

# TFF

29 TORINO FILM FESTIVAL

**ALESSANDRO BORRELLI**

PRESENTS

## *Seven Acts of Mercy*

A FILM BY

**GIANLUCA AND MASSIMILIANO DE SERIO**

WITH

**ROBERTO HERLITZKA, OLIMPIA MELINTE**

**IGNAZIO OLIVA, STEFANO CASSETTI, COSMIN CORNICIUC**

ITALIAN DISTRIBUTION

**CINECITTÀ  
LUCE**

**RELEASE DATE: January 2012**

**FILM PRESS OFFICE**

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**TECHNICAL CAST**

Directed by	<b>GIANLUCA e MASSIMILIANO DE SERIO</b>
Screenplay and treatment	<b>GIANLUCA e MASSIMILIANO DE SERIO</b>
Director of photography/Cameraman	<b>PIERO BASSO</b>
Editing	<b>STEFANO CRAVERO</b>
Music	<b>PLUS (MINUS&amp;PLUS)</b>
Live sound engineer	<b>MIRKO GUERRA</b>
	<b>SONIA PORTOGHESE</b>
Sound edit/Mix	<b>MIRKO GUERRA</b>
Costumes	<b>CAROLA FENOCCHIO</b>
Sets	<b>GIORGIO BARULLO</b>
Director's assistant	<b>STEFANO RUGGERI</b>
Organisation	<b>DIEGO CAVALLO</b>
Head of production	<b>FEDERICO MAZZOLA</b>
Producer	<b>ALESSANDRO BORRELLI</b>
Producer	<b>LA SARRAZ PICTURES srl</b>
Coproducer	<b>ELEFANT FILMS (Romania)</b>
With the support of	<b>THE MINISTRY FOR CULTURAL AFFAIRS</b> <b>(FILM BRANCH)</b>
In collaboration with	<b>RAI CINEMA</b>
In association with	<b>FIP (FILM INVESTIMENTI PIEMONTE)</b>
With the support of	<b>FILM COMMISSION TORINO PIEMONTE</b>
With the support of	<b>EURIMAGES</b>
Italian distribution	<b>CINECITTÀ LUCE</b>
Head of communication	<b>MARIA CAROLINA TERZI</b>
Year of production	<b>2011</b>
Running time	<b>103'</b>
Shot in	<b>35mm / Cinemascope</b>

**The production wishes to thank:** Filmitalia, IED – Istituto Europeo di Design

**CAST**

Antonio  
Luminița

Max  
Angelo  
Adrian

**ROBERTO HERLITZKA**  
**OLIMPIA MELINTE**

**IGNAZIO OLIVA**  
**STEFANO CASSETTI**  
**COSMIN CORNICIUC**

## SYNOPSIS

Luminita, a young illegal immigrant living on the edge of a shanty town, has hatched a plan to get herself out of her predicament. To carry it through she bumps into Antonio, a sick and mysterious old man. The clash between the two of them is unavoidable and harsh, and leads to unforeseeable consequences...

## THE SEVEN CORPORAL ACTS OF MERCY

Feeding the hungry  
Giving drink to the thirsty  
Clothing the naked  
Sheltering the homeless  
Visiting the sick  
Visiting prisoners  
Burying the dead

*«Come, you who are blessed by my Father, and you will inherit the realm prepared for you since beginning of the world. Because I was starving and you fed me, I was thirsty and you quenched my thirst; I was a foreigner and you welcomed me into your home, I was naked and you clothed me, sick and you looked after me, I was imprisoned and you came to visit me. (...) In truth I say unto thee: every time you have done these things even for the meekest of my brothers, you have done so for me» (from the Gospel of Matthew)*

**SEVEN ACTS OF MERCY, ITS SUCCESSFUL TOUR AROUND THE WORLD:**

**AWARDS AND FESTIVALS**

*Sette opere di misericordia* (*Seven Acts of Mercy*), first film by brothers Gianluca and Massimiliano De Serio, has been invited in many festivals around the world and receiving critical acclaim and awards:

in competition at the **Festival Du Film Italien De Villerupt** (20th October– 13th November) it won the **Prix Amilcar du Jury** (first prize of the jury), the **Festival du Cinema Italien d'Annecy** (27th September – 4th October) awarded the grand prix (first prize, assigned by the jury chaired by Marco Risi) while at the **Festival del film di Locarno** (3rd – 13th August) won the **Premio Don Quijote** as well as the second prize of the **Giuria dei giovani** (Jury of the youngsters).

The film is being screened around the world in all the major international Film Festivals. Between October and November it was presented at the following film festivals:

- Warsaw Film Festival (Warsaw/Poland, October)
- Busan International Film Festival (Busan/Corea, October)
- Rio de Janeiro Intl Film Festival (Rio de Janeiro/Brazil, October)
- London Film Festival (London/England, October)
- Festival international du cinéma méditerranéen de Montpellier (Montpellier/France, October)
- Festival Du Film Italien De Villerupt (Villerupt/France, November)
- FilmFestival Cottbus (Cottbus/Germany, November)

Here below the next screenings of the film:

- Festival du Cinéma Italien à Grenoble (Grenoble/France, November)
- Festival del Cinema Italiano di Madrid (Madrid/Spain, November)
- Torino Film Festival (Torino/Italy, November)
- Festival du Film de Vendome (Vendome/France, December)
- Festival International du Film de Marrakesh (Marrakesh/Morocco, December)
- De Rome à Paris (Parigi/France, December)
- Tertio Millennio Film Fest (Roma/Italy, December)

## GIANLUCA AND MASSIMILIANO DE SERIO

Gianluca and Massimiliano De Serio were born in Turin in 1978.

They have been working together since 1999 and over the years have directed short films, documentaries and created installations that have been invited to the most important national and International film festivals and a number of exhibitions. Their short films have been nominated for the Globi d'Oro and the David di Donatello (2005 and 2006) and won three Nastri d'Argento (2004, 2005, 2006).

### **SETTE OPERE DI MISERICORDIA, (SEVEN ACTS OF MERCY) 2011**

Locarno Festival – International competition

#### **BAKROMAN** (doc, 2010)

Best documentary 28th Turin Film Festival

#### **L'ESAME DI XHODI** (doc, 2007)

Jury prize 25th Turin Film Festival

Compétition internationale Visions du réel, Nyon

#### **ZAKARIA** (cm, 2005)

Nominated for the European Academy Awards

Nastro d'Argento for best production

Best film at Edimburgh Film Festival, Oberhausen, Vendome and Huesca, Turin Film Festival, Siena.

#### **MIO FRATELLO YANG** (cm, 2004)

Best short shot in film Torino Film Festival

Best European short Stuttgart

Nastro d'Argento for the best screenplay

#### **MARIA JESUS** (cm, 2003)

Shortlisted for the Oscar's as Best Short Film

Nastro d'Argento for Best Short Film

Best short shot in film at the Turin Film Festival

Huesca International Film Festival – First Prize

Gianluca and Massimiliano De Serio also produce their own contemporary art and have shown in personal and collective exhibitions since 2005, of which the following is a short selection:

Special mention at MAXXI, Premio Italia Contemporary Art Prize, Rome (2010); No Fire Zone, Merz Foundation, Turin; Bakroman, Ar-ge Kunst, Bolzano (2010); Italian Open, Annet Genlink Gallery, Amsterdam; Love, Guido Costa Projects, Turin; The Psychology of the Pawn, Participant Inc. New York (2009); Manifesta7, European Biennial of Contemporary Art, Trento (2008), T1 Turin Triennale (2005).

Among the personal retrospectives dedicated to their work we like to include:

Museo del Cinema, Turin (2010); Arcipelago Film Festival, Rome (2009); Museo de Arte Moderno La Tertullia, Cali, Columbia (2008); Contemporary Art Center of Tel Aviv, Israele (2008); Vendome Film Festival, Francia (2007); Institut National d'Histoire de l'Art, Parigi (2006).

## AN INTERVIEW WITH GIANLUCA AND MASSIMILIANO DE SERIO

### **Who are the film's main characters?**

The film revolves around very complex characters, who are in no way labeled as being either good and bad. Antonio and Luminița bring to light the anguish of a section of society that is very real, and unavoidably colours everyone's lives. They represent different yet contiguous social strata, two different historical periods (the Italy of internal immigration of the Fifties and the current one, that have seen the growth of new forms of slavery and poverty), engaged in events which lead them to join sides almost despite themselves.

Antonio and Luminița's battle for survival erupts in a mutual attempt to overcome each other, a situation that deeply affects their two souls, until it finally opens up what for them is a totally unexpected opportunity: the chance of actual human contact, the discovery of a mutual feeling of compassion.

### **What does the film's title refer to? What is the film's thematic context?**

The title of the film refers to the seven corporal acts of mercy that a Christian, according to the Catholic Church, must embark upon during his or her life. The entire film is dotted with signs that make direct reference to the seven acts involved. These, rather than acting as actual chapters, underline each time the bond that links the actions of the main characters and the theme of *mercy*.

The inscriptions are posted often in what could be described as a dramatically ironic context. This irony gradually fades as the film draws to its close. In the second part of the film the narrative tension connected to the plot is compounded by the "existential tension": the price to be paid for survival is high, but the process of attaining survival can lead to the discovery of pure feeling.

*Seven acts of mercy* is therefore a film that plays on many different levels, and the moral development of the main female character is locked into a clockwork mechanism that seems bent on crushing her: but just as the stranglehold that is squeezing the life out of her appears to give her no way out, the constriction seems to increase Luminița's determination to continue down the path that leads to her redemption.

By focusing the genre mechanisms inward on the human soul, the film attempts to undertake an honest, painstaking and up-to-date investigation of society, shifting standard paradigms while avoiding common place notions and stereotypes.

*Can humanity and compassion exist in an object society? What moral strength can be concealed in the physical contact between two human beings?*

*Pietas*, in its deeper meaning, is taking care of others, of the *other's body*, the ailing, sick, dying body. The body in need of and fiercely desiring human contact. And it is the hunger, the all-consuming need for human contact that the lives of the characters would seem to manifest. A contact that takes place thanks to a chance encounter which is both desperate and violent. In other words very human.

### **How would you describe the development process you have undergone that has led to you shooting your first full feature fiction film?**

*Seven acts of mercy* is the final step in our research into the themes we have investigated through our short films, our documentaries and our artistic activities that have involved installations, exhibitions and art works. At the heart of our previous films there always seemed to be the issue of *identity* and the problems it faces in our contemporary society. Our characters provide prototypical representations of the loss (and subsequent search) for this identity.

In *My brother Yang*, a seventeen year old Chinese girl reaches Italy illegally and takes on the documents and the place in society of another Chinese girl who has disappeared; in *Zakaria*, an adolescent of Arab origin, yet born in Italy, learns his religion and his language; in *Ensi and Shade*, *Raige and Shade* and *Rew and Shade*, an eighteen year old rapper fights three freestyle battles against all rules, providing a portrait of himself which is an intimate confession, cry and protest, but also a portrait of his own generation. In the documentary *L'esame di Xhodi* (Xhodi's Exam), we provide an account of the lives, hopes and aspirations of the young students attending Art School in Tirana, Albania, and undergoing exams. Their every day existence is inextricably linked to the History of a country that at the time was undergoing sweeping changes. *Bakroman* is instead a collective portrait of an unknown community, the street children of Ouagadougou, in Burkina Faso who have organized themselves into a kind of "union" in order to defend themselves and help each other out in their street existence.

Luminița is the symbol of a suburban district that has always been very much at the core of our works. In our films it acted as a background, now as the very subject itself of a our first full feature film: the outskirts of the soul as well as that of the city, which becomes an anthropological border town. A place with no identity yet teeming with many *shifting identities* of which we have always tried to provide an account and which now more than ever before feel the need to represent.

### **What is your relationship to the places you portray?**

We were born and grew up on the outskirts of Turin and we still live there. This is where we have listened to the stories and met the people that have inspired our film, and to which we have exclusive access, from a very privileged and insider perspective.

In *Seven acts of mercy* we leave it up to the bodies and the lives of the main characters to embody the urban landscape, almost as if they were mirrors in which everything is reflected. Antonio and Luminița haunt these places like ghost, yet they provide the most faithful and pure representation of them.

The Stura river and the shanty town are just a few yards away from where we live. *Hidden in the undergrowth there are shacks where dozens of families live*. In the morning, a row of men and women seem to climb out of the river and walk along the road in random order.

We know these places well. We have seen buildings like the one Antonio, our main character, lives in, being built. We have seen the birth of the vast, glittering and disproportionate complex of the shopping centre, a location we have used for some of the film's sequences: for years now, this shopping centre is the only place where a vast majority of the adolescents of this area hang out in the afternoon. The hospital is the Giovanni Bosco, the neighbourhood hospital: a large city complex. The waiting rooms and department corridors are often populated by girls like Luminița, on the look out for anything worth stealing.

### **What style have you used for *Seven acts of mercy*?**

The film's style is very severe and stark. It's a film full of full frontal and symmetrical shots which care clearly reminiscent of the iconography of art history and the history of the portrait. At the same time the sound track is essential: the very sparse dialogues in the film are steeped in the sounds of the city and these sounds become a form of concrete music.

Through the composition of the cinemascope format and the use of natural light we have tried to merge the physical material with the path towards spiritual awakening, in an attempt to reach the human spirituality, the relative and transcendental mercy that the two characters attain. The human body, the centre and instigator of all narrative action gradually becomes light and sound: pure feeling.



**ROBERTO HERLITZKA**

**Cinema**

2011 – IL ROSSO E IL BLU (in production)	Giuseppe Piccioni
2011 – L'ULTIMO TERRESTRE	Gianni Pacinotti
2011 – SETTE OPERE DI MISERICORDIA	Gianluca e Massimiliano De Serio
2010 – EVELINA S'E' DESTA (cm)	Lucia Poli
2010 – COSE NATURALI (cm)	Germano Maccioni
2010 – LA SCOMPARSA DI PATÒ	Rocco Mortelliti
2009 – CHRISTINE CRISTINA	Stefania Sandrelli
2009 – RIEN VA	Ruggero Cappuccio
2008 – LE OMBRE ROSSE	Citto Maselli
2007 – CISO	Dario e Marcello Baldi
2007 – I DEMONI DI SAN PIETROBURGO	Giuliano Montaldo
2006 – ARIA	Valerio D'Annunzio
2005 – VIAGGIO SEGRETO	Roberto Andò
2003 – BUONGIORNO NOTTE	Marco Bellocchio
2003 – È PIÙ FACILE PER UN CAMELLO	Valeria Bruni Tedeschi
2002 – LE INTERMITTENZE DEL CUORE	Fabio Carpi
2002 – ALLA FINE DELLA NOTTE	Salvatore Piscicelli
2002 – IL RITORNO	Claudio Bondì
2001 – L'ULTIMA LEZIONE	Fabio Rosi
2001 – QUARTETTO	Salvatore Piscicelli
2000 – IL MNEMONISTA	Paolo Rosa
1999 – IL CORPO DELL'ANIMA	Salvatore Piscicelli
1998 – MILLE BORNES	Alain Beigel
1997 – MARIANNA UCRIA	Roberto Faenza
1997 – LES DEMONS DE JESUS	Bernard Bonvoisin
1994 – IL SOGNO DELLA FARFALLA	Marco Bellocchio
1991 – MARCELLINO PANE E VINO	Luigi Comencini
1990 – IN NOME DEL POPOLO SOVRANO	Luigi Magni
1990 – TRACCE DI VITA AMOROSA	Peter Del Monte
1988 – LA MASCHERA	Fiorella Infascelli
1988 – SECONDO PONZIO PILATO	Luigi Magni
1987 – OCI CIORNIE	Nikita Michalkov
1987 – GLI OCCHIALI D'ORO	Giuliano Montaldo
1986 – NOTTE D'ESTATE CON PROFILO GRECO	Lina Wertmuller
1983 – SCHERZO DEL DESTINO IN AGGUATO DIETRO L'ANGOLO...	Lina Wertmuller
1980 – GROTTESCO	Rubino Rubini
1975 – PASQUALINO SETTE BELLEZZE	Lina Wertmuller
1973 – LA VILLEGGIATURA	Marco Leto
1973 – FILM D'AMORE E D'ANARCHIA	Lina Wertmuller
1971 – L'INVENZIONE DI MOREL	Emidio Greco

**Television**

2010 – IL SEGRETO DELL'ACQUA	Renato De Maria
2009 – NEBBIE E DELITTI 3	Gianpaolo Tescari
2008 – MANNAGGIA ALLA MISERIA	Lina Wertmuller
2007 – BORIS	Luca Vendruscolo
2006 – GRAFFIO DI TIGRE	Alfredo Peyretti
1998 – UNA SOLA DEBOLE VOCE	Alberto Sironi

1997 – AVVOCATI  
 1994 – LA PIOVRA 7  
 1991 – IL CIELO NON CADE MAI  
 1991 – LIBERATE MIO FIGLIO  
 1988 – IL RICATTO  
 1985 – IL GIOCATORE INVISIBILE  
 1984 – AVVANVERA  
 1984 – GIROTONDO  
 1982 – CASA DI BAMBOLA  
 1981 – COCKTAIL PARTY  
 1971 – UN CERTO HARRY BRENT  
 1970 – IL CORVO  
 1966 – IL MISTERO  
 1966 – IL POVERELLO  
 1966 – L'ASSASSINIO NELLA CATTEDRALE  
 IL FILANTROPO  
 DIFFICOLTÀ DI CONCENTRAZIONE

Giorgio Ferrara  
 Luigi Perelli  
 Giovanni Ricci  
 Roberto Malenotti  
 Tonino Valerii  
 Sergio Genni  
 Enzo Muzii  
 Enzo Muzii  
 Leonardo Cortese  
 Enzo Muzii  
 Leonardo Cortese  
 Leonardo Cortese  
 Orazio Costa  
 Orazio Costa  
 Orazio Costa  
 Sergio Genni  
 Sergio Genni

**Theatre**

2010 – ELISABETH II  
 2008 – EDIPUS AT COLONUS  
 2007 – GEORG TRAKL  
 2004 – KING LEAR  
 2003 – IL GIOCO DELLE PARTI  
 2003 – LA MOSTRA  
 2002 – DANZA MACABRA  
 2002 – LIGHEA  
 2001 – GELO  
 2001 – ANFITRIONE  
 2001 – AGAMENNONE  
 2001 – EXAMLETO  
 2001 – EDIPUS REX  
 2000 – EDIPUS AT COLONUS  
 2000 – SENILITÀ  
 1999 – THE MERCHANT OF VENICE  
 1999 – ELEGIA PER UNA SIGNORA  
 1996 – UNCLE VANJA  
 1996 – UNCLE VANJA  
 1995 – FRANCESCA DA RIMINI  
 1995 – OTHELLO  
 1995 – VETRI ROTTI  
 1994 – PROMETEO  
 1993 – DIALOGHI MANCATI  
 1992 – NELL'INTIMA DIMORA  
 1992 – L. CENCI  
 1990 – L'UOMO, LA BESTIA, LA VIRTÙ  
 1989 – LA VIDA ES SUENO  
 1988 – GUARDAMI NEGLI OCCHI  
 1985 – A COMMEDY OF WORDS  
 1985 – REGINA MADRE  
 1985 – LA LOCANDIERA

T. Pedroni  
 R. Cappuccio  
 B. Menegatti  
 A. Calenda  
 M. Dall'Aglio  
 A. Calenda  
 A. Pugliese  
 R. Cappuccio  
 T. Pedroni  
 S. Kheradmand  
 A. Calenda  
 R. Herlitzka  
 M. M. Giorgietti  
 A. Calenda  
 F. Macedonio  
 S. Braunschweig  
 E. Muzii  
 P. Stein  
 G. Lavia  
 O. Costa  
 G. Lavia  
 M. Missiroli  
 A. Calenda  
 T. Pedroni  
 W. Pagliaro  
 G. Manfredi  
 M. Parodi  
 O. Costa  
 G. Proietti  
 L. Salveti  
 M. Santanelli  
 G. Nanni

1982 – MIDSUMMER NIGHT’S DREAM	A. Calenda
1981 – VITA NUOVA	O. Costa
1979 – IL VENTAGLIO	L. Squarzina
1978 – MEASURE FOR MEASURE	L. Squarzina
1977 – A PIACER VOSTRO	A. Calenda
1976 – NATHAN IL SAGGIO	M. Missiroli
1974 – THREE SISTERS	O. Costa
1971 – TWELTH NIGHT	O. Costa
1971 – IL BALCONE	A. Calenda
1968 – LE MUTANDE	L. Ronconi
1968 – IL CANDELAIO	L. Ronconi
1967 – MARAT SADE	R. Macello
ANATRA SELVATICA	O. Costa
THE DIVINE COMMEDY	O. Costa
DOCTOR FAUST	F. Ambrosini
LA GRAZIA UMANA	M. Lucchesi
THE MISANTHROPE	W. Pagliaro
SEMPLICEMENTE COMPLICATO	T. Pedroni

**OLIMPIA MELINTE**

**Cinema**

2011 – SETTE OPERE DI MISERICORDIA  
2010 – DRAFT 7  
2009 – FLOATING THINGS  
2008 – ...ESCU  
2008 – PISI, PISSI, PAM, PAM

Gianluca and Massimiliano De Serio  
Luiza Parvu  
Mircea Daneliuc  
Mihaela Ilea  
Andrei Sota

**Television**

2009 – VIDEOTERAPIA

**Theatre**

2011 – A STREET SHOW  
2010 – SNOAVE CU MASTI  
2009 – THE JUDGMENT OF CAROL  
2008 – AGNES OF GOD  
2007 – WITH A LITTLE HELP FROM MY FRIENDS  
2007 – NORWAY TODAY  
2007 – THE WHITE MOOR REMIX  
2007 – THE POETRY KIOSK  
2006 – LETTERS AT THE FOOT OF A TREE  
2006 – LOVE

G. Dumitru and D. Huluba  
I. Lucian  
O. Melinte  
I. Popescu Boieru  
R. Apostol  
M. Arsenescu  
D. e E. Coseru  
  
B. Ulmu  
D. and E. Coseru

**IGNAZIO OLIVA**

**Cinema**

2011 – DIAZ (in production)  
 2011 – LA MONTAGNA  
 2011 – SETTE OPERE DI MISERICORDIA  
 2009 – SCUSA MA TI VOGLIO SPOSARE  
 2008 – VILLA AMELIA  
 2007 – LA CANARINA ASSASSINATA  
 2007 – SCUSA MA TI CHIAMO AMORE  
 2007 – SE CHIUDI GLI OCCHI  
 2006 – ANITA  
 2005 – THE MOON AND THE STARS  
 2004 – ONDE  
 2003 – TU DEVI ESSERE IL LUPO  
 2002 – AMORFÙ  
 2002 – PASSATO PROSSIMO  
 2000 – IL TRIONFO DELL'AMORE  
 2000 – HERMANO  
 1999 – NORA  
 1999 – L'ULTIMA LEZIONE  
 1998 – IL TEMPO DELL'AMORE  
 1997 – L'OSPITE  
 1995 – IO BALLO DA SOLA  
 1993 – COME DUE COCCODRILLI

Daniele Vicari  
 Vicente Ferraz  
 Gianluca and Massimiliano De Serio  
 Federico Moccia  
 Benoît Jacquot  
 Daniele Cascella  
 Federico Moccia  
 Lisa Romano  
 Aurelio Grimaldi  
 John Irvin  
 Francesco Fei  
 Vittorio Moroni  
 Emanuela Piovano  
 Maria Sole Tognazzi  
 Claire People  
 Giovanni Robbiano  
 Pat Murphy  
 Fabio Rosi  
 Giacomo Campiotti  
 Alessandro Colizzi  
 Bernardo Bertolucci  
 Giacomo Campiotti

**Television**

2010 – REX  
 2009 – APNEA  
 2009 – TUTTI PAZZI PER AMORE 2  
 2009 – IL SORTEGGIO  
 2008 – HOSPITAL CHIRURGIA D'URGENZA  
 2007 – CHIARA E FRANCESCO  
 2005 – LA BUONA BATTAGLIA - DON PIETRO PAPPAGALLO  
 1997 – AVVOCATI  
 1982 – I VELIERI

Marco Serafini, Andrea Costantini  
 Andrea Traina  
 Riccardo Milani  
 Giacomo Campiotti  
 Alessandro Piva  
 Fabrizio Costa  
 Gianfranco Albano  
 Giorgio Ferrara  
 Gianni Amelio

**Theatre**

2003 – GLI ESONERATI  
 2001 – DIARI DI ANDY WARHOL  
 2000 – SACCO E VANZETTI  
 1998 – SUMMERTIME  
 1997 – NOZZE DI SANGUE  
 1997 – THE IMAGINARY INVALID  
 1996 – THE CHERRY ORCHARD  
 1996 – KING JOHN  
 1995 – COSÌ VA IL MONDO  
 1994 – THE LITTLE PRINCE  
 1993 – LA PICCOLA CITTÀ  
 1992 – A STREETCAR NAMED DESIRE  
 1991 – MIDSUMMER NIGHT'S DREAM

B. Bracco  
 A. Vannucci  
 H. Welstake  
 P. Tomlinson  
 T. Scanner  
 M. Hilke  
 T. Scanner  
 E. Musso  
 M. Lopez  
 M. Lopez  
 A. del Bianco

**STEFANO CASSETTI**

**Cinema**

2011 – LE PARADIS DES BETES  
2011 – SETTE OPERE DI MISERICORDIA  
2009 – UN POISON VIOLENT  
2009 – NOI CREDEVAMO  
2008 – IL RESTO DELLA NOTTE  
2008 – LA JOCONDE A DISPARU  
2008 – PAR SUITE D'UN ARRET DE TRAVAIL DU PERSONNEL  
2007 – COWBOY ANGELS  
2006 – POLTERGAY  
2004 – NEMMENO IL DESTINO  
2003 – IL GIORNO DEL FALCO  
2003 – SULLA MIA PELLE  
2003 – ADRENALINA BLU – LA VERA STORIA DI MICHEL VAILLANT  
2001 – ROBERTO SUCCO

Estelle Larrivaz  
Gianluca and Massimiliano De Serio  
Katell Quillevere  
Mario Martone  
Francesco Munzi  
François Lunel  
Frédéric Andréi  
Kim Masee  
Eric Lavaine  
Daniele Gaglianone  
Rodolfo Bisatti  
Valerio Jalongo  
Louis-Pascal Couvelaire  
Cedric Kahn

**Television**

2008 – RIEN DANS LES POCHEs  
2008 – L'ARCHE DE BABEL  
2007 – LA COMMUNE  
2006 – BEAU MASQUE  
2005 – LIBERATA

Marion Vernoux  
Philippe Carrèse  
Philippe Triboit  
Peter Kassovitz  
Philippe Carrèse

## LA SARRAZ PICTURES

The La Sarraz Pictures srl is a production company with main offices and legal headquarters in Turin (and subsidiary offices in Rome) set up in 2004 by **Alessandro Borrelli**.

Its production mission involves the search and development of authors who are capable of telling stories with an original narrative approach and directorial style. The company has two production departments: “*doc@lasarraz*” produces creative documentaries and “*Discovering talents*” is intent on producing feature films with first time directors for the cinema.

La Sarraz Pictures can boast a very comprehensive network of International relations with producers and distributors. Since 2010 with the project “*Distribuzione cinema DOC*” the company is also actively engaged in the distribution in film houses of “*real cinema*”. La Sarraz Pictures is among the first Italian companies to be working in the production of cross/transmedia works: it's first project *Giallo a Milano* was created in collaboration with the web portal of the daily newspaper Il Corriere della Sera, and the same kind of operation was also undertaken for the distribution of *Bakroman*.

In 2010 the Council of Milan dedicated a complete retrospective to La Sarraz Pictures and its productions: in June 2011 La Sarraz Pictures was awarded a prize by the Bellaria Film Festival for all its production work and its promotion of cross-media works.

### Filmography

*Sette opere di misericordia* by Gianluca e Massimiliano De Serio (2011)

*Raunch girl* by Giangiacomo De Stefano (2011)

*Bakroman* by Gianluca and Massimiliano De Serio (2010)

*Pink Gang* by Enrico Bisi (2010)

*L'ultima battaglia delle Alpi* by Fabio Canepa and Roberto Cena (2010)

*Giallo a Milano* by Sergio Basso (2009)

*Diario di uno Scuro* by Fluid Video Crew (2008)

*L'esame di Xhodi* by Gianluca and Massimiliano De Serio (2007)

*Io non sono un moderato* by Andrea Nobile (2007)

*Alma Doble* by Francesca Gentile and Ivana Bosso (2006)

*Leonardo da Vinci a Locarno* (2006) by Alessandro Borrelli

*Kitantara* (2004) by Alessandro Borrelli

## ELEFANT FILMS

First set up in 2004 by the director and producer Alex Iordachescu and by Ruxandra Zenide, Elephant films was created for the production and co-production of independent films (full feature films and documentaries, shorts and experimental films).

In 2007 Daniel Burlac joined Elephant Films as producer.

Elefant Films has set up a network with International partners, with the aim of co-producing works with Rumania, Switzerland and other European countries.

Since 2005 Elefant Films is a member of GARP (Group Directors Writers Producers) and since 2006 it has been a member of its executive board.

**FIP – FILM INVESTIMENTI PIEMONTE**  
FOR QUALITY ITALIAN CINEMA

FIP is a revolving fund set up to promote and foster film production in the Piemonte region of Italy; it operates by acquiring a part of the rights and production shares, diversifying its contributions between films with a high level of economic and territorial return and other film works that might act as training ground for up and coming talent as a way of promoting the future stars of Italian cinema.

*Seven acts of mercy* by Gianluca and Massimiliano De Serio falls within the latter category, and its selection for the official Locarno Festival competition is proof of the long-sighted choice made by FIP to invest in this debut work that has already been well-received internationally, and can boast both director and producers from Piemonte Region.

Through the painstaking selection work of the projects carried out by the professional experts that sit on its editorial committee (Steve Della Casa president, Paolo Tenna managing director, Mario Gianani and Luciano Sovena directors) FIP supports film set in the Piemonte region and undertake to that undertake to spend a share of its budget, which must amount to at least 100% of the economic contribution received as an investment.

The list of films financed:

*Quando la notte* by Cristina Comencini

*Black to the Moon*, full feature animation project produced by Lumiq S.r.l.

*Tutta colpa della musica* by Ricky Tognazzi

*Il giorno in più* by Massimo Venier, based on the novel by the same name by Fabio Volo

*Sette opere di misericordia* by Gianluca and Massimiliano De Serio

*I primi della lista*, debut work by Roan Johnson, with Claudio Santamaria

*Baby Blues* by Alina Marazzi

*Venuto al mondo* by Sergio Castellitto with Penelope Cruz and Emile Hirsch

*Pulce non c'è* by Giuseppe Bonito

The sole shareholder of FIP is the Film Commission Turin Piemonte (FCTP) which shares its mission to distribute and develop audiovisual culture in the Piemonte region, and stands as the new operational branch of the Piemonte region's Film System.