

# ARIANNA



A FILM BY CARLO LAVAGNA

**ARIANNA** BY CARLO LAVAGNA PRODUCED BY RING FILM WITH RAI CINEMA  
IN ASSOCIATION WITH ANG FILM ASMARA FILMS ESSENTIA  
DISTRIBUTION ISTITUTO LUCE-CINECITTÀ  
FOREIGN SALES RAI COM

DURATION 83'24" FORMAT 4K RATIO 1:85 AUDIO SURROUND 5.1  
LANGUAGE ITA SUBTITLES ENG COUNTRY OF PRODUCTION ITALY YEAR 2015

ARIANNA IS NINETEEN YEARS OLD BUT SHE STILL HASN'T HAD HER FIRST PERIOD. THE HORMONES THAT HER GYNAECOLOGIST HAS PRESCRIBED DON'T SEEM TO HAVE ANY EFFECT ON HER DEVELOPMENT, EXCEPT FOR A SMALL INCREASE IN THE SIZE OF HER BREASTS THAT ONLY CAUSE HER DISCOMFORT. AT THE BEGINNING OF SUMMER, HER PARENTS DECIDE TO RETAKE POSSESSION OF THE FARMHOUSE ON LAKE BOLSENA WHERE ARIANNA GREW UP TILL THE AGE OF THREE AND WHERE SHE HAS NEVER RETURNED. DURING HER STAY IN THE HOUSE, OLD MEMORIES START SURFACING, SO MUCH SO THAT ARIANNA DECIDES TO STAY ON WHEN HER PARENTS NEED TO GO BACK TO THE CITY. THE AFTERNOONS ARE SLOW AND SILENT WHILE ARIANNA STARTS INQUIRING ABOUT HER BODY AND HER PAST; AN ENCOUNTER WITH HER YOUNG COUSIN CELESTE - SO DIFFERENT AND FEMININE COMPARED TO HER - AND THE LOSS OF HER VIRGINITY WITH A BOY HER SAME AGE PUSH ARIANNA TO FINALLY CONFRONT THE TRUE NATURE OF HER SEXUALITY AND HER TRUE IDENTITY.



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## CAST

**ARIANNA  
MARCELLO  
ADELE  
ARDUINO  
CELESTE  
MARTINO**

**ONDINA QUADRI  
MASSIMO POPOLIZIO  
VALENTINA CARNELUTTI  
CORRADO SASSI  
BLU YOSHIMI  
EDUARDO VALDARNINI**



**PRODUCED BY  
ASSOCIATE PRODUCERS  
STORY BY  
SCRIPT BY  
CINEMATOGRAPHY  
EDITING**

**TOMMASO BERTANI WITH CARLO LAVAGNA DAMIANO TICCONI  
MISHKA CHEYKO GINEVRA ELKANN LEONARDO GUERRA SERAGNOLI  
CARLO LAVAGNA CARLO SALSA  
CARLO SALSA CARLO LAVAGNA CHIARA BARZINI  
HÉLÈNE LOUVART  
LIZABETH GELBER**

**PRODUCTION DESIGN  
ORIGINAL SOUNDTRACK  
COSTUMES  
MAKE-UP  
SOUND  
ASSISTANT DIRECTOR  
LINE PRODUCER**

**FABRIZIO D'ARPINO  
EMANUELE DE RAYMONDI  
ZAZIE GNECCHI RUSCONE  
BENEDETTA DEL VECCHIO  
IVANO MATALDI  
MARCELLO DE ARCHANGELIS  
MASSIMILIANO NAVARRA**

## DIRECTOR'S NOTES

**ARIANNA** IS A FILM THAT COMES FROM FAR AWAY, FROM THE UNEXPECTED THOUGHT OF THE SUB-CONSCIOUS OF A CHILD THAT ONE DAY DREAMS OF BECOMING A WOMAN AND FROM THEN ON FINDS HIMSELF CONFRONTED WITH A FUNDAMENTAL QUESTION HE HAD NEVER CONSIDERED: WHY ARE WE GIVEN THIS IDENTITY AND NOT ANOTHER? THAT CHILD IS ME AT NINE AND THE DREAMS IN WHICH I IMAGINED BEING SOMEONE ELSE CONTINUED FOR A LONG PERIOD DURING MY LATE INFANCY, A TIME WHEN CHILDREN START QUESTIONING THEIR TERRESTRIAL EXISTENCE. THE DEBRIS OF THOSE DREAMS, MAYBE THE RESURFACING OF THEIR MEMORIES, ARE THE EMOTIONAL ORIGIN OF THIS FILM. **ARIANNA** IS A FILM THAT QUESTIONS THE RELATIONSHIP BETWEEN POWER AND ABNORMALITY AND THE CONSEQUENCE OF THIS CONFLICT.

I STARTED WRITING THE FIRST DRAFTS SIX OR SEVEN YEARS AGO, ALONE TO START WITH AND THEN WITH **CARLO SALSA**, A SCREENWRITER AND DEAR FRIEND, WITH WHOM I HAVE SHARED CRAZY MONTHS OF SECLUSION AND OBSSIVE RE-WRITING, WITHOUT KNOWING, AT LEAST TO BEGIN WITH, WHAT THE FILM'S FINAL SHAPE WOULD HAVE BEEN (THE FEAR OF GIVING THIS WORK A DEFINITE IDENTITY WAS A LONG LASTING OBSTACLE FOR ME). IN THE LAST YEAR BEFORE WE STARTED FILMING, **CHIARA BARZINI** ALSO JOINED US, HELPING US WHERE **CARLO** AND I HAD FAILED TO REACH. RE-WRITING ON SET WAS ALSO CONSTANT, BECAUSE OF WHAT WORKING WITH THE ACTORS OFFERED US TIME AFTER TIME AND BECAUSE OF THE DISCOVERY OF POTENTIALS OR LIMITS THAT BEFORE FILMING WERE UNIMAGINABLE. WHEN **TOMMASO BERTANI** ARRIVED TO PULL THE FILM OUT OF A DIFFICULT SITUATION BY COMPLETELY TAKING OVER PRODUCTION RESPONSIBILITIES, WE REALIZED THAT THE ONLY WAY WE COULD COMPLETE THIS TASK WAS BY STICKING AS MUCH AS POSSIBLE TO LIMITED ECONOMIC AND PRODUCTION BOUNDARIES AND BY TRYING TO SHOOT WITH A GROUP OF PEOPLE WILLING TO MAKE SACRIFICES AND TO FULLY EMBRACE THE PROJECT. WE MANAGED ALSO THANKS TO THE SUPPORT OF THE CINEMATOGRAPHER **HÉLÈNE LOUVART**, WHO WORKED ON **SATURDAYS** AND **SUNDAYS**, WITH A DEPLETED CREW, TO FILM WHAT WE NEEDED FOR THE STORY: SOME OF THE MOST BEAUTIFUL SCENES WOULD NEVER HAD EXISTED IF WE HADN'T FILMED THIS WAY. ON TOP OF THIS, THE FILMING TOOK PLACE ALMOST EXCLUSIVELY IN ONE LOCATION, THE HOUSE OF A FRIEND ON **LAKE BOLSENA**, OR IN ITS SURROUNDINGS, IN THE WOODS AND TUFF STONE ROADS OF MY CHILDHOOD, OF MY SUMMERS SPENT HERE AS A KID, PLACES I KNOW WELL, FULL OF MEMORIES THAT, SIMILARLY TO WHAT HAPPENS IN THE FILM **ARIANNA**, STARTED TO RESURFACE WHILE WE WERE FILMING. WITH **HÉLÈNE** WE TRIED FINDING A SIMPLE, ESSENTIAL, ALMOST PRIMITIVE STYLE AND THIS IS TRUE ALSO FOR THE MUSIC, COMPOSED BY **EMANUELE DE RAYMONDI**: WE WANTED TO TRY AND ECHO WHAT THESE ANCIENT PLACES, AS ANCIENT AS THE MYTH OF **HERMAPHRODITES**, EVOKED.

ON SET, AS DAYS WENT PAST, **ONDINA QUADRI** (WHO INTERPRETS **ARIANNA**), WHO WAS INEVITABLY MORE RIGID AND NERVOUS AT THE BEGINNING, GRADUALLY STARTED TO BLOOM AND TRANSFORM, AS IF THE DESIRE FOR FEMININITY OF THE CHARACTER HAD POSSESSED HER. OVER TIME AN UNEXPECTED AND UNFORESEEN FEMININITY FLOURISHED AND I DECIDED TO ADAPT TO IT. EACH OF THE OTHER CHARACTERS ALSO CARRIERS AT LEAST ONE OF THE ATTITUDES THAT MODERNITY HAS TOWARDS **HERMAPHRODITISM**. THE MOTHER AND FATHER (**MASSIMO POPOLIZIO** AND **VALENTINA CARNELUTTI**) ARE BEARERS, MORE OR LESS IN GOOD FAITH, OF THAT MEDICAL KNOWLEDGE (THE FATHER IS A DOCTOR) THAT SEES IN **HERMAPHRODITISM** AN ERROR TO CORRECT. MEDICAL KNOWLEDGE THAT OBVIOUSLY CORRESPONDS TO A POWER SYSTEM THAT NEEDS VERY CLEAR RULES TO FUNCTION. **CELESTE** (**BLU YOSHIMI**) IS A MIRROR IN WHICH ONE CAN LOOK AT WHAT MIGHT OF BEEN BUT WAS NOT, FULFILLED

FEMININITY. **MARTINO** IS THE INABILITY TO LIVE A COMPLETE HETEROSEXUAL RELATIONSHIP (AN **HERMAPHRODITE** CANNOT ENJOY PLEASURE BECAUSE IT ISN'T PART OF THE PARAMETERS OF RIGHTNESS AND THIS IS WHY HE'S EMASCULATED - PUNISHED - TO BE MADE NORMAL). **ARDUINO** (**CORRADO SASSI**) IS A STUTTERER THAT LIVES OUTSIDE THE RULES OF NORMALITY AND THAT DEEP DOWN, AND FOR THIS REASON, ACTS AS A DETONATOR FOR THE DISCOVERY OF THE TRUTH. THE HOUSE, WHICH IS ALSO A REAL CHARACTER, HIDES THE MEMORIES AND REVEALS THEM WHEN **ARIANNA** IS READY TO ACCEPT THEM. OF COURSE THESE ARE ONLY CLUES, BUT THEY WERE USEFUL IN ORDER TO STRUCTURE THE CHARACTERS. ANOTHER ASPECT THAT I TRIED TO ANALYZE IN THE WORK WITH THE ACTORS WAS **PSYCHODRAMA**. IN THE SCENE WITH THE GIRLS AT THE WOMEN'S HOUSE WE ENACTED A REAL **PSYCHODRAMA** THAT SHOWED US, AND THE FILM SHOWS THIS SPONTANEOUSLY, HOW MUCH THIS THEME, THE THEME OF SEXUAL IDENTITY AND PLEASURE, IS A THEME THAT CONCERNS US ALL AND WHICH WE SHOULD QUESTION MORE.

FOR ME IT WAS IMPORTANT THAT THERE SHOULD BE NO CONFRONTATION BETWEEN **ARIANNA** AND HER PARENTS AT THE END OF THE FILM. THE JUDGEMENT OF MORAL BEHAVIOUR DOESN'T WANT TO FOCUS ON THEM, BUT RATHER ON THE POWER SYSTEM THEY BELONG TO. **ARIANNA'S** GAZE THAT OBSERVES HER PARENTS DANCING AT THE PARTY CATAPULTS HER FAR AWAY, BEYOND THIS JUDGMENT, TOWARDS A PLACE OF FORGIVENESS WHERE SHE CAN HOPE TO FIND HERSELF, WITHOUT FOR THIS REASON ACCEPTING BEING A VICTIM. THERE IS ANOTHER CONTRAST BETWEEN THE HOUSE, WHERE EVERYTHING SEEMS TO LIVE OUT OF TIME, AND THE HOSPITAL, WHERE WE ARE BORN AND DIE, AND WHERE **ARIANNA** WAS EMASCULATED, WHERE SHE WAS FORBIDDEN TO BELONG TO THE WORLD, AT LEAST TO THAT WORLD THAT IS NOTHING ELSE BUT THE REFLECTION OF AN IMAGE PROJECTED TOO LONG AGO TO ALSO INCLUDE WITHIN IT THE **HERMAPHRODITE**.

DURING THE EDITING, WHICH WE PERFORMED IN A HOUSE IN **PARIS**, **LIZI GELBER** TRIED TO GIVE THE FILM A FURTHER STRUCTURE AND, WHEN POSSIBLE, TO HELP **ONDINA** AND THE STORY TO UNFOLD WITH A RHYTHM THAT WAS POSSIBLY GREATER THAN THE ONE WE HAD ON SET, MORE DILATED AND RAREFIED. THIS RAREFACTION WAS ENHANCED DURING THE COLOUR CORRECTION STAGE, BY SEEKING FAINT COLOURS AND IMAGES NEVER ENTIRELY IN FOCUS, BECAUSE THIS IS **ARIANNA'S** SOUL.

SO **ARIANNA** IS A FILM THAT'S ABOUT US. BECAUSE BY PUTTING ON SCREEN THE THEME OF **HERMAPHRODITISM**, IT SHOWS THE LIMIT THAT POWER EXERTS, ALWAYS AND IN ANY CASE, OVER THOSE WHO, AWARE OR NOT, IT THREATENS. IT'S A FILM THAT'S ABOUT US BECAUSE IT SHOWS HOW THE ORDER AND SENSE THAT WE CONSTANTLY GIVE THE WORLD AND OURSELVES IN ORDER TO SURVIVE IS JUST A DEFENCE MECHANISM TO AVOID LOOKING AT THAT OVERABUNDANCE OF SENSE THAT THE WORLD AND WE OURSELVES OFFER: TO ESCAPE THE FEAR OF NO LONGER HAVING THE INSTRUMENTS TO INTERPRET OURSELVES OR TO LOOK AT THE SURPRISING FLUIDITY OF IDENTITY IN THE FACE. AN **HERMAPHRODITE** IS THE MARVELLOUS AND AMBIGUOUS INCARNATION OF THIS OVERABUNDANCE AND THE PREDESTINED VICTIM OF ALL RIGOUR: IT'S THE NON-POLARIZED IMAGE, NOT **A** OR **B**, THE INCARNATED DIALECTIC IMAGE.

THE FILM TRIES TO PUT ON SCENE AN OBSCENITY (AN OXYMORON ONLY POSSIBLE IN OUR CONTEMPORARY WORLD) AND THE WAR TAKING PLACE BETWEEN **HERMAPHRODITE** AND POWER.

**CARLO LAVAGNA**

**CARLO LAVAGNA**

**CARLO LAVAGNA** WAS BORN IN ROME. HE LIVED IN SWEDEN AND THE UNITED STATES BEFORE RETURNING TO ROME TO FILM **ARIANNA**. AS A DIRECTOR AND PRODUCER, HE HAS WORKED ON DOCUMENTARIES, ART SHORT FILMS PRESENTED IN VARIOUS FESTIVALS, INCLUDING LOCARNO, GOTHENBURG, NEW YORK, ROME AND MILAN. CARLO REGULARLY CONTRIBUTES TO NOWNEWS.COM. OTHER COLLABORATIONS INCLUDE **VOGUE**, **DAZED DIGITAL**, **NEW YORK TIMES**. HE HAS DIRECTED THE SHORT FILM "L'UNICO" FOR MAISON VALENTINO AND OTHER SHORT FILMS AND ADVERTISEMENTS FOR **BULGARI**, **STEFANEL**, **DOLCE & GABBANA** AND **GUCCI**. **ARIANNA** IS HIS FIRST FEATURE FILM.







#### **ONDINA QUADRI**

**ONDINA QUADRI** WAS BORN IN FIESOLE IN MARCH 1994, BUT SOON MOVED TO ROME WHERE SHE REMAINED TILL 2013. WHILE IN HIGH SCHOOL, SHE STUDIED PERCUSSIONS AND FOUNDED A ROCK-BLUES GROUP THAT PERFORMED IN VARIOUS VENUES AND SOCIAL CENTRES OF THE CAPITAL. IN 2012 SHE STARTED TO BECOME INTERESTED IN THEATRE WHILE WORKING AT THE INTERNATIONAL THEATRE FESTIVAL OF PIAZZA S. ARCANGELO. SHE BECAME INTERESTED IN CINEMA IN 2013 WHEN SHE WAS OFFERED THE ROLE OF "HERMAPHRODITE" IN THE ITALIAN-FRENCH PRODUCTION "METAMORFOSI" BY YANIRA YARIV. HAVING FINISHED SCHOOL, SHE MOVED TO BERLIN AND THEN TO BRISTOL. ALWAYS IN 2013, SHE PLAYED THE LEAD ROLE IN THE FILM "ARIANNA" BY CARLO LAVAGNA. SHE MOVED TO BOLOGNA WHERE SHE STUDIED AT THE DAMS. AT THE SAME TIME SHE STARTED ATTENDING CONTEMPORARY DANCE CLASSES AND VARIOUS WORKSHOPS IN THE ITALIAN WORLD OF THEATRE (AND MORE), TRYING TO BUILD AN ADEQUATE TRAINING (DORIS HICKS, STRASSE, SILVIA CALDERONI, VIRGILIO SIENI, LARA RUSSO, PAOLA STELLA MINNI, MOTUS AND ANDRECO, TEATRO VALDOCA).

## MASSIMO POPOLIZIO

**MASSIMO POPOLIZIO**, AN ACTOR AND VOICE OVER ACTOR, TOOK HIS FIRST STEPS IN THEATRE WITH **LUCA RONCONI**, WITH WHOM HE COLLABORATED FOR TEN YEARS. HAVING COMPLETED HIS STUDIES AT THE **SILVIO D'AMICO** ACADEMY, HE MADE A NAME FOR HIMSELF IN CINEMA WITH “**MIO FRATELLO È FIGLIO UNICO**”, “**ROMANZO CRIMINALE**” AND “**IL DIVO**”. WINNER OF THE **NASTRO D'ARGENTO** FOR THE DUBBING OF “**HAMLET**”, HE LENT HIS VOICE TO **LORD VOLDEMORT** IN “**HARRY POTTER**”, TO **TOM CRUISE** IN “**EYES WIDE SHUT**” AND TO **LIONEL ABELENSKI (SHLOMO)** IN “**TRAIN DE VIE**”. IN 1995 HE WON THE **PREMIO UBU** FOR BEST ACTOR IN **WILLIAM SHAKESPEARE'S “KING LEAR”** AND “**VERSO PEER GYNT**” INSPIRED BY **HANRIK IBSEN'S PEER GYNT**; HE WAS AWARDED ANOTHER PRIZE IN 2001 FOR **CARLO GOLDONI'S “I DUE GEMELLI VENEZIANI”**. IN 2006 HE WON THE **ESCHILO D'ORO**, GIVEN BY **INDA**. IN 2008 HE WON THE **E.T.I GLI OLIMPI DEL TEATRO (VICENZA)** AS BEST LEADING ACTOR. HE IS THE MAIN ACTOR AND NARRATOR IN “**ILIAD - L'ASPRACONTESA**”; THE READINGS BY SIX OTHER ACTORS SUPPORT HIS NARRATION. 2015 SAW THE DEBUT OF “**LEHMAN TRILOGY**” BY **LUCA RONCONI** AND “**THE PRICE**” BY **ARTHUR MILLER**, IN WHICH HE WAS ALSO DIRECTOR.

## VALENTINA CARNELUTTI

**VALENTINA CARNELUTTI**, ACTRESS AND DIRECTOR, MADE HER THEATRE DEBUT AT A VERY YOUNG AGE BEFORE ALSO BECOMING AUTHOR (“**AS IT IS**” **D. TODOROVIC**, “**TUTTA LA MIA CONFUSIONE**” AND THE UPCOMING “**NIENT'ALTRO DA AGGIUNGERE**” WHICH WILL MAKE ITS DEBUT THIS YEAR). IN CINEMA, SHE HAS WORKED WITH DIRECTORS SUCH AS **M. T. GIORDANA** (“**LA MEGLIO GIOVENTÙ**”), **T. ANGELOPOULOS** (“**LA POLVERE DEL TEMPO**”), **P. VIRZI** (“**TUTTA LA VITA DavANTI**”) AND THE VERY RECENT “**LA PAZZA GIOIA**”), **C. MASELLI** (“**LE OMBRE ROSSE**”), **A. ORLANDO** (“**SFIORARSI**”, FOR WHOM SHE WAS ALSO THE AUTHOR OF THE SCRIPT AND THE RECENT “**ROCCO TIENETUOMBRE**”), **E. PAU** (“**JIMMY DELLA COLLINA**”), **P. MEZZAPESA** (“**IL PAESE DELLE SPOSE INFELICI**”) AND OTHERS. SHE WROTE AND DIRECTED THE DOCUMENTARY “**MELKAM ZENA**” (**ACTION AID, 2012**), AND THE VIDEO CLIP FOR **F. TRICARICO'S** SINGLE “**LE CONSEGUENZE DELL'INGENUITÀ**”. IN 2014 SHE DIRECTED HER FIRST SHORT FILM “**reCUIEM**” (**NASTRO D'ARGENTO AND BEST FILM AT TURIN'S FILM FESTIVAL**). SHE LIVES AND WORKS BETWEEN **ROME, MADRID AND PARIS**.

## CORRADO SASSI

**CORRADO SASSI** WAS BORN IN **ROME** IN 1965. IN 1994 HE ATTENDED **NEW YORK'S INTERNATIONAL CENTER OF PHOTOGRAPHY** AND COMPLETED A **PHOTOJOURNALISM DIPLOMA**. HE FINANCED HIS ARTISTIC CAREER WORKING AS AN ACTOR IN ADVERTISING AND CINEMA WITH ROLES IN **MATTEO GARRONE'S** FIRST TWO FILMS (“**TERRA DI MEZZO**” AND “**OSPITI**”). OVER THE LAST TEN YEARS HIS CAREER HAS FOCUSED ON PHOTOGRAPHY, INSTALLATIONS, PERFORMANCES AND VIDEOS. HIS WORKS HAVE BEEN PRESENTED IN PERSONAL AND COLLECTIVE EXHIBITIONS IN **ITALY, LONDON, PARIS AND NEW YORK** AND CAN BE FOUND IN PUBLIC AND PRIVATE COLLECTIONS. “**WAVES**”, HIS FIRST FEATURE FILM, WAS ENTIRE SELF-PRODUCED.

## BLU YOSHIMI

BORN IN 1997, **BLU YOSHIMI** MADE HER DEBUT IN CINEMA WITH THE FILM “**CAOS CALMO**”. IN TELEVISION SHE WAS PART OF THE CAST OF “**LA FRECCIANERA**” (2007, DIRECTED BY **FABRIZIO COSTA**) AND “**CODICE ROSSO**” (2006, DIRECTED BY **MONICA VULLO AND RICCARDO MOSCA**).

## TOMMASO BERTANI

**TOMMASO BERTANI** IS A PRODUCER AND DIRECTOR WHO WAS BORN IN **ROME** IN 1981 AND RAISED IN **TURIN**. HE'S THE FOUNDER OF **RING FILM**. IN 2008 HE SHOT THE DOCUMENTARY “**PRIMAVERA IN KOSOVO**” WITH **ERION KADILLI**. DURING 2014-15 HE PRODUCED THE FEATURE FILM “**ARIANNA**” BY **CARLO LAVAGNA**, THE DOCUMENTARY “**IL SOLENGO**” BY **ALESSIO RIGO DE RIGHI AND MATTEO ZOPPI**, AS WELL AS THE DOCUMENTARY “**FRAGMENT 53**” BY **CARLO GABRIELE TRIBBIOLI AND FEDERICO LODOLI**. HE ALSO STARTED A COPRODUCTION WITH THE **FRENCH COMPANIES ATOPIC AND LA BÊTE** TO WORK ON THE LATEST FILM BY **YURI ANCARANI** FOR **ARTE LA LUCARNE**. HE IS CURRENTLY WORKING ON WRITING HIS FIRST FEATURE FILM.

## DAMIANO TICCONI

HAVING COMPLETED HIS ECONOMICS DEGREE AT **ROME'S “LA SAPIENZA” UNIVERSITY** IN 2002, HE THEN PRODUCED ADVERTISEMENTS AND **TV CONTENTS** FOR THE MOST IMPORTANT NATIONAL **TV CHANNELS** AND SHORT FILMS FOR BRANDS INCLUDING **VALENTINO, GUCCI, D&G AND STEFANEL**. IN 2004 HE FOUNDED **ANG FILM**, A CINEMA PRODUCTION COMPANY BASED IN **ROME**, WITH WHICH HE PRODUCED THE FIRST WORKS “**CLORO**” BY **LAMBERTO SANFELICE** AND “**ARIANNA**” BY **CARLO LAVAGNA**. SINCE 2015 HE HAS BECOME A PARTNER OF

## ASMARA FILMS.

## CARLO SALSA

**CARLO SALSA (1984)** IS AN ITALIAN SCREENWRITER. HE STARTED HIS CAREER AT A VERY YOUNG AGE WRITING FOR VARIOUS **RAI** AND **MEDIASET TV** SERIES. ASIDE FROM “**ARIANNA**”, IN CINEMA HE COLLABORATED ON THE SCREENPLAY OF THE COMEDY “**INTO PARADISO**” BY **PAOLA RANDI** (SELECTED AT **VENICE'S FILM FESTIVAL 2010**) AND HE WROTE **FERDINANDO CITO FILOMARINO'S** FILM “**ANTONIA**” (SPECIAL MENTION AT THE **KARLOVY VARY FILM FESTIVAL 2015**).

## CHIARA BARZINI

**CHIARA BARZINI** HAS LIVED AND STUDIED IN THE **UNITED STATES**: FILMS WRITTEN BY HER HAVE BEEN DISTRIBUTED IN **ITALY, SPAIN, JAPAN AND LATIN AMERICA**, INCLUDING THE BLOCKBUSTER “**SCUSA MA TI CHIAMO AMORE**” AND “**INTO PARADISO**”, WHICH WAS WELL RECEIVED AT THE **VENICE FILM FESTIVAL 2010**. SHE HAS WRITTEN FOR **ITALIAN AND AMERICAN MAGAZINES**, SUCH AS **THE VILLAGE VOICE, ROLLING STONE, GQ, MARIE CLAIRE**. SHE HAS PUBLISHED THE COLLECTION OF SHORT STORIES “**SISTER STOP BREATHING**” (**CALAMARI PRESS**). **CHIARA** CURRENTLY LIVES IN **ROME** AND HAS JUST FINISHED WRITING HER FIRST NOVEL.

## HÉLÈNE LOUVART

**HÉLÈNE LOUVART** IS A PROMINENT MEMBER OF THE **FRENCH SOCIETY OF CINEMATOGRAPHERS**. SINCE COMPLETING HER STUDIES IN 1985 AT THE **ECOLE NATIONALE SUPERIEURE LOUIS-LUMIERE (ENS LOUIS-LUMIERE)**, SHE HAS WORKED ON 59 FEATURE FILMS, 49 SHORT FILMS AND DOCUMENTARIES. AMONG THE MOST RECENT, “**LE MERAVIGLIE**” BY **ALICE ROHRWACHER**, “**PINA**” BY **WIM WENDERS**, “**THE SMELL OF US**” BY **LARRY CLARK**. IN 2012 SHE RECEIVED THE **WIFTS FOUNDATION CINEMATOGRAPHER AWARD** AND THE PRIZE FOR BEST 3D DOCUMENTARY FOR “**PINA**” AT **CAMERIMAGE 2013**.

## LIZI GELBER

**LIZI GELBER** WAS BROUGHT UP IN **ITALY** BY **AMERICAN PARENTS**. SHE WAS LUCKY ENOUGH TO MAKE HER CINEMA DEBUT WORKING ON FILMS SUCH AS **SERGIO LEONE'S “C'ERA UNA VOLTA IN AMERICA**”. HAVING WORKED FOR MANY YEARS IN **LOS ANGELES**, SHE THEN MOVED TO **PARIS** AFTER MEETING HER **FRENCH-ORIGIN HUSBAND** ON THE SET OF A FILM IN **ZIMBABWE**. **LIZI** HAS HAD THE PRIVILEGE OF WORKING WITH MANY TALENTED DIRECTORS SUCH AS **ROMAN POLANSKY, MICHAEL CIMINO, ROBERT ALTMAN, PAUL SHRADER AND ROLAND JOFFEE**. IN THE LAST TWENTY YEARS SHE HAS OFTEN WORKED ON EDITING DOCUMENTARIES AND WHEN **JONATHAN DEMME** SPENT A YEAR IN **PARIS** TO SHOOT A FILM, SHE EDITED HIS FIRST DOCUMENTARY, “**THE AGRONOMIST**”. SHE WAS THE ORIGIN OF “**SACRO GRA**”, THE DOCUMENTARY BY **GIANFRANCO ROSICHE** THAT WON THE **2013 GOLDEN LION IN VENICE**. THE SIMPLICITY WITH WHICH **CARLO LAVAGNA** TELLS THE DIFFICULT STORY OF **ARIANNA** ATTRACTED **LIZI** TO THE PROJECT.

## EMANUELE DE RAYMONDI

**EMANUELE DE RAYMONDI** IS A COMPOSER, MUSICIAN AND SOUND DESIGNER. HIS WORKS HAVE BEEN PERFORMED IN MANY INTERNATIONAL FESTIVALS INCLUDING **TRIBECA NEW MUSIC FESTIVAL, VIVID SYDNEY, ISTANBUL NEW MUSIC DAYS, VENICE BIENNALE, GUANGZHOU FESTIVAL OF LIGHT (CHINA), LES DIGITALES (SWITZERLAND)**. HE HAS PERFORMED LIVE IN IMPORTANT VENUES SUCH AS **THE STONE** IN **NEW YORK** AND COLLABORATED WITH THE **DANCERS OF THE OPERA DE PARIS** FOR A PERFORMANCE AT THE **GAGOSIAN GALLERY** IN **PARIS**. HE HAS WRITTEN MUSIC FOR FILMS, DOCUMENTARIES, THEATRE PIECES, DANCE AND MULTIMEDIA WORKS OF CONTEMPORARY ART INSTALLATIONS. HE HAS PUBLISHED ELECTRO-ACOUSTIC MUSIC RECORDS PLAYED ON VARIOUS INTERNATIONAL RADIO CHANNELS: **BBC, WPS1 RADIO ART (USA), DLF (GERMANY), PBS (AUSTRALIA), RADIO RAI**. HE COMPLETED HIS DEGREE IN COMPOSITION AT THE **BERKLEE SCHOOL OF MUSIC (BOSTON)** IN 2000 AND A DIPLOMA IN MODERN GUITAR AT THE **MUSICIANS INSTITUTE OF LOS ANGELES** IN 1996.

## FABRIZIO D'ARPINO

**FABRIZIO D'ARPINO** IS AN ARCHITECT. AFTER WORKING FOR YEARS WITH **PROF. LUIGI PELLEGRIN**, HE NOW DIVIDES HIS TIME BETWEEN ARCHITECTURE AND SET DESIGN AND WORKS ON MANY VIDEO CLIPS AND ADVERTISEMENTS. IN CINEMA, ASIDE FROM “**ARIANNA**”, HE HAS ALSO WORKED ON “**LET'S GET MARRIED**” BY **LIU JIANG**, “**SPRING**” BY **AARON MOOREHEAD**, “**INDEX ZERO**” BY **LORENZO SPORTIELLO**, “**SE CHIUDO GLI OCCHI NON SONO PIÙ QUI**” BY **VITTORIO MORONI**, “**HAPPY DAYS MOTEL**” BY **FRANCESCA STAASH**, “**LUCREZIA BORGIA**” BY **MIKE FIGGIS**, “**AT THE END OF THE DAY**” BY **COSIMO ALEMÀ**.

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