

*„Alle - von welchem Planeten sie auch immer kamen - sie alle hatten eine Richtung.
Alle wollten irgendwann ankommen.“ Antonio/Morgan*

Licht meiner Augen

Luce dei miei occhi

ein Film von Giuseppe Piccioni

Ab 23. Dezember 2004 im Kino

Presseheft 10/2004

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Regie	Giuseppe Piccioni
Drehbuch	Umberto Contarello, Linda Ferri, Giuseppe Piccioni
Regieassistentz	Alina Marazzi, Giulia Gentile Ca' Zorzi
Kamera	Arnaldo Catinari
Kameraassistentz	Marco Pieroni
Schnitt	Esmeralda Calabria
Schnittassistentz	Roberto Martucci
Aufnahmeleitung	Paola Bonelli
Filmmusik	Ludovico Einaudi
Songs	Polly Jane Harvey, Snoozy
Ton	Remo Ugolinelli
Tonschnitt	Filippo Bussi
Produktionsdesign, Künstlerische Leitung	Giancarlo Basili
Maske	Maria Rita Barbera
Produzent	Lionello Cerri, Luigi Musini
Produktionsleitung	Donatella Botti
Ausführender Produzent	Massimo di Rocco
Produktion	Albachiara / Rai Cinema
Technische Daten	
Format	CS 1: 2,35
Tonformat	Dolby SRD
Laufzeit	114 Minuten
Produktionsjahr	2001
Produktionsland	Italien

ANTONIO: (OFF) "Morgan kannte die Route so gut wie auswendig. Er erkannte die Vegetation an ihrer rötlichen Farbe. Die Farbe hatte ihm immer gefallen, aber in letzter Zeit erschien sie ihm immer monotoner. ...

Rollen

Antonio
Maria
Saverio
Lisa

Mario (Antonios Chef)
Carlos (Antonios Kollege)
Franco (Antonios Kollege)
Lucio (Antonios Kollege)
Ivano (Antonios Kollege)
Alfredo (Wächter der Garage)
Kunde (der über SF erzählt)
Kunde (der von seiner Frau erzählt)
Kundin (die z. Grab ihres Vaters f.)

Jugendamt Mitarbeiterin
Alte Frau mit der Kette
Raffaele (Saverios Assistent)
Mickey (Indisches Restaurant)
Tariq (Saverios Mann fürs Grobe)
Alam
Cristina (Lisas Freundin)

„Der Reisende“ Antonios Wunschvater
Antonio als Kind
Antonios Mutter

Darsteller

Luigi Lo Casio
Sandra Ceccarelli
Silvio Orlando
Barbara Valente

Toni Bertorelli
Paolo Pierobon
Mauro Marino
Riccardo Zinna
Ivano de Matteo
Lucio Vinciarelli
Roberto Nobile
Silvano Piccardi
Anna Gherardi

Isabella Martelli
Valeria Sabel
Raffaele Barillaro
Sehgal Sanjiv Kumar
Mirza Zeljo
Alam Md Shamul
Alessia Scanavin

Massimo Gaudio
Dario Baffigi
Maria Cristina Minerva

ANTONIO: (OFF) Wie konnte man sie mit den warmen Farben der Erde vergleichen?

...

Die Erde! - Er freute sich, schon bald wieder dorthin zurückzukehren. In der Ferne sah er ein Raumschiff, das gerade im Begriff war abzuheben. Und er dachte an die sonnigen Morgen im Garten seines Hauses. ...

„Piccionis Film entführt uns in eine fremde Welt, aufgespannt zwischen den Sternen des Weltraums und dem Chaos der Städte. Diese Welt ist keine andere als unsere eigene, klein und unendlich zugleich, streng und gnädig, begrenzt in der Zeit und offen zur Unendlichkeit der Gefühle.“

Il Diario

Kurzzinhalt:

Rom, heute. Zwei Menschen, stolz und verletztlich in ihrer Einsamkeit.

Ein Mann und eine Frau, beide geschützt und gefangen in Kokons, die sie selbst und das Leben um sie gewebt haben.

Antonio ist Chauffeur, in seiner Freizeit liest er Science Fiction Romane und fährt durch die nächtlichen Straßen Roms. Eines Nachts lernt er Maria und ihre Tochter Lisa kennen und fühlt sich sofort zu der allein erziehenden Mutter hingezogen. Obwohl Maria gleichgültig scheint, widmet Antonio sich den beiden voller Hingabe und wird immer mehr Teil ihres Lebens. Als er entdeckt, dass Maria einem Wucherer Geld schuldet, macht er sich heimlich daran, ihre Schulden abzuarbeiten.

ANTONIO: (OFF) Morgan war ein Fremder in diesem Land, wie viele andere auch. Er hatte schon den Namen vergessen, den er vor Morgan angenommen hatte. Morgan hatte ihm sofort gefallen, (und) er hatte ihn lieb gewonnen. Es schien ihm, dass die anderen ihn mit diesem Namen lieber mochten und ihm gegenüber weniger misstrauisch waren. ...

Langinhalt:

Rom, heute. Zwei Menschen, stolz und verletzlich in ihrer Einsamkeit.

Ein Mann und eine Frau, beide geschützt und gefangen in Kokons, die sie selbst und das Leben um sie gewebt haben.

Eines Abends lernen sich der Chauffeur Antonio (Luigi Lo Cascio) und die allein erziehende Mutter Maria (Sandra Ceccarelli) kennen und öffnen sich gegenseitig für ein paar Stunden die Hüllen, die ihre Leben umgeben ...

Antonio verliebt sich in Maria, aber Maria will keine Beziehung, will nicht noch eine Abhängigkeit, sie will endlich ihr Leben in den Griff bekommen und sich und ihre Tochter Lisa mit einem Laden für Tiefkühlprodukte durchbringen.

Der äußere Druck auf Maria ist groß, ihr Laden läuft schlecht, sie hat Schulden und nicht genug Zeit für ihre Tochter. Ihre eigene Mutter hält Maria für eine Versagerin und möchte ihre Enkelin Lisa am liebsten zu sich nehmen.

Antonio zieht es seit seiner Kindheit vor, jede freie Minute in einer Science Fiction Gedankenwelt zu leben. Er betrachtet die Welt um ihn herum als Fremder in Menschengestalt, der möglicherweise in einer geheimen Mission unterwegs ist, die im Auskundschaften und Beobachten Mal seit langem wieder heimatische und familiäre Gefühle.

Nach Art seiner Traumweltfigur ‚Morgan‘ beschließt Antonio Maria heimlich zu helfen und lässt sich mit Marias Gläubiger dem zwielichtigen Saverio (Silvio Orlando) ein. Saverio kann den Chauffeur gut gebrauchen und bringt ihn dazu, für ihn Geld von illegalen Einwanderern einzutreiben, die er heimlich in leerstehenden Wohnungen und Lagerhallen unterbringt.

Antonios Hilfe verschafft Maria etwas Luft, und doch erreichen beide eines Tages die Grenze von dem was sie alleine bewältigen können.

Endlich offenbaren sich Antonio und Maria einander und beginnen das dringlichste Problem gemeinsam anzugehen.

ANTONIO: (OFF) Er betrachtete die Ebene, die sich vor seinen Augen ausbreitete. Überall brannten Feuer. .. Er versuchte, sich vorzustellen, welche Gewohnheiten die Bewohner dieses Planeten wohl hatten. In diesem Augenblick waren sie nur weit entfernte leuchtende Punkte. ...

*„Bei Giuseppe Piccioni, dem wohl am meisten geschätzten italienischen Regisseur der neuen Generation, macht die Kraft der Gefühle Kino. Im Wettkampf um den Goldenen Löwen sein neuer Film **Licht meiner Augen**. Jetzt spielt der italienische Film nicht mehr in der 2. Liga.“ La Stampa*

Pressenotizen:

Preise: Bester Schauspieler Venedig 2001: Luigi Lo Cascio
Beste Schauspielerin Venedig 2001: Sandra Ceccarelli

Nachdem Giuseppe Piccioni mit „Nicht von dieser Welt“ auch in Deutschland (Start: 27.12.2001, über 105.000 Besucher) beweisen konnte, dass er ein Meister der Schauspielführung und berührender Großstadtgeschichten ist, kommt nun endlich ein neuer Film von ihm in die deutschen Kinos.

Prominent besetzt mit Luigi Lo Cascio (100 Schritte), Sandra Ceccarelli (Der schönste Tag in meinem Leben) und Silvio Orlando (Nicht von dieser Welt).

Das Thema: Die Geschichte eines Mannes und einer Frau, die ihre Probleme für sich alleine lösen wollen, zwei Menschen zu stolz und zu verletzlich um sich jemandem zu öffnen.

Zwei Menschen, gefangen von ihren eigenen Ansprüchen, bis sie die Grenzen ihrer Möglichkeiten erkennen, und dass man zusammen doch mehr erreicht.

Interviews: Im Dezember werden neben dem Regisseur Giuseppe Piccioni auch die beiden Hauptdarsteller Sandra Ceccarelli und Luigi Lo Cascio zu Premieren und Interviews nach Stuttgart (10.12.), Frankfurt (11.12.) und Köln/Bonn (12.12.) kommen. Termine vereinbaren Sie bitte über unserer Presseagentur.

ANTONIO: (OFF) Er fragte sich, ob alle Lebewesen, die aus weit entfernten Galaxien kamen, Erinnerungen haben. Er fragte sich auch, ob ihre Erinnerungen seinen ähnlich wären: ein Vater, eine Mutter, das Mittagessen am Sonntag, Fußballspiele, Weihnachten. ...

Pressestimmen:

„Das Kino von Giuseppe Piccioni besitzt verführerische Wärme, Leidenschaft und lyrischen Stil in der besten Tradition des italienischen Kinos.“

Los Angeles Times

„Eine große Liebesgeschichte mit herausragenden Darstellern.“

The Guardian

„Licht meiner Augen ist originell, aufrichtig und tiefgründig, großartig erzählt und genauso wunderbar gespielt, ... ein lebendiges und sehr kraftvolles poetisches Werk.“

Il Sole

„Piccionis Film entführt uns in eine fremde Welt, aufgespannt zwischen den Sternen des Weltraums und dem Chaos der Städte. Diese Welt ist keine andere als unsere eigene, klein und unendlich zugleich, streng und gnädig, begrenzt in der Zeit und offen zur Unendlichkeit der Gefühle.“

Il Diario

„Ein mutiger Versuch ein Labyrinth von Gefühlen zu durchqueren, ein Versuch alltägliches Unglück mit einer Suche nach Bedeutung, einer Ahnung von Glück zu konfrontieren.“

Gazzette d'Mezzogiorno

„Bei Giuseppe Piccioni, dem wohl am meisten geschätzten italienischen Regisseur der neuen Generation, macht die Kraft der Gefühle Kino. Im Wettkampf um den Goldenen Löwen sein neuer Film „Licht meiner Augen.“ Jetzt spielt der italienische Film nicht mehr in der 2. Liga.“

La Stampa

ANTONIO: (OFF) Alle - von welchem Planeten sie auch immer kamen - sie alle hatten eine Richtung. Alle wollten irgendwann ankommen. ...“

INTERVIEW *giuseppe piccioni***LIGHT OF MY EYES*****director giuseppe piccioni: "I tell the story of people, their dreams, illusions..."***

"...The important thing is that there's a real look at people and their lives, a sincere and personal view of life. Afterwards, it's reality itself in all its many facets that appears... You need much more than just good stories or films that are simply enjoyable. The viewer quite rightly expects to leave the theatre with something more... Words, a new and unexpected viewpoint, a way of looking at the world, other people, and not only the memory of a plot, or how a story ended, or only the feeling of having been entertained. Once we called them "serious films", those that left us changed somehow, that stayed with us for a while, for a few hours, a few days. Today this is rare. .. The way of looking at things is the vital core of cinema, of my films. They can't be... devoid of moral or personal implications."

The stories you tell in your films reflect many fragilities in human nature. From a hand-to-mouth existence and escape in Chiedi la luna, to a couple set adrift in quite a cruel society in Cuori al verde, trying to live out roles in extreme situations, right up to Fuori dal mondo. Why are you so attracted to this fragility in man and society ?

"Because at the root of it there's my own fragility as a man and filmmaker. There are many ways to make films, you can start from a disillusioned view of the world, from a will to protest, from a personal experience... all the ways are valid. Personally I have a penchant for those characters who lack something: I like them, I share their way of seeing. These aren't characters who have extreme problems: I would never tell the story of a desperate drug addict. No, they are men and women who feel they have something less than the others, they're lost, they suffer some hardship, they aren't winners, they don't play the stock market. They are ordinary people who would never be of interest to those popular magazines everyone reads these days. They are people who feel removed from the reality they see around them. This is a predisposition of my own and comes from my never having belonged completely or wholeheartedly to film or to my city, Rome. But it is definitely the one I feel I can tell the best. It would be wonderful if one could decide to make... a new *Dolce Vita* or a Rosi-style film... Some of us try... to make great films, that are personal yet also do not forget other people, not forgetting to speak, to say something that people can take home with them. I mean, cinema, this sort of spurious art, is necessarily about feelings we share in common. The viewer cannot stay detached from his stories, he has to find something in them that concerns him, without anything having to be explained, but only lived and that's it."

You talked about the way of looking at things. You've always been interested in how a person sees and how he is seen. Is this to fight against indifference, to create complicity?

"I like observing and letting people observe themselves in my films. This reminds me of the most emblematic case in my life, when I shot *Fuori dal mondo*. It's a rather disappointing story that could easily be a telefilm full of clichés: the abandoned child, the nun... Instead, I think that what was most interesting was precisely the particular viewpoint that I showed in the film, hidden in the folds of the story, in those dispersals that not only Caterina and Ernesto have, but also many of us."

The director who sees the spectator, who sees through the eyes of the director: cinema is all a game of multiple ways of seeing... What is Piccioni's view, and that of Antonio, the hero of LIGHT OF MY EYES?

"Something very obvious again, but my characters are all a little obvious... I feel closer to the way Antonio sees things than the others, since in fact he is looking through my own eyes. This is the way that belongs to the spectator, to a kind of visitor, to a rootless person. A general tendency, that of a humanity that finds no place to be rooted, a true crisis of belonging, the sensation that everything is temporal. We live with this sense of the temporary. This is true for just about all of us: the immigrant looking for a way to be happy; the resident who doesn't know how... So, the light of my eyes is this possibility of having before me something to pursue: it might be a dream of love, a passion. We've lost the sense of the place where we can go and from which we can return, the idea of home. A sense we lose already while growing up, almost as if the sole fact of growing should make us feel far from home, from the past. So, Antonio's way of seeing is that of a person who must fill an emptiness, conquer a place, warmth, security that can get him out of this extraneousness. Film has always been fascinated with stories of people driving in cars and casual encounters that start there.

I avoided this risk through the figures of my actors Luigi Lo Cascio and Sandra Ceccarelli. The way they are in the film makes us feel they're not playing games, and that this is instead about something much deeper, about suffering, about the problem of existence. So I don't want to simply tell a story, describe a suffering. I flee the idea of a mere spectacular contemplation of pain. What I am looking for is to participate in the suffering of my characters... I can't help but be close to them, to see if they might have some chance, that this suffering is not simply theirs but mine too. It's a kind of compassion."

LUCA PELLEGRINI – RIVISTA DEL CINEMATOGRAFO no.9 – SEPTEMBER 2001

INTERVIEW *giuseppe piccioni***LIGHT OF MY EYES*****"the stories that stay behind us..."***

"This could have been just a love story," says director Piccioni, "but what's important is the suffering and alienation that people feel who come from outside, those who don't belong... It all began with wanting to make a film in Rome, through the eyes of someone like me, who isn't from Rome, I just landed up here, I live here, but I feel it's all temporary: I've remained an old-fashioned provincial."

Who are Maria and Antonio?

"Not winners but not defeated either, they're two people unfit for today's world, as if they were in some way defective. Antonio has nothing in common with the thirty-year-olds of today... he's chosen a secondary lifestyle, without ambition. He's a traveler who serves no purpose, he thrives on moving from one place to another and waiting, not from real life. And Maria is "wrong", with her closed personality and fear of being judged, she's chosen to work in contact with people. What I like about her is that she's not afraid of taking risks, to compromise any relationship, even with the audience, to whom she might sometimes appear even contemptible."

What has stayed with you from the success of "Fuori dal mondo"?

It was my most successful box office film and left me with the fear of not being able to get beyond it. And also the surprise: I couldn't believe it – me so left wing –I could make a successful film about a nun...

To each his label: yours is the filmmaker of the heart. Do you like it?

... I really don't feel I am. What interests me are the characters, in whose lives there's also love... I like being with characters who don't put themselves up front, who stay behind, maybe because they resemble me, maybe I hide behind them to express my own view of life and the world."

MARIA PIA FUSCO – LA REPPUBLICA – 19 AUGUST 2001

... director's note

Stories, characters

In my stories the main characters have somehow been cast away, they are always about to lose themselves. They aren't winners, they're not able to learn from their mistakes. They are not proud of themselves, there is something wrong with them, they feel they're not up to the standards of efficiency and practicality that conventional life requires. In short, they're "not of this world".

Their unhappiness is not a common feeling that everybody can share. Their choices are wrong, they don't speculate on the stock market, they have no ambitions.

One of their wrong choices is love: it is disadvantageous, uneconomical, but it is also a feeling that goes beyond appearances, that brings them out of themselves. Although they feel different they don't feel allowed to mistreat others. They are not certain about anything, they try to grab the first real chance of happiness that comes by. They want to fill the distance there is between them and the possibility to lead a normal life.

Antonio's point of view and his passion for sci-fi represent both his desire to be with others and his inability to do so, his loneliness. He's a driver, a traveler with no direction who looks at the outer world just as the heroes of his favorite novels: it is a world of visitors, of men and women coming from somewhere else and looking for happiness. Everything is repeated like a merry-go-round, everyday, just as Ludovico Einaudi's music repeats itself over and over again. There is nowhere to go, no final destination, nor a different starting point, everything just keeps going...

Maria is lacking something too, she feels her life has escaped her control. She tries to be a better person but she doesn't succeed. She fights against her destiny, that is, to make mistakes, to go on not loving herself, and feeling everybody else's judgment of her.

Beside them, other people, travelers who have lost the sense of their journey, drivers and clients, all of them demanding the right not to be left by the wayside.

How I work with my actors

I like all my characters to surprise me, to be unpredictable and independent. This is why when I work with the actors I like to get to know them better, to see them regularly, to find something about them that fits their character. It can be just the idea for a cue or a certain gesture.

I like rehearsing a lot. Sometimes, the atmosphere of a scene or the tone of a cue are not exactly realistic. But I look for something different: the actor must sound simple and true, as if he isn't using any tricks, nor cheating as he's playing, as if he is forced to look the audience in the eyes, without a mask. For this reason I believe that emotions and atmosphere are more important than the credibility of a scene.

I like actors who are responsible for the character they portray. I need to let them understand that they are part of a project, I need them to be active. I like generous actors, no matter what their method is.

Meeting the actors is the first step to dealing with the credibility of a story. The actors are the first elements that allow me to believe that the story I am about to tell is not totally unbelievable.

I love working with actors, I love seeing the make up, the hair stylist, choosing their costumes. I want their support and the only thing I try to communicate is the importance of their character's destiny.

When I work with an actor I use all methods of directing. Sometimes I try to suggest the intonation for a line, or to say the line myself, I am bad at both! It is something I need, I must recognize their voice, the look in their eyes. At other moments my job is simply to pay attention, to oversee. My only regret is that often, during rehearsals, something happens that cannot be included in the film. But it cheers me to think that memory saves everything: this is why I always use a digital camera, It helps me take notes during rehearsals.

I chose Sandra Ceccarelli and Luigi Lo Cascio thanks to their auditions but before that I was already curious about them, I hoped that the auditions would confirm my first impression. I saw the actors for the first time in the leading roles of two films: Sandra was the leading actress of *Tre storie* by P. Gay and R. Sampietro and Luigi, of course, was the lead actor in *I cento passi*.

As for Silvio, we had already worked together. His character was risky, but I knew he would manage to avoid being ordinary. Silvio is a person you can rely on, I knew that if I gave him a character, he would improve it.

My crew

My crew is invaluable. I need every single one of them. I want them to hang out around me, to put up with my doubts. I need their suggestions, even when they're not strictly qualified in a problem I have to solve, I couldn't do without them. I couldn't do without Esmeralda Calabria. Not only for the editing. I involve her and I listen to her right from the beginning. I like everybody to feel that what they're working on is in a sense their film too. I am jealous. I am terribly jealous of my actors and crew. I am filled with dismay when I think that once the shooting is over they will start other projects and I will have to finish the film by myself.

Ups and downs...

Many people can't believe how positive the atmosphere is during the shooting of my films, I think I should give half the credit to the producer Lionello Cerri. He likes being part of the group, meeting everybody and knowing the whole crew by name... Nothing like your typical producer who is always "on the other side".

But I also know it's not always pleasant to work with me. Sometimes I lose my temper, I'm touchy and suspicious, I feel that anything or anyone might ruin my film, I often unload my worries and disappointments onto the people near me. At times it's difficult to work with and put up with me. So there's one thing I want to say to all the people who have contributed to my film: Thank you, sincerely.

Sci-fi

When you are very young the passion for reading books often arises when you are forced to be alone... unless you grow up in a house filled with books. Personally, I read the greatest number of books in my childhood when I was convalescing.... it is easier to start reading Bram Stoker's *Dracula* rather than Manzoni's *Promessi Sposi*!

For a while, when I was young, I was a fan of B-films, including several genres such as sci-fi or Hammer vampire films. Maybe it was just a habit, I was trying to be an intellectual snob, to stand apart from the others. Then I started seeing American independent movies, I discovered Truffaut, and things changed.

But I still believe that a good sci-fi film can offer care and attention to human beings and their destiny, much more than other films that cry such intentions out loud. This is

why I wanted Antonio to be a sci-fi fan and to have this particular point of view when looking at the outside world.

Making films...

I have never felt that directing is my job, that I do it for a living. I believe that first of all a director must have something to say, an idea of the world, a particular point of view. I need to tell a story. But I like hiding my point of view in the story, my sensitivity.

In my opinion the good result of a film depends on how few regrets you have at the end: the choices you have made, the good advice you have accepted but also the bad advice you realized was such and rejected.

A good film follows you when you leave the movie theatre. You feel you are bringing something home with you: an actors performance, a face, an image, a world that has touched your feelings. Words. I love cues, I like writing them. When I went to the movies I often wrote down the lines I liked best. I also like pop songs, for the words and the truth they tell in a simple, direct way, without making too much of themselves.

giuseppe piccioni / director

**LIGHT OF MY EYES is the sixth film by Giuseppe Piccioni.
His previous film NOT OF THIS WORLD (FUORI DEL MONDO)
was the Italian candidate for the 1999 Academy Awards.**

FILMGRAPHY and AWARDS

2004 LA VITA CHE VORREI

2001 LUCE DEI MIEI OCCHI / LIGHT OF MY EYES

VOLPI CUP BEST ACTRESS and BEST ACTOR Venice Film Festival

1999 FUORI DAL MONDO

GRAND JURY PRIZE and Public's Best Film Award at the Los Angeles AFI.

Italian candidate at Oscars 1999

DAVID DI DONATELLO: Best Film, Best Screenplay, Best Actress, Best Producer, Best Editing.

CIAK D'ORO: Best Screenplay, Best Supporting Actress, Best Sound, Best Photography.

PREMIO FLAIANO for Best Director.

PREMIO AMIDEI

PREMIO CASA ROSSA for Best Italian Independent Film, Best Director, Best Leading Actress, Best Leading Actor, Best Sound Track.

GROLLA D'ORO for Best Producer.

GRAND PRIX SPECIAL DU JURY at the Montreal Festival.

SILVER HUGO AWARD at the Chicago Festival.

1997 LE PAROLE DEL CUORE montage film produced by RAI.

1996 CUORI AL VERDE

PUBLIC'S AWARD at Annecy and Bastia Festivals.

GRAND PRIX (1997) at the Alpe d'Huez International Comedy Festival.

1993 CONDANNATO A NOZZE

Selected at the VENICE FILM FESTIVAL (1993).

1990 CHIEDI LA LUNA

GROLLA D'ORO for Best Director.

SACHER D'ORO for Best Leading Actress, Margherita Buy.

Selected at the VENICE FILM FESTIVAL (1991).

1987 IL GRANDE BLEK

NASTRO D'ARGENTO

PREMIO DE SICA for Young Italian Cinema.

Selected at the BERLIN FESTIVAL

antonio / luigi lo cascio

Luigi Lo Cascio graduated in acting from the Silvio d'Amico Accademia Nazionale d'Arte Drammatica in July 1992, with a thesis on Hamlet edited by Orazio Costa. During his three years at the Academy he studied under Luca Ronconi, Mario Ferrero, Giuseppe Manzari.

FILM***Directed by***

2004 OCCHI DI CRISTALLO

Eros Puglieli

2004 LA VITA CHE VORREI

Giuseppe Piccioni

2003 MIO COGNATO

Alessandro Piva

2003 BONGIORNO, NOTTE

Marco Bellocchio

2003 LA MEGLIO GIOVENTÙ

Marco Tullio Giordana

2002 IL PIU BEL GIORNO DELLA MIA VITA
(DER SCHÖNSTE TAG IN MEINEM LEBEN)

Christina Comencini

2001 LUCE DEI MIEI OCCHI
(LICHT MEINER AUGEN)

Giuseppe Piccioni

Awarded

Volpi Cup BEST ACTRESS and BEST ACTOR

Venice Film Festival

1999 I CENTO PASSI (100 SCHRITTE)

Marco Tullio Giordana

Italian candidate at Oscars 2000

THEATRE

1999 SOGNO DI UNA NOTTE D'ESTATE	Carlo Cecchi
1999 AMLETO	Carlo Cecchi
1999 IL FIGLIO DI PULCINELLA	Roberto Guicciardini
1998 SALOME'	Alberto Casari
1997 LA FIGLIA DELL'ARIA	Roberto Guicciardini
1997 GLORIA DEL TEATRO IMMAGINARIO	A. Marinuzzi
1997 LA FAMIGLIA SCHROFFENSTEIN	A. Syxty
1996 ROMEO E GIULIETTA	Giuseppe Patron Griffi
1995 AGER SANGUINIS	Carlo Quartucci
1995 VERSO TEBE	
(written and directed for the Udine C.S.S.)	
1994 CORIOLANO	Roberto Guicciardini
1994 IL LABIRINTO DI ORFEO	
(written and directed for the Udine C.S.S.)	
1993 LA MORTE DI EMPEDOCLE	Roberto Guicciardini
1992 LA SIGNORA DELLE CAMELIE	Giuseppe Patron Griffi
1990 LA SPOSADI MESSINA	Elio De Capitani
1989 I CORALI DI SANTA ROSALIA	G. Sammartano
1989 ASPETTANDO GODOT	Federico Tiezzi

maria / sandra ceccarelli

AWARDS

Before being awarded the Volpi Cup for BEST ACTRESS at the 2001 VENICE FILM FESTIVAL for LIGHT OF MY EYES directed by Giuseppe Piccioni, the actress was also awarded:

SPECIAL MENTION at the 1998 Annecy Festival for her performance in Tre Storie ;

PREMIO SACHER D'ORO 2001 for BEST SUPPORTING ACTRESS in I Mestiere Delle Armi directed by Ermanno Olmi

FILMOGRAPHY

Directed by

2004 TU LA COSNOSCI CLAUDIA?	Massimo Venier
2004 LIBERTAS	Veljko Bulajic
2004 LA VITA CHE VORREI	Giuseppe Piccioni
2002 LA FORZA DEL PASSATO	Piergiorgio Gay
2002 IL PIU BEL GIORNO DELLA MIA VITA (DER SCHÖNSTE TAG IN MEINEM LEBEN)	Christina Comencini
2001 LUCE DEI MIEI OCCHI (LICHT MEINER AUGEN) <i>Awarded</i> Volpi Cup BEST ACTRESS and BEST ACTOR Venice Film Festival	Giuseppe Piccioni
2000 IL MESTIERE DELLE ARMI (DER MEDICI-KRIEGER)	Ermanno Olmi
1999 GUARDA IL CIELO- STELLA, SONIA, SILVIA IL DENARO	Piergiorgio Gay Ermanno Olmi Alberto Rondalli
1998 TRE STORIE	Piergiorgio Gay Roberto San Pietro
1984 SEGRETI SEGRETI	Giuseppe Bertolucci

saverio / silvio orlando

FILMOGRAPHY

	Directed by
2004 DOPPO MEZZANOTTE	Davide Ferrario
2003 IL POSTO DELL'ANIMA	Enzo Monteleone
2002 IL CONSIGLIO D'EGGITO	Emidio Greco
2002 EL ALAMEIN	Enzo Monteleone
2002 IL BACIO DELL'ORSO (DER KUSS DES BÄREN)	Sergei Bodrov
2001 LUCE DEI MIEI OCCHI (LICHT MEINER AUGEN)	Giuseppe Piccioni
2001 LA STANZA DEL FILGIO (DAS ZIMMER MEINES SOHNES)	Nanni Moretti
1998 FUORI DAL MONDO (NICHT VON DIESER WELT)	Giuseppe Piccioni
1997 APRILE	Nanni Moretti
I FIGLI DI ANNIBALE	D. Ferrario
POLVERE DI NAPOLI	A Capuano
1996 I MAGI RANDAGI	S. Citti
NIRVANA	G. Salvatores
AUGURI PROFESSORE	R. Milani
1995 FERIE D'AGOSTO	P. Virzì
IL CIELO E' SEMPRE PIU' BLU	A. Grimaldi
LA MIA GENERAZIONE	W. Labate
1994 LA SCUOLA	D. Lucchetti
1993 SUD	G. Salvatores
1992 ARRIVA LA BUFERA	D. Lucchetti
1991 UN'ALTRA VITA	C. Mazzacurati
1990 MATILDA	A. De Lillo & G. Magiulo
IL PORTABORSE	D. Lucchetti

1989	LA SETTIMANA DELLA SFINGE	D. Lucchetti
1988	PALOMBELLA ROSSA	N. Moretti
1987	KAMIKAZEN	G. Salvatores
1985	PERSONAGGI E INTERPRETI	H. Buttler

mario / toni bertorelli

AWARDS

Sacher d'oro 1996 Award for BEST SUPPORTING ACTOR in the film Pasolini Un Delitto Italiano

UBU 1999 Award for BEST SUPPORTING ACTOR in the play by Molière Tartufo directed by Armando Pugliese

FILMOGRAPHY

	Directed by
2004 PONTORMO	G. Fago
2004 THE PASSION OF THE CHRIST	M. Gibson
2003 ORA O MAI PIÙ	L. Pellegrini
2002 LE PAROLE DI MIO PADRE	F. Comencini
2002 L'ORA DI RELIGIONE	M. Bellocchio
2001 VIVERE	F. Bernini
2001 LUCE DEI MIEI OCCHI (LICHT MEINER AUGEN)	G. Piccioni
TERRITORI D'OMBRA	P. Modugno
LA STANZA DEL FIGLIO (DAS ZIMMER MEINES SOHNES)	N. Moretti
1999 LA LINGUA DEL SANTO	G. Mazzacurati
IL PARTIGIANO JOHNNY	G. Chiesa
LA REGINA DEGLI SCACCHI	C. Florio
1998 BESAME MUCHO	M. Ponzi
1997 L'ESTATE DI DAVIDE	C. Mazzacurati

	ONOREVOLI DETENUTI	G. Planta
	ELVIS E MARYLIN	A. Manni
1996	LE MANI FORTI	F. Bernini
	IL PRINCIPE DI HOMBURG	M. Bellocchio
1995	COUS COUS	U. Spinazzola
	PASOLINI - UN DELITTO ITALIANO	M. T. Giordana
1994	MORTE DI UN MATEMATICO NAPOLETANO	M. Martone
1981	LATRASTOLA	V. Caprioli

arnaldo catinari / cinematographer

A student of architecture at the University of Florence, Catinari enrolled in cinematography at the Centro Sperimentale di Cinematografia in Rome in 1983 and studied with Carlo Di Palma and Giuseppe Lanci, obtaining his degree in 1985. He has been a member of the A.E.C (Spanish Society of Cinematography) since 1996 and of the A.L.C. (Italian Society of Cinematographers) since 1998.

FILMOGRAPHY

- 2004 LA VITA CHE VORREI directed by Giuseppe Piccioni,
AGATA DE LA TEMPESTA directed by Silvio Soldini
- 2003 CATERINA VA IN CITTÀ
IL POSTO DELL'ANIMA directed by Ricardo Milani
- LA FELICITÀ NON COSTA NIENTE directed by Mimmo Calopresti
- 2002 LA LEGENDA DI AL. JOHN E JACK directed by Aldo Giacomo
UN ALDO QUALUNQUE directed by Dario Migliardi
MARE NON C'È PARAGONE directed by Eduardo Tatagliar
MY NAME IS TANINO directed by Paolo Virzi
- 2001 LUCE DEI MIEI OCCHI (LICHT MEINER AUGEN) directed by Giuseppe Piccioni,
SENZA FILTRO directed by Mimmo Raimondi
- 2000 ALLA RIVOLUZIONE SULLA 2CV (Feature film)
directed by Maurizio Sciarra (Italy)

- CHIEDIMI SE SONO FELICE (Feature film) directed by Aldo, Giovanni, Giacomo and Massimo Venier (Italy)
 SENZA FILTRO (Feature film) directed by Domenico Raimondi (Italy)
 ALMOST BLUE (Feature film) directed by Alex Infascelli (Italy)
 UNA NOCHE CON SABRINA LOVE (Feature film) directed by Alejandro Agresti (Italy-Spain-Argentina)
- 1999 IL PESCE INNAMORATO (Feature film) directed by L. Pieraccioni (Italy)
 GLI AMICI DI SARA (Miniseries TV) directed by Gabriele Muccino (Italy)
 COME TE NESSUNO MAI (Feature film) directed by Gabriele Muccino (Italy)
- 1998 ORMAI È FATTA (Feature film) directed by Enzo Monteleone (Italy)
 RADIOFRECCIA (Feature film) directed by Luciano Ligabue (Italy)
 LIGABUE HO PERSO LE PAROLE (Videoclip) directed by A. Grimaldi (Italy)
 GIROTONDO (Feature film) Italian part directed by Davide Manuli (Italy-France-Belgium)
- 1997 ECCO FATTO (Feature film) directed by Gabriele Muccino (Italy)
 EI pliegue del Hipocampo (Short film)
 directed by Covadonga Icaza (Spain)
 ARTE POPULAR Y RONALDO (Videoclip) directed by Joao (Brasil)
 INSOMNIO (Feature film) directed by Chus Gutierrez (Spain)
 LA STANZA DELLO SCIROCCO (Feature film) directed by M. Sciarra (Italy)
 AGUJETAS EN EL ALMA (Feature film) directed by Fernando Merinero
 starring Teo Delgado (Spain)
 SPANISH FLY (Feature film) directed by Daphna Kastner (Spain-Great Britain-France)
 PERDONA BONITA PERO LUCAS ME QUERIA A MI (Feature film) directed by FeIix Sabroso and Dunia Ayaso (Spain)
 EL ORIGEN DEL PROBLEMA (SHORT FILM) DIRECTED BY ALBERT PONTE (Spain)
 SCHWARZE ALPEN (Feature film) directed by T. Woschitz (Austria-Italy)
 CORO DE ANGELES (Short film) directed by Pablo Valiente (Spain)
 MAMARACHAS ISTERICAS (Short film) directed by Juan Flhan (Spain)
 EL BUSCADOR (Short film) directed by Damian Rubio (Spain)
 EL RAMO DE FLORES (Short film) directed by Carlos Gras (Spain)
 LOS PLANETAS (Videoclip) directed by Rafael Goicoecea (Spain)
 BACI PROIBITI (SHORT FILM) directed by Francesco Miccichè (Italy)
 PUNTI DI VISTA (Short film) directed by Elisabetta Pandimiglio (Italy)
 RITRATTI D'AUTORE (Television series) several directors (Italy)
 LA VIDA PRIVADA (Feature film) directed by Vicente Perez Herrero (Spain-Italy-France)
 ENTREVIAS (Short film) directed by Juan Vicente Cordoba (Spain)
 ALMA GITANA (Feature film) directed by Chus Gutierrez (Spain)
 HABITOS (Short film) directed by Juan Flhan (Spain)

- ALLA MIA REGINA DI CUORI (Short film) director and director of
 photography
 TASCHENHINALT UND NASENBLUNTEN (Short film) directed by Thomas
 Woschitz (Austria)
 DAL PROFONDO (Short film) directed by Andrea Costantini (Italy)
 LUCIO DALLA LATIN LOVER (Videoclip) directed by G. Campiotti (Italy)
 T'AMMAZZO (Short film) director and director of photography
 PUGILI (Feature film) directed by Lino Capolicchio (Italy)
 SCARAFAGGI (Short film) director and director of photography
 LA POLLERA (SHORT FILM) director and director of photography
 LA VERA VITA DI ANTONIO H (Feature film) directed by E. Monteleone (Italy)
 TINKU (Feature film) director of photography of second unit, directed by Mela
 Marquez (Italy-Bolivia)
 TESTIGOS (Short film) director and director of photography (Bolivia)
- 1992 SUPPLI' (Feature film) directed by Vincenzo Verdecchi (Italy)
 LABORATORIO PER ATTORI EUROPEI (Documentary) directed by Francesco
 Maselli (Italy)
 EL INFIERNO PROMETIDO (Feature film) directed by Juan Chumilla Carbajosa
 (Italy-Spain)
 DALL'ALTRA PARTE DEL MONDO (Feature film) director and director of
 photography
- 1991 LA CASA ROSA (Short film) directed by Roberta Brambilla (Italy) SOLO (Short
 film) directed by Gianluca Arcopinto (Italy) MUSAFIR (Short film) directed by Juan
 Chumilla Carbajosa (Italy-Spain)
- 1990 LE GLORIE DI SCANNO (Documentary) directed by Piero D'Onofrio (Italy)
 SHISH MAHAL (Documentary) director and director of photography
 ENNIO MORRICONE LA MUSICA NEGLI OCCHI (Videoclip)
 Directed by Francesco and Federico De Melis
- 1989 NELLA TERRA DI KOKALO (Documentary) directed by Matteo Minissi LILIBEO
 (DOCUMENTARY) directed by Matteo Minissi
 AKRAGAS, AGRIGENTO (Documentary) directed by Matteo Minissi
- 1985 TRAUM (Short film) director and director of photography
 L'UOMO DELLA FOLLA (Short film) directed by J. Chumilla Carbajosa (Italy)

esmeralda calabria / editor

FILMOGRAPHY as editor includes:

	<i>Directed by</i>
2004 OVUNQUE SEI IL SIERO DELLA VANITÀ	M. Placido A. Infascelli
2002 UN VIAGGIO CHIAMATO AMORE	M. Placido
2001 LIGHT OF MY EYES / LUCE DEI MIEI OCCHI LA STANZA DEL FIGLIO	G. Piccioni N. Moretti
1999 FUORI DAL MONDO TUTTI GLI UOMINI DEL DEFICIENTE	G. Piccioni P. Costella
1998 L'ALBERO DELLE PERE SOTTO LA LUNA	F. Archibugi F. Bernini
1997 LE MANI FORTI LA STRANA STORIA DI BANDA SONORA	F. Bernini F. Archibugi
1996 CUORI AL VERDE	O. Piccioni
1993 CONDANNATO A NOZZE	G. Piccioni

giancarlo basili / art director

Giancarlo Basili holds a degree in Art Direction from the Accademia di Belle Arti, Bologna.

FILMOGRAPHY

2004	L'AMORE RITROVATO LE CHIAVI DI CASA	Directed by Carlo Mazzacurati Gianni Amelio
2003	DILLO CON PAROLE MIE IO NON HO PAURA (ICH HABE KEINE ANGST)	Daniele Lucchetti Gabriele Salvatores
2002	PAZI!	Renato De Maria
2001	LUCE DEI MIEI OCCHI (LICHT MEINER AUGEN)	Giuseppe Piccioni
2000	LA STANZA DEL FIGLIO TARTARUGHE DAL BECCO D'ASCIA	Nanni Moretti Antonio Syxty
1998	I PICCOLI MAESTRI COSI' RIDEVANO	Daniele Lucchetti Gianni Amelio
1997	OVOSODO	Paolo Virzì
1996	NIRVANA JACK FRUSCIANTE E' USCITO DAL GRUPPO	Gabriele Salvatores Enza Negroni
1995	LA SCUOLA	Daniele Lucchetti
1994	STRANE STORIE	Sandro Baldoni
1993	SUD	Gabriele Slavatores
1992	ARRIVA LA BUFERA	Daniele Lucchetti
1990	ILPORTABORSE LA SETTIMANA DELLA SFINGE	Daniele Lucchetti Daniele Lucchetti
1989	PALOMBELLA ROSSA	Nanni Moretti
1988	DOMANI ACCADRA'	Daniele Lucchetti
1987	NOTTE ITALIANA	Carlo Mazzacurati
1985	FESTA DI LAUREA	Pupi Avati
1984	NOI TRE IMPIEGATI	Pupi Avati Pupi Avati
1983	UNA GITA SCOLASTICA	Pupi Avati
1983	ENRICO IV	Marco Bellocchio
1982	GLI OCCHI, LA BOCCA	Marco Bellocchio
1979	CHIEDO ASILO	Marco Ferreri