

IN BETWEEN ART FILM
IN ASSOCIATION WITH VIVO FILM



LEA MORNAR
XIN WANG
GIORGIA SINICORNI
GINEVRA BULGARI
EMANUELA VILLAGROSSI
CINZIA BRUGNOLA
SOFIA DI NEGRO

THEA



A FILM BY MASBEDO





presents

THE LACK

A film by **MASBEDO**

with

**LEA MORNAR, XIN WANG, GIORGIA SINICORNI,
GINEVRA BULGARI, EMANUELA VILLAGROSSI
CINZIA BRUGNOLA, SOFIA DI NEGRO**

produced by **Beatrice Bulgari** for **In Between Art Film**

in association with **Marta Donzelli** and **Gregorio Paonessa**
for **Vivo film**

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CAST AND PRODUCTION CREW

DIRECTED BY **MASBEDO**

STORY BY **BEATRICE BULGARI** and **MITRA DIVSHALI**

SCREENPLAY BY **BEATRICE BULGARI, MITRA DIVSHALI**
MASBEDO

PHOTOGRAPHY SUPERVISOR **GHERARDO GOSSI**

PHOTOGRAPHY **GIUSEPPE DOMINGO ROMANO**
GHERARDO GOSSI

EDITING AND SOUND DESIGN **BENNI ATRIA**

ORIGINAL SOUNDTRACK **VITTORIO COSMA** and **GIANNI MAROCCOLO**

PRODUCED BY **BEATRICE BULGARI**
for **IN BETWEEN ART FILM**

IN ASSOCIATION WITH **MARTA DONZELLI** and **GREGORIO PAONESSA**
for **VIVO FILM**

Italy 2014/80 min./color/HD/DCP/1:1,85

CHARACTERS AND ACTORS

EVE	LEA MORNAR
秀 XIU	XIN WANG
ANJA	GIORGIA SINICORNI
NOUR	GINEVRA BULGARI
GRETA	EMANUELA VILLAGROSSI
SARAH	CINZIA BRUGNOLA
LITTLE GIRL	SOFIA DI NEGRO

SYNOPSIS

The Lack, four variations on the theme of “the lack” is a film represented by six female characters.

Each of these women is immersed in her own primitive and silent nature. There are no background actors, nobody accompanies the loneliness of these women.

Eve must deal with the pain of abandonment. The love obsession makes room to rebellion where the violent gesture finds its capacity to be born again in a sublime, beautiful Stepmother Nature.

In the second story, Xiù’s real and dreamlike journey culminates when she brings back a light projector with effort and courage onto an inhabited island that, in a far away time, witnessed a famous cinematographic disappearance.

The third story takes place in a lunar land, a landscape plunged in an apocalyptic scenario where geothermal plants and archaic territories coexist. Two women must cope with the difficult and necessary feeling of separation passing from a familiar state to an unknown dimension. A drift that leaves a glimpse of hope and regeneration.

Finally Sarah, her visions take her through an inner journey. During a psychoanalytic session she tries to put the broken pieces of her life back together and fill emptiness in her life.

DIRECTOR'S NOTES

The Lack is a film that was made to meet the need to conjugate our world of video-art with the possibility to develop a movie project using our language. This allowed us to make the story unfold by a slow expansion and to reach its final form during the shooting of the film. A work in progress that has never made us forget the question: *how is it possible to have a purely visual filmic expression focusing on the persuasive power of the image that is often underestimated as the urgency to describe an action in the real world always prevails?*

As regards the direction technique this film is the result of an accurate pre-visualization of the places where we wanted to emphasize that feeling of dispersion and extreme boundary that suited our vision. It is a timeless film that makes use of ancestral themes to tell a possible future, a scenario where only femininity is seemingly able to find a glimmer of light, a weapon to resist. We imagined the lack as a possible horizon, an empty space, a recess, a split that harbors in everyone.

Our work with the actresses followed this approach. One of the characters finds the strength to oppose a relational dependency through a process of awareness, another lets herself be drifted away by the currents, however there is still someone who has the courage to hope and someone else who finds the strength to bring light again, mythologically speaking, on an inhabited island (Lisca Bianca) that, in a far away time, witnessed a famous cinematographic disappearance. It is no coincidence that a woman disappeared. Therefore, we asked our actresses to sublimate this lack instead of acting it and to connect to their intimate, inner experience.

Each actress had to brave the cold, to cope with effort, excess of light and dark while entering into relation with the third actor: Nature. The woman's body has become a feminine Sisyphus that reacts and breathes, a primitive, unknown and wild nature. There are no background actors in the film, nobody accompanies the loneliness of these women, nobody tries to mitigate, uproot or tame the voice of that lack.

The Lack is the result of a partnership that involved us in an exciting artistic adventure and gave us the opportunity to experiment beyond the video-art tradition. Our encounter with Beatrice Bulgari and Mitra Divshali was fundamental because after they showed us their idea and the story we opened a scriptwriting lab that allowed us to write the script together and to continuously exchange with two women while we were writing the story, thus co-authoring an artistic writing work. Therefore the film was a space of unlimited creativity where everyone encouraged the other and each suggestion opened up a discussion, fostered scriptwriting and ideas. This endless scriptwriting went on until the very last scene, the cutting and in post-production.

Other than giving a prevailing importance to the visual impact in the film we made a research on sound as the matrix from which spaces are perceived. We wanted the voice in the scenes to be radical altogether, we wanted to have a nerve-racking dynamics between a very melancholic silence and the live recording of the surrounding nature.

The Lack is a film of images into sound.

The lava turns into sound, the iron turns into sound, the stone turns into sound, the turns into sound, the smoke turns into sound, the plant turns into sound. The soundtrack by Gianni Maroccolo and Vittorio Cosma is based on the choral sound of nature as well, on the manic precision of live recording every detail.

Benni Atria who, other than editing the film and the sound, was an extraordinary companion in this experience, has marvelously interpreted our intentions. We wanted to shoot a film as video-performers so as to bring visual cinema again at the center of our questions, we wanted to minimize the crew and we felt the need to *get our hands dirty* in order to be craftsmen of our artistic work.

Masbedo

LEA MORNAR was born in Split, Croatia. At the age of 17 she moved to London to escape from the war in former Yugoslavia. She appeared in several music videos such as *Trash* by Suede and *Uno* by Muse. Her participation in the video of the song *Bonnie & Clyde* by Die Toten Hosen earned her the leading role in the movie *Love Your Neighbor* by the German director Detlev Buck. She acted in several German, British, Austrian and Italian movies including *Joy Division* by Reg Traviss and *The Truth* by George Milton. Recently she worked in the American movie *The Pagan Queen* by Constantin Werner. Lea will be leading actress in two movies that are to be released this year : "Method" by Ulas Inac and "Why Lulu" by Kai Wessel.

XIN WANG is an actress and a writer. She acted in *Shanghai Belle*, *Doggy-Style* and *La fille au fond du verre à saké*.

GIORGIA SINICORNI is a TV, cinema and theatre actress. She lives and works between Italy and France. She took her degree with a dissertation on the semiology of theatre in which she analyzes the undefined domain that encompasses cinema, contemporary theatre, performances and video-installations (which has created a natural connection to the work of Masbedo). Theatre has been her life passion as she has had the opportunity to meet great masters such as Gabriele Lavia and Carlo Giuffrè; however, for many years now, she has started to work in major TV and cinema productions with major directors such as Gabriele Muccino, Federico Zampaglione, Gianluca Maria Tavarelli and Giulio Manfredonia. She was in the cast of successful TV series such as *I Cesaroni*, *Squadra Antimafia*, *Il Giovane Montalbano* and *Un Matrimonio* by Pupi Avati. In 2013 she received the best leading actress award for the short film *Bibliothèque* by Alessandro Zizzo. Recently she acted in the movie *Come il Vento* by Marco Simon Puccioni that was presented at the Rome Cinema Festival and played the leading role with Edoardo Sylos Labini in the show *Gabriele D'Annunzio D'amori e battaglie*. In France she worked with Marc Fitoussi in *Pauline Detective* and Manuel Schapirain in *Les Meutes*, a short film that obtained the 2012 César Awards Nomination. She will be acting soon in the TV movie *L'Héritère* by Alain Tasma.

EMANUELA VILLAGROSSI has always been exploring the territories of research, starting with Federico Tiezzi's company I Magazzini, which staged shows such as *Artaud*, *Hamletmachine*, *Hamlet*, up to the Motus with whom she staged *Rumore Rosa* taken from "The bitter tears of Petra von Kant" by R.W. Fassbinder, *Come un cane senza padrone* taken from "Petrolio" and *Mamma Mia*, taken from "Teorema" by P. P. Pasolini. She collaborated with Marco Baliani and Cesare Lievi. She acted in *Gomorra* by Matteo Garrone and in *Il mnemonista* by Paolo Rosa.

CINZIA BRUGNOLA took her diploma at the Turin Scuola professionale S.A.T. (Teatranza) in 2006. In 2007 she undertook a specialization course at Pontedera Teatro within the higher-education project on innovation theatre where she met masters such as Roberto Bacci, GeyPinAng, Francesca Della Monica, Danio Manfredini, Silvia Pasello, Piotre Borowski and Raffaella Giordano. At present she collaborates with the Teatro dell'Intreccio directed by Tiziana Trimarchi. In 2007 she called the attention of the Fersen Award to the Creative Actor's jury for the role of Mirandolina. She was directed by Domenico Castaldo in *Bird's Parade* and *Canti di Simurgh*, Mauro Piombo in *La sposa francese (The French Bride)*, Roberto Latini in *Carillon*, *Cadere*, Vittorio Vaccaro in *Hamlet*, *Salome*, *I Traditori (The Traitors)* and *La Sceneggiata* and by Luisa Pasello in *The Emperor's New Clothes*.

GINEVRA BULGARI and the little **SOFIA DI NEGRO** for the first time on the screen.

MASBEDO i.e. Nicolò Massazza (1973, Milan) and Iacopo Bedogni (1970, Sarzana). They live and work in Milan. In 2013 they presented the video-installation *Ash* at the Leopold Museum of Vienna within the exhibition *Clouds, Landscapes from Romanticism to the Present*. In cooperation with the Modern Art Museum Mambo, they presented a solo exhibition in Bologna at the Pinacoteca Nazionale and they made a video-performance for “ArtCity”, an event by Gianfranco Maraniello. In 2012 they exhibited a series of video-performances in various contemporary art museums (*Centro Luigi Pecci* in Prato), institutions (*Festival RomaEuropa* and in the Italian Embassy in Berlin during the 7th Art Biennale). With the *ensemble* Sentieri Selvaggi they presented a video-audio-performance drawn from *Le Remède de Fortune* by Guillaume de Machaut with the extraordinary participation of Fanny Ardant in Milan (Strehler Theatre) and in Rome (Palladium Theatre). In 2012 they exhibited at the Castello di Rivoli Contemporary Art Museum and participated in the *Venice Days* within the 69th *International Venice Film Festival* and in the *Reykjavik International Film Festival*. In 2011 they participated in the Art Basel with the gallery Noire Contemporary Art and they presented the video-installation *Kreppa Babies* in the section *Art Unlimited*. In the same year their work has been exhibited at the *MAXXI* in Rome. They are the only Italian artists who were selected for the exhibition *Moving Stories*, an EU project supported by the most outstanding art centers, festivals and biennales. In 2010, they were awarded the *Premio Cairo* and presented the short film *Distante un padre* to the UN World Forum at the Contemporary Art Museum of Rio de Janeiro. In 2009 they participated in the *53rd Venice Biennale*. They have been taking part in several film festivals over the last years, such as Venice, Locarno, Rome, Istanbul, Lisbon, Athens, Miami and Reykjavík. In 2007 they were awarded the critics award with the work *10 Insects To Feed* within the *Trieste Film Festival* and in 2006, they were the only video-artists selected for the prestigious *Piazza Grande* during the Locarno Film Festival. Since 2002 they cooperate with the French writer Michel Houellebecq with whom they wrote and produced *11.22.03* and *Il mondo non è un panorama*, an art video with the Oscar-winner actress Juliette Binoche. The video preview was presented at the Paris *Grand Palais*. Their artworks are found in the most important European private and public art collections: GAM - Modern Art Gallery (Turin), MACRO Contemporary Art Museum (Rome), DA2 Contemporary Art Museum (Salamanca), CAAM Atlantica Center of Modern Art (Las Palmas, Junta de Andalucía), CAIRN Center for contemporary art (Digne), Tel Aviv Art Museum.

IN BETWEEN ART FILM, founded in 2012 by Beatrice Bulgari, produces independent films and documentaries in order to create an exchange between art and cinema; as it was the case with *Working Around Viceversa* directed by Davide Pepe (the making-of the Italian Pavilion at the 55th Venice Biennale) and *the Fallen Body* on Anthony Gormley’s installation. The ongoing projects are a co-production with *Hot Property Film Ltd* for the docu-film *The Museum of Innocence* directed by *Grant Gee* and, in 2015, a co-production with The Ink Connection for the film *Where is Rocky II?* directed by *Pierre Bismuth*.

BEATRICE BORDONE BULGARI lives and works between Rome and New York. She has collaborated as set and costume designer in many films such as *Cinema Paradiso* directed by Giuseppe Tornatore, *A Pure Formality* with Gerard Depardieu and Polanski, *Safari* by Roger Vadim, and many other international and independent cinema productions. Furthermore, she has collaborated in many theatrical productions for Dacia Maraini, Giancarlo Sepe and Christoph Zanussi. In 2007 she sets up *CortoArteCircuito* an interdisciplinary laboratory that has produced documentaries filmed by international directors on the work of contemporary artists. She is producer and art director of *Crossing Cultures* in cooperation with *Asiatica Film Festival*. The starting point of the project was the encounter between Asian directors (Kim Tae-Yong, Mazdak Mirabedini, Aamir Bashir, Raymond Red) and Italian artists (Marco Tirelli, Nunzio, Alfredo Pirri, Goldiechiari). She has produced many documentaries for the *MAXXI* museum in Rome such as *Da uno a molti* the making-of Michelangelo Pistoletto exhibition, *C’est la vie, pas le paradis* by *Masbedo* and *La Traccia* by *Maurizio Mochetti*.

MITRA DIVSHALI was born in Teheran, Iran, she studied Film Theory and Technique at the Goldsmiths College, at the University of London and Cinema and Film Direction at the Centro Sperimentale di Cinematografia of Rome. Before becoming a visual artist, she was a director. She directed the documentary *The Iranian religious naive painting - NIRT*, the fiction *Vampire - CSC* (selected by the Oberhausen and the Venice Film Festival) and the documentary *Iran Il ponte interrotto - RAI*. Furthermore, she worked in theatre with writer, director and actor Leo de Berardinis. She made her debut as a visual artist with satirical cartoons in the culture section of the major Italian daily newspapers. She worked as graphic designer and illustrator. She exhibited her works in Italy and abroad. Some of her exhibitions are listed here: Solo Exhibition in Rovello, (1995), *Finché c'è morte c'è speranza*, Trevi Flash Art Museum, Trevi (1999), *Paesaggi*, Polittico, Rome (1999), *Harem di Mitra*, Pio Monti Contemporary Art Gallery, Rome (2000), *Interpretando la psicoanalisi*, Academy of Romania, Rome (2001), *Opposite Winds*, Bologna Artefiera 2012, Tio Ilar VI and VII, Athens (June 2012 and 2013), *20 X Majorana*, Pio Monti Contemporary Art Gallery, Catania (2012), *Paper Moon*, Solo Exhibition, Pio Monti Contemporary Art Gallery, Rome, (2012) XXIX and XXXX *International Art competition*, Sulmona, (September 2012 and September 2013).

VIVO FILM is an independent film production company founded by Gregorio Paonessa and Marta Donzelli in 2004. The Vivo film productions include works by Guido Chiesa, Jean Louis Comolli, Jennifer Fox, Chiara Malta, Pippo Mezzapesa, Susanna Nicchiarelli, Nelo Risi, Pippo Delbono, Claudio Giovannesi. Over the years, the company has pursued a specific editorial project aimed at exploring the boundary between reality cinema and fiction cinema through the production of over 30 TV documentaries and movies that were screened in independent movie theatres or during Italian and international film festivals, such as *Il mio paese* (My Country) by Daniele Vicari, 2006 David di Donatello Award in the category Best Documentary, *Imatra* by Corso Salani, Pardo d'Oro – Special Jury Award at the Locarno Festival in 2007, *Le quattro volte* (Four Times), selected for the Quinzaine des Réalisateurs of the Cannes Festival in 2010 and a multiple-award winner in over 150 festivals around the world. The film was sold in more than 45 countries (in 2010 it received the special Nastro d'Argento Award and in 2011 Marta Donzelli and Gregorio Paonessa obtained the nomination to the David di Donatello Award in the category “Best Producer” and received the “Ciak d'Oro” Award in the category “Best Producer”) and *Alberi*, a film-installation whose world premiere took place at the MoMA PS1 in New York, both films are directed by Michelangelo Frammartino, *Via Castellana Bandiera* by Emma Dante, Coppa Volpi Award in the category “Best actress” at the last Venice Film Festival and *Vergine giurata* by Laura Bispori, currently in post-production stage.

GHERARDO GOSSI was born and raised in Turin. His passion for photography and cinema dates back to the high-school years. He started working in a private TV channel and shortly after, he set up a small production company of documentaries and short films that was the starting point of his career. Afterwards, he improved his skills working as a crew member of director of photography Claudio Meloni. In the following years, he shot many documentaries and commercials. By the mid-90s he moved to Rome when he continued to work in the film industry without giving up documentaries and commercials. He worked in the making of many films such as *Il partigiano Johnny*, *Lavorare con lentezza* by Guido Chiesa, *Da 0 a 10* by Luciano Ligabue, *Velocità massima*, *Diaz* and *Il passato è una terra straniera* by Daniele Vicari, *Ora o mai più* by Lucio Pellegrini, *Nemmeno il destino*, *Ruggine* by Daniele Gaglianone, *La strada di Levi* by Davide Ferrario, *Texas* by Fausto Paravardino, *Parole Sante* by Ascanio Celestini, *Cosmonaut and La scoperta dell'alba* by Susanna Nicchiarelli, *Via Castellana Bandiera* by Emma Dante.

GIUSEPPE DOMINGO ROMANO was born in Torre Annunziata in 1977. In 1998, he took a diploma in graphics and advertising communication from Istituto Europeo di Arti Operative of Perugia. In 1999 he started working in Milan for Equart Multimedia Art as graphic designer and later he became the company's art director. He decided to set up a visual research department with other professionals called Assemble. AudioVisualResearch. Over time, the place became a small hub-factory of directors, photographers and motion designers. In 2005 Romano set up the production company EXCEPT, with Maurizio Vassallo, a Rome's record producer. At present, Romano is both film and creative director for this company, that has produced as many as 200 videos, TV formats, music videos, Art-Films and commercials. In 2008, through the media group L'Espresso, he co-directed various productions such as *Rapture*, *The Flow*, *Rock Deejay*, *Live From Running Club*, *Un giorno da Cani*, *Nike Roundhouse*, *The Chosen*. Some of his most important productions are the live performances of numerous artists such as N.E.R.D-Pharell Williams, Tinie Tempah, I Blame Coco, Busta Rhymes, Joan as Police Woman, Little Dragon, Ghost Poet, Guè Pequeno, Club Dogo, Casino Royale, Subsonica, Le Luci della Centrale Elettrica and many more. Furthermore, he directed many Guè Pequeno's music videos such as *Rose Nere* that was included among the 20 best hip hop music videos of 2013, *Samuele Bersani*, *Giuliano Palma*, *Francesco Sarcina*, *Mondo Marcio*, *Thori and Rocce*, *Buona Vista Social Club*, *Incognito* and *Club Dogo*. At present he is film and creative director of many shows for the cable channel SKY ARTE HD, such as *Ogni Volta Vasco*, *Talking Music*, *Meet The Rockers*, *Street Art*, *L'Arte non è Marte*, *Ritratti d' Autore* and *L'arte del calcio*.

BENNY ATRIA was born in Sicily where he completed his studies and then moved to Rome. By the mid-80s his professional and artistic career was swinging between the appeal to the image and the passion for the sound, between films and documentaries: he was sound designer for *La stanza del figlio* (*The Son's Room*) by Nanni Moretti, *Malena* by Giuseppe Tornatore, sound designer for *Il partigiano Johnny* and *Lavorare con lentezza* by Guido Chiesa, for *Un'ora sola ti vorrei* and *Vogliamo anche le rose* by Alina Marazzi he worked for *Io ballo da sola* by Bernardo Bertolucci and *La vita è bella* by Roberto Benigni for whom he was assistant editor and sound editor. In the most recent years, the cooperation with Daniele Vicari was fundamental. He was multiple-award winning editor for the film *Diaz -Don't clean up this blood*, as well as sound-designer of all Vicari's production. The experience as editor with Michelangelo Frammartino in *Le quattro volte* which received widespread acclaim in Cannes opened him the doors of the MoMa-PS1 of New York where he was editor and sound designer of the installation *Alberi*.

VITTORIO COSMA, born in 1965, is a piano player, composer and record producer. He is considered one of the major representatives of Italian music and his name appears on some of the most interesting contemporary music projects. His most recent project is the *De producers*, a band of outstanding Italian musicians and producers made by Gianni Maroccolo, Max Casacci and Riccardo Senigallia, that aim at making Science accessible through music. At present, the *De producers* have been working on soundtracks such as *Italy In A Day*, by Gabriele Salvatores. Cosma was Music and Art Director of *La Notte della Taranta* in 2002 and 2003 when he started to work with Stewart Copeland. He now records CDs and plays all over the world with former Police drummer, with the Ensemble *Notte della Taranta* and with GIZMO, a band formed by Cosma and Copeland with musicians of very different backgrounds: Armand Sabal Lecco (Paul Simon), Mauro Refosco (Red Hot Chilli Peppers, David Byrne, Dave Fiuczynski (John Zorn), etc...He collaborates with DJ and producer Howie B (U2, Bjork etc.), with Peter Gabriel's band (David Rhodes, Ged Lynch, Richard Evans) and with the Icelandic musicians Valgeri Sigurdsson and Borgar Magnasson (Björk, Sigur Ros). He was a band member of Premiata Forneria Marconi and has always collaborated with "Elio e le Storie Tese" in the making of their records, tours and TV shows. As a producer, musician and composer he won numerous Gold Records Awards with major artists such as: Fiorella Mannoia, Marlene Kuntz, Samuele Bersani, Pino Daniele, Fabrizio De Andrè, Enrico Ruggeri, Pacifico, Ivano Fossati, Almamegretta, Roberto Vecchioni, Mauro Pagani Eugenio Finardi and many more. He worked with international artists such as Airto Moreira, Miroslav Vitous Jacques Morelembaum, Nils Petter Molvar, Omar Hakim, Peter Erskine, the Mùm, Jorge Bene. Furthermore, he authored various soundtracks including the award-winning soundtrack *Colpo di luna* at the Berlin Film Festival in 1995.

GIANNI MAROCCOLO was born in Tuscany in 1960. In the 80s he founded the band LITFIBA and the ensemble BEAU GESTE. He authored the soundtrack of movies as "Tutti giù per terra" and "Tutta colpa di Giuda" by Davide Ferrario, "Escoriandoli" by Antonio Rezza and Flavia Mastrella, "Jack Frusciante è uscito dal gruppo" by Enza Negroni and "Paz" by Renato De Maria.

Since 1987 he has been artistic producer of artists such as CCCP Fedeli alla linea, Timoria, Andrea Chimenti, Marlene Kuntz, Bandabardò, Statuto, Diaframma, C.S.I., Pgr, Tuxedo Moon, Robert Wyatt, Noir Desir, Franco Battiato, Jovanotti, Cristina Donà, Carmen Consoli, Hector Zazou, Rob Ellis, Michael Gira, Gareth Jones, Peter Walsh, Howie Bee and many more.

In 1993 he founded the C.S.I. – Consorzio Suonatori Indipendenti (Consortium of independent Players) with Giovanni Lindo Ferretti. In 1997, the band was on top of the Italian charts. In 1994 he founded the C.P.I. – (Consortium of Independent Producers), that epitomized the indie music of the 90s and produced artists such as Marlene Kuntz, Marco Parente, Il Santo Niente, Ustmamò, Ulan Bator, Santa Sangre and many more.

In 2007 he started a cooperation with the Museum of Cinema and the Turin Film Festival on a project aimed at sound-dubbing some classic movies from the early 1900s.

With Marlene Kuntz he started to work for MASBEDO and wrote the soundtracks of the video-installations *GLIMA* and *SCHEGGE D'INCANTO IN FONDO AL DUBBIO*, a trilogy on alarm-destruction-struggle exhibited in the Italy Pavilion at the Venice Biennale. Furthermore, he composed also a chapter of the audiovisual work *INDEEPANDANCE* for the them.

He's now recording with Vittorio Cosma and the De producers the second album of the band, *Botanica*.