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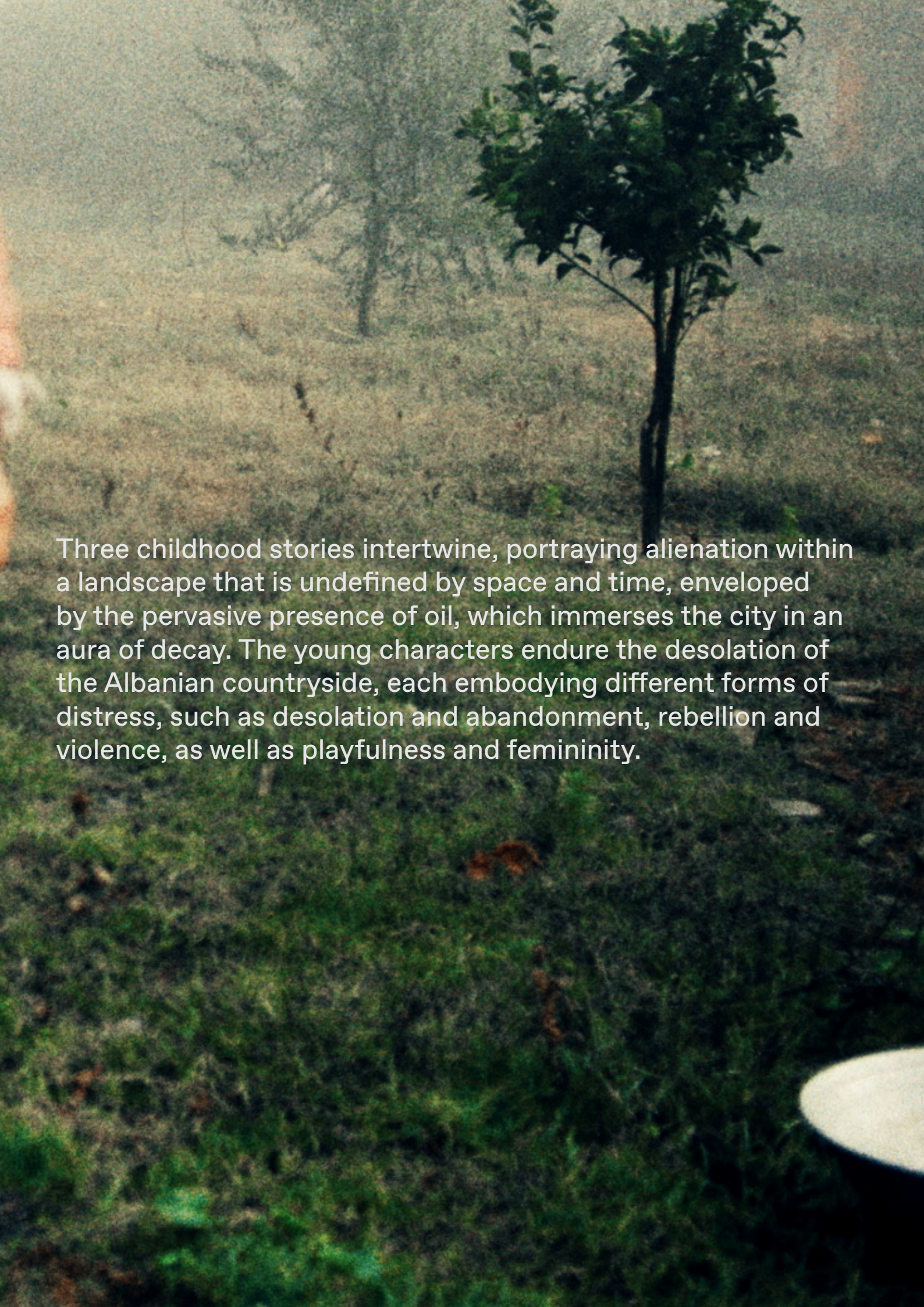


WRITTEN AND DIRECTED BY GIULIA MANCASSOLA

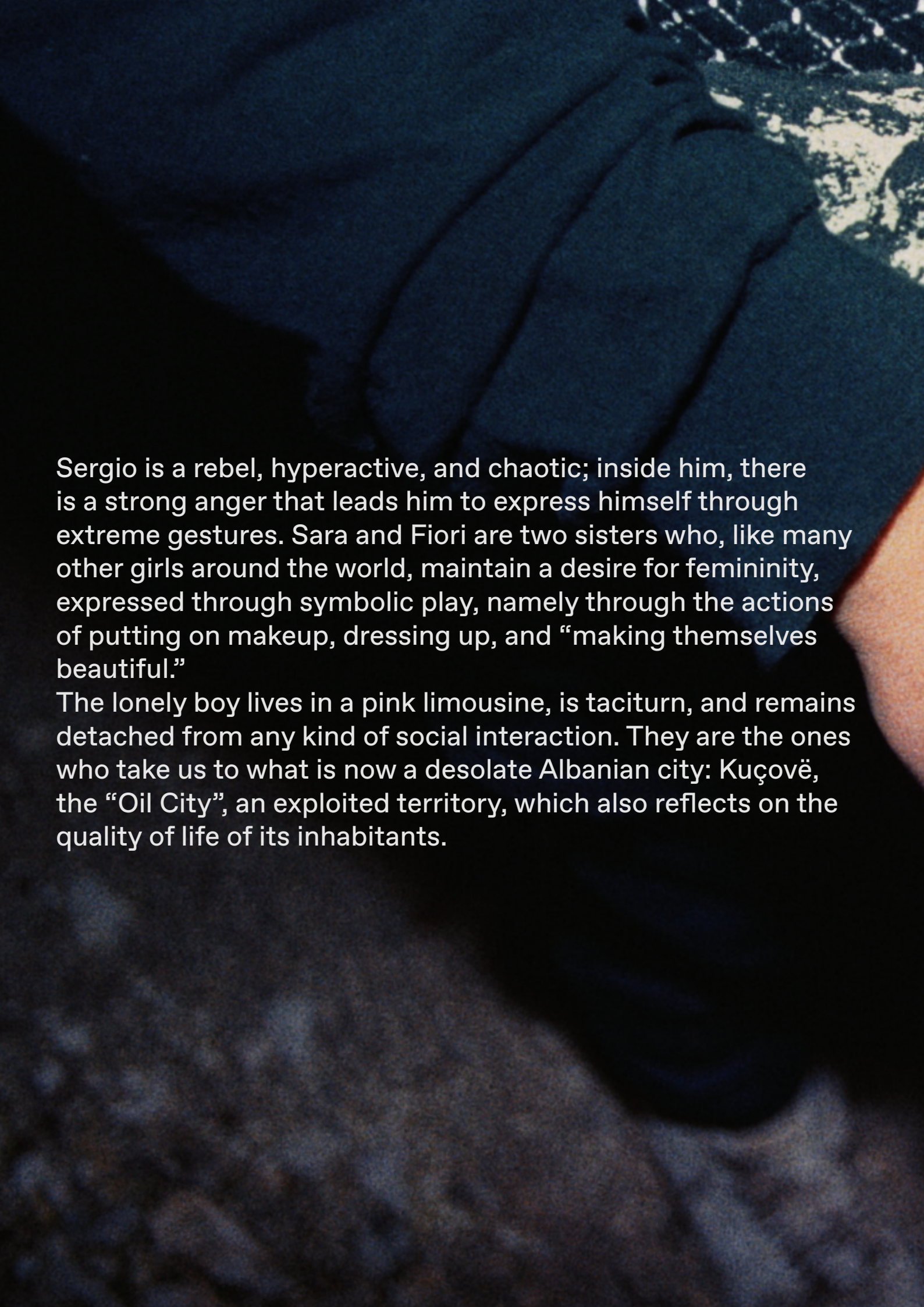
VOICE TEA PACI FIRST ASSISTANT DIRECTOR MARCO TALARICO PRODUCTION MANAGER CLOTILDE VIALE MARCHINO CREATIVE PRODUCTION DENI NELI CREATIVE SUPERVISOR MARIANNA SCHIVARDI ART DIRECTOR GIULIA MANCASSOLA EDITED BY ASTRID ARDENTI COLORIST ANDREA SABATELLI SOUND DESIGN MARCO SCIANNONEA, GERHARD SALIZZONI MUSIC COMPOSER MARTINO PISTOLATO PRODUCED BY NABA, NUOVA ACCADEMIA DI BELLE ARTI, GIULIA MANCASSOLA

A photograph of a person from the waist down, wearing a light-colored sweater and a pink jacket. The person is holding a knife with a white blade and a wooden handle in their right hand, positioned over the head of a dog lying on the grass. The dog has brown and white fur. The background is a grassy area with some dry leaves.

LOGLINE

A young, dark green tree stands in the center-right of the frame against a backdrop of a desolate, hazy landscape. The ground is covered in sparse, dry-looking vegetation and patches of green. The overall atmosphere is one of isolation and decay. The text is overlaid on the lower-left portion of the image.

Three childhood stories intertwine, portraying alienation within a landscape that is undefined by space and time, enveloped by the pervasive presence of oil, which immerses the city in an aura of decay. The young characters endure the desolation of the Albanian countryside, each embodying different forms of distress, such as desolation and abandonment, rebellion and violence, as well as playfulness and femininity.



Sergio is a rebel, hyperactive, and chaotic; inside him, there is a strong anger that leads him to express himself through extreme gestures. Sara and Fiori are two sisters who, like many other girls around the world, maintain a desire for femininity, expressed through symbolic play, namely through the actions of putting on makeup, dressing up, and “making themselves beautiful.”

The lonely boy lives in a pink limousine, is taciturn, and remains detached from any kind of social interaction. They are the ones who take us to what is now a desolate Albanian city: Kuçovë, the “Oil City”, an exploited territory, which also reflects on the quality of life of its inhabitants.

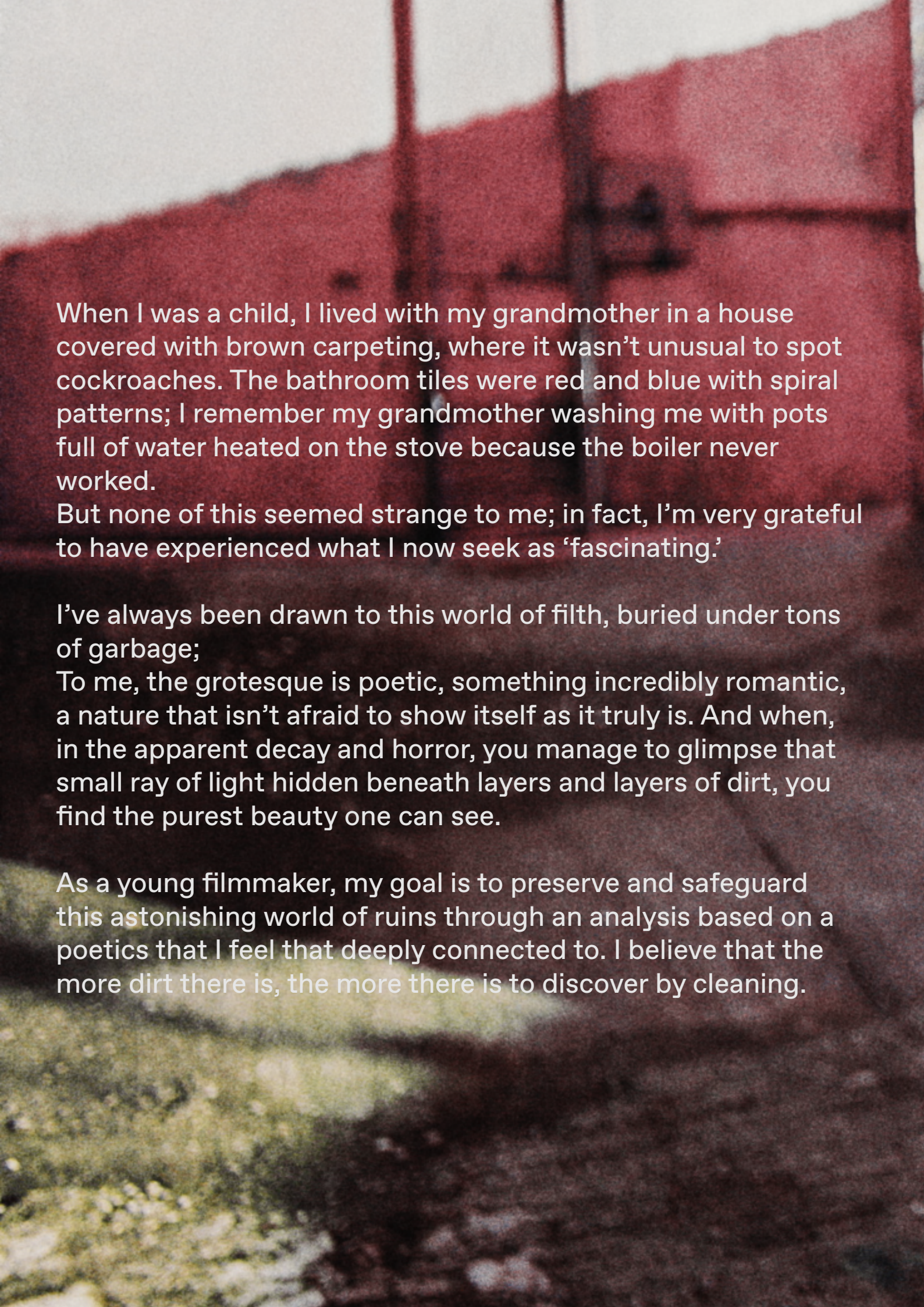


SYNOPSIS



TECHNICAL  
SHEET

Original Title	Petrolia
International Title	Petrolia
Language	Albanian
Subtitles language	English
Lenght	00.16.43
Shooting format	HDV, Lomokino, 35mm still photographs
Sound	5.1
Genre	Non Fiction, Experimental
Year of production	2024
Country of production	Italy
Produced by	NABA, Nuova Accademia di Belle Arti, Giulia Mancassola
Written by	Giulia Mancassola
Directed by	Giulia Mancassola
First Assistant Director	Marco Talarico
Production Manager	Clotilde Viale Marchino
Creative Production	Deni Neli
Art Director	Giulia Mancassola
Edited by	Astrid Ardenti
Colorist	Andrea Sabatelli
Sound Editor	Marco Sciannamea
Sound Design	Gerhard Salizzoni
Music Composer	Martino Pistolato
Voice	Tea Paci



When I was a child, I lived with my grandmother in a house covered with brown carpeting, where it wasn't unusual to spot cockroaches. The bathroom tiles were red and blue with spiral patterns; I remember my grandmother washing me with pots full of water heated on the stove because the boiler never worked.

But none of this seemed strange to me; in fact, I'm very grateful to have experienced what I now seek as 'fascinating.'

I've always been drawn to this world of filth, buried under tons of garbage;

To me, the grotesque is poetic, something incredibly romantic, a nature that isn't afraid to show itself as it truly is. And when, in the apparent decay and horror, you manage to glimpse that small ray of light hidden beneath layers and layers of dirt, you find the purest beauty one can see.

As a young filmmaker, my goal is to preserve and safeguard this astonishing world of ruins through an analysis based on a poetics that I feel that deeply connected to. I believe that the more dirt there is, the more there is to discover by cleaning.

A close-up photograph of a woman with dark hair, wearing a white hoodie with a unicorn head on the hood. She is also wearing a gold chain necklace and a white t-shirt with the word 'S'Olma' printed in black. The text 'DIRECTOR'S STATEMENT' is overlaid in white on the left side of the image.

**DIRECTOR'S  
STATEMENT**



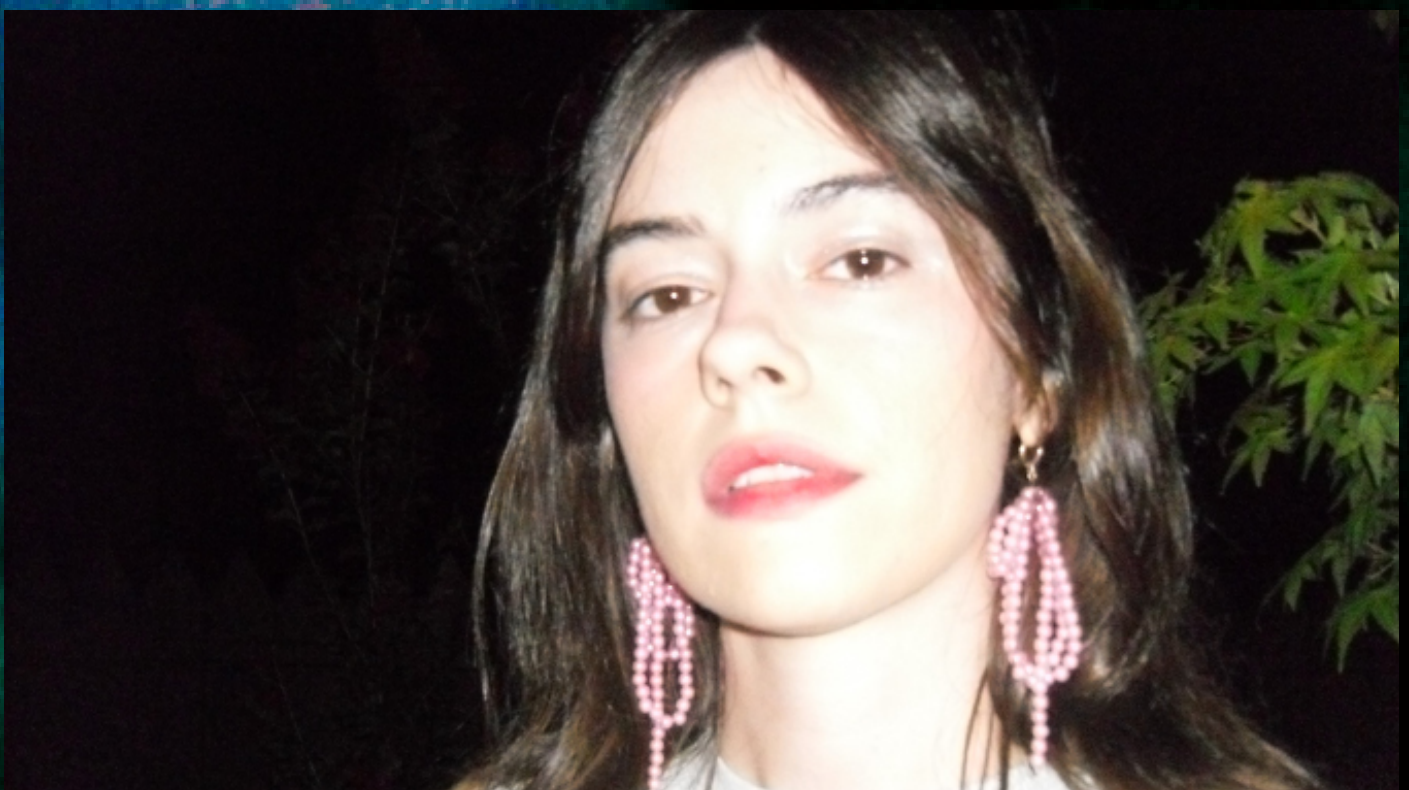
DIRECTOR

Giulia Mancassola was born in Soave, a small town in the province of Verona, in April 1998.

After graduating from the Artistic High School, with a specialization in Scenography, she spends a year studying Foreign Languages and Literatures at the University of Florence. However, she decided to move to Milan, where she begins her studies in Directing in the Media Design and Multimedia Arts program at NABA, the New Academy of Fine Arts, while simultaneously working as a Director and Art Director.

Her struggle with accepting her Albanian roots led her over the years to deep reflections on her identity, which inspired the creation of her first film, also her thesis project, based on the negative memories of her childhood summers spent in Kuçovë, a small town in the Albanian countryside and her mother's birthplace.

Her career has been marked by her constant interest in the poetics of the Grotesque, which has shaped a style she strongly identifies with.



# CONTACTS

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NABA

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PETROLIA

