



Être et Durer

A Mother's Journey into Parkour

by Serena Mignani

Italy, 2017 – 73' and 52' min.

Passion makes you thrill, prudence keeps you alive.

Ten years of mother and hyperkinetic-son relationship, in their growth through physical turmoil of youth and adolescence, with Parkour as catalyst.

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SYNOPSIS

A Mother and her hyperkinetic-son bump into Parkour- a new extreme urban discipline - and get trapped in its joyous physical routine till the day death occurs on school rooftop. Sudden mourning tears them apart: mother departs to research the discipline's roots and its impact on different cultures, asking *traceurs*, scientists and women to guide her journey from Italy to UK, HK, Palestine, Shanghai in search of answers to risk and survival. While she travels the world to unveil a philosophical side of Parkour, her son continues to challenge the extreme, in search of consolation and challenge. Everyone pursues his obsessions up to the common goal, where each one gets what's seeking for: she'll learn how to let him go and accept destiny and he, surviving himself, achieves autonomy.



Watch the clips

Maxine & Danny Ilabaca: <https://vimeo.com/218437106>

Gaza Parkour Team : <https://vimeo.com/218438501>

Parkour - Freerunning or Art Du Déplacement ?

The world "**Parkour**" is a modification of the French phrase "*parcours du combattant*" roughly translated as "military obstacle course." At first glance it looks like an extreme sport, and it certainly has many of the same qualities, however it's considered by practitioners - known as *traceurs* - as more of an art and a discipline. It also has diverse interpretations with slight different philosophical approaches and different names like '**Freerunning**' or '**Art du Déplacement**'. But they all have creative and aesthetic elements that allow for individual expression, promoting inner strength and personal growth.

Their 'motto' is **Être et Durer** (being and survive), which is exactly what we experience in our long journey through this adventure...where the youngsters are focused into the fullness of being at the top of their potential, and we - the parents - are trying to survive to the their juvenile crazy desire of omnipotence!

But the attitude behind *PK*, *3Run* or *ADD* also incorporates the mentality of a child at play. Others look at a rail or wall and see a restraint; the *traceur* looks at it and sees a launch pad...and I don't forget that they do it because it's fun! The city is their concrete jungle; the world is their gym... Let's them play!

No obstacle, no barrier, no restraint can stop the **traceurs**: they continue moving forward in spite of and in harmony with them. That boundless imagination and energy combined with a complete disregard for social precedents or expectations epitomizes the *traceurs* and let them jump with instinctive imagination.

Parkour introduces us to complete freedom from restraining obstacles, and it is this liberty amidst the routine and regimentation of much of modern society that makes this discipline so appealing worldwide. It is a method that's available to us at any time we need to deal with the obstructions facing us, both mental and physical.



However it always comes a time when they have to cross the line
from playing field to real life...

THE PERSONAL POV

Parkour and Freerunning teach youngsters to overcome their limits, and when I suggested my son to join-in a 'Crew' it all bounced back to our relationship. What if the breaking point had to be faced? We struggled between the joy of discovery, an urge for energy and the shiver of danger. I recognised myself in his excesses and I was secretly fascinated by that rush. But... would I be prepared to bear the consequences?

The film investigates into different women's approach to their sons and husband extreme sports performances. Can any extreme sport be a path to build awareness or is it just a matter of exhibitionism or irresponsibility? When is the right time to let go?

Why should a mother accept to watch her son jumping out of a rooftop, supporting his will to confront his limits and overcome his fears, while facing fears herself? What pushes women to struggle between awareness of dangerous consequences and passion? Is it only attraction for that youngster's powerful beauty? Are mothers always prepared to face the consequences of injuries or to bear legal actions?



I started to investigate what stands behind the fascination of it, behind this idea of the chase that captures the movement of a *traceur* quite well. Is it the form of movement that our ancient ancestors may have used to hunt for food or escape from predators on the plains of Africa? There's certainly an instinctual quality to it: in adapting instantaneously to whatever comes forth without thinking about it, in naturally flowing over and around all obstacles. Is it the reviving and honing of an ancient instinct, which makes it so compelling?

Danger seen through the eyes of those standing aside watching in silence.

Être et Durer premiered at [Biografilm Festival](#) in Competition [Biografilm Italia](#)



Watch TV interviews

[RAI - Italian National NEWS channel](#)

[Associated Press Archive](#)

[Film Festival TV](#)

PRESS review

Être et Durer, does not offer just a look on the development of Parkour in Italy and abroad, but offers a subtle glance on the way a mother supports his son along the storms of adolescence, and, between lines, propose a new attitude to the urban space, watched with creativity and respect.

Associated Press - London

A discipline of which it is impossible not to admire and appreciate the athletic gesture that jumps out at you and gives a boost to the rhythms of the entire documentary, allowing to create an ascending climax through the growth of risk throughout the film, concluding in a literally goose bumps final. An intense atavistic feeling that paradoxically brings all the sceptics with feet to the ground and shows how certain emotions holds neither race nor age.

Darkside Cinema

It's a rigorous, long-lasting, engaging work that has the merit of showing intergenerational dialogue, sharing and understanding as something that is possible and natural, and that is why it speaks to both young people and adults.

Cineuropa



IMAGO ORBIS PRESENTA
UN FILM DI SERENA MIGNANI



ÊTRE ET DURER UN FILM SCRITTO E DIRETTO DA SERENA MIGNANI

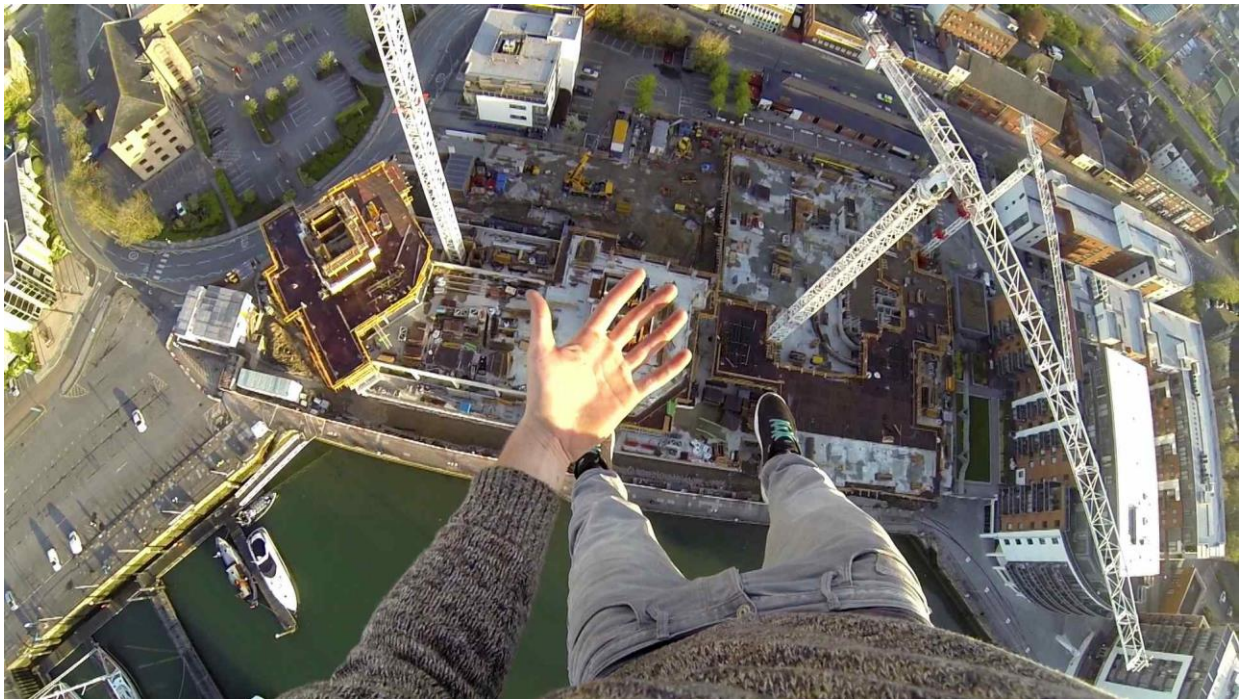
PRODUTTORI MARIO CHEMELLO E DARIO CASTIELLO FOTOGRAFIA MARIO CHEMELLO E NICOLA PIOVESAN MONTAGGIO NICOLA PIOVESAN
FEATURING & FREE-RUNNERS DAVID BELLE | SEBASTIEN FOUCAN | DANIEL ILABACA | RYAN DOYLE | LAURENT PIEMONTESE | CHAU BELLE DINH | WILLIAMS BELLE | JAMES KINGSTON
LORENZO "CAST" CASTIELLO | GABRIELE "GATTO" MANCA | FEDERICO "GATO" MAZZOLENI | ABDHALLA INSHASI | AHMAD MATTAR | WONG HO FUNG | PENG JIAN

PRODOTTO DA CON IL SOSTEGNO DI E IL SUPPORTO DI

NARRATIVE LINE

The narrative line starts from an autobiographic POV, supported by vintage home-video footage from childhood in the schoolyard. However the narration quickly evolves stepping away from the personal level, trying to become more universal as the mother moves from Italy towards international crews/scenes/characters.

After an introduction to PK as discipline and its playful and more spectacular routine, Serena - the mother - departs to a journey to meet crews from UK, France, China, Hong Kong, Gaza looking for answers to her maternal issues. A grief for a senseless death, after a young member of the local crew had died from a wrong jump, made her reflect on educational approach. She questions herself and other adults around the world on youngsters' impulses, educational strategies and janitorial role, while a philosophical approach to the discipline is being unveiled across different continents and among different cultures.



The son - Lorenzo - will pursue his physical approach to extreme practices and will continue to *trace* with different *crews*, traveling across Europe with his new friends. We follow the son's growth along a long lapse of time, from primary school to Uni. Over ten years development process, which will take him from rush of adolescence thorough freedom and emancipation from mother-son relationship.

Finally we'll find them re-joined with a new awareness, Serena has learned how to let go and Lorenzo has become a totally independent new individual, while audience may have enjoyed the discovering of a new extreme discipline in all its different interpretation and social implications across the world. A coming-of-age story, not only for children using Parkour as life training - but mostly for adults and parents, who will learn how to '*survive*' to their teenager's troublesome adolescence.

Tales of moments, breathless jumps and emotional paths.

DIRECTOR'S NOTE

My son was jumping in my first ultrasound scan and he hasn't stopped ever since... He's twenty now – and I was happy to know that what he was doing by instinct, was called by someone else *discipline*: 'Le Parkour ou l'Art Du Déplacement.' Being a mother of a hyperactive kid I had no other choice to survive Parkour than joining it.

While I was trying to conform to their street culture, wondering if it was a good idea to sign up for an insurance policy, I met women I shared the same feelings with. They were mothers, wives or even fiancées...

A sort of fascination for the extreme pushed us all, we loved the positive values in the philosophy, but we couldn't swallow the tension. A struggle between marvel, fear and passion: wonder at the adolescent potential, astonishment in witnessing the danger, the subtle verge of overcoming the 'limit'

But learning how to let them go is a fundamental step in motherhood. As adults what really bother us is not 'fear' itself, but the awareness that in thirty years time the world will be ruled by them and we'll be forced to totally rely in their hands.

This story moves along 'tracks', building paths and courses... inviting to get lost between the overview and the details, leaving space to every possible escape from a canonical course, stimulating the viewers to be the authors of their own track.

These tracks are constituted of an anxiety for life, search and discovery... even a discovery of your 'other-self' emerging while tracing, when physical shifts lead to interior changes.



The challenge of a dialogue between two generations.

Bio - filmography Serena Mignani

Former theatrical actress **Serena** trained at Scuola di Teatro in Bologna, Italy - at University of Bologna DAMS (Drama, Art and Music Studies) - in USA at Dominic DeFazio Actor's Studio Los Angeles, Ca. She worked as an actress in USA and Italy both in Theatres and RAI National TV.

In 1990 taking a break from the art's world, she went into Sales/Marketing travelling the world for ten years into Commercial Trade pursuing a career as Export Manager. In 2000 she's back in Italy and back on stage as acting coach, scriptwriter/director in theatrical plays. In 2007 she joined [Imago Orbis](#) as Executive Producer for International co-pro development.

In 2010 she's project creator and Executive Manager of [PADI FILM](#), an int'l joint venture to achieve penetration in Chinese Documentary Market. Next co-producing experience will take her to South Africa to develop a feature co-pro project between Italy, The Netherlands and Durban (KZN) supported by Creative Media Development funds.

Être et Durer is her first feature length doc/film project as a director.

FILMOGRAPHY - RECENT WORKS

- 2017 - [Être et Durer](#) Author and Director – doc/film 73' – Italy – Dir. Serena Mignani
- 2016 – [The Blue Factory](#) Producer – doc/film 75'— Italy – Dir. D. Maffei
- 2015 – [Like a Virgin](#) feature film Int'l co-producer develop. coordinator Italy-S.A.-The Netherlands
- 2013 – [Villaggio Eni – A pleasant sojourn into the future](#) Producer – doc/film 74' – Italy -D. Maffei
- 2012 – [Giorgio Morandi's Dust](#) Producer – doc/film 52' – Italy - Dir. M. Chemello
- 2011 – [Xu Xiake & Marco Polo, A thousand steps](#)
Executive Producer – doc/film 45' – Italy-China international coproduction - Dir. M. Chemello
- 2010 - [Traumfabrik](#) Producer – doc/film 47' – Italy - Dir. E. Angiuli
- 2009 – [The Mirage Seekers](#) Producer – doc/film 52' - Dir. M. Chemello

Producer Imago Orbis

Established in Bologna, Italy, [Imago Orbis](#) since 1996 has been developing, producing and marketing fiction projects, documentaries, current affair reporting, formats for television series, corporate and educational videos. Our main focus is on creative documentary, but we enjoy other challenges too. Each project is taken from development to sale, always looking for the most suitable formulas, more creative, more attentive to what the world offers us. We are filmmakers who produce videos that intrigue us, excite us and make a challenge to our prior knowledge, because Cinema, documentaries, corporate films can be made in many different ways, but they are born of the same passion.

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