

## Document Citation

Title	<b>Identificazione di una Donna</b>
Author(s)	
Source	<i>New York Film Festival</i>
Date	1982 Oct 02
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Identificazione di una donna (Identification of a woman), Antonioni, Michelangelo, 1982

# New York Film Festival

282

Alice Tully Hall: Thursday, September 30 at 9:30pm/Saturday, October 2 at 12:00 noon



## Identificazione di una Donna

Identification of a Woman  
Italy 1982

**Director:** Michelangelo Antonioni  
**Producers:** Giorgio Nocella and Antonio Macri  
**Executive Producer:** Alessandro von Normann  
**Production Companies:** Iter Film and Gaumont S.A.  
**Screenplay:** Michelangelo Antonioni and Gerard Brach with the collaboration of Tonino Guerra  
**Photography:** Carlo di Palma  
**Editor:** Michelangelo Antonioni  
**Sound:** Mario Bramonti  
**Music:** John Fox  
**Set Designer:** Andrea Crisanti  
**Costumes:** Paola Comencini  
**Production Manager:** Lynn Kamern  
**Running time:** 128 minutes  
**Cannes 1982:** The Prize of the 35th Cannes Festival

**Cast:**  
**Niccolò:** Tomas Milian  
**Ida:** Christine Boisson  
**Mavi:** Daniela Silverio  
**Mario:** Marcel Bozzuffi  
**Girl at pool:** Lara Wendel  
**Carla Farra:** Veronica Lazar  
**Nadia:** Enrica Fico  
**Mavi's sister:** Sandra Monteleoni  
**Stranger:** Giampaolo Saccarola  
**Lucio:** Itaco Nardulli  
**Close-up man:** Carlos Valles  
**Butcher:** Sergio Tardioli  
**Girl in window:** Paola Dominguin  
**Mavi's friend:** Arianna de Rosa  
**Young man at party:** Pierfrancesco Aiello  
**Tenant's friend:** Maria Stefania d'Amario  
**Tenant:** Giada Gerini  
**Mavi's father:** Alessandro Ruspoli  
**Mavi's mother:** Luisa della Noce

This is Antonioni's latest film and that is sufficient reason for seeing it, but this is also his first film in eighteen years set in contemporary Italy. Tomas Milian stars as a middle-aged film director in search of both a subject for his new film and a woman to live with. Superbly and justifiably self-confident, Antonioni, recapitulating earlier themes, has achieved a hypnotically erotic intensity. The sequence of the fog-bound automobile is worthy of the final tracking shot of *The Passenger*.