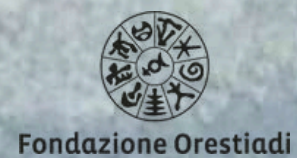
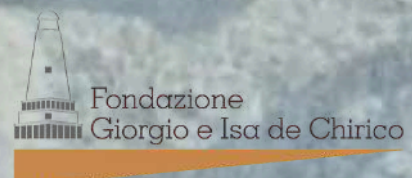


La NOTTE della **LUNA** FERTILE

Written and directed by Agostino Gambino



Introduction

This story delves into the evolving role of art in the modern world. What defines a work of art today? Is it a dream, a provocation, an urgent form of expression, a bridge to a transcendent reality, or merely a commodity to be bought and sold? Rather than providing definitive answers, the narrative presents a crisis that invites introspection.

The protagonist, Andrea, a young man who works for an art magazine, is invited to a prestigious evening in a private gallery on a Roman penthouse to interview the exhibition's curator, one of the most prominent figures in the art world. As he searches for the Curator, the young man encounters artists, critics, and enthusiasts, observes artworks, and witnesses performances that verge on the disturbing. The surrounding environment and the pervasive rhetoric disorient him, pushing him to question himself and become detached from the context, culminating in an unexpected catharsis.

The predominant presence of the moon, the planet of visions and the most hidden human urges, becomes a symbol of artistic inspiration, of the fertility of the dream that lights up in the darkness and brings out the truths of the subconscious. Truths and visions in which the protagonist is transported and which turn out to be part of a bigger project.



CAST artistico

Romeo Alexander Perrone - Andrea

Giulia Romana Zacutti - assistente del curatore

Caterina De Angelis - artista performer

Andrea Barsotti - critico

Antonino Tamburello - il curatore

Martina Bruschi - donna che partorisce

Ghazal Azad - se stessa, poetessa persiana

Amir.M Hosseinkhan - se stesso, musicista persiano

Giuseppe D'Elia - ballerini mistici

Kenia Anaya

Lorenzo Cui

Yuri Castaldo - artista performer

Mani Lorena Tiberi - se stessa, artista

CAST tecnico

Regia - Agostino Gambino

Sceneggiatura - Agostino Gambino, Fabio Massimo Tufarelli

Direzione della fotografia - Bernardo Massacesi

Colonne sonore - Andrea Camilletti

Produzione esecutiva - Vittoria D'Argenzio

Fonia - Anna Randelli, Simone Sabia

Scenografia - Elena Boccuzzi

Costumi - Ludovica Frascella

Curatela - Giulia Tentellini

Aiuto regia - Enrica Ermini

Assistenti alla regia - Filippo Nicastro, Damiano Tascio

Segretaria di edizione - Anna Ciardi

Trucco - Myriam Cannizzo

Assistenti di produzione - Irene Pochini, Luca Bacci

Capo squadra - Ludovica Rispoli

Assistente operatore - Jacopo Cerroni

Aiuto operatore - Francesca Tascio

Operatore steadycam - Matteo Calvano

Capo elettricista - Pietro Gobbi

Capo macchinista - Giulio Bocchi

Elettricisti - Alessio Zanella, Andrea Anghinetti

Microfonista - Paolo Daino

Assistenti scenografi - Lorenzo Carrai, Ludovico Genone, Leonardo Gabrielli

Assistente costumista - Amanda Leo

The Paintings and Artworks in the Short Film

Among the works in the set design are paintings by Giorgio De Chirico (who also inspires the character Ebdomero from the painting “Il medidattore”), by contemporary artists Mario Schifano, Antonio Sanfilippo, Renato Guttuso, Giulio Turcato, and by female artists Mani Lorena Tiberi, Martina Cavallo, Diana Pintaldi, Cecilia Dieci, Olimpia Petrini. There are also monumental installations by Mimmo Palladino (“La montagna di sale”), Franco Purini and Laura Thermes (“Sistema delle piazze”), and Mauro Staccioli (“Piramide 38° parallelo”).





Languages and Style

The visual representation **alternates between** dynamic, hypnotic, and disorienting sequences and ecstatic, **dreamlike**, and ritual-sacred images, on levels of language that are **sometimes conceptual**, sometimes sensory, for a narrative that moves between **reality and dream**. The technical choice was to emphasise the contrast **between the settings by using** both digital (Arri Alexa Mini LF, lenti Zeiss Super **speed**) and film (**super 8 canon 814 autozoom**, pellicola kodak vision 3 500t).



Setting

The setting takes up the concept of hyperculturality. A reality is represented in which there is no longer any difference between one's own and the foreign, and in which there is a delirious fusion of cultures and expressions, direct, cryptic and disturbing, and of refined and violent characters, placed in the free context of contemporary art.

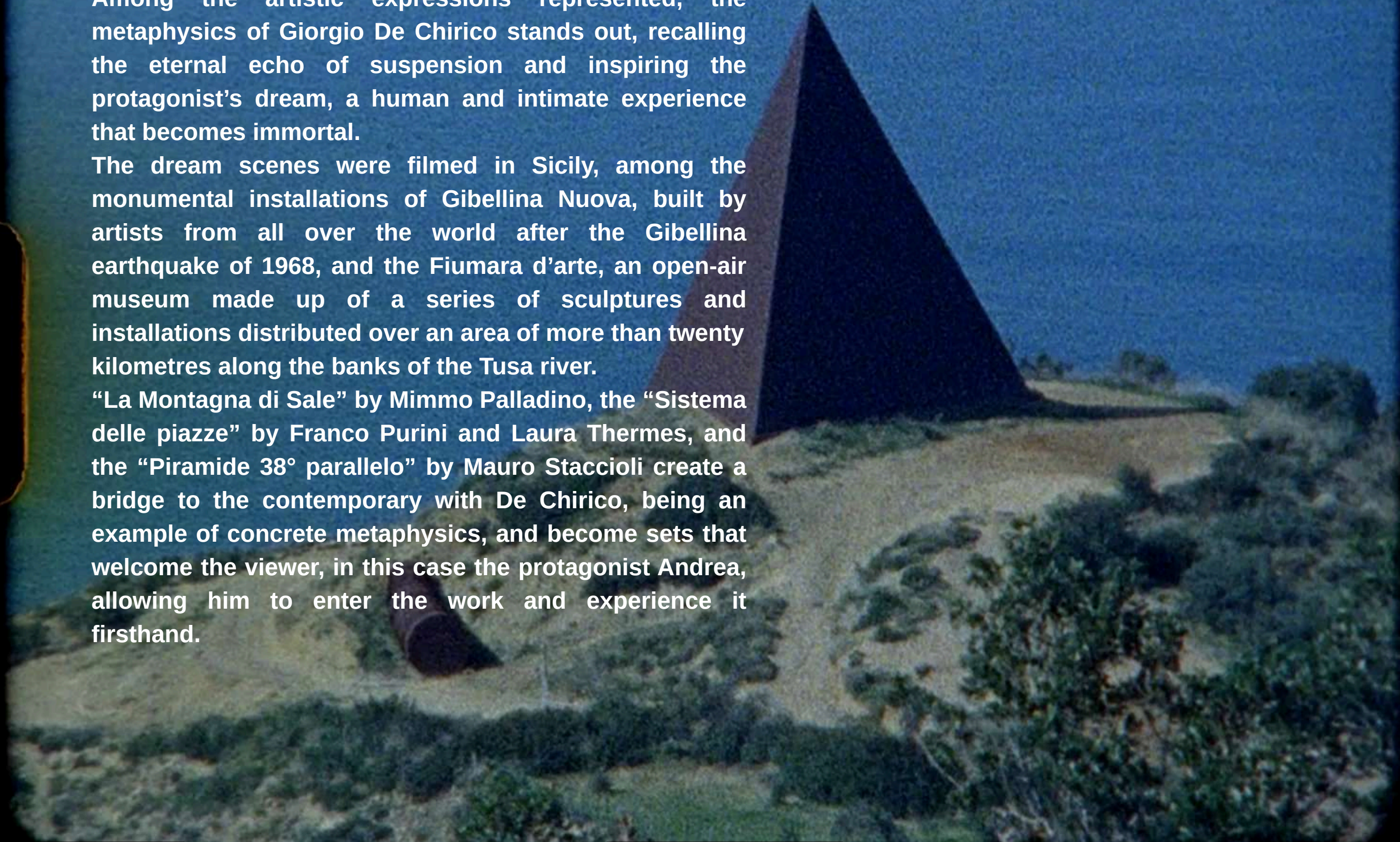
The contrast, which becomes fusion, also happens between the soundtrack by Andrea Camilletti and the Persian music written and played by Amir.M Hosseinkhan and Ghazal Azad, an Iranian poet who was censored and forced to leave her country and who finds expressive space in the hypercultural reality of the short film with her poem about the moon, which preludes the protagonist's dreamlike journey.

Enhancement of the Territory and Cultural Heritage

Among the artistic expressions represented, the metaphysics of Giorgio De Chirico stands out, recalling the eternal echo of suspension and inspiring the protagonist's dream, a human and intimate experience that becomes immortal.

The dream scenes were filmed in Sicily, among the monumental installations of Gibellina Nuova, built by artists from all over the world after the Gibellina earthquake of 1968, and the Fiumara d'arte, an open-air museum made up of a series of sculptures and installations distributed over an area of more than twenty kilometres along the banks of the Tusa river.

“La Montagna di Sale” by Mimmo Palladino, the “Sistema delle piazze” by Franco Purini and Laura Thermes, and the “Piramide 38° parallelo” by Mauro Staccioli create a bridge to the contemporary with De Chirico, being an example of concrete metaphysics, and become sets that welcome the viewer, in this case the protagonist Andrea, allowing him to enter the work and experience it firsthand.



Project realised with the support and participation of

