

GOLD IS ALL THERE IS



*Not till we are lost, in other words not till we have lost the world,
do we begin to find ourselves, and realize where we are and the infinite extent of our relations.*

H.D. Thoreau

LINK to download stills and photos: <https://we.tl/t-wnFrP4OcU3>



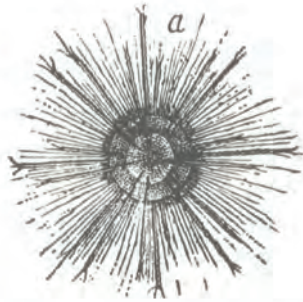
OFFICIAL SELECTION
**INTERNATIONAL
FILM FESTIVAL
ROTTERDAM**
2019

37TFF
TORINO FILM FESTIVAL

**55th
SCIOLOTHURN
FILM FESTIVAL**

DUGONG FILMS, ROUGH CAT
with RSI, PICOFILMS
present
GOLD IS ALL THERE IS

a film by **Andrea Caccia**



Acanthometra mulleri 2929R-MN

Original title : Tutto l'oro che c'è
Genre: creative documentary
Running time: 100'
Color, DCP 2k, Dolby 5.1

Directed by **Andrea Caccia**
Cinematography by **Massimo Schiavon** | **Andrea Caccia**
Suond by **Luca Bertolin**
Sound editing by **Riccardo Studer** | **Tommaso Barbaro**
Sound Design by **Massimo Mariani**
Film editing by **Cristian Dondi** | **Andrea Caccia**

cast

Filippo Caccia | *the kid*
Rinaldo Molaschi | *the gold prospectors*
Francesco Falzone | *the carabinieri (italian police officer)*
Daniele Ferrario | *the naturist*
Roberto Vailati | *the hunter*

Prodcude by **Dugong Films** (IT), **Rough Cat** (CH), **Picofilms** (FR)
Coproduced by RSI, (CH)
In association with Shoot & Post (SWE)
With the Support of: Eurimages, Mibac DG Cinema,
Lombardia Film Fund, Piemonte Doc Fund,
Ticino Film Commission,
CNC Fonds a l'innovation Audiovisuelle e Scam



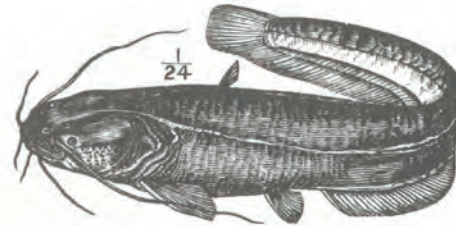
Limax agrestis 3517R-MN

Synopsis

A river. A young boy who plays and gets lost in the woods. A naked man who wanders among the trees. A weapon. An illegal hunter. A police officer. A crime from the past. An old gold prospector. Real people, who go about their daily lives in a natural theatre where reality takes on the qualities of a fairy tale, a crime novel, a coming-of-age story. Five men at different stages of life who never meet yet are all part of one, unique, suspended narration.

Director's note

Since moving back near the River Ticino I have met many people who live in close contact with nature here. During my walks along the gravelly riverbed or in the dark woods, I have often bumped into atavistic figures from another age, who chatted with me, whetted my curiosity, even frightened and amazed me. Their bodies, faces, gestures and shapes hark back to the mists of time, yet still convey a deep, incredibly contemporary understanding of the relationships between man and nature, knowledge and instinct, mind and body.



Silurus glanis 2019-MN

I have always liked rivers. I was brought up in Romentino, one of the small towns in the Ticino Valley Nature Park in the Piedmont region. As a boy, I couldn't wait to go to skim stones in the river with my father and my brother. We would count the number of skips and were always amazed how they appeared to fly along the silver line marking the edge of the riverbank. We would say that by throwing these stones, we had changed their fate. I remember picnics with my mum and dad, then when I was a teenager, drinking beer by the river with friends. I remember the traces left by human beings under the bridges, in the river bends, in the rare tracts of sand. I remember the smell of the brackish water on my skin after swimming, which made me feel a part of nature. I remember solitary walks in the shade of the poplar trees. The smell of summer and the insects. All those signs marking the hunting reserve. I remember the cold and the fear, the heat and the boredom. The feeling of being suspended in time and space. I lived in Milan for 15 years, during which time I got married and had two children. For the past few years, I've lived in Cuggiono, a town in the Ticino Valley Park in the Lombardy region – on the opposite riverbank to where I was 20 years ago. Whenever I can, I take the kids to skim stones in the river. When I watch their stones skip on the water, before sinking, I ask myself how we could ever think, even for one moment, that our actions could actually change the course of things, of time, of space. I see trees damaged by flooding, the remains of picnics washed away. Beach blankets abandoned among white stones. The profusion of dragonflies on the bank. The river's water, which continually changes colour. Motionless, I observe the passing of my life, while I look for something that can shine, like that light I saw as a child.

Over the past two years, I have spent many days on long walks through the woods around the river, watching the light fall between the trees, on outings and continual voyages of discovery with my children. Returning to the places of my childhood and exploring new spaces. I travelled the river upstream to its source and sailed its waters to the mouth...

That is how the film was born, during a day out with my kids. I was watching them pick wild irises... when Rinaldo, the gold prospector, turned up and his stories helped me see beyond the actual horizon of the river.

The idea took shape and the characters I initially imagined became real, flesh-and-blood people.

A kid, an old man, an hunter, a police officer and a naturalist. Feet that trample the earth, human beings that respond to a natural logic of action.

This encounter with the film's characters started to break down the wall separating the idea from its realisation, imagination from reality, shining fresh light and giving me a new perspective from which to observe the wood and its protagonists.

Everything took on much greater significance when I started to follow Rinaldo, Filippo, Daniele, Francesco and Roberto. Adapting myself to their pace, letting them guide me through the hidden parts of their hearts – each distinct but superimposable – I eventually found the film's essence. Slowly, their real- life searches became my search for reality. Here were human beings following Ariadne's invisible thread of life, waiting for their stories to be told thanks to a camera that can walk, pause and breathe in time with them.

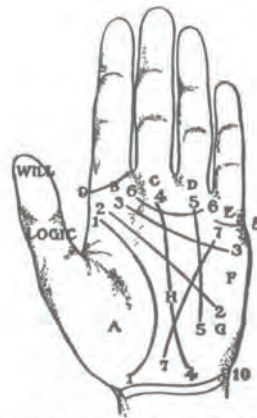
Using a directing style that transcends a formal mise- en-scene to find a natural and more intimate dimension: from movement to suspension, towards a perceptive stillness where nature and the mind are in equilibrium. Towards a visual crisis, or blend, where documentary and fiction hide behind each other, until the (un)natural separation between them is torn down.

The film's style is simple, though quite unconventional.

Five characters in a single location. A wood with invisible borders, and, at the heart of the wood, a river.

Five intertwining paths, weaving between the river's same banks, bridges and ancient dams, but never meeting. The endless paths of the five protagonists twist and turn. Nothing is staged, there is no grand spectacle. Simple actions for a film that observes a reality only seemingly always the same, to recount the delicate balance on which all ecosystems rest.

A film carved by nature and time



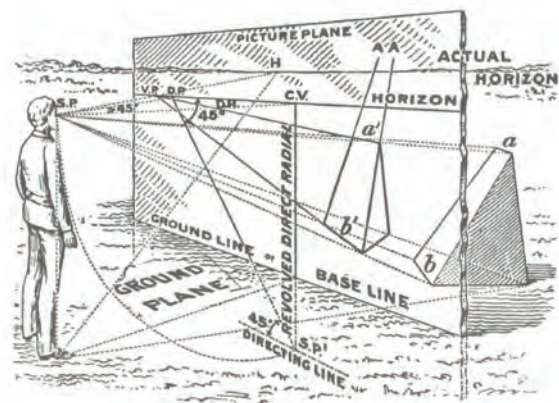
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Director's bio

After studying painting and film direction, he devoted himself to shooting creative documentaries and to teaching visual art as a tool for exposing reality. He directed shorts and documentaries, unaffectedly shifting between genres and creating a personal style that eludes common definitions. His films have been selected for several international festivals, including Venice, Locarno, Rotterdam, Karlovy Vary and many others. He lives and works in Italy, in the Ticino valley.

Selected filmography (original titles)

- 2019 'Tutto loro che c'è' | 100' nonfiction
- 2016 Vedozero² | 93' nonfiction/experimentl
- 2011 Mi piace quello alto con le stampelle | 56' doc.
- 2010 La vita al tempo della morte | 82' nonfiction
- 2010 Vedozero | 77' nonfiction/experimentl
- 2009 Hospice | 28' doc
- 2003 Sulle tracce del gatto | 45' co-directed with V. Moroni
- 2002 18 Days around A. De Dionysio quartet | 47' doc.
- 2000 L' estate vola | 18' nonfiction



Perspective 6689R-M

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Festival | Pascale Ramonda - pascale@pascaleramonda.com



COMPANY PROFILES

DUGONG FILMS (Italy)

The Dugong is a large marine mammal, the inspiration for ancient sea-faring tales of mermaids and sirens. From this creature Dugong draws its name, a Rome based production company focused on the "blurred" line between fiction and documentary. Dugong films have been shown in festivals such as Cannes (Samouni Road, 2018, Winner Cail d'Or for Best Documentary), Venice (Controfigura, 2017, The Years, 2018, Winner of the European Film Award for the best short), Toronto (Mon Amour Mon Ami, 2017), Locarno (The Challenge, 2016), Rotterdam (Whipping Zombie, 2017), and were exhibited in art venues such as Tate Modern and Art Basel. info@dugong.it



ROUGH CAT (Switzerland)

ROUGH CAT is a production company based in Lugano, founded in 2014 by producer Nicola Bernasconi. It aims at developing and producing films with an eye towards the panorama of European cinema and international co-productions. Among the films produced so far is the documentary Stella Ciao which was premiered at 50th Solothurn Film Festival's Prix du public and was screened at several international film festivals. In 2019 ROUGH CAT will release its first long feature film, I Segreti del mestiere by Andreas Maciocci. info@roughcat.ch

PICOFILMS (France)

Picofilms was founded in 2010 in Paris by filmmakers Penelope Bortoluzzi and Stefano Savona. Among the company's productions are Stefano Savona's Samouni Road (Winner Cail d'Oro Cannes 2018, co-produced by Dugong), Palazzo delle Aquile (2011), Tahrir Liberation Square (2011, Winner David di Donatello for Best Documentary), and Waiting for the Rise by D'Agostino & Lavorato, winner of Best Short film in Venice 2011. picofilms@gmail.com



CONTACTS

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