

PEOPLE

Marta Gastini
in
DANCING WITH ME

styling *Elisabetta Cavatorta*
photography *Stefania Paparelli*

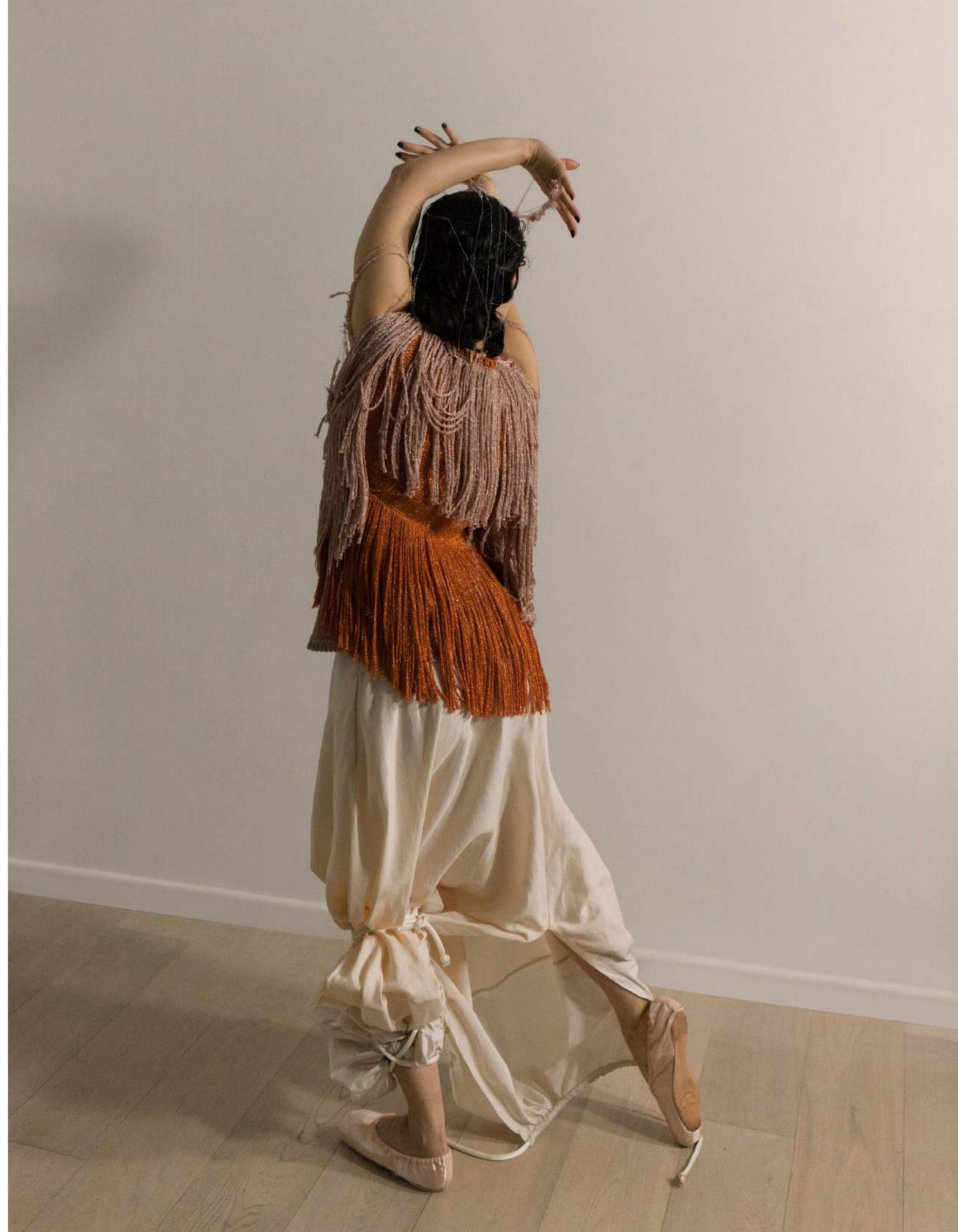


Hair & make up CLAUDIA FERRI using *Lancôme, Nars and Artêgo*,
styling assistance LETIZIA MARIA ALLODI, model agency WHYNOT milan

Sweater ANGELOS FRENTZOS, jumpsuit MISSONI



*On this page - Dress VALENTINO, legwarmer PORSELLI
Next page - Top M MISSONI, skirt SPORTMAX, ballet shoes PORSELLI*





Swimsuit LA PERLA



MARTA GASTINI

by Valerio Coretti

An unstoppable transformational impulse appears to be sweeping cinema.

A succession of reversals and upheavals is occurring that has not been seen in recent years. On the one hand is the rebirth of Italian cinema, its return to experimentation and its reaching out to new genres, abandoning the shell of conservatism and swollen self-preservation which was holding it as if trapped in a cryogenic capsule. Italian directors and actors have hastened to free themselves of the torpor of this metaphorical hibernation and are heading overseas once more, regaining the international prestige that has been denied them for some time. The warmth of acclaim by audiences and international critics has undoubtedly acted as an accelerant for this phenomenon. Meanwhile, all over the world women are conquering film, liberating themselves from the subordination of female roles which has always afflicted cinema (especially the Hollywood variety) and which will soon be declared vanquished. Indeed, there are growing numbers of directors focusing on actresses and outstanding female roles. It is to be hoped, therefore, that “female” films may constitute the future of cinema. Marta Gastini perfectly embodies this dual tendency. At just twenty-seven, the Italian actress can already boast a remarkable CV. In addition to the role of Giulia Farnese in the TV series “Borgia”, which brought her widespread fame, she has also appeared with Anthony Hopkins in “The Rite” and numerous major Italian productions. A young actress already accustomed to moving in international circles, Marta is a real example of the change that’s revolutionising Italian and world cinema. A special kind of beauty, astonishing in its small details, combines with an extraordinary personality and talent. The result is a seemingly irresistible magnetism. We decided to meet her; we’ll let her speak for herself.

VALERIO: When did you realise you wanted to be an actress? Was it a childhood dream or something that emerged at a particular moment in your life?

MARTA: It was a sudden revelation, an intuition. It was my father who gave me the idea by saying it would be useful for me to take a drama course. Like Archimedes, I exclaimed “Eureka!”. He’d seen a certain talent for expression in me. I didn’t need to be told twice. In some ways my dad’s idea awoke some doubts in me: “how could I, the girl from Alessandria, think of becoming an actress?” On the other hand, very soon the idea turned into an inexplicable certainty: I’d found my path, and I’d make a success of it because I’d devote all my commitment and determination to doing so.

V: What were the critical moments in your training as an actress?

M: With hindsight, I believe they coincide with my development as a person, so I think they coincide with my life as a whole. All my experiences, encounters, studies, things I’ve read, mistakes and satisfactions, dancing, classics at high school, my year in England, studying English and French: all this is my personal baggage of experience, which I bring to the various characters I play. Other than that, an acting for film course at the New York Film Academy in Paris, and Ivana Chubbuck’s Acting Studio, which I’ve attended ever since I came to Los Angeles. It was Ivana Chubbuck herself who taught me the importance of giving my instincts and my ability to access my experience and emotions an objective, which is the character I’m playing, so that I can make the right choices in a performance.

V: Has there been a specific encounter that changed your life?

M: The encounter that has perhaps changed my life more than any other was finding the sides of myself that I didn’t know existed, and hence the characters I play.

V: What does it mean for a very young woman to leave her home and family to pursue a dream?

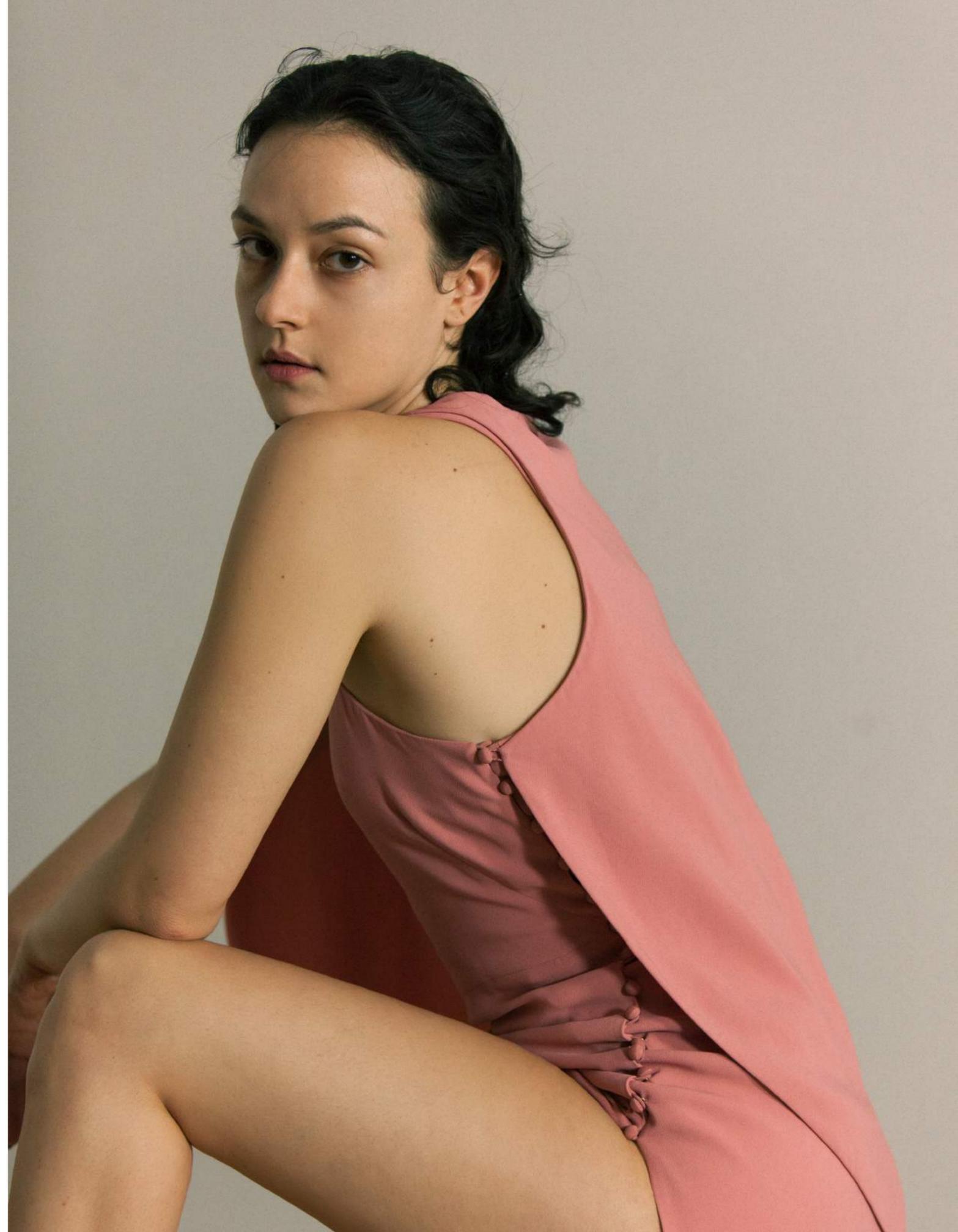
M: Leaving to follow your dream is a dream in itself, but it also means facing the world, facing your own fears, learning to be alone with yourself, learning to adapt to people and places and at the same time choosing the ones that make you feel good; it means coming up against your limits and discovering your strengths. Then again, I’ve been very lucky because along the way I’ve always been able to count on my family and my friends.



Top WINONAH, pants CRISTIANO BURANI



*On this page - Dress ERMANNNO SCERVINO
Next page - Dress AGNONA*





Skirt GUCCI, ballet shoes PORSELLI



*On this page - Top TRUSSARDI, skirt PORSELLI
Next page - Jacket TRUSSARDI, minidress NORMA KAMALI*



V: Travelling a lot and immersing yourself in new situations: can this be an asset for an actor? Why?

M: Travelling and getting to know new situations can be considered an asset for anyone, and it undoubtedly is for an actor. Travel makes the imagination work, it changes you, stimulates you to not become blind, to see with new eyes; it brings you closer to yourself, raises questions, gives answers. An actor needs all this.

V: What has been the most intense time in your career? Do you remember any anecdotes?

M: - The most intense time in terms of commitment and emotions was when we were shooting “Borgia” and “The Rite” was being released, first in America and then in Italy. I remember that for the Italian premiere of the film I arrived in the morning of the same day from Prague, where I had been filming until late the previous night. When I got to Rome I had a final fitting for my dress and then went home to have my hair and makeup done. The premiere was exciting, although the one at the Chinese Theater in Los Angeles the month before almost had me in tears of joy. After the screening I went to the party with the rest of the cast: Colin O’Donoghue, Alice Braga and Sir Anthony Hopkins. But even so I would never have missed the pick-up at 5 the next morning for the flight back to Prague, where I went straight on set as soon as I arrived!

V: The work of an actor, having to transform yourself and always playing different roles, how does it affect the way you see yourself?

M: In this sense I like to think of an actor as a painting by Pollock. A white canvas on which each character leaves a mark, a different colour, which overlaps the previous one or simply lies next to it. The canvas - white to start with - is transformed, enriched, but underneath all the colours it’s still the same.

V: An actor’s skill lies in being credible, and therefore in rendering the idea of genuine passion; so what’s the relationship between the actor and the emotions? Does an actor have to have an outstanding capacity for identification, or does she become an expert in emulation through experience?

M: Emotions are what an actor strives for when she plays a character. They’re not the starting point but the end of a process, after the actor has worked on the character and the part they play in the story. When this work is done thoroughly, the passion and the emotions are real. Sometimes when that doesn’t work, technique can help, but the aim is always to create something true and not merely emulated.

V: How important in an actor’s work are dynamism, the ability to challenge yourself and the courage to start again from the beginning?

M: They matter a lot. If I had to translate the actor’s task into a symbol I’d choose the infinity symbol. It’s cyclical: the point where the two circles meet is the beginning, where you return after low points and crests to begin again, to improve and reinvent yourself, challenge yourself. The important thing is to remember that it’s a perpetual ceaseless motion: you go down, back up, start again. And is life really any different?

V: What advice would you like to have received when you started?

M: To tell the truth I don’t know. I enjoyed taking the journey to acting beginning from total ignorance and discovering something new each step of the way. I let myself be guided by instinct and the advice of the people I trust most, my family and my agent Tiziana Di Matteo. I’ve certainly got plenty of things wrong and missed opportunities, but I’ve always tried to learn as much as possible, to be curious, to suss out the secrets of the fantastic people I’ve had the privilege of working with. I continue to discover new things and learn, and I really like that.

V: What are your plans for the future?

M: I’ve got two films due for release this year. Two comedies. The first, coming out in April, should be “Marito e Moglie”, in which I play an intern besotted - in a professional sense - with the doctor who’s her mentor, played by Favino. And then pretty soon there’s the pilot season and trailers for the American TV series. I’ve found an agency in France and I hope my dream of working in France and in French will come true. I’ll be in Paris in March for some meetings.

Hoodie GOLDEN GOOSE, dress ALBERTA FERRETTI





*On this page - Dress BOTTEGA VENETA
Previous page - Dress WUNDERKIND, ballet shoes PORSELLI*

