

liquidazione

INVISIBILE FILM
presents

SCHOPENHAUER

by
Giovanni Maderna

co-produced by

Associazione Filmmaker, Provincia di Milano – Settore cultura

with the contribution of

Pavia Festival dei Saperi



DA SODOMA A HOLLYWOOD

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SYNOPSIS

Two young university students go to a grand but rather decadent villa in the country to interview an elderly writer who has been living there in isolation. However the writer will not receive them, preferring instead to remain in insolation, meditating in a small dark room on the top floor. The two young students, while waiting for him to receive them, will become acquainted with the strange followers of this "bizarre" maestro who also live in the villa. The unusual inhabitants of this villa will bring out intimate heartbeats in both of them...

CREDITS

Title SCHOPENHAUER

Duration 65'

Nazionalità ITALIA

Format 35mm, 1:33, Mono

Producer INVISIBILE FILM by GABRIELLA MANFRE' and GIOVANNI MADERNA

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Direction GIOVANNI MADERNA

Storyboard and dialogues GIOVANNI MADERNA

Set Photography MASSIMO SCHIAVON

Film Editor PAOLA FREDDI

Sound Editor DANIELA BASSANI

Cast RUDY GALOPPINI, MICHELA NOE', FILIPPO TICOZZI, FILIPPO USELLINI,
SILVANO CAVATORTA e GIOVANNI MADERNA

Author's statement

After my last feature film was made with a substantial budget and big production company, but was considerably abandoned in terms of distribution, I noticed that in Italy, and maybe not just in Italy, it is almost impossible to reach any type of compromise with the actual production establishment, and under these terms go forward with one's own approach.

So I looked for other routes. I experimented. I taught to survive and tried to set up very independent low-budget productions. Meanwhile, the cultural situation in our country as well as the economical one, was in decline.

As a result of all this, *Schopenhauer* was made, thanks to private funding and a meeting with young producer Gabriella Manfré. A film costing less than 100.000 euro but which was just as I had conceived it. I went back to working my way, using what I consider the basic materials in movies, and from which my love for this art was born. I am not interested in their functional use or in manipulating them, I believe in respecting their true nature. It is like selecting a block of marble or a piece of wood, once the choice has been made it is only a matter of maintaining their true essence. A filmmaker's basic materials are the locations, objects, physical and character traits of the actors themselves, as well as the sound and visual recordings. Using these elements, it is then possible to create the structure of the story, and not vice versa.

I am happy to have found this approach to movies again, because I missed it a great deal

Giovanni Maderna

Producer's statement

Schopenhauer is the first feature film I produce. After several experiences with shorts and documentaries, I finally had the chance to meet Giovanni Maderna, and launch myself into this shared adventure.

It was the opportunity to once more experiment with independent film, in Milan, one of Italy's most vivacious piazzas during a time of great crisis in Italian cinema, by now structural and which no-one seems to want or is capable of resolving. This was also an opportune time to examine the paradox that a great freedom and relationship between producer and director with very few compromises is a luxury, and only possible in cases of extreme poverty.

It has been stimulating but also very demanding to try and find other unlikely forms of financial backing, which are unconnected to the usual Institutional references, which seem to be unexplainedly resistant to new ways, times and budgets (besides actual contents) which differ from those which have been shown to be incompatible with the present state of things.

Thank goodness I have confirmation that experiences like these do create relationships and the dynamics for an exchange among those who collaborate, which rarely happens elsewhere in mainstream productions. Based on this, it is possible to think forward, and to actually go forward with enthusiasm and be under the impression that the future is also on our side.

So long live Schopenhauer ! and all movies, as there are so many here in Locarno, and long live those courageous and maybe wild authors and producers who believe in going forward, and in quality and true independence, who want to confront their movie public, but who are against following the ruthless influences of the market.

Gabriella Manfrè

Giovanni Davide Maderna (Milano, 1973)
Director

After completing his studies in the Arts, he moves to Lyon where in 1995 he buys a 16mm movie camera and directs the short *La Place*, dedicated to the square in which he lives, and its regular dwellers. The film receives the Sacher d'oro prize at the Nanni Moretti Festival. After a period of several months at the Centro Sperimentale di Cinematografia and a new short: *Aphelia (Occidente)*, the story of a Maghrebi immigrant on the hills of the Oltrepo pavese inspired by the characters and situations in a novel by Flannery O'Connor. In 1997 he takes part in the collective film *Com'è bella la città*, coordinated by Goffredo Fofi. In 1998, he makes *Dolce Stil Novo*, story of adolescents living in the suburbs of Milan traced on a novel by Checov; presented at the Locarno Film Festival and winner of numerous international awards.

With *Questo è il giardino*, written with Carolina Freschi, the film's main actress, he makes his debut in feature film. The film tells the story of two young Conservatoire musicians and is subdivided into four phases (falling in love, passion, separation e reunion), with reference to the four gardens in the Bible (Genesis, Canticle of Canticles, Gospel and Apocalypse).

Best First Film Award at the Venice Film Festival in 1999.

In 2001, he makes *L'amore imperfetto*, a film in competition in Venice, inspired by true facts and tells the story of the parents of a child who suffers from a severe deformity.

Bologna, 16-2-05, Giovanni Maderna and Antonio Moresco meet Alberto Grifi, it is a documentary-interview dedicated to the works of the great Italian experimental filmmaker.

Gabriella Manfrè (Rome, 1969)
Producer

Degree in visual communications in Milan, where she works and lives from 1990-2002. She produces news programs and films for television for RAI – Radio televisione Italiana (*Il tunnel*, 2002; *I racconti di Quarto Oggiaro*, 1998 - Best fiction Ennio Flaiano Award 2000; *Così vicino, così lontano*, 1998; *Pianeta est*, 1995; *Europa*, 1992; *I racconti del 113*, 1990).

Starting in 2001, she works as executive producer for documentaries (*E' morto Cattelan, evviva Cattelan*, by Marco Penso, 2006; *L'estate di una fontanella*, by Martina Parenti, 2005; *Animol*, by Marco Berrini and Martina Parenti, 2003 – Special Jury Prize for Documentary at Bellaria Film Festival 2004 and Best Documentary Officinema Festival Visioni Italiane 2004; *Moda, mode, made in Italy*, by Felice Cappa, 2001), Shorts (*Lezione di stile*, by Franco Fraternali, 2004; *Il vuoto*, by Giacomo Gatti, 2001, Best Film at the Arcipelago Film Festival 2001) and television programs (*60 a giugno rileggendo storia e giornali*, 2005; *Menabò*, 2004; *La scienza dei supereroi*, 2004; *La scienza di Alan Bicco*, 2004; *WorkOnLine*, 2002;).

In 2003 she works for Gargarin Associates on the TSI-Swiss Television co-production of the film *Fame Chimica* by Paolo Vari and Antonio Bocola (Best Feature Film at Annecy Cinema Italien Festival, 2004, Dolly d'oro Giuseppe De Santis 2004).

In 2006 she sets up Invisibile Film, with Giovanni Maderna.

Massimo Schiavon (Saronno, 1972)
Director of Photography

From 1991-1995, he works as a photographer in interior design. In 1996 he first works as a cameraman and then as director of photography for film, electronic and digital cinema. A graduate of the Film School in Milan in 1997, he shoots commercials, shorts and programs for television. In 1998, for about three years, he works with WTV as cameraman for RAI and foreign television stations, mostly German and American (ARD,ZDF, RTL, ESPN).

In 2003, he is the founder of Roadmovie with two other partners and specializes in tracking shots with Steadicam and Crane. Together with his partners they will make commercials for SKY T.v., videoclips and elementary films. They will mostly film shorts and documentaries in collaboration with several production companies such as : Bongiorno Production, Forma International, Edithink, Dropout, Filmaster, and directors Andrea Caccia, Riccardo Strukil ,Giovanni Covini and Giovanni Maderna.

In 2005 he shoots his first feature film as director of photography, under the direction of Giovanni Maderna.

In 2004 and 2005 he teaches classes on shooting documentary films at the Drop Out documentary school.

In 2005 in collaboration with Reportage, he co-produces documentaries dealing with social and anthropological issues.

2002 *La danza delle cinque* Produced by Bongiorno Directed by Ruggero Gabbai

2003 *Terezine* Produced by Bongiorno Production Directed by Jan Ronca

2003 *Il Patto* Produced by Bongiorno Production Directed by Andrea Bettinetti

2003 *Il quartetto* Produced by Roadmovie Directed by Andrea Caccia

2003 *Porrejmos* Produced by Drop Out Directed by Francesco Scarpelli

2003 *Cattedrale di Lecce* Produced by Infoarte Directed by Luca Campus

2004 *Emma Bonino, la donna con la valigia* Produced by Bongiorno Production Directed by Ruggero Gabbai

2004 *My dream is so far away* Produced by Corona & Corona Directed by Francesco Corona

2003 *Piersanti* Produced by Dropout Directed by Massimiliano Napoli

2004 *Enzo Maiorca* Produced by Bongiorno Production Directed by Ruggero Gabbai

2004 *Fossoli* Produced by Forma International Directed by Ruggero Gabbai

2005 *Sudafrica 10 anni di Mandela* Produced by Reportage / Roadmovie Directed by Stefano Girardi

2006 *Voice of Burma* Produced by Reportage / Roadmovie Directed by Stefano Girardi

2006 *Buena Vista Social Club, tour Italiano* Produced by Assemble Directed by Giuseppe Romano

Alcuni Cortometraggi:

2005 *L'amore congenito* Directed by Giovanni Covini

2006 *Disco inverno* Produced by Icaro Directed by Andrea Caccia

Paola Freddi (Volta Mantovana, 1963)

Film editor

- 2006 *Il sole nero* by Krystzof Zanussi, Edelweiss in production
- 2005 *E. P.. Appunti su un autore* by Federico Bacci, Nicola Guarneri, Stefano Leone, Associazione Indagine
- 2004 *Nessun messaggio in segreteria* by Paolo Genovese and Luca Miniero, A Movie
- 2003 *Ballo a tre passi* by Salvatore Mereu, Eyescreen and Gianluca Pirrera, Arcopinto; (60th Venice Film Festival, winner of Critic's week prize; special mention Lion of the future "Luigi de Laurentis" Venice Award for a First Film; David di Donatello Best First feature)
- 2002.3 *Last Food* by Daniele Cini, Nauta Film
- 2002 *Le anime veloci* by Pasquale Marrazzo, Sidecar Film, Gianluca Arcopinto e N.O.I (in competition at the Hoffer Festival)
- 2002 *Emma sono io* by Francesco Falaschi, Film Trust Italia and Rai Cinema (David di Donatello nominee 2003 for Best First Film, 2nd place; candidato come miglior opera prima al Nastro d'argento nominee for Best First Film, Ciak D'oro nominee; Best Film and Public's award at Festival Maremetraggio di Trieste)
- 2002 *Incantesimo napoletano* by Paolo Genovese and Luca Miniero Gianluca Arcopinto, Andrea Occhipinti and Amedeo Pagani (David di Donatello awarded to Marina Confalone for Best Actress 2002)
- 2001 *Benzina* by Monica Stambrini, Galliano Iuso for Digital Film (in competition at the 19th Torino Film Festival; Toronto Film Festival 2002; Annecy Cinema Italien Festival)
- 2001 *L'amore imperfetto* by Giovanni Davide Maderna, Eyescreen, Rai Cinema and Tornasol Film (in competition at the 58th Venice Film Festival, Cinema of today)
- 2001 *A sud del sole* by Pasquale Marrazzo, N.O.I. (in competition at the San Sebastian Festival 2001; Toronto Film Festival 2001; Festival d'Europa; Montpellier Film Festival ; Mannheim Film Festival ; Villerupt Film Festival ; Sulmona Film Festival.
- 1999 *Questo è il giardino* by Giovanni Davide Maderna, Lucky Red (winner Best First Film "Luigi De Laurentis" award at the 57th Venice Film Festival)
- 1998 *Astromboli* by Marco Alessi, Futuro (in competition at the 51st Locarno International Film Festival Festival, Cinema del presente)
- 1997 *Malemare* by Pasquale Marrazzo, N.O.I. (54th Venice Film Festival, Officina venexiana; in competition at the Sochi International Film Festival ;Annecy Cinema Italien Festival)



Giovanni Maderna

Rudy Galoppini



Michela Noè