

THE EYE OF THE HEN

A SELF-PORTRAIT BY ANTONIETTA DE LILLO



POSTER DESIGN BY GIANLUCA ABBATE

WITH MARIA DE MEDEIROS, CAROLINA DE LILLO MAGLIULO, ELISABETTA GIANNINI, ALICE MARIANI, MARCELLO GAROFALO, LUCA MUSELLA, ADELE PANDOLFI
 DIRECTED ANTONIETTA DE LILLO SCREENPLAY ANTONIETTA DE LILLO, LAURA SABATINO IN COLLABORATION WITH ALICE MARIANI CINEMATOGRAPHY CESARE ACCETTA EDITING ELISABETTA GIANNINI IN COLLABORATION WITH SIMONA STURNIOLO
 THE SUPERVISION OF GIOGIÒ FRANCHINI ORIGINAL MUSIC DANIELE SEPE SOUND EDITING BEATRICE MELE SOUND MIX FEDERICO TUMMOLINI VFX PRODUCER ANGELO BORRUTO VFX SUPERVISOR PIERFRANCESCO BORRUTO EXECUTIVE PRODUCER ALICE MARIANI



The road races quickly behind me, then darkness. I was riding my scooter when a bailiff hit me with his car. I was 23 years old. **It was at that moment that my story with cinema and justice began.** I thought that with the insurance money, I could make a film, and together with my partner at the time, we decided to organize it.



In reality, the compensation never came, but we still managed to make our first feature film in 1985. It was a happy debut, winning a special award at the Nastri d'Argento and being nominated for both the David di Donatello and Nastri d'Argento for Best First Feature. This is how my career as a director and producer began, characterized by the creation of **free and independent** films. However, at the beginning of the new millennium, everything changed. I found myself in a world completely alien to me, and since then, throughout all this time, I have had one phrase in mind, suggested by a very dear friend: **Never stop!**

The Eye of the Hen lives off the emotion of finding myself **on the other side of the camera for the first time in my career.**

The narration teeters between memory and the present, reality and imagination, which is why I chose a hybrid language between fiction and cinéma vérité. The cinematic form of the self-portrait allows me to put **emotion** at the forefront, even compared to the facts, albeit violent and unique in the cinematic landscape, that have characterized **my last twenty years in this career.** The peculiarity of the film lies on the one hand in the reconstruction of the most important stages of a long legal battle that took place inside and outside the courtroom, and on the other in the strength of a true story, which is not a closed narrative but still evolving, **where everything is still happening and can happen, in front of the spectator's gaze.**

Antonietta De Lillo

This story raises questions that we cannot ignore.

Daniele Vicari

It is an unprecedented form of censorship: the artistic victim becomes a judicial victim.

Ettore Scola

Mine is a story of ordinary injustice, but I have never stopped hoping that it could turn into a story of extraordinary justice.

Antonietta De Lillo



SYNOPSIS

The Eye of the Hen is the cinematic self-portrait of director Antonietta De Lillo, relegated to the margins of the film industry after a legal dispute over the distribution of her most successful film, which could have established her in the **mainstream**. The story of the protagonist's public and private life, through interviews, reconstructions, and personal, cinematographic, and television archives, shows the difficulties of going against the tide and the creativity and resilience **needed to reinvent oneself with the means at one's disposal**. The film is a narrative that suggests methods to overcome isolation by **celebrating cinema in its communal, cultural, and political role**.



CULTURE ENDS UP IN COURT: A JUDICIAL CHRONICLE FROM 2005 TO TODAY

In 1995, Antonietta De Lillo optioned the rights to the novel **The Remains of Nothing** by Enzo Striano. Despite a public funding of 5.5 billion Lire, the filming of the movie began only in 2002.

Presented at the Venice Film Festival in 2004, **The Remains of Nothing** released only **20 copies**, with just half being properly advertised. In 2005, the director sued the producers, distributors, and the Istituto Luce - which in turn sued her for defamation - for **poor distribution**. In 2013, the lawsuit was dismissed. The civil court in Rome also rejected the Istituto Luce's request for damages. However, the Istituto Luce did not stop and instead appealed. In 2016, the Court of Appeals in Rome also rejected the Istituto Luce's request for damages from defamation.

The director was finally freed from the nightmare of a €250,000 Damocles sword that had been hanging over her head for 10 years.

In 2010, the dispute expanded to the Ministry and in the same year, De Lillo's new feature film **Dead by Soap**, produced by Marechiarofilm, was inexplicably postponed despite having received a sufficient score for funding.

To date, there have been 9 judgments: 3 from the Administrative Court (TAR) and 6 from the Council of State. Apart from one judgment in favor of the Ministry, which was annulled in the second instance by the Council of State, they all passed in De Lillo's favor.

In December 2023, the Ministry applied yet another judgment in favor of Marechiarofilm and granted a contribution of €500,000. **In February 2024, the company was forced to start a new appeal** because the granted funding was assigned based on a screenplay and an artistic cast crystallized fourteen years ago.



MARECHIAROFILM

Founded by Antonietta De Lillo in 2007, Marechiarofilm has produced films directed by her after **The Remains of Nothing** including **The crazy woman next - door** (2013), **Let's Go** (2014), **Mr Rotpeter** (2017), and **Fulci Talks** (2021). It produced two participatory films, **The social xmas** (2011) and **Today Together, Tomorrow Too** (2015) and collaborated on the production of short films conceived within their framework. It produced Maria Di Razza's animated shorts **Scissors** (2013), **Facing Off** (2014), **(In)Felix** (2016), and **Goodbye Marilyn** (2018), presented as a special event during the Venice Days. In 2023, it produced **Dreaming of Venice** by Elisabetta Giannini, presented at the Pesaro Film Festival, Giffoni Film Festival, and many other national and international festivals, winning several awards, including the Silver Ribbon Awards for Best Directorial Debut. Currently, the third Participatory Film *L'Uomo e la Bestia* is in production.

ANTONIETTA DE LILLO

Antonietta De Lillo was born in Naples on March 6, 1960. In 1985, she directed her first feature film, **A Tottering House** together with Giorgio Magliulo, winning the Silver Ribbon Awards for Best First Feature. In 1990, she made her second film **Matilda** also in collaboration with Giorgio Magliulo. In 1987, she founded Megaris, a company that became a reference point for a new generation of Neapolitan directors. Between 1992 and 1999, she signed numerous documentaries and video portraits. In 2004, she directed **The Remains of Nothing** presented at the 61st Venice International Film Festival, where it achieved great success. In 2011, she created **the Participatory Film** project, now in its third edition, in which she invites various authors to shoot documentary shorts on a chosen theme that converge into a single work. In forty years of her career, her films have been selected at numerous national and international festivals, including the Torino Film Festival, Rome Film Fest, and Locarno Festival, and have won David di Donatello, Silver Ribbon Awards, Ciak d'Oro, and the Fedic awards.

TECHNICAL SHEET

GENRE: Self-portrait
DURATION: 93'
FORMAT: 16:9
SOUND: 5.1
YEAR: 2024
COUNTRY: Italy

CONTACTS

marechiarofilm
+39 06 99448154
info@marechiarofilm.it
comunicazione@marechiarofilm.com
www.marechiarofilm.it

PRESS OFFICE

REGGI&SPIZZICHINO Communication
Maya Reggi +39 347 6879999
Raffaella Spizzichino +39 338 8800199
Carlo Dutto +39 348 0646089
www.reggiespizzichino.com
info@reggiespizzichino.com

