



**FESTA  
DEL CINEMA  
DI ROMA 2025**  
CONCORSO  
PROGRESSIVE CINEMA

**VISION DISTRIBUTION, VIVO FILM and WILDSIDE**

present

**The  
eyes of  
others**  
**(Gli occhi degli altri)**

A movie by **Andrea De Sica**

with **Jasmine Trinca** and **Filippo Timi**

a production by  
**Vivo film, Wildside a Freemantle company**  
and **Vision Distribution**  
in collaboration with **Sky**

Italy, 2025  
col., DCP, 90'  
Italian distribution



**Vision Distribution Press Office**

Marinella Di Rosa +39 335 7612295  
[marinella.dirosa@visiondistribution.it](mailto:marinella.dirosa@visiondistribution.it)

**Wildside Press Office**

Daniela D'antonio  
[Daniela.dantonio@freemantle.com](mailto:Daniela.dantonio@freemantle.com)  
Federica Ceraolo  
[Federica.ceraolo@freemantle.com](mailto:Federica.ceraolo@freemantle.com)

**Studio Lucherini Pignatelli Press Office**

[info@studiolucherinipignatelli.it](mailto:info@studiolucherinipignatelli.it) | +39 06 8084282  
Gianluca Pignatelli / [gianluca@studiolucherinipignatelli.it](mailto:gianluca@studiolucherinipignatelli.it)  
Benedetta Lucherini / [benny@studiolucherinipignatelli.it](mailto:benny@studiolucherinipignatelli.it)  
Daniele Massironi / [daniele@studiolucherinipignatelli.it](mailto:daniele@studiolucherinipignatelli.it)

**Vivo film Communications**

Gabriele Barcaro  
[Press@gabrielebarcaro.it](mailto:Press@gabrielebarcaro.it)

## SYNOPSIS

In the untamed beauty of the island owned by an extraordinarily wealthy Marquis, Elena's arrival marks the beginning of a passionate love affair. Complicity and transgression, sex and power, in a film inspired by 1960s Italian true crime, where erotic play unfolds into obsession.

## ARTISTIC CAST

Jasmine Trinca	Elena
Filippo Timi	Lelio
Matteo Olivetti	Cesare
Anna Ferzetti	Rossella
Rita Abela	Nicoletta
Roberto De Francesco	Sandrone
Carmen Pommella	Pasqualina
Alberto Paradossi	Ricky
Gennaro Apicella	Silverio
Maria Giulia Toscano	Teresa
Lidiya Liberman	Marita
Giuseppe Sanfelice	Enzo

With the participation of **Vincenzo Crea**

## TECHNICAL CAST

<b>Director</b>	Andrea De Sica
<b>Screenplay</b>	Gianni Romoli, Silvana Tamma, Andrea De Sica
<b>Story</b>	Gianni Romoli, Andrea De Sica
<b>Photography</b>	Gogò Bianchi
<b>Editing</b>	Esmeralda Calabria
<b>Music</b>	Andrea Farri
<b>Set Designer</b>	Alessandro Vannucci
<b>Costumes</b>	Massimo Cantini Parrini
<b>Make-up &amp; Prosthetics</b>	Dalia Colli
<b>Hair Styling</b>	Maria Sansone
<b>Sound Recordist</b>	Maricetta Lombardo
<b>Casting</b>	Gabriella Giannattasio, Cristina Raffaeli
<b>General Manager</b>	Gian Luca Chiaretti
<b>Associate Producers</b>	Jean Paolo Bosco, Alessio Lazzareschi
<b>Delegated Producer</b>	
<b>Vivo film</b>	Serena Alfieri
<b>Executive producers</b>	
<b>Wildside</b>	Claudio Falconi, Saverio Guarascio
<b>Assistant Director</b>	Francesca Coticoni
<b>Script Supervisor</b>	Benedetta Lepri

**Sound Design** Thomas Giorgi

**Production Sound Editing** Riccardo Spagnol, Simone Altana

**Sound Mixing** Nadia Paone

  

**Produced by** Marta Donzelli e Gregorio Paonessa  
Sonia Rovai

**A production by** Vivo film, Wildside, a Fremantle company and  
Vision Distribution in  
Collaboration with Sky

  

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**Italian Distribution** Vision Distribution

**International Sales** Vision Distribution

Alessandro Caccamo - [alessandro.caccamo@visiondistribution.it](mailto:alessandro.caccamo@visiondistribution.it)

## DIRECTOR'S NOTES

When passing by boat in front of the island of Zannone, in the Pontine Islands archipelago, you can catch a glimpse of what remains of a large, abandoned villa. If you are with someone familiar with the area, they will tell you the dramatic story of the island's owners.

The Casati-Stampa marquises, Camillo and Anna, a high-society couple of the 1960s. Sophisticated and carefree in the aristocratic world: he one of the wealthiest men, she one of the most beautiful women in Italy.

In August 1970, Anna was found shot dead in her Rome home office along with a young man barely in his twenties. It was the marquis who shot them both, then took his own life immediately afterward.

Journalists, who arrived at the crime scene right away, seized some photo albums. The secret life of the marquises was thus revealed: she photographed while engaging in sexual encounters with strangers, mostly from humble social backgrounds, paid for by her husband.

The young man who was killed was a playboy with ambitions for social advancement. Initially participating in this erotic and morbid game, he later entered a romantic relationship with the marquise, ultimately becoming fatally trapped.

When I discovered this story, I decided to go to Zannone alone. Landing on the abandoned pier, I followed a path that climbed a sun-scorched hill. Among the scrub, I could hear the steps and crackling of large animals, heightening the tension and excitement that suited an adventure.

Passing through a partially destroyed gate, I entered the kitchen, which bore traces of a simple yet tasteful interior. The atmosphere was charged with an undefined tension that brought to mind the tales of the homeowners: the marquise sunbathing naked on the terrace; her physical relationships with dozens of men; the photos taken like photo novels; the hunting trips and cartridges scattered everywhere.

Outside, the sun was setting, and I decided to head back. On the way back, the large animals finally appeared: a family of mouflons leaping over the fence to run into the dense vegetation behind the villa. And that is how I decided where this film should take place: only on this island— their secret garden.

I began researching the lives of the marquises, buying books and vintage magazines, collecting all published articles about them and everything available online. The research was not particularly fruitful, and even regarding

the murder, precise information was scarce; no official investigation was conducted because there were no survivors, and the case was closed without a definitive truth.

The chronicles are full of gaps and prurient, defamatory gossip, and my co-writers and I wondered why this story should be told today. Are we really that different from back then?

It quickly became clear that we needed to take an independent path: to tell a tragedy unfolding under the blinding sun of an island, the seasons of a relationship turning into a nightmare, and the opportunity to explore the boundary between love and violence.

A film about a decadent past, rooted in fascism, can serve as a lens to examine our tragic and unresolved present. Not an investigative film, nor a crime fiction, but a film that begins with the chronicles to seek something different, without any nostalgic approach to the past. A journey through time: from the D'Annunzio, decadent world of post-war nobility to today's revenge porn and femicide.

Like the passengers of the Titanic, the characters confront the emptiness of their privileges with great superficiality, unaware that they are about to enter a bottomless abyss. Indeed, we move in an instant from the carefree days of the Dolce Vita to the brutality of the Years of Lead.

From my debut, I have portrayed privileged social classes, examining their hidden and sometimes ambiguous aspects, along with their relationship with power. A power that, if wielded without ideals, leads to dangerous abysses.

- Andrea De Sica -

## BIOGRAPHIES

### Andrea De Sica (Director, screenwriter)

Director, screewriter and music composer.

Born in Rome in 1981, he graduated in Philosophy from Roma Tre University and in Directing from the Centro Sperimentale di Cinematografia.

In 2017, he directed his first feature film, *I figli della notte*, produced by Vivo Film and Rai Cinema, which was presented at the Torino Film Festival, won the Nastro d'Argento for Best New Director, and was nominated for the David di Donatello for Best New Director.

In 2018, he directed the television series *Baby*, produced by Fabula Pictures and distributed by Netflix, followed by its second and third seasons.

In 2021, he directed his second feature film, *Non mi uccidere*, produced by Warner Bros. Entertainment Italia and Vivo Film, which was nominated for four Nastro d'Argento awards, including Best Film.

In 2024, he directed *Uonderbois*, a television miniseries produced by Lotus Production and distributed by Disney+.

Gli occhi degli altri (feature film, 2025)

Production: Vivo film, Wildside, Vision Distribution

Uonderbois (miniseries, 2024)

Production: Disney+, Lotus Production

Non mi uccidere (feature film, 2021)

Production: Vivo film with Warner Bros. Italy

Baby (tv series, 2018 - 2020)

Production: Netflix, Fabula Pictures

I figli della notte (feature film, 2017)

Production: Vivo film with Rai Cinema, Tarantula

Città dell'Uomo (documentary, 2012)

Production: La Storia siamo noi Rai 150 Anni

Foschia Pesci Africa Sonno Nausea Fantasia (documentary, 2009, in collaboration with Daniele Vicari)

Production: Vivo film

## Jasmine Trinca (Elena)

Jasmine Trinca made her film debut at a very young age in 2001, chosen by Nanni Moretti for the role of Irene in *The Son's Room*. Two years later, she joined the cast of Marco Tullio Giordana's *The Best of Youth*, followed in 2005 by Giovanni Veronesi's *Manual of Love* and Michele Placido's *Romanzo Criminale*.

Nanni Moretti chose her again in 2006 for *The Caiman*, and the following year she appeared in Riccardo Milani's *Piano, Solo*. In 2009, she won the Marcello Mastroianni Award at the Venice Film Festival for Michele Placido's *The Big Dream*. In 2011, she shot Bertrand Bonello's *L'Apollonide* in France, competing at the Cannes Film Festival (she would later work with the director again on *Saint Laurent*). Two years later, she participated in the Locarno Festival with Emmanuel Mouret's *Une autre vie*. In 2013, she starred in Giorgio Diritti's *A Day Must Come* and Valeria Golino's *Miele*, earning the Nastro d'Argento for her performances.

In 2015, she appeared in the international cast of Pierre Morel's *The Gunman*, alongside Sean Penn and Javier Bardem. In the same year, she starred in Sergio Castellitto's *Nobody Can Save Us Alone* and the Taviani brothers' *Maraviglioso Boccaccio*.

After Andrea Molaioli's *Slam – Everything for a Girl*, in 2017 she starred in Sergio Castellitto's *Fortunata*, winning the Best Performance award in the Un Certain Regard section at Cannes, followed by the David di Donatello and Nastro d'Argento. The following year, she portrayed Ilaria Cucchi in Alessio Cremonini's *On My Skin*.

In recent years, she has appeared—among others—in Valeria Golino's *Euforia*, Simone Godano's *Croce e Delizia* (winning the Globo d'oro for Best Actress), Chiara Malta's *Simple Women*, *La Dea Fortuna* (winning both the David di Donatello and Nastro d'Argento for Best Actress), Ferzan Ozpetek's *Diamanti*, Ildikó Enyedi's *The Story of My Wife*, Paolo Genovese's *Superheroes*, Alessio Cremonini's *Prophets*, Léa Todorov's *La Nouvelle Femme*, as well as the series *Supersex*, *La Storia*, and *L'Arte della Gioia*.

In 2018, she made her theater debut in the play *La Maladie de la Mort*, directed by Katie Mitchell. In 2020, she directed her first short film, *BMM – Being My Mom*, which competed in the Horizons section at the Venice International Film Festival, followed by her feature film debut, *Marcell*, officially selected for the 75th Cannes Film Festival.

In 2025, she appeared in Nicolangelo Gelormini's *La Gioia*, Francesca Archibugi's *Illusione*, and Andrea De Sica's *Gli occhi degli altri*.

## Filippo Timi (Lelio)

Actor, director, and writer, Filippo Timi was born in Perugia in 1974.

He trained at the Centro per la Sperimentazione e la Ricerca Teatrale in Pontedera with Dario Marconcini and at Teatro Valdoca in Cesena with Cesare Ronconi. He has collaborated with artists such as Pippo Delbono, Robert Wilson, and Giorgio Barberio Corsetti, and in 1996 he co-founded, together with Silvano Valtolina and Giacomo Strada, the collective Bobby Kent & Margot, dedicated to research on the relationship between body and space.

Winner of the 2004 Ubu Award for Best Actor Under 30, he has acted in and directed numerous stage productions, including *Il popolo non ha il pane? Diamogli le brioches*, *Favola*, *Amleto*<sup>2</sup>, *Il Don Giovanni*, *Vivere è un abuso, mai un diritto*, *Skianto*, *Mrs Fairytale*, and *Scopate sentimentali* (dedicated to Pier Paolo Pasolini, with Rodrigo D'Erasmus and Mario Conte). In 2024, he returned to the stage with a new version of *Amleto*<sup>2</sup>, alongside Lucia Mascino, Marina Rocco, and Elena Lietti.

In cinema, he has worked with directors such as Gabriele Salvatores, Marco Bellocchio, Giuseppe Piccioni, Valeria Bruni Tedeschi, Sebastiano Mauri, Renato De Maria, Roberta Torre, Felix Van Groeningen and Charlotte Vandermeersch, Edoardo Falcone, and Francesca Archibugi.

Among his most recent films are *The Eight Mountains* (Jury Prize at the 2022 Cannes Film Festival), *Il Principe di Roma*, *Il filo invisibile*, *Mi fanno male i capelli*, Marco Bellocchio's *Kidnapped*, Francesca Archibugi's *Illusione*, and Andrea De Sica's *Gli occhi degli altri*. In 2025, he will appear in *Tempi supplementari* by Matteo Memè, *Niente di speciale* by Giovanni Conte, and *Un padre* by Michele Gallone.

On television, he stars in Sky's series *I delitti del BarLume*, now in its twelfth season, and has also taken part in projects such as *Crozza Alive* and *Boris*. An author of novels published by Fandango and Garzanti—*Tuttalpiù muoio* (with Edoardo Albinati), *E lasciamole cadere queste stelle*, and *Peggio che diventare famoso*—he has also explored music through projects such as *Sailing* (with Emanuele Cisi) and a reinterpretation of Lucio Dalla's *Cosa sarà*, performed as a duet with Raphael Gualazzi.