

WORKSHOP PROJECT SHEET – Anno Accademico / Academic Year 2021/2022

Titolo Workshop / Title and subtitle

**STUDIO FOR ACTORS AND DIRECTORS ON THE CLOSE-UP**

**The connection between internal image and the image perceived by others.**

**A cura di / By**

Teacher who proposes the workshop: **Massimo Intoppa /Lorenzo D'Amico De Carvaho**

Teacher holding the workshop: **Stefano Viali**

**Indirizzato a / Intended audience**

CINEMA AND FILM ARTS STUDENTS- particularly recommended to actors and directors.

**Partecipanti / Participants**

MIN 12 - MAX 15

**Requisiti richiesti / Requirements Required**

- English Language

**(For the Actors)**

Each candidate is required to prepare a monologue of 10 lines of their choice at the time of registration.

**(For the directors)**

Choose and identify 3 close-ups that impressed you in the movies you have seen and explain why in a few lines.

**Durata e Crediti / Duration and Credits**

30 hours – 2 FC

**Periodo di svolgimento / Possible dates**

From 11 to 15 October 2021

**Giorni, orari ed aule di svolgimento**

- Monday: from 10 am to 5 pm (1h break)
- Tuesday: from 10 am to 5 pm (1h break)
- Wednesday: from 10 am to 5 pm (1h break)
- Thursday: from 10 am to 5 pm (1h break)
- Friday: from 10 am to 5 pm (1h break)

**RUFA: Via Taro 14 – Room T05**

Breve descrizione / Short description. Motivation and aims (For the Actors)

Is the Acting on stage or on a set different? If so, in what? How to deal with the change of language on one hand and the change of media on the other? Acting in front of the Camera has its specific peculiarities: concentration, use of the voice, body language, "confidence" with the Camera, interpretation of the text.

(For the Directors) Analysis of the scene in relation to the space. Movements of the body in relation to the different shots. How to make a reverse-angle: non-verbal acting. How to repeat movements and emotions with each take without losing effectiveness. Practical exercises using some movie scenes. Checking the shot scenes on the monitor screen to identify and correct errors. The relationship with time on set.

Great importance will be given to the study on the close-up. How to support the proximity of the Camera. When the director calls the action, it is the moment in which you must separate from the world (what happens outside), the moment in which all the vocal, intellectual and emotional skills converge to invent, to improvise, to imagine someone else's life. Although, during a close-up, this moment plays between the actor and a small sign near the camera lens, we must try to be free to experiment, to put together what happens inside you with the external environment even when is reconstructed in postproduction (shooting with the green screen).

The knowledge of some technique of acting, for the analysis of the text and the scene

to be created according to the space are necessary for the directors, to understand and learn, through the relationship, how to direct each actor in order to obtain the best result than previously imagined.

### **Short Biography**

*Stefano Viali, made his debut in theater as a director and actor in 1982 with the show "Omaggio a Petrolini". (Selected by critics among Italian novelties 81/82). He has studied with Paolo Panelli and has participated in several films and television productions, both in Italy and abroad.*

### **Filmography**

**LOTTA LIBERA (Wrestling Match)** 35mm/scope/15' (2004)

Production - VIVA CINEMATOGRAFICA s.r.l.

**David di Donatello 2005 awards for the best italian shortfilm**

Selected at 55° Internationale FilmFestspiele Berlin – 20th Panorama

Special Mention at Nastri D'argento awards 2005 for technical and narrative quality.

Link: [https://www.youtube.com/watch?v=qf\\_MdXjguBU](https://www.youtube.com/watch?v=qf_MdXjguBU)

**THE HIDDEN GENDERCIDE (Una Strage Misconosciuta)** MiniDV/16:9 /colour /7' (2006)

Indipendent Production

Link: <https://vimeo.com/121587044>

**FORME (Shapes)** 35mm/scope/colour/13' (2006)

Prod. ATRE film factory s.r.l. with the contribution of IMAIE

**Special Mention at Nastri D'argento awards 2007 for the Subject.**

Link: <https://vimeo.com/252886025>

**UN'INFERMIERA DI NOME LAURA (A nurse called Laura)** DVC pro HD/colour/16:9/25' (2008)

Prod. Fake#Factory s.r.l.

Link: <https://vimeo.com/252843399>

**STORIA DI UN NAUFRAGIO - CANTO PER MIGRANTI (Song for Migrants)** Mini

DV/Colour/13' Docufiction - 2011

Prod. Fake#Factory s.r.l.

Link: <https://vimeo.com/76212431>

**FATTI OSCENI IN LUOGO PUBBLICO (Public Obscenity)**

2K scope/colour/15' (2015)

Ohana & Music Film Production srl with the contribution of Nuovo IMAIE

Selected among the top 35 Italian shorts in the selection of the 2016 at Nastri d'Argento Awards

Link: <https://vimeo.com/146693055>

pass: k350H15FOLP873sv92

**BEO**

Documentary

FullHD/colour/61'/(2017)

Regia di Stefano Viali e Francesca Pirani (2017)

Best Italian Documentary - RIFF Award XVII

Silver Palm Award – Mexico International Film Festival

Best Documentary Feature Doc – Top Indie Film Awards

Luis Bacalov Award for best Music - Bellaria Film Festival

Produced by Stefano Viali

Link Trailer: <https://vimeo.com/244613394>

**REGOLAMENTO DI CONTI (Showdown)**

4K/colour/13'/(2018)

Produced by Sofia Diaz with the contribution of IMAIE

**KALEYDOSKOP - OPERA UNICA IN MOVIMENTO** 4K/colour/25'/(2021) Experimental film

Produced by Antonio Cecchi, Paolo Cipriani, Marco Filippi, Graziella Sereni.

Official Selection at The Fine Art Film Festival

Outstanding Achievement Award at Tagore International Film Festival

Winner al Stockolm City Film festival

Best Art Film al Pure Magic International Film Festival

Best Experimental Film and Best Editing at Only The Best International Film Magic.

*"Getting to the shooting location, getting dressed, getting the make-up, entering the set. It is like closing your eyes, so that the body calms down, separates itself from reality and takes on another rhythm. Because of the story we want to tell, of the scene we are about to shoot. It is as if it was dark, but yet you are not alone. There is an entire troupe around*

*you, many people from each department, with different needs, who are working on the set and preparing the next take.*

*How do you stay focused? It is not just a question of technique. You have to "feel" the Camera, this black, metallic object with a glass-face that seems impassive. It takes imagination to relate to "her". One, two, three, go! ... Sound. Sound started... Ciak. Action! But I don't have to act, I have to think. Cut! End of the line! But who won? Come on, another time. But it will be the same or different? I take a breath. It's fun, it's dangerous, I can't brake until the end, until someone says: "Cut!".*

*Each time it is an awakening, a separation. But how many more times? Here we need to improve quickly ... They said: there is no time. But without time, how do things turn out well? I have to remember a thousand things, not just the lines. How can I move freely and watch out for the signs on the ground? If I think of one thing, I cannot think of another. And when do I act? How do you put it all together? Being in and out at the same time? You have to take the rhythm, which will then become, if the director is good, the movement of images.*

*And the Camera that does not work by itself. Will it have been able to grasp those elements that will make the story endlessly reproducible? My internal image, sometimes, does not always correspond to the image perceived by others. How do you "recognize yourself" on the screen? What should you watch? What will the director have seen and then, what will the spectators see? We must consider the difficulty of accepting to be "reproducible and reproduced".*

*So here's what the Camera does: it tries to capture the movement present when the body is immobile, the movement of thoughts that communicates in a universal language. The language of images. precisely.*

*Alice: This is me.*

*Caterpillar: (imitating her voice) This is me. No. This is not good. Here, I decide who you are.*

*Alice: So, you will say to me, who am I?*

*This conversation between Lewis Carroll's Alice and the Caterpillar seems to tell the relationship between an actress and the Camera.*

*It takes courage to make and support a cinematic close-up.*