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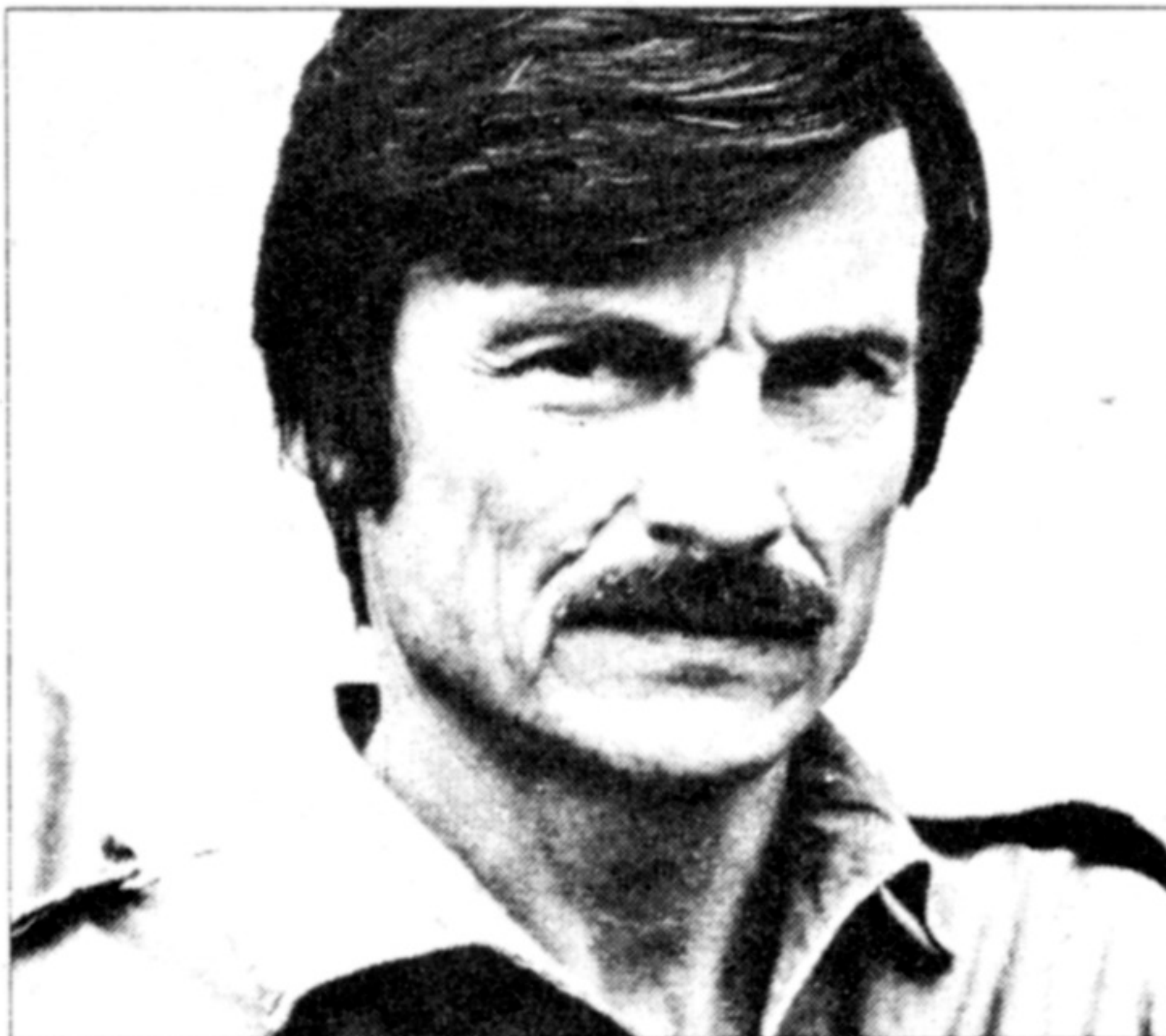
Donatella Baglivo

Filmex 1984 July 14

# Un poeta nel cinema: Andrej Tarkovskij.

Un poète dans le cinéma : Andrej Tarkovsky.

Tarkovsky



## A Poet in the Cinema: Andrei Tarkovsky

Un Poeta nel Cinema:  
Andrej Tarkovskij

1983 Color 100 mins.

In Italian and Russian with English subtitles

**Director:** Donatella Baglivo

**Producer:** Donatella Baglivo

**Screenplay:** Donatella Baglivo

**Cinematography:** Gualtiero Manozzi

**Music:** Donatella Baglivo

**Editing:** Donatella Baglivo

**Principal Cast:** Andrei Tarkovsky

**Production Company:** Ciak Studio Productions

**Export Agent:** Ciak Studio Productions,  
Circonvallazione Clodia, 167, 00195 Rome, Italy

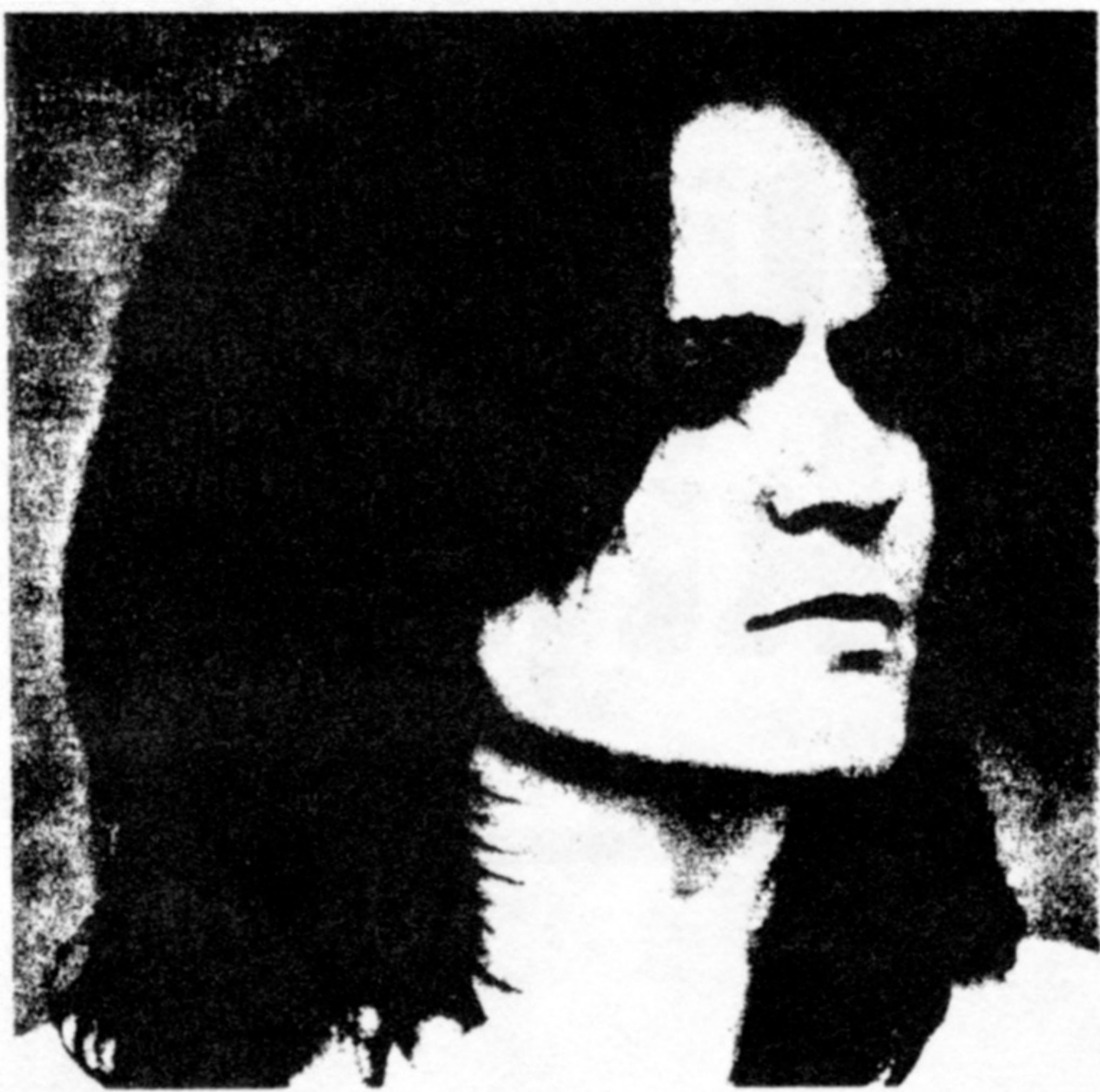
*A Poet in the Cinema: Andrei Tarkovsky* is a documentary worthy of its subject. Recently shown to much praise at the Cannes Film Festival, this study of the great Soviet filmmaker is the next best thing to having a new film from the director himself. In it he talks more openly than ever before about his life, career and ideas. The man who made *André Roublev*, *Solaris*, *The Mirror*, *Stalker* and *Nostalgia* gives us greater understanding of those films by talking about his own childhood. The effect that his father had (he left when Andrei was very young), his relationship with his mother, the marks of the difficult years of World War II, his time as a simple worker in Siberia, his studies of art and music, all can be seen in his films. His ideas about childhood, both in his own films and in this documentary, are fascinating ("childhood is the driving force of my creative activity"). Director Donatella Baglivo, who co-directed *Montgomery Clift* shown in Filmex 83, has made a film that is genuinely valuable. As Tarkovsky says in her film, "the cinema is not a profession, it's my life. And each film is an act of my life."

This «Biography of Tarkovsky» is a sort of «guide» to study and understand the subjects that are dearest to this author : his own childhood, the relationship with his environment and creativity, the role of the artist in society, the reasons for choosing the films he makes. Andrei Tarkovsky, filmed in his favourite place, a wood in springtime, discusses highly intellectual and philosophical topics.

Los Angeles International Film Exposition

Donatella Baglivo





## DONATELLA BAGLIVO

At the age of 13 Donatella Baglivo is already working with the moviola. At 15 she gets her diploma as fashion designer, while continuing her studies to become an accountant. In 1964, at the age of 18, she edits her first full-length film. In 1968 she sets up "Ciak Studio", her own company, and starts her cooperation with the Italian Radio and Television Corporation.

Editor, assistant director, producer: little by little Donatella Baglivo becomes known also abroad. Among many other things in 1979 she co-produces with RAI a special programme on Greek director Anghelopulos.

In 1980 she makes a biography on the great French stage writer Eugène Ionesco. In 1981 she completes a series of films on the American Stars of the '50s and 60' — Marlon Brando, Montgomery Clift and James Dean — which are aired in 1983 by the Italian Television under the title "The Hollywood Rebels".

In 1982 she completes "Cinema is a mosaic made of time".

In 1983 she directs the film "Andrey Tarkovsky in Nostalgia".

At present she has just finished her last film "Andrey Tarkovsky", the story of a poet in the cinema, the only biography of its kind ever made in the world.

*Donatella Baglivo*



**CE FILM EST DÉDIÉ AN PLUS GRAND POÈTE RUSSE CONTEMPORAIN, ANDRÉI TARKOVSKY**

**THIS FILM IS DEDICATED TO THE GREATEST LIVING RUSSIAN POET ANDREY TARKOVSKY**

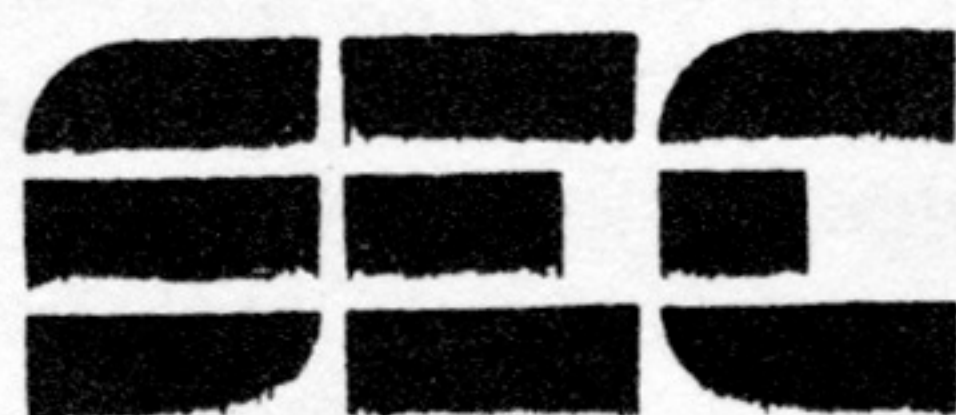


### THE STORY

More than a sheer listing of events in his life, director Donatella Baglivo's "Biography of Tarkovsky" is a sort of "guide" to study and understand the subjects that are dearest to this Author: his own childhood, the relationship with his environment and creativity, the role of the artist in society, the reasons for choosing the films he makes.

Andrey Tarkovsky — filmed in his favourite

place, a wood in Springtime — discusses highly intellectual and philosophical topics. The film pleasantly combines documentary material and film clips from his works: "Ivan's Childhood", "Andrey Rublev", "Solaris", "The Mirror", "Stalker". The result is a crafty visual description of a poet (as director Tarkovsky defines himself) and of his internal and external world. But then, is it really a portrait or, rather, a heartfelt homage paid by Donatella Baglivo to her friend Andrey Tarkovsky?



SHAPIRO ENTERTAINMENT CORPORATION

3884 FREDONIA DRIVE SUITE B-14 LOS ANGELES, CALIFORNIA 90068 TELEPHONE: 213 • 851-2952 TELEX: 677109 BURX LSA