



Treatment for Six Characters

Directed by Anne-Marie Creamer

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Monday, 7 September 2015

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Treatment for Six Characters - an unrealised film by Luigi Pirandello - Précis

Format:

High Definition video - Colour

33 mins duration.

Language: Italian, with English subtitles.

Stereo sound, 48 Khz, 24 bit.

Screen ration: Hi Definition; 1.78.1 (16 x9); 1920 x 1080 pixels.

Format: .mov file- Apple Pro res 422HQ 157mbps; AVID DNxHD MXF, 175mbps.

Director, Editor, & Soundtrack: Anne-Marie Creamer

Cast:

The Narrator: Norman Mozzato. The Mother: Simona Senzacqua. The Chorus: Simone Douani, Nadia Ostacchini & Lara Parmiani.

Technical:

Lighting technician, Teatro Valle: Saba Kasmai.

Soundtrack mastered by Enrico Pinna at Quadra Recording Studios, London.

Short Précis:

Pirandello's wish: For the last 10-years of his life Italian writer Luigi Pirandello tried to make a visionary prologue to his infamous meta-play *Six Characters in search of an Author*. He failed. 79 years after his death British artist Anne-Marie Creamer carries out his plans – but, working in Rome's oldest working theatre, (under political occupation), she approaches Pirandello's film as ruin, instead constructing one film around the paradoxical lures and failures of another, absent film.

5-minute Extract:

Further contextual information, further stills and a brief extract can be viewed at this link: tinyurl.com/n5a6dtk

Directors Statement about film:



For the last 10 years of his life Italian writer **Luigi Pirandello** wished to make a film that could act as a precursor to his seminal 1921 meta-play **Six Characters in Search of an Author**. This was to feature his

encounters with a Roman family who unwittingly became catalysts for the development of the famous play; the film was to represent the early

creative development of **Six Characters**. Had the film been realised it would also have marked Pirandello's acting debut, better allowing him to frame his interest in the ambiguous ethics of the creative process within which a successful author's projective imagination has a disastrous effect on the life of a family, ending in tragedy. His film was to conclude with a fictionalized account of the event of the historical premier of **Six Characters at Teatro Valle** in 1921, Rome's oldest working theatre: the play and the film would have formed an innovative kind of loop precisely united in place while connected by a curiously inverted temporal relationship. Pirandello tried, without success, to get **Treatment for Six Characters** made thirty-nine times. His texts for the film, a series of descriptive prose paragraphs, was found by chance in the archives of Austrian theatre director **Max Reinhardt** in the 1980's.



During a Scholarship at the **British School at Rome** in 2012 I adapted Pirandello's original 1935 treatment, now narrated by veteran Italian actor **Norman Mozzato** (who was also **Andrei Tarkovsky's** Assistant Director on the film "Nostalgia"), and indeed set the final

quarter of the film at **Teatro Valle**. This has been underpinned by the fact that this influential 1724 theatre was currently under occupation, then run by **Fondazione Teatro Valle Occupato**, considered an important occupied experiment in Europe (and the focus of increasing media interest). **Teatro Valle Occupato** collaborated with me, giving me on-going access to the theatre as well as supporting work with actors and lighting technicians. Pirandello's film is then not just largely set in the locations he wished but also within a newly intense social and political space whose urgencies add new dimensions to the underlying risks of Pirandello's unrealized project.

Apart from a single crucial sequence featuring the actress **Simona Senzacqua** as the bereft Mother the locations of this Pirandello film (which also features Pirandello's home in Rome, **Studio di Luigi Pirandello**, Rome and iconic Italian fashion atelier **Fondazione Micol Fontana**) has been lit and filmed without actors. This is part of my deliberately oblique approach to Pirandello's text, exploring what can be called a 'cinema of the mind'. I have considered Pirandello's film as kind of ruin and from its fragments I have sought not to make the film in its entirety but instead to construct one film around the paradoxical lures and failures of another, absent film.

Published Interviews and articles:

You can read an interview about the work with the **Pirandello Society of America Journal**, at this link: <http://tinyurl.com/oc7u4nq> (cited with the kind agreement from the **Pirandello Society of America**).

Screening History:

A private screening event at **The Drawing Room Gallery, London**

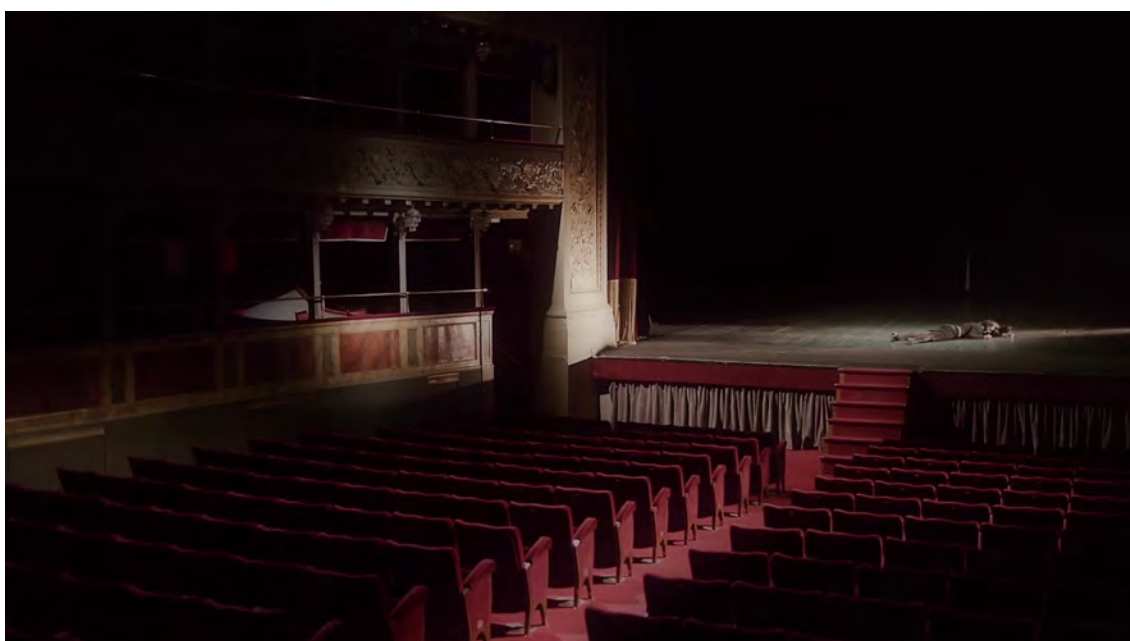
The **Italian Cultural Institute**, London
The **British School at Rome, British Academy**, London.

Made with the kind support of:

British School at Rome, Derek Hill Scholarship
Fondazione Micol Fontana, Rome
Fondazione Teatro Valle Occupato, Rome
Istituto di Studi Pirandelliani e sul Teatro Contemporaneo -
Studio di Luigi Pirandello, Rome

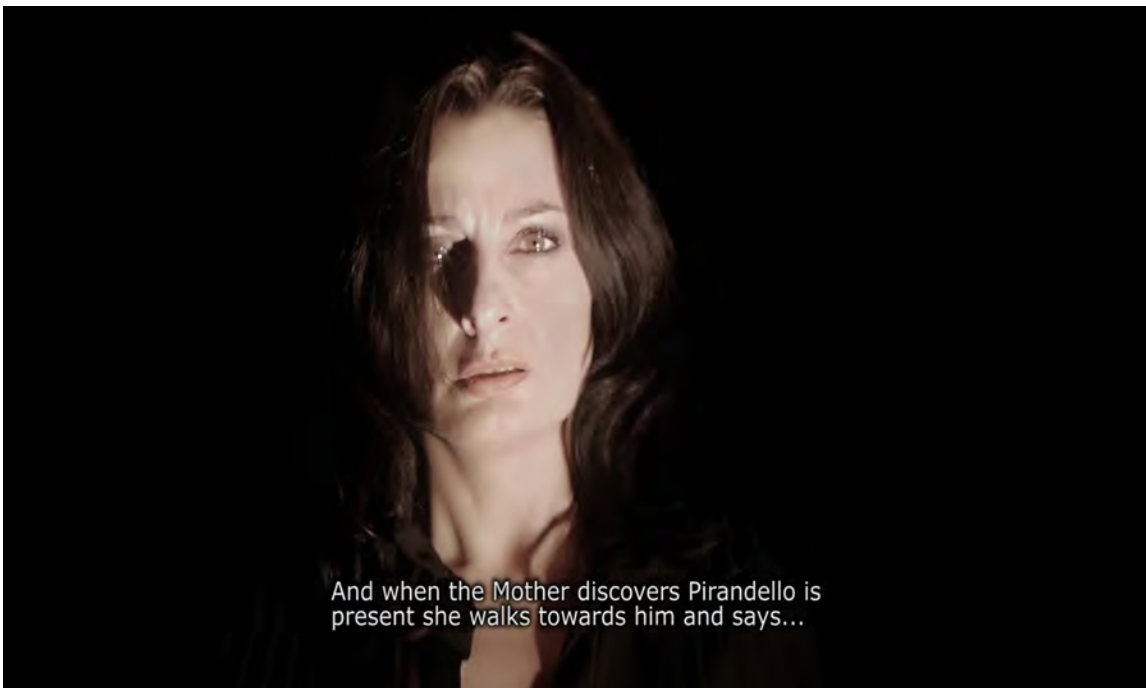
Production support from:

Tony Alotta, Jacopo Benci, Francesco Buonerba, Elisa Giovannetti, Maria
Cristina Giusti, Dina Saponaro & Lucia Torsello





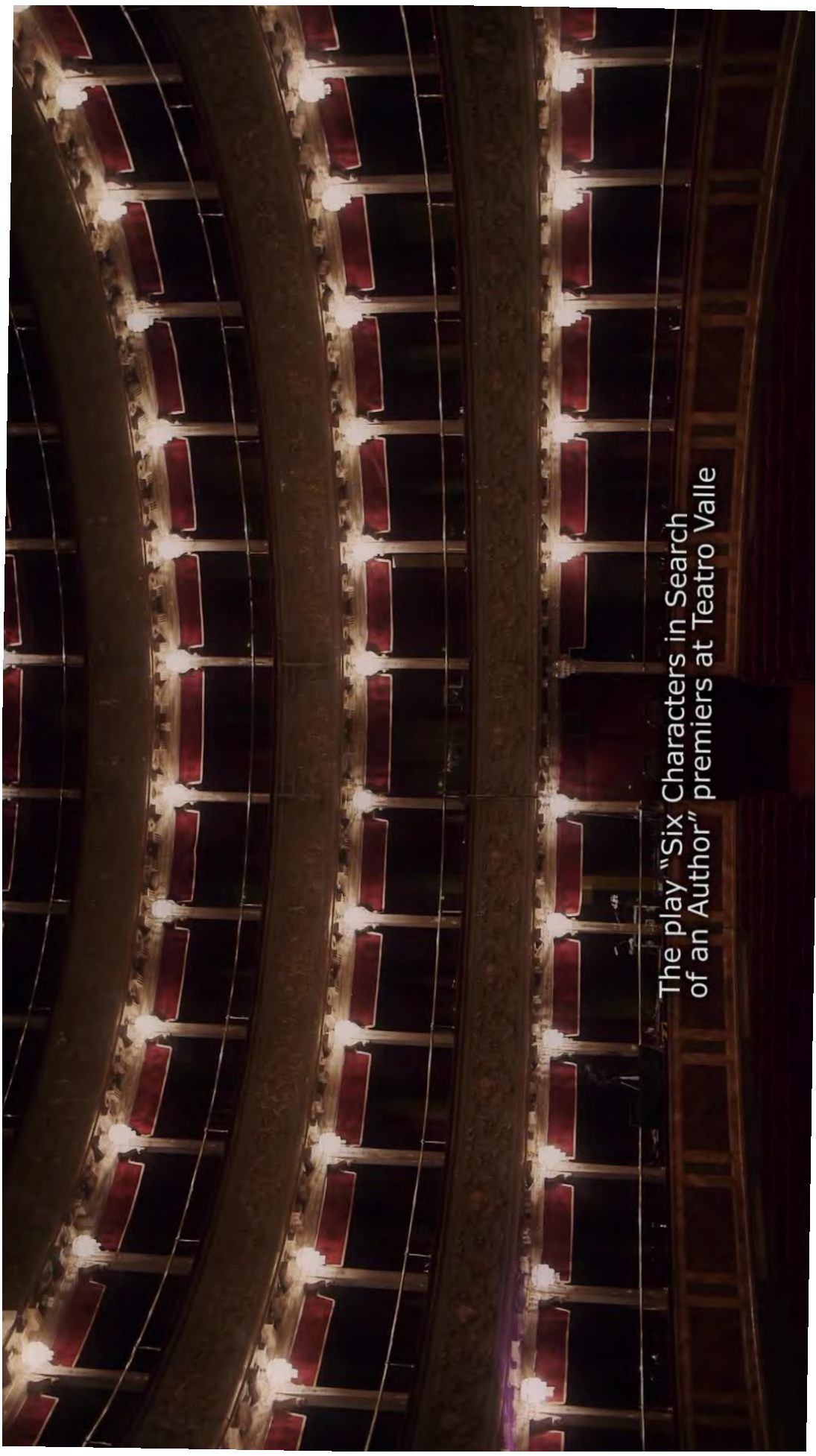
One of these models is the Girl Pirandello met the night before under the lamp-post



And when the Mother discovers Pirandello is present she walks towards him and says...



Inside Pirandello's study



The play "Six Characters in Search of an Author" premieres at Teatro Valle



Director - Anne-Marie Creamer

Artist Statement:

Over the years I have come to prefer the title “storyteller”, I like the possibility that narrating grounds human life in what is specific to it. Early on, though, I left painting. I wanted to break open the edge of a painting, to enter it, and extending its narrative space outwards I made works which take cinematic form through video, drawing, literary texts, filmed staged scenarios, and live voice-over - together proposing a form of theoretical fiction that dramatises the boundary between narrative and thought.

For me stories are always complexly entangled in place. And I reach for this through a tenacious attitude towards research, burrowing with enough intensity into occluded histories I aim to then surrender to chance. This results in highly scripted narratives, featuring a muscular use of sound, which are melancholic but wry, corporeal, often intense. Increasingly, like *Russian Dolls* each work is nested within another as subject-matter undergoes adaption and translation. But *BEWARE* - even as my projects migrate across mediums and formats I lay claim to the gifts of building work around the event of a haunting; albeit that my work is also carefully constructed around the lingering phantoms of lost artefacts, adrift protagonists, and failed historical projects.

Brief Biography:

My latest, and most major project to date, ‘Treatment for Six Characters’, is based on an unrealized film Italian writer Luigi Pirandello’s wished to make about a fictionalized, ethically ambivalent, portrayal of the creative process leading to his seminal 1921 play ‘Six Characters in Search of an Author’ – using a text found in a drawer in Vienna about 25 years ago I adapted Pirandello’s plans making a film that explores the imaginative possibilities of his absent film. Most recently, I have made “The Passing of the Keepers of Salento” with organizations Progetto GAP and PepeNero, Italy as part of the ‘Moving Landscape project’, documenting and dramatizing a filmed declaration with the the train Keepers of Puglia about the moment their role fell into obsolescence in 2014, as well as “Dear Anne-Marie...” (forthcoming), a staged scenario in which a fictional character invades public events.

My work is regularly exhibited internationally at galleries and museums such as: Sogn og Fjordane Kunstmuseum (Norway), Palm Springs Art Museum, Kunstvereniging Diepenheim (The Netherlands), The Sir John Soane’s Museum (London), Apex Art (New York) Draiocht Arts Center (Dublin), Sagacho bis (Tokyo), Galerie der Künstler (Munich), and Spacex Gallery (Exeter). Publications that feature my work include *The Drawing Book*, edited by Tania Kovats (Black Dog Publishing, 2006). I received the Derek Hill Scholarship in Drawing at British School at Rome, 2012. I was one of a number of a group of artists responsible for

the London based artist-run Cubitt Gallery in the 1990's. I still occasionally curate exhibitions & projects, most recently in Norway, with Lars Sture & Kjetil Berge for the Sogn og Fjordane Kunstmuseum in western Norway. I was educated at Middlesex University & the Royal College of Art and live in London, where I am a Lecturer on the MFA course at Wimbledon College of Art, University of the Arts, London.

Anne-Marie Creamer - brief c.v.

Education

Royal College of Art. M.A, Fine Art, painting & Middlesex University. B.A. Fine Art

Awards and Residencies, since 2010

- 2014 MOVING LANDSCAPE #2, Puglia, Italy, public art project on Rete dei Caselli Sud Est trainwork, curated by Francesca Marconi, with Francesco Buonerba & Elisabetta Patera, including workshop on the dramaturgy of territory, commission & publication, supported by PepeNero, Progetto GAP, Fondazione con il Sud, & European Commission.
- 2013 EMERGENCY6 "People's Choice" award, Aspex Gallery
- 2013 Sogn og Fjordane Fylkeskommune, Norway, for post-production & exhibition costs of 'The Life and Times of the Oldest Man in Sogn og Fjordane'.
- 2012 British School at Rome, Derek Hill Scholarship, Rome.
- 2011 CCW Graduate School Staff Fund, awarded by Chelsea, Camberwell and Wimbledon Colleges of Art, University of the Arts London

Previously

Evelyn Williams Drawing Fellowship, University of the West of England, Bristol, UK; *Arts & Humanities Research Council, Small Grants in the Creative & Performing Arts; Grants for Individuals*, Arts Council of England, London; *International-artist-in-residence-award*, Center for Contemporary Art, Prague, Czech Republic; *London Arts Development Fund: London Visual Arts Artists Fund*, London Arts Board; *Go! International Award*, London Arts Board; *Award to Individual Artists*, London Arts Board; *Artists Bursary*, Arts Council of Great Britain.; *European Travel Award, Berlin, The Princes Trust; The Union of Soviet Art Critics Residency, U.S.S.R- Russia, Latvia, Uzbekistan & the Crimea; Walker Art Gallery, Liverpool; The Delfina Studios Trust Award, London; Basil H. Alkazzi Travelling Scholarship, Greece*

Solo/ Duo Exhibitions (© indicates exhibition catalogue or pamphlet)

Forthcoming

- 2016/17 *The Bomberg Dialogues*, (working title), a newly commissioned work using the David Bomberg archives at the Tate as the basis for a semi-fictional script, public rehearsals and a film, The Borough Road Gallery London, curated by Rachel Fleming-Mulford with the support of London South Bank University.

Selected Group Exhibitions (© indicates exhibition catalogue or pamphlet)

Forthcoming

- 2014-16 "MOVING LANDSCAPE #2", Puglia, Italy, public art project on Rete dei Caselli Sud Est, curated by Pepe Nero & Progetto GAP Italy, supported by Fondazione con il Sud, and European Commission, book and exhibition launch of public art project, touring to Viafarini Docva Foundation, Milan; Interno14 Gallery, Rome; Spanish Academy, Rome; Baruchello foundation, SALE docks, Venice; Planar, Bari; Napoli the Art Academy; Moitre Gallery, Torino, Italy.

Previous, since 2010

- 2015 Super Salon, curated by Alan Magee, DOLPH projects, London
- 2014 "Worlds Apart, by Kjetil Berge", Five Years, London, presenting *Sequel: The Oldest Man in Sogn og Fjordane*, live narration & film
- 2013 *The world in a box (a bittersweet salon)*, The Old Cinema, Margate, UK, curated by Peter Fillingham & Francesco Pedraglio AMCREAMER@MAC.COM
[HTTP://AMCREAMER.NET/](http://AMCREAMER.NET/)
- 2013 'Emergency6', Aspex Arts, UK, selected by Simon Morrissey, Dir WORKS | PROJECTS; Donna Lynas, Director of Wysing Arts Centre; S. Mark Gubb & Joanne Bushnell, 020 7410 0383
Aspex Gallery, UK. MOBILE: 07709076713
- 2013 *Spazi Aperti 2013*, Accademia di Romania, Rome, Italy
- 2013 *The Life & Times of the Oldest Man in Sogn og Fjordane*, Maloy Street, Norway. Funded by
Sogn og Fjordane Fylkeskommune www.maloy.no LONDON, W12 0UJ. UK

- 2012 *„I Have Lived‘*, British School at Rome, Italy.
- 2012 Nordic Models; 'Publish and Be Damned', Swedish Art fair, Swedish Contemporary Art Foundation, Stockholm. Exhibiting *Kome til deg i Tidende* meta newspaper project, (co-curated with Lars Sture and Kjetil Berge).
- 2012 *Kome til deg i Tidende – a meta newspaper*, Co-editor & artist-curator, with Lars Sture & Kjetil Berge. Hosted by Sogn og Fjordane Kunstmuseum, Norway. ©
- 2012 *Close to Home: artists reconsider the local*, A collaboration between Land2, East Street Arts & the School of Design, University of Leeds. East Street Arts, Leeds, UK.
- 2012 *Golden Rain*, artist project curated by Michael Petry, Palm Springs Art Museum, USA ©
- 2011 *Drawing exercise*, Spinach, London
- 2011 Drawing Centre Diepenheim, Kunstvereniging Diepenheim, The Netherlands. Curated by Arno Kramer, with Hans Op de Beeck, Peter Morrens, Hans de Wit, Jochem van der Spek & Anne-Marie Creamer
- 2011 *Outcasting: A Century of Artists Film*, curated by Michael Cousins, Oriol Mwldan, Cardigan, Wales.
- 2010 *Vitamin Sandnes*, Norway, a city-wide project curated by Kjetil Berge & Bernhard Ostebo. Supported by Rogaland Kunstsenter, Sandnes Kunstforening, and Sandnes Sentrum AS. ©
- 2010 *Inspired by Soane*, The Sir John Soane's Museum, London, UK ©
- 2010 *All Over the Place*, The Stanley & Audrey Burton Gallery, Leeds, UK. ©
- 2010 *DRAW - Turning Thoughts into Lines*, Royal College of Art, London. ©

Screenings, since 2010

- 2014 *Pirandello and Conflict*, Italian Cultural Institute.
- 2014 *Treatment for Six Characters*, event presented by Tannery Arts at The Drawing Room, London
- 2010-12 *Migrations, Dance Film* series, Royal Cambrian Academy, Oriol Mostyn & Venue Cymru Llandudno, Galer Caernarfon, Oriol Pendeitsh, Caernarfon, Rhyl Arts Centre. Screening 'Meeting the Pied Piper in Brasov, (throughout 2010-12). Curated by Karine Décorne.

Publications

Forthcoming

- 2015 Pirandello Studies, 2014, volume 34. Journal of the Society for Pirandello Studies
- 2015 MOVING LANDSCAPE #2, PepeNero, Progetto GAP PROJECT, Fondazione con il Sud, and European Commission. Text by Francesca Marconi & Francesco Buonerba.

Previous, since 2010

- 2015 Pirandello Society of American journal, comprehensive interview with Michael Subialka & Lesley Sullivan.
- 2013 British School at Rome 'fineARTS 2012-13'
- 2012 *Kome til deg i Tidende – a meta newspaper*. Co-editor & artist-curator, with Lars Sture & Kjetil Berge. Hosted by Sogn og Fjordane Kunstmuseum this publishing project is distributed by Bergen Kunsthalle, Museum Stavanger, Norway, & Donlon Books London.
- 2010 *All Over the Place; Drawing Place: Drawing Space*, University of the West of England Bristol, published by Caseman Press at the University of Lincoln.
- 2006 *The Drawing Book, a survey of drawing, the primary means of expression*. Edited by Tania Kovats. With texts by Charles Darwent, Kate Macfarlane & Katherine Stout. Black Dog Publishing, now in it's second international edition

Selected Bibliography – Reviews & Citations, since 2010

- 2013 Fjordenes Tidende, Norway, 'Mott med sjenerositet, premieren av The Life & Times of the Oldest Man in Sogn og Fjordane', by Janne Weltzien Listhaug
- 2012 British School at Rome research journal
- 2012 Fjordenes Tidende, 'Norway, 'Baner vei for nytt museumsbygg', article on *Kome til deg i Tidende* project, by Kari Råsberg
- 2012 Billedkunst, Norway, *Kuratoren*, curators focus, interview on *Kome til deg i Tidende* project, by Gustav Svihus Borgersen

- 2011 Rhizome.org, „*Exhibition: A Century of Artists' Film*“, editorial.
- 2011 Arc, Artist resource guide, Cardiff, on Outcasting: A Century of Artists Film. 2011 Rhizome.org, „*Exhibition: A Century of Artists' Film*“, editorial.
- 2010 måg magazine, Interview with SE Barnet, a comprehensive six-page about Creamer's work, published by Nabroad
- 2010 Monitorul Expres Newspaper, Romania, „Braşovul, oraşul din basmul Fraţilor Grimm“, by Camelia Onciu

Curatorial/ Exhibition work

- 2012 Kome til deg i Tidende – a *meta newspaper*, Co-editor & artist-curator, with Lars Sture & Kjetil Berge. Hosted by Sogn og Fjordane Kunstmuseum. Featured also in: Nordic Models; 'Publish and Be Damned', Swedish Art fair, Swedish Contemporary Art Foundation, Stockholm, Bergen Kunsthalle, Museum Stavanger, and Donlon Books. ©
- 1997 Member of Spacex Gallery Committee
- 1994-6 Member of Exhibition Committee, Cubit Gallery London.

Talks, Events and Conferences

Programming

- 2008-11 Adjunct Education & Events Programmer, Parasol unit foundation for contemporary art, London, programming contemporary art talks, events, interviews & symposiums.
- 1999 Programmer of Talks, Delfina Studios Trust
- 1995-9 Head of Talks & Critical Events, Cubitt Gallery, London

Invited speaker, since 2010

- 2014 “*Pirandello and Conflict: One Hundred Years from Sarajevo*”, Italian Cultural Institute, *Society for Pirandello Studies*, with University College London
- 2013 *Uncertain Glances*, conference organized by LAND2 research group, Southampton City Art Gallery, UK
- 2011 Drawing Symposium, Hereford College of Art, UK, Professor Deanna Petherbrigde, Clare Woods & Anne-Marie Creamer
- 2010 ‘*Exposure '10*’, Panel talk, Parasol unit foundation London. Co-moderator with Professor David Rayson, Royal College of Art, with Leah Capaldi, Lea Provenzano & Kate Liston.
- 2010 *Drawing, Memory and Place*, A symposium/debate, Brighton University. With Emma Stibbon and Dr. Iain Biggs. Part of ‘*Art Practices and Performance Research Institute*’, Brighton University, UK
- 2009 *The End of the Line*, Bristol City Museum and Art Gallery, Bristol. Panel discussion, with Hayward Gallery Touring exhibitions, Roger Malbert Emma Stibbon Anne-Marie Creamer, Roger Conlon, and Philip Walke

CAST

The Narrator: Norman Mozzato



Norman Mozzato is veteran Italian actor, voice actor, screenwriter and director, known for *Julia and Julia* (1987), *My Country* (2011) and *The Scent of Blood* (2004). He was Assistant Director on **Andrei Tarkovsky's** *Nostalgia* (1983); *Alessandro il Grande*, Dir. **Theodoros Angelopoulos** (1980) *Malamore*, Dir. Eriprando Visconti (1982); *Giulia e Giulia*, Dir. Peter Del Monte (1987); *Il ritorno di Cagliostro*, Dir. Daniele Ciprì e Franco Maresco (2003); *L'odore del sangue*, Dir. Mario Martone (2004); *Commediasexi*, Dir. Alessandro D'Alatri (2006); *Rosso come il cielo*, Dir. Cristiano Bortone (2007); *La polvere del tempo*, Dir. Theodoros Angelopoulos (2008)

The Mother: Simona Senzacqua



Simona Senzacqua is an Italian actress, known for *Una ballata bianca* (2007). She studied dance and acting in the Sipario aperto di Frascati. She has acted in numerous international films and plays including; *The Ballad of the White Stefano Odoardi*, (Best Film at the Tiburon Film Festival, San Francisco, 2006); In 2003 she was selected to join the laboratory of the Teatro di Roma on the *Gospel according to Matthew* by Pasolini. *Attempts on Her Life*, Dir Martin Crimp (2009); *Furio Marat*, Dir Andrea Felici (2008); *5. di Giulio Marzaioli* (2010); *Le Muse Orfane di M.M. Bouchard*, Dir Roberto Corradino. She is an active member of Teatro valle Occupato.

The Chorus:

Simone Douani



Simone studied at Conservatorio Teatrale, Rome & “Lega Italiana di Improvvisazione Teatrale”. In 2003 he founded the Palcomix Cultural Theatre Association, Rome. An experienced voice-over actor & he works with corporate, theatre & cinema. As a singer Simone attended courses with Antonietta Franceschi, Musical Theatre & Vocal Training, with Mary Setrakian, Rome & New York. He has also starred in: *You won't succeed on Broadway if you don't have any Jews*, Dir M.Stern/D.Donskoy, Garrick Theatre (2015); *Be Italian, Gorgeous Pasta!* – Theatre – *Work in Process 4*, Iris Theatre – Actors Church, Covent Garden, London; *Visa Olympics 2012*– *Power Train*; *The Golden Chain*. Dir: Kenneth Michaels – Tricolore Company (All 2012).

Nadia Ostacchini



Nadia is a experienced actor, voice actor & theatre Director. Since graduating from the Academy Drama School in London in 2003, she has toured the UK, Slovenia and Italy. In 2005 she toured Italian theatres in a bilingual Italian/English production of *Hansel and Gretel*. In 2006, she played Hermia in an open-air production of *A Midsummer Night's Dream*. She is also Founder of the Tricolore Theatre company, active in UK & Italy. Other work includes: *Mummy*, Dir Ben Owora (2015); Narrator & Presenter of *Across the Border - Miho Sugita* (BBC Worldwide), Rapid Pictures Ltd (2014); *She appeared in Pirandello's The Man with the Flower in his Mouth*, Dir Dimitri Devdariani, Tricolore Theatre Company The Bloomsbury Theatre (2013);

Lara Parmiani



Lara studied Literature, ancient Greek & Latin at the Classical Lyceum, & read Dramaturgy at Universita' del Sacro Cuore, training as an actress at the prestigious Accademia Dei Filodrammatici & at the Guildhall School of Music & Drama. Versed in physical theatre, & having taken part in workshops with Peter Brooks & Grotowsky's companies & collaborators, she also worked with Complicite' in London & the Actors Studio, London. She has also appeared in: Pirandello's *The Old & the Young*, Bloomsbury Theatre, Dir Tanya Hossick & in features films; *Salima*, *SPECTRE*, *Eon*, Dir Sam Mendes (2015) & Chiara, *BERBERIAN SOUND STUDIO*, Warp X and *Illuminations Film*, Dir Peter Strickland (2012)

Sound:

The soundtrack was designed by Anne-Marie Creamer, & mastered by Enrico Pinna, at Quadra Recording Studios, London, in 2014.

Enrico Pinna & Quadra Recording Studios:



Enrico Pinna has been a professional guitarist, producer & engineer for more than two decades, with vast amount of recording & mastering studio experience throughout Europe. Credited in numerous albums, including *The Gathering Light* from globally acclaimed rock progressive band “*Karnataka*” as best foreign album 2010 at the Web Prog Awards. A versatile engineer, he has a wealth of experience. Credits & collaborations include Mike Stern, Paolo Conte, Karnataka, Johnny Mars, Jim Mullen, Dado Moroni, Enzo Zirilli, Abbey Road, Air Studios & The Way Studio in London, Regson, Zerodieci studio (it).

Lighting

Saba Kasmaei



Saba is a member of Teatro Valle Occupato and is lighting technician working in Rome with a variety of theatres.