO CIARDO, THOMAS PILANI *sonoro di presa diretta* MIRCO MENCACCI, MIRKO FABBRI *montaggio del suono* PIERGIORGIO DE LUCA  
*organizzazione generale* EUGENIO AMBROSIN *con il sostegno di* MIC DG CINEMA, EURIMAGES, REGIONE EMILIA ROMAGNA, DOHA FILM INSTITUTE *esecutivo produttori* EDDY MORETTI,  
VINCENZO LANDAY, TJ RINOMATO, MÓNICA LOZANO SERRANO, MAYRA ESPINOSA CASTRO, EAMON O'FARRILL, MIKHAIL FINOGENOV, HELMUT DOSANTOS  
*prodotta da* MARCO ALESSI, MARTA TAGLIAVIA, FIORELLA MORETTI, HEDI ZARDI, DMITRY SALTYKOVSKY, RAFAEL MINASBEKYAN

DUGONG

Rai Cinema

LUXBOX

Unbranded Pictures



MIRFILM

RAI CINEMA  
CINEMA 4  
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RAI CINEMA  
CINEMA 4  
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CINEMA 4  
MIRFILM

EMILIA ROMAGNA  
FILM COMMISSION

Qiyah  
Qiyah  
2018-2021  
DOHA FILM INSTITUTE

*produced by*

DUGONG FILMS  
CON RAI CINEMA

LUXBOX

UNBRANDED PICTURES

ALEBRIJE PRODUCCIONES

MIRFILM

# ATLANTIDE

*un film di* YURI ANCARANI

WORLD PREMIERE

78 MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA VENEZIA  
ORIZZONTI - COMPETITION



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Official Selection

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*credits*

*Director*

**YURI ANCARANI**

*Cast*

**DANIELE BARISON  
MAILA DABALA'  
BIANKA BERÉNYI  
ALBERTO TEDESCO**

*Cinematography*

**YURI ANCARANI**  
with the collaboration of  
**MAURO CHIARELLO**  
camera **THOMAS PILANI**

*Editing*

**YURI ANCARANI**

*Editing consultant*

**YVES BELONIAK**

*Original soundtrack*

**SICK LUKE**  
**LORENZO SENNI and FRANCESCO FANTINI**

*Produced by*  
**MARCO ALESSI, MARTA TAGLIAVIA**  
**FIGRELA MORETTI, HEDI ZARDI**  
**DMITRY SALTYKOVSKY, RAFAEL MINASBEKYAN**

*Executive producers*  
**EDDY MORETTI, VINCENZO LANDAY, TJ RINOMATO,**  
**MÓNICA LOZANO SERRANO, MAYRA ESPINOSA CASTRO,**  
**EAMON O'FARRIL, MIKHAIL FINOGENOV, HELMUT DOSANTOS**

*Production*  
**DUGONG FILMS CON RAI CINEMA (IT)**  
**LUXBOX (FR)**  
**UNBRANDED PICTURES (US)**  
**ALEBRIJE PRODUCCIONES (MX)**  
**MIRFILM (RU)**

*With the support of*  
**MIC DG CINEMA | CNC | EURIMAGES**  
**REGIONE EMILIA ROMAGNA**  
**DOHA FILM INSTITUTE**



Unbranded Pictures



# *screenings in venice*

## **PRESS SCREENINGS**

**Wednesday 1 September**

h19.30 - SALA VOLPI

h22.15 - SALA CASINO

## **OFFICIAL SCREENING**

**Thursday 2 September**

h16.45 / SALA DARSENA

## **ADDITIONAL SCREENINGS**

**Thursday 2 September**

h16.15 -PALABIENNALE Public & Badge Holders

## **Venerdì 3 settembre**

h9.00 - SALA VOLPI / Badge Holders

h11.15 - SALA CASINO / Badge Holders

h13.00 - IMG CANDIANI 2 /Public

h13.00 – ROSSINI 2 / Public

h14.00 – SALA VOLPI /Badge Holders

h17.15 – SALA CASINO / Badge Holders



## *logline*

*Daniele is a young man who lives on the edges of the Venice Lagoon, he dreams a record breaking "barchino" (motorboat). A vestigial tale of male initiation, violent and destined to fail, it explodes dragging the ghost city along on a psychedelic shipwreck.*

## *synopsis*

Daniele is a young man from Sant'Erasmo, an island on the edges of the Venice Lagoon. He lives on his wits, isolated even from his peer group who are busy exploring an existence of pleasure-seeking expressed in the cult of the *barchino* (motorboat). This obsession focusses on the building of ever more powerful engines to transform the little lagoon launches into dangerously fast racing boats.

Daniele too dreams of a record-breaking *barchino*, one that will take him to the top of the leader board, but everything he does to further his dream and win respect from the others turns out to be tragically counterproductive. The decline that erodes the relationships, environment and habits of a rootless generation is observed from the timeless perspective of the Venetian landscape and its island outskirts: the point of no return is a foolish, vestigial tale of male initiation. Violent and destined to fail, it explodes dragging the ghost city along on a psychedelic shipwreck.

## *director's note*

Atlantide is a film that began without a screenplay. The story developed over four years of observation following these young people, their dialogues are taken from their very real lives. This working method gave me the opportunity to go beyond the limits of traditional film design: where first there is writing and then shooting. This way, the film was on hand to record a moment of great change for Venice and her lagoon, from an almost undetectable perspective, one attuned to the outlook of these adolescents.

The intent to experience their lives up close, and in their boats, made all the rest possible: the film slowly created itself.

## *in conversation with yuri ancarani*

There is a parallel world in Venice that the tourists, the cinema lovers and the culture operators don't always see. It's a different Venice to the city of masterpieces, silent *calli* and wooden boats. Yet it is there before our eyes every day: it's the life lived on the water. It's on the water that the inhabitants of the Lagoon actually live and die: Venice herself is, of course, an island, although arriving by train means that we don't always notice that, and its real square is the Basin of St. Mark. We, the limited earthbound visitors from elsewhere, may consider it only as a backdrop to our movements but it is there that the heart of the city has beaten for centuries and it is there that one would arrive when coming by sea.

It is by water that the island inhabitants all converge on Venice. It is on the water that the Venetian kids grow up and become adults, regarding the city from a lower viewpoint, whizzing past invisibly beneath our eyes in their little boats tricked out with LED lights and loudspeakers for their music. These are the adolescents who live in the *sestieri* of Cannaregio and Castello or on the islands, Sant'Erasmus or Pellestrina: not the outskirts of a city but planets in a universe. As it is for world famous artists, the island of Venice is the ultimate aspiration for these Lagoon-dwelling kids and their fathers before them, the most extraordinary stage that the history of life can offer. And the way to get there is on the fastest, most powerful and most eye-catching boat possible. A boat for racing and for winning hearts, to be dedicated in name to the most beautiful of girls, if one can win her.

Although I have spent much time in Venice, I only began to notice their swift movements for the first time about ten years ago: I began to take an interest in their invisible, even disregarded, lives and I wanted to meet them and tell their stories. I also realised that to understand the city, I had to understand the Lagoon.

This wasn't the simplest project: shooting a film in Venice is very complicated and expensive if one uses the mainstream methods of high budget cinema. But an artist must know how to find stories where others say there is nothing: and I like to seek out beauty and find it on my own.

So, four years ago, in a moment of peak exasperation at "mindless" tourism, I moved to the island of Sant'Erasmus for two summers, I lived in a little house surrounded by vegetable gardens and I found the places where the kids meet: such as the island of San Francesco del Deserto, home to a handful of monks, a magical setting, a hidden place full of energy, one of the few places they can hang out in the shade of the trees, far from adults.

I made friends with them and managed put together a little trailer to pitch the film and start looking for the funding required. I wanted to make a film that would be shot like a documentary, almost entirely on the boats and with no sets, because this would allow me to handle the picture the way I wanted it, working almost always on my own.

This film had no screenplay, its story is simple and authentic because it constructed itself in three years of shooting, moulded alongside the kids, while I was immersed in their lives, day after day, listening to their music, living with them and like them, following the natural tempo of their love stories, doubts and pain.

Although there was no screenplay, great care was taken to follow events, to move within the borders so that the story would head towards the ending I had imagined, freely inspired by the real-life accidents that happen rather frequently in the Lagoon: a race ends tragically in a collision with a *bricola* (a wooden structure used to delineate the waterways or for mooring).

To follow this route, all I had to do was get the kids to talk about the things that were part of their lives, with a guiding narrative that would become the central story of the film, while leaving them to be spontaneous and natural.

To ensure that the kids felt at ease, I stripped down powerful tools to make them lighter – for example, all the attachments for the latest-generation, high-resolution camera, a Red Monstro 8K, were removed – to be less invasive: a discrete eye that watched without being seen.

So, what happened was the kids wouldn't notice if we were shooting or rehearsing, while we were already shooting. They forgot about having microphones, they began to chat, simply living their lives: then eventually they would remember me and ask me when we were going to start, but we'd have finished by then and were already heading home.

The soundtrack: music brings people together, as if it often does, and in the film, it helped us unite two age groups by combining original compositions by 25-year-old Sick Luke with orchestral melodies by Lorenzo Senni and Francesco Fantini who – on paper at least – are from the generation before.

As for me, I worked independently as much as possible, but we decided to “expand” the set for some scenes and take advantage of the DP's assistance. In those moments, I had to reconcile my work as an artist with the role of director: artist in the moment of shooting and director with the responsibility for creating a structure, which implies a multitude of logical issues and people to coordinate towards the vision of the film.

But my type of film can't be made with big trucks. Keeping up with the kids meant moving at racing speed, on the boats and while shooting, because life is lived intensely at their age: they are continuously getting in and out of the boats, racing towards unknown destinations as they explore their world.



I wanted to show this energy as it whizzes before our eyes, invisible and underground, like the kids are to the adults.

But I also wanted to go home. Not just to go back to shooting in Italy, and only kilometres from Ravenna where I was born, I also wanted to rediscover the world where I was a kid.

For me it was a world of nights in Romagna, realm of the discotheque, insane motorbike races, a challenge with death: one lost so often it was given a name - the "Saturday night massacres". And like us in Romagna, the kids on their boats are boys on the cusp of adulthood: soon they will leave the group, get a different boat and tackle a new life. Working with them, I took a step forward in my research of the past two decades which is aimed at understanding the male world. As the child of a single mother, I acquired values during my education that are at odds with the society I find myself living in now. The earliest stamp in my life was one that moulded me to focus on my affinities, my inclination to the arts and to beauty. But then I found myself on the road, where the rules and values are completely different.

Reliving those early- sometimes even violent - rituals that seem the only way to grow up with the kids in the film, I rediscovered my questions from that time long ago, I recognised a common need to push everything to the limit, including speed.

In shooting this film, I wasn't searching for the answers to my ancient doubts, nor to theirs, because, submerged as we are in premanufactured certainties, I believed it was more valuable to recount a time in life when questions are more important.

One question in particular followed us through the entire shoot: it is not in the film but it's one we heard many times over. It is a terrible question, one we don't consider in childhood, one which marks the passage to adulthood, to a different type of boat. It is the question asked continuously by the kid destined to crash into the *bricole* in the story: "Why must I die, why me?"

*lia*

## YURI ANCARANI

Yuri Ancarani (1972) is an Italian video artist and director. His works come from a continuous mingling of documentary, cinema and art, and are the result of a research aimed to explore regions which are not very visible in the daily life, realities in which the artist delves in first person.

With his film "The Challenge" (2016) he has won the Special Jury Prize at Locarno and in the same year has been mentioned in New York Times among the "Nine new directors you need to watch". His works have been shown at national and international museums and exhibitions, such as: Venice Biennial, Fondazione Sandretto Re Rebaudengo (Turin), MAXXI (Rome), Triennale (Milan), Castello di Rivoli (Turin), Kunsthalle (Basel), R. Solomon Guggenheim Museum (New York), Hammer Museum (Los Angeles) and at several film festivals, such as: New Directors/New Films, Locarno, Rotterdam, Viennale, SXSW, TIFF Toronto, Venice Film Festival.

## SELECTED FILMOGRAPHY

2018 San Vittore

2017 Whipping Zombie

2016 The Challenge

2014 Séance

2014 San Siro

2013 Ricordi per Moderni

2012 Da Vinci

2011 Piattaforma Luna

2010 Il Capo

*lia*

## SICK LUKE

Sick Luke is a Producer, multi-talented DJ, and multi-platinum Producer born in London on August 17, 1994, and raised between Italy and the U.S.A.

His illustrious journey began at the age of 13 when his passion for hip hop spurred him into learning the Fruity Loops program which he used to make beats and compose music. Sick Luke began producing music for numerous American and Italian rappers, becoming one of the most sought after and successful producers in Europe today: he has produced for Dark Polo Gang, Sfera Ebbasta, Guè Pequeno, Ghali, Capo Plaza, Shiva, Rich the Kid, Famous Dex, Yung Bans, Tedua, Izi, Emis Killa, Marracash, Fabri Fibra, Nessly, and many more.

In 2015 the friendship and artistic partnership with the Dark Polo Gang was born, for which he produced 7 mixtapes, including Full Metal Dark, Crack Musica, Succo di zenzero, The Dark Album, and Twins, certified platinum disc. The Dark Polo Gang became one of the most famous and successful music Groups of the Italian trap scene, collecting millions of views on Youtube & Spotify, sold-out tours throughout Italy, and gold and platinum records. He rose like a phoenix and soon became a fan favorite. His social media following increased by hundreds of thousands. His Instagram page has over 700,000 followers, each story has hundreds of thousands of views. His Spotify has millions of monthly listeners and has hundreds of millions of clicks of all his big music hits. Sick Luke is a phenomenon, a top of the chain rapper and producer, he is a visionary, an original, and a creative young artist.

*lia*

## DUGONG FILMS

Dugong Films is a Rome based film production company focused on exploring the blurred line between fiction and documentary, developing experimental films, in an international framework. The company draws its name by the “dugong”, a large marine mammal, who unexpectedly inspired ancient alluring sea-faring tales of mermaids.

Dugong productions have been shown in the most important international festivals such as Cannes Film Festival (Samouni Road by Stefano Savona, premiered at Director’s Fortnight and winner of the prestigious Œil D’Or Award as Best Documentary) Venice Film Festival (Tony Driver by Ascanio Petrini, The Years by Sara Fgaier, winner of the European Film Award as Best Short; Controfgura by Ra di Martino, winner of Eurimages Lab Project Award) Toronto Film Festival (Mon Amour Mon Ami by Adriano Valerio) Festival del Film Locarno (The Challenge by Yuri Ancarani, winner of Special Jury Prize, Tahrir Liberation Square by Stefano Savona, winner of David di Donatello as Best Documentary), Rotterdam Film Festival (Whipping Zombie by Yuri Ancarani, Gold is all there is by Andrea Caccia, winner of Eurimages Lab Project Award), Viennale (That which is to come is just a promise by Flatform) and exhibited in important art venues such as Tate Modern, Art Basel, Moma, Venice Biennial, Maxxi Museum, Manifesta Biennial.













