



He was born in Palermo, Sicily, to a wealthy family, and studied architecture in Rome, before deciding to become a director. De Seta made ten short documentaries between 1954 and 1959, before directing his first feature-length film, *Banditi a Orgosolo* (Bandits of Orgosolo). His early documentaries focus on the everyday life of many of Sicily's poorest workers, and are notable for their lack of voice-over narration, quiet mood, and striking color. In 2005 the rediscovery of Vittorio De Seta's work was a highlight of Tribeca Film Festival and Full Frame Documentary Film Festival, where was presented *Détour De Seta*, a documentary on the Italian director.

*Banditi a Orgosolo* (1961); *Un uomo a metà* (1966); *L'invitata* (1969); *Diario di un maestro* (1972, TV); *In Calabria* (1993); *Lettere dal Sahara* (2005);

Documentaries; *Vinni lu tempu de li pisci spata*, 11', 1955; *Isole di fuoco*, 11', 1955; *Sulfarara*, 10', 1955; *Pasqua in Sicilia*, 11', 1955; *Contadini del mare*, 10', 1955; *Parabola d'oro*, 10', 1955; *Pescherecci*, 11', 1958; *Pastori di Orgosolo*, 11', 1958; *Un giorno in Barbagia*, 14', 1958; *I dimenticati*, 20', 1959

Awards 1957. David di Donatello: Targa d'argento; 1961. Best First Work in the Venice Film Festival with *Banditi a Orgosolo*; 1962. Silver Ribbon of the Best Cinematography B/W at the Sindacato Nazionale Giornalisti Cinematografici Italiani (Italian National Syndicate of Film Journalists) with *Banditi a Orgosolo*.



## **Lu tempu di li pisci spata**

Film HUNT shows the director's sense for detail and visual beauty, which turn a day of swordfish hunting into a dramatic poem. A realistic depiction of the dull waiting in the Strait of Messina, and of the sudden struggle to reel in the fish. A portrait of man versus animal – ordinary and majestic at once.



## **Pasqua in Sicilia**

Film **CELEBRATION** captures the tremendous religiosity of human emotions during Holy Week. During the year's most important holiday, people perform scenes from the Bible, priests and soldiers sound their drums, Jesus carries his cross, and the onlookers' dark red masks symbolize the evil forces that led to the death of the Lord.



## **Pescherecci**

Each De Seta film examines how the natural environment determines the behaviour of the people living in it. PESCHERECCI sheds light on the fisheries between Sicily and Africa. De Seta shows how the fishermen put out to sea in all weathers to scrape a living. If a storm breaks, the fishing boats seek refuge on the island of Lampedusa. The sober but effective use of the surrounding sounds drowns the fishermen's voices and gives the film an extra dramatic dimension.



## **Un giorno in Barbagia**

FilmWOMEN was made in Barbagia, a rocky region in the middle of Sardinia, where most men from local villages spend most of their time with their herds far from their families. The houses are left to the women, who take care of children, work in the fields, gather wood and bake bread, the herdsmen's meal. Filmed in villages at the ends of steep, unpaved roads, the film reminds of the women's lot, their patience and quiet devotion.