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STUDIO

presents

MARIA LAI: ANSIA D'INFINITO

a film by

Clarita di Giovanni

Title	Aim to Infinity – Maria Lai
Director	Clarita di Giovanni
Cinematographer	Stefano Gramitto Ricci
Music	Stefano Gramitto Ricci e Musikautomatika
Sound design	Stefano Gramitto Ricci
Production	Studio SGR Roma
Year of production	2009
Country	Italy
Runtime	52min.
Format	HD 16/9 Colour
Sound	Stereo
Laanguage	Italian / English Subtitles
Press Agency	Lionella Bianca Fiorillo Storyfinders Via Nomentana 126, 00161 Roma +39.06.45436244 +39.340.7364203 press.agency@storyfinders.it

Maria Lai (more info at Stazionedellarte.it) is one of the most important and long-living contemporary artist of our times. After the Academic years in Venice she went to Rome beginning her course with a long series of exhibition and performances all around Italy. During the last years, in search of a place of her artistic researches, she came back to her own heritage, based in Ulassai, Sardinia, where she was born in 1919. Still very active in the artistic scene, her language takes from different inspiration like Novecento sculpture, conceptual and Land Art and Italian Arte Povera; her works are featured in important exhibition on contemporary Italian art, such as Italics: Italian Art between Tradition and Revolution (2009, Venice Palazzo Grassi; Chicago Museum of Contemporary Art). In 2009 she is 90 years old. This film talk - not in chronological neither biographical way - about her astonishing artistic travel and up to time thought. Talking about her silence need, conducted us to an experimental research into a coherent aesthetical-narrative language.



Clarita di Giovanni

Clarita Di Giovanni. After her studies in Genoa and Bologna, where she graduates at the City University in Semiotic, she starts in Milan videoart and cinema experimentation. Based in Rome she collaborates as first AD to realize up today over 60 movies with Italian and international masters and authors of cinema.

In the years '90 also participate in stages of screen-play in the United States where writes a first treatment for the American cinema (Fight) to which will follow other screenplays for the cinema and the television. In 2007 after to a trip for job in the Sardinian territory, it develops and it realizes ' Sardinia Round Trip, an ethnographic anthology in 25 episodes realized through 100 witnesses (sardegnaandataeritorno.blogspot.com). From that investigation she develops the project Aim to infinity, about the artist of Ulassai, Maria Lai.

Stefano Gramitto Ricci

Stefano Gramitto Ricci has lived and studied in Venice and then to Caracas. He comes back recently in Italy after having developed his professional career in Latin America and in the Usa, as musician (co-founding the group Musikautomatika) and as sound engineer and sound designer in the Latin cinema industry with more than 50 titles and getting numerous prizes and recognitions.

He dedicated both to the experimental and teorichal language of the sound, realizing videos, and teaching to the University of Merida in Venezuela. In the last years its passion for the digital photo has brought him to also elaborate an original proper language, driving him to other projects.

Maria Lai

Maria Lai was born in Ulassai (Nuoro) in 1919. Her childhood, spent in the country house of her uncle, represents a meaningful and crucial period for her creative event. At the age of 21 she leaves Sardinia to move to Rome where she meets Marino Mazzacurati. The most meaningful meeting for her artistic formation will take place in Venice: with Arturo Martini. In the years '40/'50 the most evolved and experimental production Lai makes is painting, where the contrast between formal and figurative is expressed with great balance. In 1957 she exhibits in the gallery "L'obelisco". Towards the end of the '50s and for the whole of the '60s, Lai will go through a revisionist crisis that will lead her to the radical change of her technique, materials, elaborating a very personal method entrusted to the manipulation of the matter. Product of this period are "I telai" and "I piani" exhibited in '71 in the "Schneider" gallery in Rome. From this moment on the use of different materials becomes the deep meaning of the most ancient making of a woman: breads, looms, sawed canvases, materials collages, books. In '78 she is at the Biennale in Venice. The use of materials is the metaphor of a language that expresses itself through environmental interventions and collective performances. The first environmental intervention took place in Selargius (Cagliari) with "La casa cucita". In the '80s she continues and deepens this research that will become concrete with a fundamental intervention: "Legarsi alla montagna" in Ulassai. "La disfatta dei Varani" in Camerino and "L'alveare del poeta" in Orotelli were made in 1983. In this period collaborations with theatre were made as a natural result of her environmental interventions. In 1983 she works on the scenography of the concert by Stratta and Rizzo at the "La scaletta" theatre in Rome; in '85, in Prato, she works on the scenography of the show "Nello spazio di Euclide" for the Theatre Assembly in Turin. In the '90s her collective performances continue: "Il sasso e la parola" in Villa Asquer (Cagliari), in '91; and her environmental interventions: "La strada del rito" and "Le capre cucite" in '92 in Ulassai; "L'albero del miele" in Siliqua (Cagliari) in '97; "Su logu di s'iscultura" in Tortoli (Nuoro) in '98. The permanent intervention in Piazza del Duomo in Sinnai (Cagliari) was made in 1999; "Olio di parole", in the museum of oils in Sabina di Castelnuovo di Farfa (Ri). The last one was in January 2000: "La fonte Serafina" in the courtyard of the abbey in Farfa (Ri). She collaborates with Marisa Sannia for the creation of casket-opera for the CD "Sa oghe de su entu e de su mare " (Ilisso, Nuoro 1993) "Melagranada" (Duchamp, Cagliari 1997) and the graphic of the CD "Nanas e janas".