



Centro Culturale  
San Benedetto

Strada San Benedetto 1  
58044 POGGI DEL SASSO (GR)  
([www.monasterodisiloe.it](http://www.monasterodisiloe.it))

# SILOE FILM FESTIVAL

VI edition | 19-20-21 July 2019

**“REALTÀ”**

## RULES AND REGULATIONS

### Article 1- promoters and location

The **SILOE FILM FESTIVAL** (SiloeFF – [www.siloeffilmfestival.it](http://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 **19, 20 and 21 July 2019** at the Siloe Monastery, Strada San Benedetto 1, Poggi del Sasso, Grosseto (Italy).

### Article 2

#### Introduction

“Today's society is thirsty for entertainment and holidays. The industry of distraction is very flourishing and advertising draws the ideal world as a large playground where everyone enjoys themselves. The dominant concept of life today does not have the center of gravity in activity and commitment but in avoidance. Earn money for fun, satisfy yourself. The image-model is that of a successful person who can afford wide and different spaces of pleasure. But this mentality slips towards the dissatisfaction of an anesthetized existence of entertainment that is not rest, but alienation and

escape from reality. Man has never rested as much as today, yet man has never experienced so much emptiness as today! The possibilities to have fun, to go out, cruises, travel, many things do not give you the fullness of the heart. On the contrary: they do not give you rest. "

**Pope Francesco**, general audience, piazza San Pietro, Wednesday, 5th September 2018

## **MYTH OF THE CAVE**

In this passage Plato introduces an image - that of the "underground cave dwelling" - to understand what our condition is in relation to the ability to acquire the knowledge of true reality, ideas, beyond the world of becoming, of appearances in which we are immersed. Known as "the myth of the cave", this piece is among the best known and analyzed of the entire Plato's corpus.

## **PLATO'S ALLEGORY OF THE CAVE**

FROM PLATO'S "REPUBLIC", BOOK VII, 514a-c to 521a-e)

And now, I said, let me show in a figure how far our nature is enlightened or unenlightened: "Behold!, human beings living in a underground den, which has a mouth open towards the light and reaching all along the den. Here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets." "I see". "And do you see", I said, "men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent." "You have shown me a strange image, and they are strange prisoners". "Like ourselves", I replied. "And they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?" "True", he said. "How could they see anything but the shadows if they were never allowed to move their heads?" "And of the objects which are being carried in like manner they would only see the shadows?" "Yes", he said. "And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?" "Very true." "And suppose further that the prison had an echo which came from the other side, would they not be sure to fancy when one of the passers-by spoke that the voice which they heard came from the passing shadow?" "No question", he replied. "To them", I said, "the truth would be literally nothing but the shadows of the images". "That is certain." "And now look again, and see what will naturally follow if the prisoners are released and disabused of their error. At first, when any of them is liberated and compelled suddenly to stand up and turn his neck round and walk and look towards the light, he will suffer sharp pains; the glare will distress him, and he will be unable to see the realities of which in his former state he had seen the shadows; and

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then conceive someone saying to him, that what he saw before was an illusion, but that now, when he is approaching nearer to being and his eye is turned towards more real existence, he has a clearer vision, -- what will be his rep "True", he said. "And suppose once more, that he is reluctantly dragged up a steep and rugged ascent, and held fast until he's forced into the presence of the sun himself, is he not likely to be pained and irritated? When he approaches the light his eyes will be dazzled, and he will not be able to see anything at all of what are now called 'realities'." "Not all in a moment", he said. "He will require to grow accustomed to the sight of the upper world. And first he will see the shadows best, next the reflections of men and other objects in the water, and then the objects themselves; then he will gaze upon the light of the moon and the stars and the spangled heaven. And he will see the sky and the stars by night better than the sun or the light of the sun by day?" "Certainly". "Last of he will be able to see the sun, and not mere reflections of him in the water, but he will see him in his own proper place, and not in another, and he will contemplate him as he is". "Certainly". "He will then proceed to argue that this is he who gives the season and the years, and is the guardian of all that is in the visible world, and in a certain way the cause of all things which he and his fellows have been accustomed to behold?" "Clearly", he said, "he would first see the sun and then reason about him". "And when he remembered his old habitation, and the wisdom of the den and his fellow-prisoners, do you not suppose that he would felicitate himself on the change, and pity them?" "Certainly, he would". "And if they were in the habit of conferring honors among themselves on those who were quickest to observe the passing shadows and to remark which of them went before, and which followed after, and which were together; and who were therefore best able to draw conclusions as to the future, do you think that he would care for such honors and glories, or envy the possessors of them? Would he not say with Homer:" "Better to be the poor servant of a poor master, and to endure anything, rather than think as they do and live after their manner?". "Yes", he said, "I think that he would rather suffer anything than entertain these false notions and live in this miserable manner". "Imagine once more", I said, "such an one coming suddenly out of the sun to be replaced in his old situation; would he not be certain to have his eyes full of darkness?" "To be sure", he said. "And if there were a contest, and he had to compete in measuring the shadows with the prisoners who had never moved out of the den, while his sight was still weak, and before his eyes had become steady (and the time which would be needed to acquire this new habit of sight might be very considerable) would he not be ridiculous? Men would say of him that up he went and down he came without his eyes; and that it was better not even to think of ascending; and if any one tried to loose another and lead him up to the light, let them only catch the offender, and they would put him to death". "No question", he said. "This entire allegory", I said, "you may now append, dear Glaucon, to the previous argument; the prison-house is the world of sight, the light of the fire is the sun, and you will not misapprehend me if you interpret the journey upwards to be the ascent of the soul into the intellectual world according to my poor belief, which, at your desire, I have expressed -- whether rightly or wrongly God knows. But, whether true or false, my opinion is that in the world of knowledge the idea of good appears last of all, and is

seen only with an effort; and, when seen, is also inferred to be the universal author of all things beautiful and right, parent of light and of the lord of light in this visible world, and the immediate source of reason and truth in the intellectual; and that this is the power upon which he who would act rationally, either in public or private life must have his eye fixed". "I agree", he said, "as far as I am able to understand you". "Moreover", I said, "you must not wonder that those who attain to this beatific vision are unwilling to descend to human affairs; for their souls are ever hastening into the upper world where they desire to dwell; which desire of theirs is very natural, if our allegory may be trusted". "Yes, very natural". "And is there anything surprising in one who passes from divine contemplations to the evil state of man, misbehaving himself in a ridiculous manner; if, while his eyes are blinking and before he has become accustomed to the surrounding darkness, he is compelled to fight in courts of law, or in other places, about the images or the shadows of images of justice, and is endeavoring to meet the conceptions of those who have never yet seen absolute justice?" "Anything but surprising", he replied. "Any one who has common sense will remember that the bewilderments of the eyes are of two kinds, and arise from two causes, either from coming out of the light or from going into the light, which is true of the mind's eye, quite as much as of the bodily eye; and he who remembers this when he sees any one whose vision is perplexed and weak, will not be too ready to laugh; he will first ask whether that soul of man has come out of the brighter light, and is unable to see because unaccustomed to the dark, or having turned from darkness to the day is dazzled by excess of light. And he will count the one happy in his condition and state of being, and he will pity the other; or, if he has a mind to laugh at the soul which comes from below into the light, there will be more reason in this than in the laugh which greets him who returns from above out of the light into the den". "That", he said, "is a very just distinction". "But then, if I am right, certain professors of education must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes". "They undoubtedly say this", he replied. "Whereas, our argument shows that the power and capacity of learning exists in the soul already; and that just as the eye was unable to turn from darkness to light without the whole body, so too the instrument of knowledge can only by the movement of the whole soul be turned from the world of becoming into that of being, or in other words, of the good".

"Very true". "And must there not be some art which will effect conversion in the easiest and quickest manner; not implanting the faculty of sight, for that exists already, but has been turned in the wrong direction, and is looking away from the truth?" "Yes", he said, "such an art may be presumed". "And whereas the other so-called virtues of the soul seem to be akin to bodily qualities, for even when they are not originally innate they can be implanted later by habit and exercise, the virtue of wisdom more than anything else contains a divine element which always remains, and by this conversion is rendered useful and profitable; or, on the other hand, hurtful and useless. Did you never observe the narrow intelligence flashing from the keen eye of a clever rogue ? -- how eager he is, how clearly his paltry soul sees the way to his end ?; he is the reverse of blind, but his keen eye-sight is forced into the service of evil, and he is mischievous in proportion

to his cleverness". "Very true", he said. "But what if there had been a circumcision of such natures in the days of their youth; and they had been severed from those sensual pleasures, such as eating and drinking, which, like leaden weights, were attached to them at their birth, and which drag them down and turn the vision of their souls upon the things that are below -- if, I say, they had been released from these impediments and turned in the opposite direction, the very same faculty in them would have seen the truth as keenly as they see what their eyes are turned to now". "Very likely". "Yes", I said; "and there is another thing which is likely, or rather a necessary inference from what has preceded, that neither the uneducated and uninformed of the truth, nor yet those who never make an end of their education, will be able ministers of State; not the former, because they have no single aim of duty which is the rule of all their actions, private as well as public; nor the latter, because they will not act at all except upon compulsion, fancying that they are already dwelling apart in the Islands of the Blest". "Very true", he replied. "Then", I said, "the business of us who are the founders of the State will be to compel the best minds to attain that knowledge which we have already shown to be the greatest of all -- they must continue to ascend until they arrive at the good; but when they have ascended and seen enough we must not allow them to do as they do now". "What do you mean?" "I mean that they remain in the upper world: but this must not be allowed; they must be made to descend again among the prisoners in the den, and partake of their labors and honors, whether they are worth having or not".

"But is not this unjust? he said; ought we give them a worse life, when they might have a better?" "You have again forgotten, my friend", I said, "the intention of the legislator, who did not aim at making any one class in the State happy above the rest; the happiness was to be in the whole State, and he held the citizens together by persuasion and necessity, making them benefactors of the State, and therefore benefactors of one another; to this end he created them, not to please themselves, but to be his instruments in binding up the State". "True", he said, "I had forgotten". "Observe, Glaucon, that there will be no injustice in compelling our philosophers to have a care and providence of others; we shall explain to them that in other States, men of their class are not obliged to share in the toils of politics: and this is reasonable, for they grow up at their own sweet will, and the government would rather not have them. Being self-taught, they cannot be expected to show any gratitude for a culture which they have never received. But we have brought you into the world to be rulers of the hive, kings of yourselves and of the other citizens, and have educated you far better and more perfectly than they have been educated, and you are better able to share in the double duty. Wherefore each of you, when his turn comes, must go down to the general underground abode, and get the habit of seeing in the dark. When you have acquired the habit, you will see ten thousand times better than the inhabitants of the den, and you will know what the several images are, and what they represent, because you have seen the beautiful and just and good in their truth. And thus our State which is also yours will be a reality, and not a dream only, and

will be administered in a spirit unlike that of other States, in which men fight with one another about shadows only and are distracted in the struggle for power, which in their eyes is a great good. Whereas the truth is that the State in which the rulers are most reluctant to govern is always the best and most quietly governed, and the State in which they are most eager, the worst".

"Quite true", he replied. "And will our pupils, when they hear this, refuse to take their turn at the toils of State, when they are allowed to spend the greater part of their time with one another in the heavenly light?" "Impossible", he answered; "for they are just men, and the commands which we impose upon them are just; there can be no doubt that every one of them will take office as a stern necessity, and not after the fashion of our present rulers of State".

"Yes, my friend", I said; "and there lies the point. You must contrive for your future rulers another and a better life than that of a ruler, and then you may have a well-ordered State; for only in the State which offers this, will they rule who are truly rich, not in silver and gold, but in virtue and wisdom, which are the true blessings of life. Whereas if they go to the administration of public affairs, poor and hungering after their own private advantage, thinking that hence they are to snatch the chief good, order there can never be; for they will be fighting about office, and the civil and domestic broils which thus arise will be the ruin of the rulers themselves and of the whole State".

"Most true", he replied. "And the only life which looks down upon the life of political ambition is that of true philosophy. Do you know of any other?" "Indeed, I do not", he said. "And those who govern ought not to be lovers of the task? For, if they are, there will be rival lovers, and they will fight". "No question".

"Who then are those whom we shall compel to be guardians? Surely they will be the men who are wisest about affairs of State, and by whom the State is best administered, and who at the same time have other honors and another and a better life than that of politics?" "They are the men, and I will choose them", he replied.

### **Remarks by Umberto Curi (\*)**

- 1-** The cave of appearances. Recalling the image of the cave and the prisoners who live there, Plato describes in an allusive and metaphorical sense the condition in which men generally lead their lives; just as prisoners regard shadows as the truth, men also tend to view appearances as realities and opinions as truth.
- 2-** The "brightness" of the true. Like the man who is liberated, the philosopher is the one who accesses the true reality of things beyond their appearances and therefore manages to free himself from the "chains" of ignorance in order to arrive to contemplate the "luminosity" of truth.
- 3-** Return in the dark to go back together to the light. The path of liberation described by Plato through the image of the cave implies two important aspects, often forgotten or misrepresented in the comments. The first is that this itinerary never ends definitively. In fact, after being able to come out of the underground dwelling, the prisoner will have to return to the darkness of the

cave, somehow starting all over again. Secondly, Plato says that truly free is not the one who stays outside, but only those who have the temper to return to the cave and try to free those who have remained there at the bottom. Freedom therefore coincides with the activity of liberating others. You never get free on your own, but only by participating in a process of total liberation.

(\*) *Il coraggio di pensare*, Umberto Curi, Loescher Editore, 2018.

## **Theme**

When today we use the word Reality, are we sure to indicate the same thing that our interlocutors, hearing it, imagine? Is not cinema the cave of appearances? Is art capable of narrating the "brightness" of the truth? What is the task of art since science discovered the "thing" in its essence, energy, light, immateriality? Kant introduces the term Sublime to indicate what exceeds what is possible to represent, beyond the limit, where the missing word lives. Therefore, the art, having overcome the mimetic necessity of things and emotions, abandons the "representation" and finds in the language the area of its new necessity, building a world in itself that Schopenhauer identifies in music. The Art that digs the word up to make it hear the constituent silence, that root that cannot become your possession. Language is not a tool, but it is our home.

Returning in the dark to go back together, in the light, is it possible? I believe so, only if we do not deny our being transcendent, only if we recognize that we are not tame, only if we manage to push us further, where the silence of the missing word resounds. These are some questions that I would like to find in this year films, not in the form of an answer, but, like good cinema can do in a problematic way; narrations able to pose ever new problems and able to identify the most complex aspects that the word Reality hides. The term brings with it growing ambiguities, a movement that is difficult to arrest that generates uncertainty and ambivalence in the relations with the things of the world, with the other and with ourselves. Reality is often associated with the term Truth, and there are those who insert the sign of equivalence between the two. The relationship between them I think is changing, and it is good, I think, to wonder. I want to do it through the cinema, those shadows that narrate the invisible, the immaterial essence, the sublime, the distant silent song of the Mothers of being.

*Fabio Sonzogni (Art Director)*

## **Article 3 – participation**

Participation to the competition is open and free.

Participation is restricted to projects produced between 2016-2019, 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

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 **Friday 7th June 2019**. The selected films will be announced on Friday 28th June 2019 on the Festival's website:

- **Download and fill out the participation form** on the "Competition" page on the website [www.siloeffilmfestival.it](http://www.siloeffilmfestival.it) and send it by e-mail to [segreteria@siloeffilmfestival.it](mailto:segreteria@siloeffilmfestival.it)
- **Send the Vimeo or Youtube link of the proposed work** in the mail of the work itself together with the film trailer (maximum duration of 1 minute MP4 format, 16:9), with dimensions suited to the web, **3 JPEG images** of the film and/or frames and/or stills, a **brief presentation** (1000 letters about), the **poster**.

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## **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**

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 to the following address: **Siloe Film Festival – technical forum – via Aurelia 468 – 00165 ROMA**. three copy, of their work 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.

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### **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 Sunday 21nd July 2019**. 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 10<sup>th</sup> July 2019).

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**