



GIANLUCA ARCOPINTO

presents

an

AXELOTIL FILM – KIMERAFILM – RELIEF

production

with

RAI CINEMA

with the contribution of

MiBAC – Direzione generale per il cinema

under the patronage of

Ministro per l'Integrazione

MY CLASS

a film by **DANIELE GAGLIANONE**

press /industry screening:

Thursday, August 29 - 10pm - Sala Casinò

official screening:

Monday, September 2 - 5pm - Sala Darsena

additional screening

Thursday, September 5 - 9am - Sala Casinò

esterno notte:

Tuesday, September 3 -7pm (Cinema multisala Giorgione, Venezia)

Wednesday, September 4 - 7pm (Cinema multisala Excelsior 3, Venezia Mestre)



kimeraFILM



Rai Cinema



DIREZIONE GENERALE
PER IL CINEMA



Ministro per l'Integrazione

Press Office
Studio PUNTOeVIRGOLA

Director	DANIELE GAGLIANONE
Screenplay	GINO CLEMENTE, DANIELE GAGLIANONE, CLAUDIA RUSSO
From an idea of	CLAUDIA RUSSO E GINO CLEMENTE
Cinematography	GHERARDO GOSSI
Editing	ENRICO GIOVANNONE
Sound	STEFANO CAMPUS
Sound Editing	VITO MARTINELLI
Production Design	LAURA BONI
Costumes	IRENE AMANTINI
Assistant director	STEFANO RUGGERI
Casting	DAVIDE ZUROLO
Producer	GIANLUCA ARCOPINTO
Delegate producer	VALENTINA DEL BUONO
Production	AXELOTIL FILM, KIMERAFILM, RELIEF
with	RAI CINEMA
with the contribution of	MIBAC – DIREZIONE GENERALE PER IL CINEMA
under the patronage of	MINISTERO PER L'INTEGRAZIONE
Production's contacts	AXELOTIL FILM +39.06.45496345 VALENTINA DEL BUONO delbuonovalentina@yahoo.it KIMERAFILM info@kimerafilm.com
Press Office	Studio PUNTOeVIRGOLA +39.06.39388909 info@studiopuntoevirgola.com www.studiopuntoevirgola.com
Year	2013
Aspect Ratio	1 : 2.35
Running time	92'

“My class” will be in official selection at BFI London Film Festival 2013

Starring

VALERIO MASTANDREA in the part of Teacher, “*il Maestro*”

and The Class:

Bassirou Ballde
Mamon Bhuiyan
Gregorio Cabral
Jessica Canahuire Laura
Metin Celik
Pedro Savio De Andrade
Ahmet Gohtas
Benabdallha Oufa
Shadi Ramadan
Easter Sam Shujan Shahjalal
Lyudmyla Temchenko
Moussa Toure
Issa Tunkara
Nazim Uddin
Mahbobeh Vatankhah
Remzi Yucel

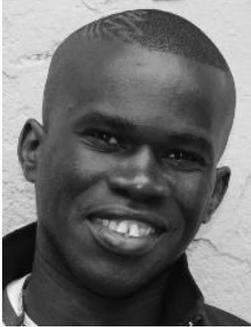


An actor plays the part of a teacher giving Italian lessons to a class of foreigners who are not acting. They are immigrants, both in real life and on film, who want to learn Italian in order to have official documents and to integrate into Italian society. They come from different parts of the globe and each one of them carries their own, personal world into the class. During shooting something happens, and from this point onwards reality has to take over from the fictional world. When the director stops the action, the whole crew comes into play: now each person becomes an actor of one real story, in a single, “true fictional” film: “My Class”.

"When Valerio looked into my eyes and said: 'Gaglia, you have to be in the film too', I sent him to hell. But then I realized he was right, that I couldn't tell someone else what the director of the film had to say and do. Making this film was a unique experience: every day I repeatedly said that we were risking arrest, but for something that was worthy, because the film would either work or be unwatchable. There was no middle ground. The Russian poet and writer of the twentieth century, Daniil Charms accompanied me and gave me courage: 'The only poems that are worth writing about are the ones with the verses that, if taken and thrown against a window, break the glass.' "

Daniele Gaglianone

THE STUDENTS:



BASSIROU Balde - *Guinea*

He is a very good football player with a dream to have several wives and 20 children. He regularly goes out to nightclub to meet girls.

MAMON Bhuiyan - *Bangladesh*

He has lived away from his country for almost 9 years, but he carries his family in his heart. The memory of his grandfather gives him courage in difficult times. Generous and cheerful, he likes to dress well and delights friends with the dishes of his culinary tradition.



GREGORIO Cabral - *Philippines*

A skilled dancer with the beautiful smile, he loves to be photographed. He has decided to return to his country to marry.

JESSICA Canahuire Laura - *Peru*

She has sweet eyes and a lot of hope for the future, for her and the baby she carries in her womb.





METIN Celik – Turkey

He is proud of his Kurdish origins. When he worked for a Turkish radio he wasn't afraid to tackle uncomfortable topics that often created problems. Creative and sensitive, he worked as a sailor, local salesman and baker, but he dreams of continuing a career in media.

PEDRO SAVIO De Andrade – Brazil

He speaks many different languages at the same time, with the result that it's often difficult to understand what he means. Witty and dynamic, you can easily come across him in the centre of Rome where he works as a tour guide.



AHMET Gohtas - Turkey

He and his family are finally reunited here in Italy, after years of separation and suffering. He fights every day for the cause of the Kurdish people.

BENABDALLHA Oufa - Tunisia

Africa is her land, her origin and strength, but here in Italy she has found love and become a mother. She never misses an opportunity to vent her irreverent humour.



SHADI Ramadan - Egypt

Despite his incredible general laziness, he has an extraordinary determination when his ideals have to be defended. He knows the value of friendship and freedom and loves *karkadé* because it makes him feel at home. His nickname is *Capellone* (Bighair).

EASTHER Sam - Nigeria

She is sincere and has rhythm in her blood. She has many stories to tell.

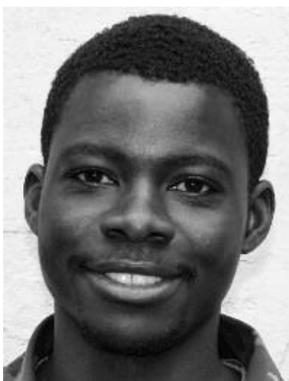


SHUJAN Shahjalal - Bangladesh

Ironic, argumentative and very clever, he started as a dishwasher and became a waiter in a restaurant where, in addition to the rules of his job, he learned the local dialect. His bangla-Neapolitan accent is irresistible. Many call him NINO because the songs of Nino D'Angelo provided his first Italian lessons. He has just passed his driving licence and is proud of it.

LYUDMYLA Temchenko - Ukraine

She is strong without ever losing kindness and lives in the outskirts of Rome with her husband and son.



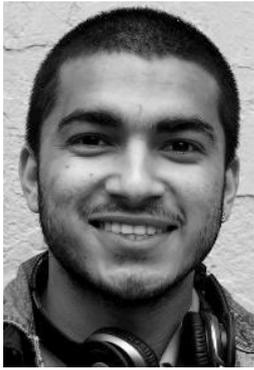
MOUSSA Toure - Senegal

Thoughtful and sensitive, he talks and listens with his heart. He's a great singer and loves the music of Yossou N'Dour. He has been teaching Wolof, his native language along with French, for some months with great passion and ability. He hopes for a better future.

ISSA Tunkara - Ivory Coast

He has a great passion for football and his idol is Balotelli. A diligent student and full of curiosity, he loves studying Italian. His favourite dish is chicory. He is normally always smiley, but it's better not to make him angry ...





NAZIM Uddin - Bangladesh

Young and independent, he's an active person, with many dreams to fulfill. He wants to study and find a good job. He always has headphones around his neck and his favourite music is hip-hop that he often sings out loud.

MAHBOBEH Vatankhah - Iran

Being far from her family and from Tehran is painful, but it would be even worse for her to give up her ambitions and freedom. She is courageous, sensitive and very critical, and is studying at the Academy of Fine Arts to become a designer. When she visited Florence for the first time she fell in love with the city.



REMZI Yucel - Turkey

Stage acting was his passion, but he is worthy of applause also in the kitchen. Outgoing and sociable, he loves to dance and "rap" in Turkish. He has returned to Turkey to open a shop of his own. He arrived in Italy hidden in a truck and he now dreams of writing a book to tell his story.

Daniele Gaglianone talks...

Leaving the space that the centuries have created around us is the most beautiful act that you can make. We almost aren't aware of our tacit obedience and automatic submissions. Moments of dispassionate observation, when clairvoyance and freedom take hold and we become masters, can help us discover them, giving us a healthy horror. Fate is revealed before our eyes.

Elémire Zolla, "Out of This World".

I must thank my friend Massimo Miride, the first person who watched the film. It was an early version of around 108 minutes, and he randomly came to see us while we were editing, not knowing anything about the film. After the screening he went home, found this quotation by Zolla and sent it to me by SMS. We often come across words and images designed and created with nothing to do with us nor with what we're doing, but which strike a perfect chord and cause that which has been stirring inside you for months to suddenly make sense.

This film is an act of liberation that we chose to perform due to a situation that provoked a major discomfort in all the people who were about to carry out this project. What were we supposed to do? For months we had been preparing a film about the experience of an Italian professor (Valerio Mastandrea) with an evening language class for adult foreigners attending because they were obliged to do so in order to gain the necessary documents to stay in our country.

We built the class by putting together authentic students that we met in our visits to various Italian courses around Rome. The lessons had to be "real". The plot of the film was inspired by the lives of our students, by the situations they were experiencing at the time of their staying in Italy. The intention was to immerse ourselves as much as possible in their real experiences and bring them into contact with the dramatic character of the professor which we had previously developed.

But at some point the reality we wanted to describe just exploded in our hands. I will not reveal exactly what happened: it is enough to know that I (and not just I) seriously thought about giving up making the film, because we were in such a contradictory situation that I couldn't see a way out of it. Basically, we were about to show some hypothetical and plausible events about the living condition of some students, when suddenly what was just an idea written in the script became reality, and it was actually happening.

If I had carried on with the film pretending that nothing happened, I would have become just another passive witness of that same system of laws that I consider illegitimate from an ethical and political point of view, and against which the film was supposed to make a clear accusation. Therefore, thanks partly to some intense conversations with Valerio and my other colleagues, we decided that all the discomfort we were experiencing had to be directly shown inside the movie itself. The starting point was the deep understanding of the contradiction we had to experience as filmmakers on one side, who had to "play" with reality and people's lives, and as citizens on the other side.

We decided to structure the film on two levels: in the first Valerio Mastandrea plays the part of the professor, while in the second he plays himself as an actor. These two strands of the story are intertwined, one inseparable from the other: the aim is to make the spectator stop asking himself whether he is watching a documentary, a fiction movie, a docudrama, a backstage, etc... And that's just because all these categories no longer make sense in this context. It is also cause of reflection about the double nature of the cinematographic image, which refers simultaneously to two separate universes that, despite what we might think, can almost never be separated.

When Valerio looked into my eyes and said: 'Gaglia, you have to be in the film too', I sent him to hell. But then I realized he was right, that I couldn't tell someone else what the director of the film had to say and do. I literally had to put my face in it. The whole crew showed great empathy and everyone agreed to follow this path. In the film, the set becomes the allegory of a closed world, far from the everyday pain that we wouldn't like to exist, but that is part of us, caused by the economic and social system we are living in and of which we have become hostage. The students, with whom I believe it is impossible not to empathize, at a certain point of the story reveal the hell that they have gone and are going through in order to achieve the right to mere existence.

The film doesn't want to show people in difficult situations in order to ask the viewer to take a side, whether this would mean to evoke sympathy or, in the case the viewer refuses to care about other people's struggles, not to do so. We have tried to reverse this path. All the students come from countries that are reassuringly far away from our world, and they become familiar and part of us through the Italian lessons, both in their playful and didactic dimensions. This is how they stop being invisible, or just other numbers in the gruesome statistics that divide those who die in a shipwreck from the survivors, those who managed to get out alive from the back of a truck after a week of travel from those who do not make it, those who have crossed the desert without food or water from those who have fallen out of the truck forever, and that finally, here, divides the "regular" from the "illegal" immigrants.

When they reveal who they are and where they come from, then we can no longer find refuge in either a generic sentimentalism or a prejudiced rejection good just to safeguard the sacred tranquility of the Western citizen, while in the meantime this tranquillity gets compromised, and certainly not by our students. The film arises from the disarming feeling of walking through a minefield with some friends, with people we would like to take care of, but the mines explode just for them: my feet can walk without any side effects, to Shady or Issa or Ester instead it could cause a blast. There is nothing anyone can do about it: There will always be someone or something that will draw a line between us and them. I could get extreme and radical: I could for instance break down the walls of a CIE (aseptic acronym that means jail for people who have committed no crime other than to exist). Well, in this case I would risk prison, which is a nasty thing, but my travel companion, foreigner and maybe irregular immigrant, is likely to risk much more: they are likely to be sent back to the hell, which is often worse than death itself. As Issa effectively says in the film, "if they send me back to my country, I will take my own life".

Making this film was a unique experience: every day I repeatedly said that we were risking arrest, but for something that was worthy, because the film would either work or be unwatchable. There was no middle ground. I sincerely thank all who followed me without delay and with confidence on this humanly intense and cinematically hyperbolic trip, despite which we ended up with a simple and fluid result.

The Russian poet and writer of the twentieth century, Daniil Charms accompanied me and gave me courage: "The only poems that are worth writing about are the ones with the verses that, if taken and thrown against a window, break the glass".

Daniele Gaglianone

DANIELE GAGLIANONE - The director

Born in Ancona in 1966, he graduated in History and Criticism at the University of Turin. Since the early nineties he has collaborated with the National Film Resistance (ANCR) for which he made, between '91 and '97, numerous documentaries. In recent years he made several short fiction films and documentaries, both in video and in film, among them the short *it would have been better to die as children*, which won the Spazio Italia Torino Cinema Giovani Award in 1992, *L'orecchio ferito del piccolo comandante* (1994) Special mention at the Locarno Festival 1995 in the section "Leopards of Tomorrow", the documentary *Cichero*, which won the Libero Bizzarri Award in 1995. In 1998 he collaborated in the screenplay for the film *The Way We Laughed* by Gianni Amelio, Golden Lion at the Venice Film Festival.

In the year 2000 he made his first debut as a feature film director with *I nostri anni* (Our years), selected for the Directors' Fortnight (Quinzaine) at Cannes 2001, winner of the Jerusalem Film Festival 2001 and the Sacher d'Oro for Best First Feature.

In 2004, his second feature film *Nemmeno il Destino* (Changing Destiny) participated in the Venice Days section at the Venice Film Festival, where it won the Jury Prize for young directors and the Lino Micciché Award for Best Italian Picture. In 2005 *Nemmeno il Destino* won the Tiger Award at the Rotterdam Film Festival and the Special Jury Prize at the Festival of Taipei in Taiwan.

In 2008 he presented a documentary on Bosnia *Rata Nece Biti - there won't be any war* in the section "Ici et Ailleurs" at the Locarno Film Festival. Also in 2008 he won the Special Jury Prize in the documentary section of the Turin Film Festival. In 2009 *Rata Nece Biti - there won't be any war* wins the David di Donatello Award as Best Documentary.

In 2009, he directed *Pietro* (Peter), which is his third feature film, selected in the international competition of the Locarno Film Festival in 2010 and nominated for the *Nastro D'argento* (Silver Ribbon) for screenplay and sound.

In 2011 he directs *Ruggine* (Rust), presented at Venice Days of the Venice Film Festival.

In the same year he received the Sergio Leone Award at the Annecy Festival for his career.

FILMOGRAPHY:

2011 RUGGINE (Rust)

2010 PIETRO (Peter)

2008 RATA NECE BITI - LA GUERRA NON CI SARÀ (Rata Nece Biti – There won't be any war) (Doc)

2004 NEMMENO IL DESTINO (Changing Destiny)

2001 I NOSTRI ANNI (Our Years)

VALERIO MASTANDREA

He made his film debut in 1994 with *Ladri di cinema*, directed by Piero Natoli, *Dove nasce la notizia*, by Bruno Marino, *Diario di uno stupratore* by Giacomo Battiato, and *L'anno prossimo vado a letto alle dieci* by Angelo Orlando.

Several films followed: *Palermo/Milano solo andata* by Claudio Fragasso (1995); *Cresceranno i carciofi a Mimongo* di Fulvio Ottaviano (1995); *Un inverno freddo freddo* by Roberto Cimpanelli (1996); *La classe non è acqua* by Cecilia Calvi (1996); *Tutti giù per terra* by Davide Ferrario (1996); *In barca a vela contromano* by Stefano Reali (1997); *Viola bacia tutti* by Giovanni Veronesi (1997); *L'odore della notte* by Claudio Caligari (1997); *Barbara* by Angelo Orlando (1998); *La carbonara* by Luigi Magni (1999); *Domani* by Francesca Archibugi (1999); *Sole negli occhi* by Andrea Porporati (2000); *Nido di Vespe* by Florent Siri (2002); *Ultimo stadio* by Ivano de Matteo (2002); *Velocità massima* by Daniele Vicari (2002); *Gente di Roma* by Ettore Scola (2003); *Lavorare con lentezza* by Guido Chiesa (2003); *Nessun messaggio in segreteria* by Miniero e Genovese (2004); *L'orizzonte degli eventi* by Daniele Vicari (2004); *Amatemi* by Renato de Maria (2005); *Il Caimano* by Nanni Moretti (2006); *N* by Paolo Virzì (2006); *Notturmo bus* by Davide Marengo (2007); *Last Minute Marocco* by Francesco Falaschi (2007); *Non pensarci* by Gianni Zanasi (2007); *Tutta la vita davanti* by Paolo Virzì (2007); *Un giorno perfetto* by Ferzan Ozpetek (2008); *Giulia non esce la sera* by Giuseppe Piccioni (2009); *Good Morning, Aman* by Claudio Noce (2009); *La prima cosa bella* by Paolo Virzì (2009); *Tutti al mare* by Matteo Cerami (2011), *Ruggine* by Daniele Gaglianone (2011); *Cose dell'altro mondo* by Francesco Patierno (2011), *Il comandante e la cicogna* by Silvio Soldini (2012), *Romanzo di una strage* by Marco Tullio Giordana (2012), *Gli equilibristi* by Ivano de Matteo (2012), *Viva la libertà* by Roberto Andò (2013)

Television: *Il Giardiniere* by Antonello Grimaldi (2002), *Gli insoliti ignoti* by Antonello Grimaldi (2002-2003), *Cefalonia* by Riccardo Milani (2004), *Buttafuori* by Giacomo Ciarrapico (2006).

Theater: *La luna e l'asteroide* directed by Luciano Curreli (1995), *Forever Blues* directed by Maurizio Panici (1996), *Casamatti vendesi* (1996) and *Barbara* (2002) both directed by Angelo Orlando, *Rugantino* directed by Pietro Garinei (1998), *Migliore* directed by Mattia Torre (2004-2005).

Awards:

1996 - "Grolla d'Oro as Best Actor in a Leading Role" and "Pardo" at the Locarno Film Festival, both for *Tutti giù per terra*

2002 - Pasinetti Award - special mention as Best Actor for *Velocità massima* by Daniele Vicari.

2007 - Golden Rooster and Full Blossom Film Festival - "Best Actor in a Leading Role Award" for *Notturmo bus*

2008 - "Vittorio De Sica Award for acting"

2008 - "Ciak d'oro best actor" for *Non pensarci* by Gianni Zanasi

2009 - "Vittorio De Sica Award" per la recitazione

2010 - "David di Donatello Award as Best Actor in a Leading Role" for *La prima cosa bella* by Paolo Virzì

2013 - "David di Donatello as Best Actor in a Leading Role" for *Gli equilibristi* by Ivano De Matteo

2013 - "David di Donatello as Best Actor in a Supporting Role" for *Viva la libertà* by Roberto Andò

CLAUDIA RUSSO - Screenplay

She is an Italian teacher for foreigners and a journalist. She worked as a television programme director in LA7 at the *25a ora*, *La Valigia dei Sogni*, *Notturmo Femminile*. In 2012, she collaborated with La3 (143 on Sky). In 2011, along with other temporary teachers, she founded the association *Passaparola Italia* of which she is the President. She is the Grinzane Writing Award Winner of '98 and an official member of the Jury of the Leoncino d'oro award in 2000. In 2007 she wrote and directed for Radio 2 *La donna che vive due volte*, a radio programme against social exclusion of a transgender worker, that won first place in the Prize "L'anello debole". In June of the same year she signed the first of a long series of fixed-term contracts with some television formats. She collaborated with Oz Officine Zero, a crazy and great idea to convert a former factory into a new productive entity.

GINO CLEMENTE - Screenplay

Having traveled far and wide across the continents, he began working in cinema and television. In 1996 he won the Special Prize of the Festival of Jura Fabriano for the short film "Angel Baby". He worked as a producer and screenwriter for several films, then moved to television in the late nineties, where he worked with Chiambretti, Alan Friedman, Sabina Guzzanti and many others.

In 2012 he wrote the synopsis and screenplay of the film *Senza padroni* (in pre-production) and the synopsis of *Veleno*.

In 2013 has written the synopsis of the film *Isola delle bambine* and made the documentaries *Pazza Idea* and *Il mondo in tasca* (a documentary about an orchestra made up of children of different ethnicities).

GHERARDO GOSSI – Cinematography

Born and raised in Turin, he has been passionate about cinema and photography since secondary school. He started working in a private television and shortly after, with some friends, he founded a small production company for documentaries and short films, which were the basis of his education. He then worked with the director of photography Claudio Meloni. Over the subsequent years, he worked on many documentaries and commercials, gaining experience to make his debut in independent film *Il Caso Martello* by Guido Chiesa. From the mid 90's he worked in film without neglecting documentaries and commercials.

Awards

- FICE Award for Best Cinematography 2012 for "Diaz" and "Ruggine"
- Nastro d'argento (Silver Ribbon): candidate 'Best Cinematography 2009 for "Il passato è una terra straniera" and "Lezione 21"
- Filmselezione 1998 Best Cinematography for: "BULGARI pelle" by Riccardo Rinetti "La reggia dei Pitti" by Peppino Abbati "BRACCO" by Mario Canci

ENRICO GIOVANNONE – Editing

Feature Films: *The Repairman* by Paolo Mitton, *Iolanda tra bimba e corsara* by Tonino De Bernardi, *Ruggine* by Daniele Gaglianone, *Pietro* by Daniele Gaglianone

Documentaries: *Nozze d'agosto* by Andrea Parenà, *Mineo Housing* by Cinzia Castania, *All'ombra della croce* by Alessandro Pugno, *Il futuro del mondo passa da qui* by Andrea Deaglio ; *Rata Nece Biti (Non ci sarà la guerra)* by Daniele Gaglianone.

STEFANO CAMPUS – Sound

In 1999 he graduated in Sound Engineering at the Centro Sperimentale di Cinematografia of Rome and started to work in numerous films for cinema, including: *Cavalli* by Michele Rho, *I Primi della Lista* by Roan Johnson, *Notizie degli Scavi* by Emidio Greco, *Il Resto della Notte e Saimir* by Francesco Munzi, *Sonetaula* by Salvatore Mereu, *Fascisti su Marte* by Corrado Guzzanti, *Rosso come il cielo* by Cristiano Bortone, *Palabras e Occidente* by Corso Salani, *Giro di lune tra terra e mare* by Giuseppe M. Gaudino.

He also travels and works abroad. In 2009, he taught sound at the European Film College in Ebeltoft, Denmark. Since the end of 2011 he has been teaching at the Centro Sperimentale di Cinematografia of Rome.

IRENE AMANTINI - Costumes

Born in Florence in 1984, in 2008 she graduated in History of Costume and Fashion at the University of Florence and carries an internship as a seamstress at the Massimo Poli Sartoria Teatrale Fiorentina. In 2009 she started a course in Costume design held by Piero Tosi at the National School of Cinema, Centro Sperimentale di Cinematografia, where she graduated in Stage Design, Decor and Costume. Since 2009 she has collaborated on several projects such as short films, photo shoots, music videos, commercials and feature films, including: *Et in terra pax* (2009) by Matteo Botrugno and Daniele Coluccini, *Rinomata pasticceria Mileto* (2010) by Ivan Carlei; *Il terzo tempo* (2012) by Enrico Maria Artale; *Facciamo luce su Enel* (2012) by Mimmo Calopresti; *Presto farà giorno* (2012) by Giuseppe Ferlito; *Tooscans bruiloft* (2013) by Johan Nijenhuis.

LAURA BONI – Production design

She studied art at the Academy of Fine Arts of Brera in Milan. She then graduated from the postgraduate course in Production Design, Furniture and Costume of the Centro Sperimentale di Cinematografia in Rome. She has worked as a set designer and assistant in cinema, television and theatre. Among her most important jobs there are: *Terzo tempo* by Enrico Maria Artale and *Et in terra pax* by Matteo Botrugno and Daniele Coluccini.

She worked as set designer for Montinaro's study for Sanremo 2013. She has also worked in several short films, music videos and adverts, including *La Prima Legge di Newton* (Newton's first law), a short film directed by Piero Messina, winner of Best Production Design at the Festival Visioni Italiane 2013.

AXELOTIL FILM

Axelotil Film, founded in 1989, is the historical company of the producer Gianluca Arcopinto.

KIMERAFILM

Kimerafilm is a production company founded in 2009 by a group of students from the *Centro Sperimentale di Cinematografia di Roma*. The base line of Kimerafilm has always been to invest in projects whose market value can co-exist with the well-defined intentions of the authors and artists, based on a strong network in various sectors of cinema.

- FILMOGRAPHY:

- 2010 ET IN TERRA PAX (And Peace on Earth)– by Matteo Botrugno e Daniele Coluccini
- 2010 CARLO LIZZANI, CINEASTA MULTITASKING – by Vito Zagarrìo
- 2012 CE L'HAI UN MINUTO – by Alessandro Bardani
- 2013 BERTOLUCCI ON BERTOLUCCI – by Luca Guadagnino and Walter Fasano
- 2013 ROSSO CENERE – by Adriano Aprà
- 2013 L'ANIMA DEL GATTOPARDO – by Annarita Zambrano

RELIEF

Relief srl was founded in 2009 by Valentina Avenia, Valerio Mastandrea and Edoardo Lardera.

It is the co-producer of:

Good Morning Aman, the first Claudio Noce feature film, presented at the Venice International Film Festival in 2009.

The first two episodes of *L'Aquila bella me*, a documentary about Abruzzo's 5th of April 2009 earthquake, directed by two young directors from L'Aquila.

Qualche nuvola, a feature film directed by Saverio Di Biagio, presented at the 68th Venice International Film Festival

I Padroni di casa, directed by Edoardo Gabbriellini, with Elio Germano and Valerio Mastandrea, co-produced by Firstsun and RaiCinema, selected for the Locarno Film Festival 2012. Relief Produced in 2012 the documentary *In uno Stato Libero*, directed by Paola Piacenza. In 2013, *Pezzi*, directed by Luca Ferrari, won the best documentary award at the Roma Film Festival. Relief is currently developing the first feature film by Elisa Amoruso and the screenplay of the new film by Claudio Caligari.