LIONELLO CERRI and RAI CINEMA present

NOME di DONNA

A MARCO TULLIO GIORDANA film

Starring
CRISTIANA CAPOTONDI
VALERIO BINASCO, STEFANO SCANDALETTI
MICHELA CESCON, BEBO STORTI, LAURA MARINONI
with ANITA KRAVOS, STEFANIA MONACO, RENATO SARTI,
PATRIZIA PUNZO, PATRIZIA PICCININI
Featuring
VANESSA SCALERA, LINDA CARINI, ADRIANA ASTI

Screenplay by
CRISTIANA MAINARDI and MARCO TULLIO GIORDANA

Distributed by
VIDEA

IN CINEMAS FROM THURSDAY 8th MARCH

Press office
Studio Sottocorno
Patrizia Wachter +39 348 228 3044
manuela.cavallari@fosforopress.com
Valentina Tua +39 339 377 9900
giulia.santaroni@fosforopress.com
studio@sottocorno.it
ginevra.bandini@fosforopress.com

Press office
Fosforo
Manuela Cavallari +39 349 689 1660
Giulia Santaroni +39 348 822 4581
Ginevra Bandini +39 335 175 0404

Digital PR
Quattrozeroquattro - +39 06 9896 8055 - info@404.it
**Info**

- **Directed by**: MARCO TULLIO GIORDANA
- **Produced by**: LIONELLO CERRI
- **Original story**: CRISTIANA MAINARDI

**Screenplay**

- CRISTIANA MAINARDI
- with MARCO TULLIO GIORDANA

**Photography**

- VINCENZO CARPINETA

**Edited by**

- FRANCESCA CALVELLI
- CLAUDIO MISANTONI

**Music**

- DARIO MARIANELLI

**Set designer**

- GIANCARLO BASILI

**Clothing**

- FRANCESCA LIVIA SARTORI

**Sound**

- FULGENZIO CECCON

**Make-up**

- ENRICO IACOPONI

**Hair**

- GIORGIO GREGORINI

**Script supervisor**

- CINZIA LIBERATI

**Assistant director**

- BARBARA MELEGA

**Casting director**

- BARBARA MELEGA

**Production manager**

- GIUSEPPE PUGLIESE

**General organiser**

- RICCARDO PINTUS

**Executive producer**

- HENGAMEH PANahi
- SIMONA BENZAKEIN

**Co-producer**

- CRISTIANA MAINARDI

**Produced in association with**

- LUMIÈRE & CO. production

- RAI CINEMA

  Designated Cultural Interest Film
  with an economic contribution from
  MINISTERO dei BENI e delle ATTIVITÀ CULTURALI
  e del TURISMO (Italian cultural heritage ministry)

| GENERAL DIRECTORATE FOR CINEMA |

  Produced with the support of
  The Region of Latium
  Regional fund for cinema and audiovisual works

**in association with**

- FOCCHI

**Distributed in Italy by**

- VIDEA

**Distributed internationally by**

- CELLULOID DREAMS

**Country of production** ITALY | **Year of production** 2018 | **Running time** 90’

*Non-contractual credits*
### Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nina</td>
<td>CRISTIANA CAPOTONDI</td>
</tr>
<tr>
<td>Marco Maria Torri</td>
<td>VALERIO BINASCO</td>
</tr>
<tr>
<td>Luca</td>
<td>STEFANO SCANDALETTI</td>
</tr>
<tr>
<td>Tina Della Rovere</td>
<td>MICHELA CESCON</td>
</tr>
<tr>
<td>Father Roberto Ferrari</td>
<td>BEBO STORTI</td>
</tr>
<tr>
<td>Arabella Rossi</td>
<td>LAURA MARINONI</td>
</tr>
<tr>
<td></td>
<td>With</td>
</tr>
<tr>
<td>Alina</td>
<td>ANITA KRAVOS</td>
</tr>
<tr>
<td>Giovanna</td>
<td>STEFANIA MONACO</td>
</tr>
<tr>
<td>Father Gino</td>
<td>RENATO SARTI</td>
</tr>
<tr>
<td>Franca Tozzi</td>
<td>PATRIZIA PUNZO</td>
</tr>
<tr>
<td>Monica</td>
<td>PATRIZIA PICCININI</td>
</tr>
<tr>
<td></td>
<td>Featuring</td>
</tr>
<tr>
<td>Sonia Talenti</td>
<td>VANESSA SCALERA</td>
</tr>
<tr>
<td></td>
<td>Featuring</td>
</tr>
<tr>
<td>Cecilia Torri</td>
<td>LINDA CARIDI</td>
</tr>
<tr>
<td></td>
<td>Featuring</td>
</tr>
<tr>
<td>Ines</td>
<td>ADRIANA ASTI</td>
</tr>
</tbody>
</table>

*Non-contractual credits*
Nina (Cristiana Capotondi) moves from Milan to a small village in the Lombardy countryside, where she has found work in a luxury care home. It is an elegant, almost fairytale world. However, an inconvenient, murky secret lies beneath its surface. When Nina discovers it, she will be forced to face up to her colleagues, both Italian and foreign, in order to take on the manager of the care home, Marco Maria Torri (Valerio Binasco), in a heated battle to assert her rights and maintain her dignity.
An anonymous army of millions of women who must no longer remain invisible

*Nome di donna* was written three years ago with the desire to look at the situation of women in the world of work, leaving out more macroscopic discrimination – such as wage gaps – to study more subtle and therefore insidious forms, which form a sort of widespread (sub)culture. That common belief, the truism which is able to insinuate itself into the quotidian, to become an integral part of our way of living and working, and of relating to others.

I think that all women, and luckily many men as well, are able to precisely understand these words.

It seemed important to me to go beyond the general, the ideological and theoretical, and to delve into everyday life: stories of an extremely complex day-to-day female existence, those for whom the poor economic climate and lack of job security felt in modern-day Italy have inevitably increased needs and depressed expectations. Or rather: rights.

Research carried out by Italian statistics agency ISTAT in 2008/2009 found that around half of Italian women aged between 14 and 65 had been subject to sexual harassment in the workplace. This equates to nearly ten and a half million women.

Beyond the cold, hard statistics, it was like seeing an enormous, yet anonymous and silent, army fighting a battle – day after day, year after year, decade after decade – a battle which should never have been necessary, and yet which is still being fought simply because they are women. Fought in the name of their labour rights, and in defence of their dignity.

Further inspiration came from a real case which occurred in the 1990s, when a debate erupted in Italy which led – in 1996, barely twenty years ago! – to rape being reclassified as a crime against the person, instead of against public morality. This legislation also contained provisions against sexual harassment, but with a significant defect which should be remedied as soon as possible: those seeking to bring a claim have only six months to do so.

The ISTAT report highlights that, although this legislation has now been on the books for twenty years, sexual harassment in the workplace remains an enormous problem, against which only a small minority choose to fight back. The events of the last few months have shown how incredibly difficult it is for women to break this silence and entrust themselves to a society which culturally still needs to set its frames of reference.

In *Nome di donna* I have tried to create a character who could stand out from that silent army and tell a story which at least partially renders the complexity and pain of sexual harassment, also as
regards the desire to fight it instead of putting up with it. The desire to not be subjected to abuses of power. To not accept the role of predetermined victim. To rebel.

I have tried to portray different levels of female sensitivity, each personified by a character with a different way of dealing with – or ignoring – the problem, in the awareness that perceptions of this kind of abuse depend on many factors which make up a personal tolerance threshold. I have tried to avoid being too judgemental in order to walk the path of understanding, I have stayed close to all the women, even those most integrated in the system which is repressing them, and for this reason the weakest. I have tried to share in their experience.

While writing about Nina, I could not resist asking myself what I would have done in her position, but I already knew that I would not have found her courage, and most of all her ability to put up with the loneliness, the isolation, which her decision to fight back condemns her to.

I hope that this story, although it shows the high price that such mutinies against corrupt rules and systems can exact, will nurture the hope that things will not be this way forever.

Cristiana Mainardi
Sexual harassment is very much in the news right now. It should always be there, as this unpleasantness is something which refuses to die out, but when Cristiana Mainardi started writing, and throughout the shooting, I thought that it would not be easy to generate attention. Somewhat because automatic reactions and factions come into play, but also because of the risk of being labelled politically correct. Not that the politically incorrect is any less cloying: the reaction in Italy to recent revelations has been more of a sleazy picking apart of the victims rather than the defence and solidarity which have been seen in other countries. These predators enjoy – in Italy and elsewhere, to a greater or lesser degree – a sort of cultural impunity, whereby their advances are seen as high-spirited or clumsy, rather than aggression or harassment. “In my day we called them compliments!” Adriana Asti commented slyly. This behaviour is all the more loathsome when it occurs in the workplace, taking advantage of hierarchies (particularly rigid in Italy) to get away with it. I have always been shocked by the solitude suffered by those who dare to rebel and fight back – the lack of solidarity, even from other women, and the annoyance from others at having to take a stance. When the victims are accused of not fighting back, of not making their complaint in the proper time, even of having “provoked” the situation, we realise that current belief and moral systems are on the side of the abuser. Even though Italian legislation now recognises sexual violence as a crime against the person and not against public morals, as it was for centuries. There is a real difference between rape and harassment, and we must not forget that. But it is always a personal attack, not simply nonchalance or arrogance. It is, indeed, something not related to the war of the sexes, or not only. It is something which touches on inequality, the power that someone wields against someone else. In this sense it is much more closely related to the class struggles (even if this phrase may seem antiquated) than to sexual prevarication. I can already imagine the objections from some quarters: Is courtship no longer allowed? Is a disclaimer needed before attempting a caress? But there is no point in hiding the obvious: everyone, man or woman, knows precisely what is happening and where the limits lie. Those who go beyond it know perfectly well that they are violating a boundary.

I shot my first films in Milan, but after that was always elsewhere in Italy and abroad in the UK, Angola, Norway, Greece, Afghanistan, where I always felt at home, never suffering from nostalgia. But returning to my childhood haunts in southern Lombardy, the lakes, the canals in Genivolta near Cremona, Villa Mazzuchelli in Brescia and finally to Milan, so different to what I had left forty years previously, was like going back in time and finding a kind of prenatal happiness. I realised how photogenic my homeland is, how evocative the light is and how dazzling the sky is, when captured by such a skilful photographer as Vincenzo Carpineta.

The contribution of the actors was of great importance for me: their inventions, the way in which each tried to express their own emotions – Michela Cescon, Bebo Storti, Stefano Scandaletti, Laura Marinoni, Renato Sarti, Anita Kravos, Patrizia Punzo, Gabriella Riva, Patrizia Piccinini and Stefania
Monaco on her début, as well as electrifying appearances from Vanessa Scalera and Linda Caridi. Cristiana Capotondi threw herself into the character of Nina, aiming to express – rather than fragility – the determination of someone who refuses to let herself be crushed; Valerio Binasco was not afraid to step into the shoes of the unpleasant molester. I think that his was the most difficult role.

The film appears to be finely balanced between two frames: that of the facts – with the camera recording from a distance, with fixed or slightly moving shots, in a sort of “objective” view – and that of the characters’ emotions, primarily Nina’s, but also the others’, highlighted by camera movements which are sometimes imperceptible, sometimes marked, as if the point of view were continually changing, trying to find an equilibrium or the semblance of one. As a matter of fact, every character in the film is constantly evolving, each of them facing up to a crisis, a certain instability. This concerns not only Nina’s colleagues, who are ready to shun and isolate her in the fear of losing the entire ecosystem to which they have so dramatically adapted, but also the male characters, even the antagonists, who are initially brazen but then increasingly fragile and less invulnerable and sure of themselves. This required all the actors to work continuously on their ambiguity, using the words of the script not to communicate, but rather to hide behind. Nina is also continuously changing direction, with moments where her conviction is strong and others where she doubts herself. She is neither a heroine nor a fanatic, nor even an activist for a good cause, simply someone who sees her security, and above all her integrity, threatened.

Lastly, I would like to say how much I was helped to “find” my film not only by my two editors, Francesca Calvelli and Claudio Misantoni, but also by composer Dario Marianelli with his strong yet delicate score, always in keeping with the characters’ emotions. Not to mention the costumes of Francesca Sartori, the scenery of Giancarlo Basili and the support of Lionello Cerri, my generous and understanding producer.

Marco Tullio Giordana
Lumière&Co. had no hesitation in deciding to produce *Nome di Donna*, back when workplace harassment was still a taboo subject in Italy, even in the knowledge that it was a difficult topic.

We believe – even more so after the last few months – that it is key for certain social topics to increase our level of cultural sensitivity, and that cinema can and must make a great contribution to this end. Even when this represents a difficult commercial choice which apparently runs against the tastes of audiences who generally go for more easily digested content and themes.

Lumière&Co. is grateful to Rai Cinema for believing in this film, which is now more timely than ever, and which we hope will make some small contribution.

Lionello Cerri
Filmography

1979 - MALEDETTI VI AMERO’ Grand Prix Festival Locarno 1980
1981 - LA CADUTA DEGLI ANGELI RIBELLI
1982 - YOUNG PERSON’S GUIDE TO THE ORCHESTRA
1983 - NOTTI E NEBBIE
1988 - APPUNTAMENTO A LIVERPOOL
1991 - LA NEVE SUL FUOCO" episodio tv di LA DOMENICA SPECIALMENTE
1995 - PASOLINI UN DELITTO ITALIANO
2000 - I CENTO PASSI premio David e Mostra di Venezia per miglior sceneggiatura
2001 - LA MEGLIO GIOVENTU’ Cannes, premio miglior film Un certain Regard, David miglior regia, film, sceneggiatura
2004 – QUANDO SEI NATO NON PUOI PIU’ NASCONDERTI
2007 – SANGUEPAZZO
2010 – ROMANZO DI UNA STRAGE
2014 – LEA
2017 – DUE SOLDATI
Cristiana Mainardi became a professional journalist in 1992, a profession she chose due to her strong interest in knowing and interpreting the modern world and human affairs, as well as a genuine passion for storytelling.

Along with her work in journalism, she organises cultural events, primarily in the field of literature, and is involved in artistic communications. She is the founder and producer of Fuoricinema, the free open-air cinema event which drew more than 25,000 attendees in 2017.

This led her to begin a new career path with Zelanda, a company founded to manage the Zelig and Smemoranda brands, and then, with the advent of cinema’s digital revolution, at Visionaria, founded with Lumière & Co, which today owns the trademark, and for whom various formats have been created, including the innovative Al cinema con i maestri, produced with the support of Miur.

Cristiana Mainardi is the creative director and development manager at Lumière & Co. Before Nome di donna, the last work she wrote was the subject for the documentary film Milano 2015 directed by Silvio Soldini, Giorgio Diritti, Walter Veltroni, Cristiana Capotondi, Elio from “Elio e le Storie Tese”, and Roberto Bolle, and selected for Giornate degli autori at the 72nd Venice Film Festival.

Her last work in production was Silvio Soldini’s Il colore nascosto delle cose (Emma).
After her degree in communications from Sapienza University of Rome, she began her work in 1993 which, through TV adverts and mini series, led to recognition with the Italian public at large. In the years which followed she worked with directors of the calibre of Carlo Mazzacurati, Roberto Faenza, Pupi Avati, the Tavianì brothers, and Michele Placido. Aside from her extensive presence in the world of cinema and theatre, she is also a presenter on Rai RadioDue, director of various short films, and of Solferino 28, an episode of the collective film Milano 2015, a documentary based on a subject by Cristiana Mainardi. It was with Cristiana Mainardi that she founded the company Artisti Insieme in 2016, producer of the cultural event Fuoricinema alongside Anteo and Corriere della Sera.

Filmography

2017 - METTI UNA NOTTE di Cosimo Messeri
2016 - TOMMASO di Kim Rossi Stuart
2016 - LA NOTTE È PICCOLA PER NOI di Gianfrancesco Lazotti
2016 - 7 MINUTI di Michele Placido
2015 - SOLFERINO 28 – MILANO 2015 di Cristiana Capotondi
2014 - UN RAGAZZO D’ORO di Pupi Avati
2014 - SOAP OPERA di Alessandro Genovesi
2014 - AMORI ELEMENTARI di Sergio Basso
2013 - INDOFINA CHI VIENE A NATALE? di Fausto Brizzi
2013 - AMICHE DA MORIRE di Giorgia Farina
2013 - LA MAFIA UCCIDE SOLO D’ESTATE di Pif
2012 - IL PEGGIOR NATALE DELLA MIA VITA di Alessandro Genovesi
2011 - LA KRIPTONITE NELLA BORSA di Ivan Cotroneo
2011 - LA PEGGIOR SETTIMANA DELLA MIA VITA di Alessandro Genovesi
2011 - THE WHOLLY FAMILY di Terry Gilliam
2010 - DALLA VITA IN POI di Gianfrancesco Lazotti
2010 - LA PASSIONE di Carlo Mazzacurati
2009 - EX di Fausto Brizzi
2007 - COME TU MI VUOI di Volfango De Biasi
2006 - SCRIVILO SUI MURI di Giancarlo Scarchilli
2005 - NOTTE PRIMA DEGLI ESAMI di Fausto Brizzi
2004 - VOLEVO SOLO DORMIRLE ADDOSSO di Eugenio Cappuccio
2004 - CHRISTMAS IN LOVE di Neri Parenti
2003 - FORSE SI, FORSE NO di Stefano Chiantini
1999 - IL CIELO IN UNA STANZA di Carlo Vanzina
1995 - VACANZE DI NATALE ’95 di Neri Parenti
After studying acting at the Teatro Stabile in Genoa, he performed at some of the most important theatres in Italy, taking on some of the most important theatrical roles. These include leading roles in The Tempest and Hamlet, Beckett's Endgame, Gogol's The Government Inspector, Pinter's Betrayal, Chekhov's The Seagull, The Outsider by Camus, Alfieri's Filippo, Molière's Tartuffe, and in various works by Jon Fosse. After a long apprenticeship under Carlo Cecchi (one of the most esteemed maestros of Italian theatre, in turn trained by Eduardo de Filippo), he made his directorial début, soon receiving plaudits backed up by numerous awards over the years. He is also passionately involved with acting coaching, teaching at some of the most important schools in Italy, such as the Accademia Silvio D'Amico in Rome, the Paolo Grassi school in Milan, and the schools of the Teatro Stabile of Genoa and Turin. After working as artistic director at Teatro Stabile delle Marche and Teatro Comunale di Novi Ligure, and as resident director at Teatro Eliseo in Rome for several years, in 2012 he founded his own company, the Popular Shakespeare Kompany, which has met with great success in the most important Italian theatres and festivals. His directorial and acting work has seen him receive the UBU award (the most prestigious in Italian theatre) multiple times, as well as prizes at the Le Maschere awards, the Premio Della Critica theatre critics awards, and the Hystrio awards, while he has been nominated at the Nastri D'Argento and David Di Donatello cinema awards ceremonies. He is currently artistic director at Teatro Stabile in Turin.

Filmography

2014 - ALASKA di Claudio Cupellini
2013 - IL GIOVANE FAVOLOSO di Mario Martone
2012 - 1992 di G. Gagliardi
2011 - TUTTO MI PARLA DI TE di Alina Marazzi
2009 - NOI CREDEVAMO di Mario Martone
2007 - UN GIORNO PERFETTO di Ferzan Ozpetek
2006 - NON PRENDERE IMPEGNI STASERA di Gianluca Tavarelli
2001 - NON È GIUSTO (2001) di Antonietta de Lillo
2000 - QUI NON È IL PARADISO di Gianluca Maria Tavarelli
2000 - LA VITA ALTRUI di Michele Sordillo
2000 - DOMENICA di Wilma Labate
He got his first break in the soft drink adverts directed by Daniele Luchetti, before making his cinematic début in I piccoli maestri (Little Teachers). He has alternated roles in film and theatre, as well as television which he appeared on both as an actor and as presenter of musical programmes. He directed a short film, Giovedi, which received an award at the Bellaria festival. His passion for music has also led him to record an album as singer-songwriter, entitled Scandaletti.

Filmography

1997 - LA TERZA LUNA di Matteo Bellinelli
1997 - I PICCOLI MAESTRI di Daniele Luchetti
2001 - MARI DEL SUD di Marcello Cesena
2002 - PINOCCHIO di Roberto Benigni
2005 - CONCORSO DI COLPA di Claudio Fragasso
2005 - HOLLYMOOD di Roberto Siviero
2006 - LE ROSE DEL DESERTO di Mario Monicelli
2007 - ANASTEZSI di Miguel Alcantud
2007 - LA GIUSTA DISTANZA di Carlo Mazzacurati
2008 - SANGUEPAZZO di Marco Tullio Giordana
2009 - DIETA MEDITERRANEA di Joaquin Oristell
2011 - IMPARDONNABLES di André Téchiné
2012 - ROMANZO DI UNA STRAGE di Marco Tullio Giordana
2013 - PICCOLA PATRIA di Alessandro Rossetto
2014 - IL LEONE DI VETRO di Salvatore Chiosi
2014 - LA SEDIA DELLA FELICITÀ di Carlo Mazzacurati
2015 - LA PELLE DELL'ORSO di Marco Segato
MICHELA CESCON

She attended the school for young actors at the Teatro Stabile in Turin, run by Luca Ronconi. She has attended courses run by teachers from GITIS in Moscow, Institut del Teatre in Barcelona, Jurij Al’sic and Bruce Myers.

Filmography

2017 - UNA VITA SPERICOLATA di Marco Ponti
2017 - NOME DI DONNA di M.T.Giordana
2017 - LA RAGAZZA NELLA NEBBIA di Donato Carrisi
2016 - PIUMA di Roan Johnson
2015 - SOCIALMENTE PERICOLOSI di Fabio Venditti
2013 - VIVA LA LIBERTÀ di Roberto Andò
2012 - TULPA di Federico Zampaglione
2012 - ROMANZO DI UNA STRAGE di M.T. Giordana
2012 - È NATA UNA STAR di Lucio Pellegrini
2010 - QUANDO LA NOTTE di Cristina Comencini
2009 - IL COMPLEANNO di Marco Filiberti
2009 - VINCERE di Marco Bellocchio
2006 - TUTTE LE DONNE DELLA MIA VITA di Simona Izzo
2006 - L’ARIA SALATA di Alessandro Angelini
2006 - NON PRENDERE IMPEGNI STASERA di G. M. Tavarelli
2005 - MUSIKANTEN di Franco Battiato
2005 - CUORE SACRO di Ferzan Ozpetek
2005 - QUANDO SEI NATA NON PUOI PIÙ NASCONDERTI di M.T. Giordana
2004 - PRIMO AMORE di Matteo Garrone
Her theatre career has seen her work for Strehler, Visconti, Ronconi, Harold Pinter, Susan Sontag, and Alfredo Arias, playing great characters from classical and modern theatre with noted mastery. She has inspired writers such as Natalia Ginzburg, Enzo Siciliano, Giuseppe Patroni Griffi, Cesare Musatti and Franca Valeri, who have created unforgettable characters for her. She has also acted in French for many years, playing some of her heroines on the stages of Paris with great success. She has written two plays, Caro Professore and Alcool, of which over 200 performances have been given, as well as a novel and memoirs published in France and Italy. She has appeared in over 60 films directed by Visconti, De Sica, Pasolini, Bertolucci, Bolognini, Brass, Giordana, Stramilano, a musical nostalgia trip through her city, and Ja das Meer ist blau, poems and songs of Brecht and Weil, both shows created by her, exhibit her new identity as a singer. Her performances have won her the Ennio Flaiano award, the Premio De Sica, three Maschere d’oro awards, four Nastri d’argento awards, and a David di Donatello, Grolla d’oro and Ciak d’oro. In 2004 she was awarded the Order of Merit of the Italian Republic. In 2009 Robert Wilson directed her in Samuel Beckett’s Happy Days. In 2011 she was made a knight of the French Ordre des Arts et des Lettres. In 2013 she acted in Jean Cocteau’s Le Bel Indifférent and La Voix Humaine, directed by Benoit Jacquot. In 2014 she played Alice in August Strindberg's The Dance of Death, directed by Luca Ronconi, a show which toured Italy and Internationally until 2016. In 2017 Mondadori published her autobiography, Un futuro infinito, which her show Memorie di Adriana, starring herself and directed by Andrée Ruth Shammah, is based on.

Selected Filmography

1960 - ROCCO E I SUOI FRATELLI di Luchino Visconti
1961 - ACCATTONE di Pier Paolo Pasolini
1962 - IL DISORDINE di Franco Brusati
1964 - PRIMA DELLA RIVOLUZIONE di Bernardo Bertolucci
1968 - I VISIONARI di Maurizio Ponzi
1969 - METTI UNA SERA A CENA di Giuseppe Patroni Griffi
1969 - UNA TARANTOLA DALLA PELLE CALDA di Susan Sontag
1972 - LUDWIG di Luchino Visconti
1973 - UNA BREVE VACANZA di Vittorio De Sica
1974 - IL FANTASMA DELLA LIBERTA di Luis Bunuel
1979 - CALIGOLA di Tinto Brass
1989 - IL PRETE BELLO di Carlo Mazzacurati
1995 - PASOLINI UN DELITTO ITALIANO di Marco Tullio Giordana
2003 - LA MEGLIO GIOVENTU' di Marco Tullio Giordana
2014 - PASOLINI di Abel Ferrara
2015 - JOURNAL D'UNE FEMME DE CHAMBRE di Benoit Jacquot
Lumière & Co begins its activity in 1994 as a film production company and a service company catering to show business under the initiative of Lionello Cerri and members of the Anteo movie theater, historical cinema founded in 1979 in Milan. The project comes about with the desire to become active in the Italian film industry, taking advantage of Lionello Cerri’s experience in the Italian and European film markets.

**FILMS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td><strong>IL COLORE NASCOSTO DELLE COSE</strong></td>
<td>Silvio Soldini</td>
<td>Valeria Golino, Adriano Giannini</td>
</tr>
<tr>
<td>2015</td>
<td><strong>LATIN LOVER</strong></td>
<td>Cristina Comencini</td>
<td>Angela Finocchiaro, Virna Lisi, Marisa Paredes, Candea Pena, Valeria Bruni Tedeschi, Lluís Homar, Jordi Molla</td>
</tr>
<tr>
<td>2014</td>
<td><strong>LA NOSTRA TERRA</strong></td>
<td>Giulio Manfredonia</td>
<td>Stefano Accorsi, Sergio Rubini</td>
</tr>
<tr>
<td>2013</td>
<td><strong>GIRAFFADA</strong></td>
<td>Rani Massalha (Lumière &amp; Co. Italian coproducer)</td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td><strong>IL COMANDANTE E LA CICOGNA</strong></td>
<td>Silvio Soldini</td>
<td>Valerio Mastandrea, Alba Rohrwacher, Giuseppe Battistone, Claudia Gerini, Luca Zingaretti</td>
</tr>
<tr>
<td>2011</td>
<td><strong>LOVE IS ALL YOU NEED</strong></td>
<td>Susanne Bier</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td><strong>LATIN LOVER</strong></td>
<td>Cristina Comencini</td>
<td>Angela Finocchiaro, Virna Lisi, Marisa Paredes, Candea Pena, Valeria Bruni Tedeschi, Lluís Homar, Jordi Molla</td>
</tr>
<tr>
<td>2009</td>
<td><strong>GIULIA NON ESCE LA SERA</strong></td>
<td>Giuseppe Piccioni</td>
<td>Valeria Golino and Valerio Mastandrea</td>
</tr>
<tr>
<td>2007</td>
<td><strong>GIONI E NUVOLE</strong></td>
<td>Silvio Soldini</td>
<td>Margherita Buy and Antonio Albanese</td>
</tr>
<tr>
<td>2006</td>
<td><strong>QUALE AMORE</strong></td>
<td>Maurizio Sciarra</td>
<td>Giorgio Pasotti and Vanessa Incontrada</td>
</tr>
<tr>
<td>2004</td>
<td><strong>LA VITA CHE VORREI</strong></td>
<td>Giuseppe Piccioni</td>
<td>Luigi Lo Cascio and Sandra Ceccarelli</td>
</tr>
<tr>
<td>2003</td>
<td><strong>IL POSTO DELL'ANIMA</strong></td>
<td>Riccardo Milani</td>
<td>Silvio Orlando, Michele Placido, Claudio Santamaria and Paola Cortellesi</td>
</tr>
<tr>
<td>2002</td>
<td><strong>LA FORZA DEL PASSATO</strong></td>
<td>Piergiorgio Gay</td>
<td>Sergio Rubini, Bruno Ganz and Sandra Ceccarelli</td>
</tr>
<tr>
<td>2001</td>
<td><strong>LUCE DEI MIEI OCCHI</strong></td>
<td>Giuseppe Piccioni</td>
<td>Luigi Lo Cascio and Sandra Ceccarelli</td>
</tr>
<tr>
<td>2000</td>
<td><strong>IL CERCHIO</strong></td>
<td>Jafar Panahi</td>
<td></td>
</tr>
<tr>
<td>1998</td>
<td><strong>FUORI DAL MONDO</strong></td>
<td>Giuseppe Piccioni</td>
<td>Silvio Orlando and Margherita Buy</td>
</tr>
</tbody>
</table>

**DOCUMENTARIES**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td><strong>MILANO 2015</strong></td>
<td>Elio, Roberto Bolle</td>
<td>Silvio Soldini Walter Veltroni, Cristiana Capotondi, Giorgio Diritti</td>
</tr>
<tr>
<td>2013</td>
<td><strong>PER ALTRI OCCHI</strong></td>
<td>Silvio Soldini</td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td><strong>NIENTE PAURA</strong></td>
<td>Piergiorgio Gay</td>
<td>Presented at the 67. Mostra d’Arte Cinematografica di Venezia</td>
</tr>
<tr>
<td>2009</td>
<td><strong>CHI È DI SCENA: IL PETRUZZELLI TORN A VIVERE</strong></td>
<td>Maurizio Sciarra</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Title</td>
<td>Director(s)</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------</td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>IN VIAGGIO SUL CARRO DEI PUPI</td>
<td>Maurizio Sciarra</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BIUTIFIL CAUNTRI</td>
<td>Esmeralda Calabria, Andrea D’Ambrosio and Peppe Ruggiero</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Special mention at the Torino Film Festival. Special mention at the Italia Film Fest; Nastro d’argento for Best Documentary</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>UN PIEDE IN TERRA E L’ALTRO IN MARE. RITRATTI DI LIGURIA</td>
<td>Silvio Soldini</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>COPPI E LA DAMA BIANCA</td>
<td>Maurizio Sciarra</td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td>SILENTE TOURNAGE. IL CINEMA DI SILVIO SOLDINI</td>
<td>Giuseppe Baresi and Giorgio Garini</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BABA MANDELA</td>
<td>Riccardo Milani</td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td>L’APPRENDISTA SENTIMENTALE. IL CINEMA DI GIUSEPPE PICCIONI</td>
<td>Riccardo Cannone</td>
<td></td>
</tr>
</tbody>
</table>

**SHORT FILMS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td>MIRACOLI-STORIE PER CORTI</td>
<td>Silvio Soldini, Paolo Rosa and Mario Martone</td>
</tr>
</tbody>
</table>