



IN YOU REYES

a film by PIETRO ALBINO DI PASQUALE

PRESS BOOK



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In your eyes is an independent documentary film produced and directed by Pietro Albino Di Pasquale, supported by the Italian Union for the Blind and Visually Impaired of Teramo, Bambun Association, friends and co-workers who participated in the complex process of making the film (from 2010 to 2014). The long post-production, an integral and crucial part of the process of making the documentary, has come to an end after a significant number of changes and improvements, taking into account both the visual and the sound dimension.

SYNOPSIS

A day in the eyes of those who see differently. In the eyes of a partially sighted thirteen-year-old girl who spends over a month writing and rewriting a love letter to his classmate without having the courage to deliver it. In the eyes of Anna, Mauro and Giovanni, a visual impaired family, in which the only one seeing is the fourteen-year old son Pierpaolo. A day with Zaira, who is about to undergo a surgical operation and is likely to become blind. A day in the eyes of Vito, who doesn't know if his newborn son Daniel is affected by his own illness or not. A film entirely shot with a subjective eye, trying to understand if the world changes when we observe it from another point of view.

Title: In your eyes
Direction: Pietro Albino Di Pasquale
Year: 2014
Country: Italy
Duration: 78'
Genre: Documentary
Original Format: HD
Languages Subtitles: ENG
Screenplay: Pietro Albino Di Pasquale
Associated screenwriters: Claudio Cicala, Tommaso Landucci
Photography: Guido Michelotti
Editing: Elsa De Falco Bonomi, Andrea Maguolo,
Lorenzo Morganti, Celeste Taliani, David Tomassini
Music: Alessandro Bianchi, Vito Cardelli
Sound designer: Alessandro Bianchi
Sound: Claudio Cicala
Interpreters: Daniele Cardelli, Vito Cardelli, Elisa Giancroce,
Mauro Di Donato, Giovanni Di Donato, Pierpaolo Di Donato,
Annamaria Di Remigio, Valentina Reginella,
Rosita D'Antonio, Zaira Raiola

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DIRECTOR'S NOTES

Since I was born I have monocular vision: I don't see things the way "normal" people do. Perhaps it was this that prompted me to consult tiflogists and ophthalmologists in an attempt to reconstruct "different" points of view in comparison to those coming from people who see us well.

But my purpose was more ambitious than that; I wanted to see if things have the same meaning when they appear differently. If you can shoot a documentary entirely from the inside, entirely in the life and in the eyes of the people involved.

Pietro Albino Di Pasquale

BIO

Pietro Albino Di Pasquale (1979, Canzano, Italy) begins his carrier as a screenwriter for films, TV and theatre after attending a full-time improvers class for screenwriters funded by RAI (Radiotelevisione Italiana). He contributed to write many full-length movies. Among his best achievements, deserve to be mentioned:

▶ in 2009, *DIARIO DI UN CURATO DI MONTAGNA* by Stefano Saverioni, awarded with the "Religion Today" prize at Religion Today Film Festival and "Città d'Imola", best Italian movie of 2009 at Trento Film Festival, 1 nomination at David di Donatello 2009;

▶ in 2010, *L'UOMO FIAMMIFERO* by Marco Chiarini, won the Houston Independent Film Festival Platinum Remi and Cairo International Film Festival for Children, Worldfest, 2 nominations at David di Donatello 2010;

▶ *INTO PARADISO* by Paola Randi, earned the 2013 "Italian Contemporary Film" award at ICFE, the Prix Garibaldi at Journées du Cinéma Italien in 2012, the Prix du Jury Étudiants and Rencontres du Cinéma Italien at Toulouse in 2010, 4 nominations at David di Donatello 2011;

▶ in 2014, *BUONI A NULLA* by Gianni Di Gregorio, Festival Internazionale del Film di Roma 2014.

In your eyes is his first movie as filmmaker.

GUIDO MICHELOTTI

Camera operator and Director of Photography

It was a very challenging work: in this film, the filming camera did not just observe and describe an objective reality, but it had to tell in the first person a particular perception of reality of blind and visually impaired people.

Following the first few days of testing, in which I was aware of how to technically do the shooting, and also the optics and filters I should use to transmit the specific visual field and focus degree of each character, I realized that I was being the main actor of this film because I had to be in any situation and interpret it along with the camera. An emotionally engaging experience.

TOMMASO LANDUCCI

Contributing writer and Assistant Director

When Pietro told me for the first time he wanted to make a film from the point of view of the visually impaired, I could not imagine how deep and severe it could be his research. The intention of the film was not just to tell the personal stories of the characters, but at the same time to present them through their own vision of the world, that is through their eyes. I must confess that initially the idea of using subjectiveness as the sole narrative language scared me a bit.

I had the feeling that it could be limiting, disturbing and problematic in the identification of characters, because of not showing their faces. Only after the first day of shooting I understood how wrong I was. The subjectiveness was able to convey more skin-deep atmospheres and emotional closeness with the actors.

The film was for me the first real narrative experimentation.

ALESSANDRO BIANCHI Sound Designer, Music

The sound design of "In your eyes" was an exciting challenge for me. Pietro encouraged me to work in order to give back an extremely subjective dimension to the sound perception, one full of emotional nuances. My goal was to tell through sound what it couldn't be told with sight, in order to make the film a both sensorial and embracing journey.

Each character has a particular auditory perception of reality, which was accomplished through specially made sound mix. There are sounds that characterize each one: sounds that reside in environments and everyday living spaces; also in collaboration with Claudio Cicala I worked to collect those that would characterise each person's life, homes, places of work or leisure.

My mission was to return to the viewer a physical dimension of sound, in order to understand how in blind and partially sighted people sound is so important. It is as if each character would be living inside a sonic building, a sound space that in the film is assumed as something concrete.

CLAUDIO CICALA Associate Producer and Sound Engineer

I remember well when I sat for a coffee with Pietro Albino at the arcades of Piazza della Repubblica in Rome. It was the end of February 2010 when he ordered what I knew to be his fifth morning coffee, and told me that he would like to make a documentary about blindness. It would be a short film, made of sounds and images that could evoke the perception blind people have of the world around them. A short film to be shot in no more than one week, where the audio was to be recorded beforehand and then subsequently images would be conceived in the form of abstract visions emerging from darkness. Pietro Albino would be the director and I would be in charge of sound recordings. The idea appealed to me: the subject was unknown to me and I felt like an interesting challenge. A few days later we were at the headquarters of the Italian Union for the Blind and Visually Impaired of Teramo, where he first met the people who would later become the characters in the documentary, whom we interviewed again in the following days. During those early meetings, while I was recording the interviews using only audio, we were facing a new universe and at least for me, more unknown than blindness, was the universe of low vision.

Before we finished the first interviews the idea of the short film was already out-dated: the documentary would become a feature film, we would have to commit ourselves a lot longer than the initially planned "week", and there was also an important work to be done around the image side.

During those early meetings Pietro Albino had the idea of telling all in the first person, through the use of the "subjectiveness" of the different characters. Each person involved in the documentary sees in a different way from others, and this "vision" varies with the change of light and environment, so that, in the reality of life, this condition is one that remains constant over time, but often to be worse. We knew by then that it would be impossible to recreate the images to reproduce exactly the way people involved in the film would see, however, we thought to be able to transmit at least an idea of their daily life. It was a shame that we weren't able to push the visual effects to their limit, because this would have made the film even harder to interpret and the documentary would have been too difficult for the viewers. However, at the same time, the choice of a so extreme language implied the need to enhance the sound narrative.

Because of the relationship of trust and intimacy that was created with the protagonists, I continued to take care of live sound, which for me was a novelty since I graduated from the Experimental Center of Cinematography as a director.

During the different filming sessions the sound aspect continued to be very important, because we knew that the sound would have been the perfect complement to reconstruct the "reality" that is excluded from the view of the protagonists. Hear with their ears, this was the initial idea. And in some occasions I was able to explore with my ears: for instance, while shooting scenes at the school where I could hear music coming from somewhere in the distance in my headphones, which otherwise I couldn't have noticed. I let myself be guided by the sound. I walked the corridors and stairs up until a large wooden door that was locked. Behind it I could hear some nice music and slowly I identified the voice of a woman. A dance lesson, that's what it was. A teacher was teaching her students to dance.

The school environment was very rich from a sound point of view.

Another occasion I remember with emotion was when one of the characters, Vito, sings a lullaby to his son. The rest of the crew was still in the bathroom where we had filmed the son's bath time and the headphones were the first to capture him singing. I quickly ran to them and I could record this thrilling moment. Then came the rest of the crew, and fortunately they were also able to capture that wonderful intimacy between father and son.

I did my best, and I remember with pleasure that period. In the end, it also changed my life, because in those first encounters I also met my future wife Zaira, who is one of the characters of the film.



GIANFRANCO SPITILLI Associate Producer and President of Bambun

The first time I watched the film "In your eyes" on a small computer screen, still in an unfinished form, I felt catapulted into another dimension, constrained to see in a different way from beginning to end, without compromises. This process, however radical, also occurred through the empathy and the ability of the author to show the tenderness and strength of everyday lives, as all lives are, with the exception that these particular ones were lived from inside an inexorable and in-negotiable difference.

In this condition deeply marked by not seeing, or seeing in an unconventional, not usual, way, there is also something else: a subtle but equally radical and different vision of the world, of the relationships between people, and of the urge for the basic needs of existence, from which you can draw so many lessons.

What I immediately loved about this film was the courage not to be accommodated in anything, while remaining delicate and discreet; and not be it in the most important thing: the way to see. For this reason I tried to make a serious effort until an apparently "unwatchable" film, was finally received and understood.

