



Centro Culturale
San Benedetto

Strada San Benedetto 1
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(www.monasterodisiloe.it)

SILOE FILM FESTIVAL

IV edition | 20-21-22 July 2017

“Woman, a quest”

RULES AND REGULATIONS

Article 1- promoters and location

The **SILOE FILM FESTIVAL** (SiloeFF – www.siloeffilmfestival.it) has been created and organized by Siloam Monastic Community, Poggi del Sasso, Grosseto (Italy) with its San Benedetto Cultural Centre, a nonprofit organization based at the Siloe Monastery, in collaboration with “**Fondazione Comunicazione e Cultura**” and “**Fondazione Ente dello Spettacolo**”.

Art director has been Fabio Sonzogni since its first edition.

The Festival’s IV Edition will take place on the **20, 21 and 22 July 2017** at the Siloe Monastery, Strada San Benedetto 1, Poggi del Sasso, Grosseto (Italy).

Article 2

Introduction

“You shall not covet your neighbor's wife”. Why the wife of another? Is not a woman for herself, of herself?

How have we arrived to establish this rule and to make it now something obvious?

The woman is always of others, like money. Like stuff.

The point is to understand how it happens that, in the vast history of mankind, at some point emerges a ban, a law that prohibits something, and that it is banned just because wished. If you prohibit something it means that something

is desired. In fact, the ban says "not covet." Which means that you want your neighbor's wife.

Why is the woman of another? What does it mean that the woman is of another (this expression in fact, at least for our tradition, would never be used for a man)? Why is the neighbor's wife desired?

Let's proceed in order. Only a woman can confer the title of father to a man, she only knows. This is one of those things that have marked the destiny of the status of women from prehistory to today. The fortune of the woman, her greatest power, her dignity refers to the fact that she is the only one to witness the power of man, of his fruitfulness, that man is man, and the children that she has generated are children of this man, continuation of his blood. This is the greatness of the woman in the economy, the economic equilibrium of the sexual life of mankind. But the woman has paid this privilege with the exclusion from public life. Indeed with the distinction between public life and private life. The woman is deprived of public life because she is the private possession of the man that penetrates her and that only by holding her out of the others' life can be certain of his offspring. The woman can but be private. She can but be a recluse, withdrawn from public life, because she is the one to confer royal dignity to man, ensuring him great power.

Let's step back. When, at what point in human history, it was realized the relationship between sexual activity and pregnancy? We can imagine that for tens of thousands of years *sapiens sapiens homini* were unaware of this report. We know from some of the myths that the pregnancy was attributed to the moonlight, the wind blowing, the intervention of the sun's rays, not to man. This is the ancient humanity in which the woman is sacred, the woman is the miracle. It is the woman who generates the visible from the invisible because it is the woman who, from the cave of her uterus, takes out the offspring, the offspring prodigy. And the man we do not really know what function he had in a humanity like that. It is easy to think of a matriarchal humanity.

We are facing a humanity that has revered the Venus of Prehistory (the Mediterranean mother), so well represented by the statues, large and small, all characterized by abundant breasts, stomach and buttocks that do not correspond to the truth, but to a symbol of prosperity, of femininity capable to generate. The mother of all humanity, the eternal Maria (Hail and Eve, *chthonic* and *urania* together). It is the woman made sacred. In this context, it could be never said that the woman is of someone else, but, on the contrary, we were all of her.

Let's try to imagine what happens, instead, when the connection between sexual intercourse and pregnancy is laid down. We have the inevitable reversal of roles. The woman is full of reverence for the man who makes her pregnant, which operates over her the invisible magic to make the invisible visible in an act that is itself invisible, removed from the visibility of the others. The woman is in an attitude of reverence, though it is her to give kingship to the man and it is her who grants eternal life, his descendants, his children, His, of his blood. At a time when the woman is no longer the Mediterranean gods, the great goddess, she is

substituted by the man. She is the one who guarantees the continuity of life, but at the same time is subtracted from advertising, she becomes "of" someone. At that moment we leave the sacral world and start walking towards an increasingly secular world, beginning with the desecration of the woman, because the woman becomes a commodity, money. She is the incarnation of the money. And this brings to the exchange of women with the marriage. The woman is always of someone, of her father, brother, husband.

It's normal to want other people's money, because money is always of someone and if I want it, I wish it, it's clear that I'll have to steal it to others. Until we'll think that eternity is guaranteed by blood and that blood and semen are the place of the celebration of our own eternity, then there will be nothing but violence among men, for they will fight to do what the commandment wisely tries to limit, to prohibit. The men will only desire the woman of the others, because this will be nothing but power, power and strength. The woman then it is not desired as a woman, but it is desired because of others, because only in this way, taking her, I witness my power. So the commandment "do not covet your neighbor's wife" goes along with "Thou shalt not kill." If you want your neighbor's wife you have to kill to get it.

In our time we witness a further desecration. The world of the sovereign, the bourgeois family, are still imbued with archaic, primitive sacredness, that still believes in blood, which invests in desire, because all of us invest in our children and at their birth we think to be eternal. But the gradual decline of the sacral beginning has become a commercialization of life. To mark the moment when the money becomes a sign of our value and our power, we proceed to the decapitation of the King to prove to the human eyes that the bloodline had no value and that the law, the people, the reason were placed on the throne instead. But on the throne it was placed the money.

In Plato's Republic all this is very clear. We cannot get rid of violence if we don't get rid of the property, but we cannot get rid of it until something is mine. Precisely because if it is mine, someone could subtracted it to me. All that is mine is, in this sense, already lost. Each property is already out of me. In fact I have to enclose, protect it, I have to keep it locked up. If I am what I "have", I "am" nothing, because, in the having property, there is, at all times, the loss of myself.

Theme | Woman, a quest

The works that we would like to be sent to the selection must deal with one or more issues related to that human part denoted as feminine. We intend to discuss about the status of the woman, her role in our time where gender differentiation is increasingly blurred, where the encounter with other cultures and religions generates conflicts, where the woman can have a child with a 80 dollar kit sent by mail, where we can rent a womb, where we meet other people on a social, where you can have the meeting there, where soon science will allow

us to generate without the need of the opposite sex, where emotions win on feelings, where the "why not" wins on expectations and projects. Our time has experienced the women's emancipation struggle and every day has to protect and verify the goals achieved. What happens to the woman today?

Article 3 – participation

Participation to the competition is open and free.

Participation is restricted to projects produced between 2014-2017, of any nationality and language.

Short films and animated shorts (max. 30 minutes) and documentaries (max. 60 minutes) can be registered.

Article 4 - selected films and awards

Within the Festival 12 films selected among those registered for the competition will be screened. Amongst these, three films will be chosen and awarded the following prizes:

1. Best Film - Jury Award
2. Best Film - Public Award
3. Best Film - Young Jury Award

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The Jury may also give special mention to a competing work of particular merit. The three winning films will be given a limited edition work of art, created especially for this occasion.

Article 5 - how to participate

In order to participate to the competition the following steps should be completed no later than **Thursday 8th June 2017**. The selected films will be announced on Friday 30th June 2017 on the Festival's website:

- **Download and fill out the participation form** on the "Competition" page on the website www.silofilmfestival.it and send it by e-mail to segreteria@silofilmfestival.it
- **Send 3 copies of the film** on **Vimeo** or DVD (or Blu-ray) by post together with **3 JPEG images** of the film and/or frames and/or stills, a **brief presentation** (1000 letters about), the **poster**, as well as a **trailer** of the film with a maximum duration of 1 minute (MP4 format, 16:9) and dimensions suited to the web, to the following address: **Siloe Film Festival – technical forum – via Aurelia 468 – 00165 ROMA.**

The Festival Management does not assume any responsibility for delays, inaccuracies or damages to the sent files.

Article 6 - image protection and management

Texts and images could be published in the catalogue, on the Festival website and may be used by the media with relation to the Festival's activities.

Through their participation, the holders of the competing films' rights authorize, only for the purposes of the promotion of Siloe Film Festival, the free inclusion of short sequences of the film, for a maximum duration of three minutes, in TV News, TV programs and on the Internet.

The owners of the rights of the selected projects for the Festival, also grant the widest escape clause for the screening of the projects in the context of cultural exhibitions in Italy and abroad, or for promotional reasons, strictly tied to communication on behalf of the Organizing Institutes.

Article 7 - film preservation

All films sent will be stored in the historic archive of the Festival which has been founded for cultural and educational purposes, and will be held by the Siloe Monastic Community.

Article 8 – competition admissions and various phases

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Admission to the competition will be decided by the Festival Selection Committee. The Festival administrative office will inform those responsible for the films admitted to the competition. In case of admission, competitors will have to send the administrative office a master copy, preferably in one of the following formats:

- DVD
- Blu-ray disc
- Hard disk (AVI, MOV, MPEG)

If in a language other than Italian, the master copy will need Italian subtitles; or otherwise, English subtitles with the list of the English dialogues and, if possible, with the Italian translation (with time-stamp).

The master copies sent for the screening during the Festival will be returned only upon specific request to the administrative office at the time of sending.

Article 9 – free screening of images

No rental fees can be asked for the screening of the selected films during the Festival.

Article 10 – competition winners

The announcement of the winners will take place at the **Siloe Monastery, on Saturday 22nd July 2017**. The uncollected official prizes will be available to those who will be interested at the Festival's registered office.

Article 11 – ownership of image rights and responsibilities

The producers, distributors or other subjects introducing the film shall be legitimately authorized to register it at the Siloe Film Festival.

Each single author or producer is responsible for the content of their work and declare, through the registration to the Festival, that they have fulfilled all obligations towards third parties arising from the use of material subject to copyright.

Article 12 – hospitality of the selected films

A representative (film director or producer or actor/actress) of each film selected will be granted the hospitality for a single day, every other day will be charged to the representative of the film. Each film will be screened twice in different days and times (program available until 10th July 2017).

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Registration implies the acceptance of all the rules contained in these Regulation.

Personal data will be treated in compliance with Privacy Law no. 196 of 06/30/2003 and subsequent amendments and additions.

*The Organizing Committee of the **Siloe Film Festival***