

Alice

Italy



Interview with Antonello Emidi, Director of Photography, and Oreste Crisostomi, Director



Antonello Emidi
Director of
Photography

When I first met Director Oreste Crisostomi during the preparation stage, I was very struck by his determination as regards the image he wanted for this film.

He talked about a precise visual impact, mainly distinguished by sharper colors and of the lightness produced both by composed camera movements and by the overall softness that the image was to have.

He showed me some of painter Edward Hopper's works and some of Gregory Crewdson's photographs, directing me towards a style that had to be particular, not repetitive, but above all "different from the Italian target."

From a director shooting his first film, I had not expected a visual preparation so closely focused on forms and colors. It all became clearer, however when he told me he was the son of a famous painter. I therefore performed a number of photographic tests to better understand which lenses and which film to

use in order to achieve the desired result.

To better enhance and control the different color tones, we decided the best thing was to focus on the Digital Intermediate process, well taken care of by technicians Aldo Meconi (colorist) and Maurizio Cesolini (for the print and chemical part) of the Fotocinema laboratory in Rome. This also enabled us to save money on film, as we were able to shoot in 3 perforations.

The decision to shoot on Fujifilm's 35mm film stock was made as soon as I saw the film developed by the tests. This was due to the three-dimensional nature of this support, the total absence of grain even in an over-development situation, above all regarding a high-sensitivity film like the ETERNA 500, and the transparency and splendid deep blacks of the ETERNA Vivid 160. All this, combined with a considerable color manipulation capacity during the post-production stage, removed any possible doubt from my mind, and so I decided that *Alice* had to have that photographic look.

The daytime interior and outdoor shots were taken with the ETERNA Vivid 160, except for the scenes inside the work environment of the main

character. Alice's office represents "daily life", the routine of her life, and I therefore used the ETERNA 250D, which has less contrast, to obtain a softer look and to try to convey to the spectator a slight sensation of "flatness". For the night shots, the ETERNA 500 responded well to all the various situations, also imparting a special pattern to flesh tones, making them appear slightly soft. I would also like to mention that I was able to work with a wonderful crew consisting of an excellent make-up department, hairdressers, costumes and a great team of grips, electricians, and operators, all led by this outstanding new director. I should also like to thank Flavio Trezzi of the Fujifilm Rome sector, who assisted and supported me in preparing the film during the shooting and post-production. ■



Oreste Crisostomi
Director

With this film, I tried to make an analysis of certain human characteristics and I believe that contextualizing the characters in a more spacious ambit makes their expressions and gestures and, above all the dialogue between body and space, more far-reaching. That is why I chose the 2.35 format, the only one suitable for this visual representation.

In writing and directing this film, I attempted to center on and represent the problems created by loneliness and the dominating inability to communicate. Though a comedy, *Alice* tells a story of lives tormented by inadequacy.

My idea was not to suggest feelings in an exaggerated way, because each spectator will have his or her own original experiences.

Working with a DOP like Antonello Emidi was an exceptional experience which I hope to repeat in the future. Antonello and I work well together, and he is absolutely fantastic. He gave a unique touch to the work, making it into something new, and this film is like no other on the Italian scene. Each frame is exceptionally alive and grasps the sentiments of the characters with great strength, but at the same time, delicacy. ■

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STOCK USED	ETERNA 250D
	ETERNA Vivid 160
	ETERNA 500

