



The movie is titled *IL TUO DISPREZZO* (Your Contempt), and is from first-time director Cristian Angeli, son of the better-known Alfredo. The director and I have previously worked together on two short films shot on 35mm, *Chauffeur* and *Fare bene Mikles*. The latter has been very successful, winning national and European awards and also acknowledged overseas.

This project has been around for almost two years. The movie was written by Gianni Cardillo, and it was realized thanks to the winning combination with production company LUNA-film. The producers are Patrizia Tallarico and Alessandro Verdecchi.

The movie received government support (Ministero dei beni culturali), as a first time “opera.”

# “ I really appreciate the ETERNA rendition and contrast in daylight indoors and outdoors ”

Gianni Battista Marras,  
Director of Photography



## 📌 What is the movie about?

The story is set in a declining 1920s mansion.

Edoardo (Luigi Diberti), a doctor under house-arrest because he had performed euthanasia, lives with his wife Alice (Maddalena Crippa) and her anorexic daughter Viola (Alba Rohrwacher) – a daughter that Alice resents and Edoardo uses for his experiments. A young psychiatrist Francoise (Ivan Franek) comes to the mansion to cure Viola.

After Francoise’s arrival a struggle begins: Edoardo tries to manipulate Viola and Francoise for his purposes and Alice manipulates both in order to regain her lost femininity. In the meantime, we discover that Francoise is the one who is manipulating his patients, because he is attracted to women he despises.

Viola manages to transform Francoise’s scorn into an art of seduction; her illness and her ugliness become the instruments to liberate herself and Francoise, who she falls in love with, from their fears. I believe this is a story of “modern vampires,” each of them wants to suck the life out of the others.

The movie shows a very high dramatic tension and a mix of passions that I tried to convey with a very dramatic look using primary colors, red especially.

**Q** What locations did you choose?

The location chosen to reflect the atmosphere is a 1920s mansion, alternating with outdoor shooting by the sea, where the four actors “play.” They have been fantastic: Alba Rohrwacher, Ivan Franek, Maddalena Crippa and Luigi Diberti with the extraordinary participation of Lena Reichmuth.

**Q** What type of film did you use?

The movie has been shot mostly on ETERNA Vivid 160 and on ETERNA 500, selected after testing other ETERNA films as well.

## Vivid 160 color both

**Q** You have been the first in Italy to use ETERNA Vivid 160...

In the beginning, I dismissed it, because after reading the curves and diagrams I thought the color was too saturated and contrasty. But after I tested it, I discovered that it was the only one that I could use to completely convey the movie’s look. I combined it with ETERNA 500 during night shootings, and it was a great combination.

I was surprised by the color response; it is exactly what I was looking for – coloring with a prevalent chroma and saturated dye. As I have said before the right choice was to combine with ETERNA 500 negative, exposed at ISO 250 for better results during the blow up process.

I really appreciate the ETERNA Vivid 160 color rendition and contrast in daylight both indoors and outdoors. We wanted to perform strong light cuts, avoiding flat light, these cuts were shot to 2/3 stops over and I must say we had brilliant results.

**Q** Did you have to perform a classic blow-up?

Since we had to finalize the movie in 35mm optically, I had a great incentive to try to express the look of the movie on the set for best results on a wide screen, instead of doing it during post-production. The ETERNA Vivid 160 & ETERNA 500 gave me a great response.

I deliberately overexposed the film so that I wouldn’t lose anything during the blow-up phase from

Super16mm to 35mm. Obviously everything you see and you lighten on the set, it shows on the big screen, so I had to pay attention to a lot of particulars during the shooting since we weren't able to use a DI process.

**Q** What do you think of the new ETERNA stock?

It surprised me. It has a very good level of grain. It also performed in tests with the master positive and dupe-neg passage, up to the print.

**Q** What were some of the technical choices you made to support this project?

To convey the atmosphere I avoided using filters in the camera. I preferred to filter the lights during external and night shootings. The director wanted a surreal night atmosphere with a purple dominant, to which we added primary red. For instance we put a red light at the house entrance, to signal the danger that could occur inside the house.

Numerous symbols have been recreated in the movie using light and the choice of color language. We did a lot of experimental tests, using also alternative choices of set decoration.

We used a very vividly colored set decoration and I would like to thank art director Carolina Ferrara for her great work.

**Q** How did the ETERNA film perform on flesh tones?

In most of the scenes we wanted the faces livid, as if icy. We obtained this result using a cold light for the actors and a warm light for the set: I mean primary red and not yellow. It was a choice made to underline the contrast between the actors and the surrounding set.

**Q** Would you use the ETERNA Vivid 160 again?

Yes. I would like to use it again, hopefully on 35mm. “Vivid” is a very flexible and usable film, for TV movies and commercials as well. ■

