

## **FULL CIRCLE DOCUMENTARY PROPOSAL CONTENT**

- Synopsis and Contact Information
- Treatment: timeline - themes - goals
- Virginio Ferrari Story and Film Point of View
- Style: cinema verité -artistic evolution - personal story
  - Production
    - Project Information
  - Specific Communities/Outlets
    - Key Personnel
- Sample Work Information

### **SYNOPSIS**

Full Circle is an independent documentary film on the life and career of the acclaimed sculptor  
Virginio Ferrai  
by Marco G. Ferrari

The Italian-American sculptor, Virginio Ferrari, internationally acclaimed for his monumental public sculptures, is the subject of the documentary feature film, *Full Circle*. Filmed by his youngest son, Marco G. Ferrari, the film explores Virginio Ferrari's artistic career, from the early years in Verona, Italy through his four decades working in Chicago. We witness his personal drama on the eve of returning to his native Verona after thirty years of absence, for his largest retrospective art exhibit up to date. Full Circle will be informed by the intimacy and conflicts of a son looking at his own father. Ultimately the film documents the role of the modern artist, in relation to the environments and the societies in which he lives and works.

Full Circle is the story of a universal journey that we all take: in an era where bi-national identity is increasingly common, the process of leaving and returning home is an aspect of the human condition which is more central and complex than ever before. The triumphs and tragedies of this journey are represented by this evolving circle, a symbol of the compelling art and life of the sculptor Virginio Ferrari.

*"Drawing a circle is a process, a full circle becomes the result:  
the progression from a point to the same point with time making the difference. The attempt to  
move forward always brings us back.  
What has changed, what has remained?"*

*Marco G. Ferrari*

### **CONTACT INFORMATION**

#### **Delegate Producer:**

Ferrari Studios

Marco G. Ferrari, 5429 S. East View Park, Chicago, Illinois 60615

Tel: +773/722.2387 Fax: +773/722.2398

Email: [mgf@ferraristudios.com](mailto:mgf@ferraristudios.com)

[WWW.FERRARISTUDIOS.COM](http://WWW.FERRARISTUDIOS.COM)



## TREATMENT

### Timeline: filmic and pro-filmic

This documentary will trace the history of sculptor Virginio Ferrari from 1937 to the present (filmic time) as the documentary crew follows the last four years 1999, 2000, 2001 and 2002 of Ferrari's current career (pro-filmic time). Both timelines ultimately come to a point where his personal life and artistic career come full circle. On September 16<sup>th</sup> 2001 Ferrari installs an outdoor monumental sculpture entitled "La Famiglia" (The Family), a gift from Ferrari and the community in which he was born and raised (Borgonuovo) to the city of Verona. Ferrari's environmental sculpture is influenced by Nicola dell'Arca's pre-renaissance sculpture "Il Compianto", and is centered to the meaning and importance of family. "La Famiglia" is a synthesis of the history of art through the centuries and is a stylistic summation of the periods of Ferrari's career. Thus the theme of the film is twofold in that it deals both with Ferrari's own personal family history, and with his artistic struggles and successes.

Virginio Ferrari has also been invited by the city of Verona, Italy (his native town), to have a major retrospective art exhibit at the Galleria D'Arte Moderna, Palazzo Forti Museum beginning April 4<sup>th</sup>, 2003 continuing for an additional four months. The Director of the museum Prof. Giorgio Cortenova believes "that the retrospective show will be part of great importance to the evolution of contemporary art, deepening the international public awareness of sculptors, like Virginio Ferrari, who have contributed to the major expressive developments of our time". Running parallel to the "La Famiglia" installation the film will show Ferrari's many different phases in preparing for the retrospective, as he encounters the many obstacles that present themselves along the way, forcing him again as he has done throughout his career, to prove that he is a survivalist.

The film will utilize a structure of parallel chronologies bound by the cinema verité style as his youngest son Marco, documents and drives the film, alternating between scenes of Ferrari preparing for these two events in Verona (profilmic time), and the story of his life and work from his youth to the present day (filmic time). *Full Circle* will illuminate his five major artistic periods: *Classical/Figurative Expressionism, Abstract Expressionism, Pop/Funk, Minimalism and Lyrical Abstractionism*. These five artistic periods will be connected with specific events in his personal narrative that highlight his influences and inspirations. Using personal stories and anecdotes tied to the artistic periods and individual sculptures, the film will integrate three aspects of Ferrari's career: *contemporary art, Italian-American culture and his relationship with his family*. Interviews with Virginio Ferrari, his family and friends, collectors, colleagues, students and art critics will elaborate and bring to life the stories, methods, and dramatic moments that each artistic period contains.

### Themes: Artistic Style, Process of Creation, and Personal Story

#### Artistic Style

His classical formation is tied directly to his personal experiences during World War II and the role of his father's stonecutting shop in Verona as they participated in the reconstruction of the city after the war. His introduction to expressionism came from his work with the bronze-casting foundries in Verona during which he interacted with artists such as Picasso, Dali, and Mirò who came to Verona to cast their works because of the unparalleled tradition of craftsmanship. His POP/Funk experimentations were influenced by his travels to New York City in 1962, homeless for three months due to a dockworker strike, which prevented him from retrieving his works for a scheduled exhibit. After returning to Italy, marrying and beginning a family he came back to

America in 1966, serving a teaching residency at the University of Chicago, during which his approach to minimalism emerged as a progression from these prior periods. During the early seventies he began to focus his energies on public sculpture projects and collaborated with architects as he moved his studios from the Lorado Taft Midway Studio (University of Chicago) to the downtown area. There he rehabilitated the Rowe Building, turning it into the focus of an artist's community and helping revive the Printers Row neighborhood. In 1983 the monumental outdoor sculpture "Being Born" (20', stainless steel) was installed in the heart of Chicago (State and Washington streets) and propelled Ferrari into the public eye. History, nature, science and industry inspire his recent sculptures, as we can see in his monumental sculpture proposal "Tumbleweed" for the Chicago lakefront, spanning a mile in length. Applying lyrical abstract forms to space for the last forty years his work has strived to create order, balance, and harmony within public space.

### **Process**

We will also learn some of the traditional and innovative methods and techniques that Ferrari employs in creating his sculptures, particularly those which are tied to his preferred materials: aluminum, bronze, copper, stainless steel, granite and marble. Interviews with welders, foundry workers, and presidents of steel companies and marble quarries as well as documentation of works in progress in Italy and Chicago will be presented. Elaborating on the rich historical resource of traditions contemporary sculptors can draw, the film will survey and present new materials and technologies used in the production of his sculptural works.

### **Personal**

Intertwined with these periods of Ferrari's work are his relationships with his family members, friends, his wife and sons reflecting the Italian-American experience and adding a context to the art works. The film will chronicle his personal history from his upbringing during the war, his marriage to Marisa Boccaccinni in 1963, the friendship with the entrepreneur/hotel owner Albert Pick Sr., his coming to America in the tense and free times of the sixties, to his raising of three boys on the Southside of Chicago. In visiting his studios and homes in Chicago and Verona and his one year teaching assignment in Rome, we will see the artist/husband/father struggle and succeed in balancing the business and politics of art with his passion for the creation of art itself.

Out of this personal history will emerge a unique and moving picture of the importance of culture and identity and the dreams and responsibilities in one man's life. These themes underlie Ferrari's artistic styles, take for example several recurring related themes in Ferrari's work: the negative and positive space, compositions of sculptural forms coming together or of falling apart, circles that are about to meet. These themes parallel his personal life: the struggles of providing for a family through his art, the negative and positive decisions he has made along the way, this break in space and time represented by leaving Italy, and staying in Chicago while preserving his personal ties to his homeland.

### **Ultimate Goals/Questions Raised**

Does the environment influence art, how and why? Would his art have been different if he would have remained in Verona? Did he have to leave home to gain recognition? Does he now have to leave Chicago in order to be appreciated? As an artist not represented by a gallery, has his work lost value since he works primarily on public commissions? Has the fact that his family is important to him affected his freedoms as an artist? And finally a question that is not only asked to Ferrari but to all who has been interviewed for the documentary: what is art? Not so much is it asked to find an answer but rather to show how people from all walks of life can view art in a similar ways.

As a child my brother's and I remember certain Christmases full of gifts, and others where buying the tree was difficult. But my father has always persevered and continued to create art for the people and provide for his family. What is it about his character that pushes him to work and create? How is it possible that in Chicago he has been the premier contemporary sculptor since the mid eighties, yet still lives a life struggling from one month to the next. What is so intriguing

about his passion is that it seems to go against the majority of our society values in art, he creates works that become part of the city, that endure time, contrasting the popular art forms of today such as film, television and music. Why has public sculpture lost its popular appeal, was it ever really understood? And finally how important is his art; do people appreciate it, does he? Even though he has over thirty public monuments in the city and many around the world in corporate, museum and private collections what is the reason for people to buy his art? For an investment, is it strictly an aesthetic appeal, or is there an appreciation of his particular expression that people identify with?

These are the questions my brothers and I ask ourselves from time to time when we are alone and when we see each other for holidays, these are the questions I will try to answer and come to terms with. As my father gets older I ultimately question how he will continue to work and follow his dreams, and if I can and will continue them.



## **STORY**

Virginio Ferrari was born in Verona, Italy, in 1937 two years before the Second World War, to a family of stone cutters and artisans. The war left an impression on Ferrari's upbringing: Guglielmo, Virginio's father, was forced by the Fascist regime to go to Germany to work in a steel factory. Not knowing where he was and if and when he would return, Letizia, Virginio's mother, decided to leave Verona and all their possessions behind. She brought the family to Colà, a small town 15 miles from Verona, on Lago di Garda, where she was born and where it was safe from the ravages of war. After some months and as the American bombings increased, the strain of the war took its toll and she got very ill. She decided it was best to have her youngest child at the time, Virginio, housed in an orphanage where she knew he would be provided for, and have shelter. These were trying times for the young Virginio, being separated from his family, seeing the bombarding of the city; here his imagination would be his sanctuary and refuge. Virginio remembers that the other children would receive gifts from the nuns because they were orphans, but since he was there temporarily he didn't receive anything. He began to make his own toys, out of the barbed wire, stones and rocks he would find in the playgrounds. His mother, older sister and brother would visit him when it was safe for them to travel. As the Americans began to gain control of northern Italy and safety began to become tangible Virginio returned to Colà, and they were finally all reunited with the surprise arrival of Guglielmo who had survived his travels back to Italy. The film will include detailed descriptions by his sister and two brothers of how they lived and how Virginio began to show his artistic formation. World War II film footage as well as photographs will provide the backdrop for these scenes.

When the war ended and his family revived their trade, Ferrari continued this family tradition as he learned the craft of marble carving working alongside his father and grandfather. His classical and formative methods were honed in the family's stonecutting 'bottega' (artisan studio) as the family participated in the re-construction of Verona (70% of the city had been destroyed in the bombings). In the following years Guglielmo and his shop along with many other local artisans took on the honorable task in assisting in the restoration of many of the monuments that now stand in Verona. Virginio remembers him and his brothers working on Ponte Pietra, one of Verona's oldest bridges (dating back to the Roman Era). They would carry the blocks of stone to be used, and Virginio would see first hand how the Romans constructed their bridges, as the artisans repeated the ancient techniques.

He worked in various churches and cemeteries in Verona for most of his adolescence until his interest began to shift from marble to bronze and he began to see the magic he could produce in the foundries. A young apprentice in the studios and art foundries of Verona and Milan, Ferrari was able to work along side such contemporary artists as Salvador Dali, RenattoGotuzzo, Joan Mirò, Marino Marini, Luciano Minguzzi and Pablo Picasso. The foundries of Verona in the twentieth century were known for their artistic bronze casting methods, creating an environment that attracted the worlds top international artists at that time. The "lost-wax " process for the creation of bronze sculptures is built upon the traditions of past cultures in different parts of the world and reached a new level of craft during the Italian Renaissance. The sculptor has more control and as Ferrari says "it's more sensual, as if the feeling guides the hand". In his early works we can already see his mastery of sculpting human forms, and we begin to see modern

approaches as he breaks out of the classical, experimenting with abstract forms that reflect the influence of the international artists then working at the foundries.

After graduating from the Accademia Cignaroli in 1959 and completing his two-year term of military draft duty, he exploded onto the art scene, holding his first one-man show in Venice at the age of 24. From that point on he never let go of his passion to become an artist. On opening night he received two offers from art collectors from New York City and Atlanta. One month later he embarked on a one-way trip to New York City with thirty of his sculptures. After a 3-month water front strike which resulted in Ferrari's work being held on the dock, and being homeless for that period of time, he had a show in Philadelphia, and was able to sell half the works exhibited at the show and return to Italy. When he returned he discovered that the group of art collectors from Atlanta all died in a plane crash in Orly, France on the return flight back to Atlanta. Ferrari was devastated, and created a huge series of works entitled "Volo Tragico/Tragic Flight" (with one sculpture being donated to the Atlanta Museum of Modern Art) in which Ferrari's style was characterized by **Abstract Expressionism**. His work at this time was also influenced by his experiences in New York City where he had to survive not knowing when he would be able to sell his work, without which he would be unable to return to Italy. He would stay at artists' studios, and visit gallery openings and museums which not only opened his eyes to the new movements in art, but also gave him shelter and food during the cold winter months of New York: Out of this sojourn emerged the series "Organic Forms".

In the summer of 1963, his life took another decisive turn as he met his future wife, Marisa Boccaccinni at her engagement party to Sig. Siciliano in Verona. Shortly after Ferrari arrived at the party he fell in love, and defiantly told Marisa and his friends that he would be the one to marry her, not her fiancé! Before returning to home to Udine, Marisa called Ferrari to say goodbye. Ferrari insisted on accompanying Marisa on her trip and, by the time the train arrived in Udine, Marisa had a new fiancé to introduce to her unsuspecting parents. A few months later they married, and he began to adapt to being a father to their first son, Alberto. He began to teach at the Accademia Cignaroli, continuing to work out of his studio as well. A few months later he met Albert Pick, Sr. an American Hotel owner, and art collector who after visiting his studio in Verona (via Fabio Fizi) invited Ferrari to exhibit his work in Chicago. Their friendship continued to grow and soon Ferrari immigrated with his wife and child to Chicago, and began his artist-in-residency program at the University of Chicago. At this time his style began to change again as he became immersed in the **American Pop Art movement**. Experimenting with materials such as naugahyde, plastics and aluminum, he vividly expressed the social tensions of the 1960's in his art. This is also where some of the tensions of his personal life began to become apparent, as the cultural, political and social conditions of America were very hard on him and Marisa. With the coming of their second son Fabio Lorenzo, they remained because the economic state of Italy was difficult for anyone to succeed in, let alone artists. But this abandonment of his culture, at least in terms of not physically being there, was a source of tension between Virginio and his wife. Her role in his artistic life however began to shift as she became more and more involved in his work and promoting it, serving not only as his inspiration, but also the person on whom he has depended the most for much of his career.

Between 1966 and 1975 Ferrari was professor at the University of Chicago, teaching at the Lorado Taft Midway studios, where he was able to interact with his students and facilitate an environment of creativity. Exhibits and happenings with other artist/faculty members and students were organized, as well as performance art. His presence in the Chicago art world was felt immediately with commissions of public sculptures at Loyola Medical Center and Northwestern University. The University of Chicago became a place where public sculpture thrived, as Henry Moore, Gio Pomodoro and Ferrari installed pieces throughout the campus. Soon the University would change direction, and in 1974 he was denied tenure by the University of Chicago. A controversial decision, which created a sense of divide between his students and the art department, the young artist and father, had to face a very critical period in his life and career. With the birth of their third son, Marco Giovanni on December 28, 1974 he was faced with the dilemma in that he could return home, or continue to live and work in Chicago. He decided to

remain, and used this period of uncertainty as inspiration, which fueled an intense period of creativity and success.

In 1977 Albert Pick Sr. passed away. The personal loss of his close friend and patron was a blow to Ferrari, but his vision of continuing his art was supported by the confidence and respect Mr. Pick had given him, which continued with his surviving wife Corinne Pick. Many artists today cannot survive from their art alone. Many depend upon academic positions, but the intensely internal life of the university can potentially cut their art off from crucial external sources of vitality. However, if artists do not teach, and depend only on the market for sustenance their work risks being commercialized. But since his leaving the secure walls of the university Ferrari has progressed and succeeded in producing art, as well as keeping his art and it's production on his terms. Consequently he has isolated himself more and more from the gallery scene, and the film will approach this point through interviews and documentation of galleries and art critics.

Shortly after Picks death, Ferrari began his own business, as an independent artist, and from 1976 on he has focused his energies on sculpting. In 1978 his younger brother Michele, an architect, visited him in Chicago for a period of two years. They collaborated on various projects, experimenting with Virginio's surreal environmental visions and proposed a series of environmental sculpture parks. Simultaneously he continued to exhibit, working on installations in Chicago and around the country. Ferrari along with architects K. Schroeder and G. Hinds, and photographer R. Gordon invested in the "Rowe Building" in the historic Printers Row district, and soon began to collaborate with the restoration of the building, ultimately creating exhibits and art installations in the building and neighborhood. Their initiative revived the area, and as a result greatly increased the neighborhoods popularity as a residential and business environment.

In 1987 he moved studios, due to printer's rowe increased popularity and gain in cost, to Grand Avenue (Westside/Chicago) dispersed among the Italian and Latino communities, while his home has remained in Hyde Park (near the University of Chicago campus). In the last thirty years he and Marisa have been able to raise a family of three boys, and integrate themselves into American society, while balancing the business side of art. From the early sixties his sculptures have participated with the environment allowing the interaction of sculpture and casual observer, and giving the modern city a human dimension. With over thirty monumental public sculptures in Chicago alone; and other works acquired by museum and corporate collections in Atlanta, Florence, Guyaquil, Los Angeles, Milan, Philadelphia and Rome, he has been a consistent presence in the international art world resulting in over 50 solo exhibitions, while participating in more than 150 group shows.

Since the inauguration of "La Famiglia" on September 16<sup>th</sup>, 2001 where he was celebrated as a local hero rising through the obstacles of the Italian ghetto, Virginio has been welcomed back into the community in which he was born and raised, and has remained in Verona with his wife dedicating his time for the preparation of his largest retrospective exhibit up to date scheduled to open on April 4<sup>th</sup>, 2003. The documentary ends with a new beginning, as we see the many people and themes from his past at the inauguration surrounding the sculpture "La Famiglia", composing a full circle symbolizing his work, art and inspiration. The day after, Marco conducts the final interview with his father at the sculpture, here many of the emotions Marco has held in are expressed and the film ends where it began: La Famiglia.

### **Point of View**

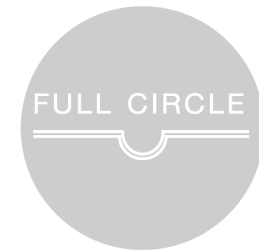
From the first day of filming Marco G. Ferrari has had to balance his filmmaking work with his new duties as his father's assistant. As he began asking the question "who is the artist Virginio Ferrari?" he came to confront his own identity, culture and understand the importance of art in his own life. These questions bring him back to where his father began: in Verona, the sight of the inauguration of the sculpture "La Famiglia" on September 16<sup>th</sup>, 2001.

What unites these elements of Full Circle is the relationship between filmmaker, subject and audience. By making this film, Virginio's youngest son has entered a world he knew only on

certain levels, and has begun to learn the production, installation, and the selling of the work, and to gain as well a deeper appreciation of the importance and personal meaning his father has to him. As the film progressed over a four year time span we are presented with a wide and detailed perspective of a contemporary artist's life; the audience will achieve an intimate understanding of Virginio Ferrari's work as Marco leads them to the deepest and most intertwined roots of his father's life and art.

Full Circle is a personal story of my father's dedication to the art of public sculpture, and of how his passion for creation has brought him and my mother to Chicago to live, and work. With the intention of eventually returning to Italy, my parents raised a family of three boys, and created a home within urban American society so different from the culture from which they came. This film is dedicated to the trials and tribulations of modern artists and their relentless will to persevere in a world in which it is more and more difficult to produce art. In examining my father's work through a documentary film on his life, I hope to show a slice of the contemporary art world through this compelling story of an Italian sculptor immigrating to the United States. Filming in Verona and Chicago, I will try to understand how my father came and continues to come to terms with the juxtaposition between a culture embedded in the past, and a city moving rapidly into future.





## **STYLE**

The periods/styles of Ferrari's work, different methods of creating and the various stages of his personal life will determine the style, rhythm and the pacing of Full Circle. Within each edited sequence the cinematography will inherently be molded by the content of the particular subject as well. For example regarding the transitions between scenes: in documenting the abstract figurative period, where the sculptures gesture towards movement and flight, the editing will be smooth and graceful. The abstract expressionism period is more organic and sexual, and the editing will reflect this using slow and superimposed transitions. For the photography, when the minimalist period is presented the camera will be minimal as well, with clean static shots showcasing the geometry of the work. This will be juxtaposed with the POP/Funk style where the camera's movement will be more active bringing out the color and materials. As his works are presented regarding a certain period his personal life will be explored in the same regard, and their editing, camera techniques and pacing will stay committed to this philosophy of "content determining the style".

Specific dramatic, emotional moods, and time periods will be created by giving importance to the use of color of the film, creating a 'texture' of the film, similar to how a sculptor uses a material to achieve an emotion. This will be achieved via archival material such as photography, film and re-created scenes as well as the use of high-end color correction techniques to simulate the archival material that aren't available. Each artistic and personal period covered from his childhood up to the present will be color corrected, reflecting the period that it's corresponding to, complementing the edits and photography described above. Period music and original compositions with the flavor of that specific period will be used. The combination of both the audio and visual components will give distinction and depth to the story, creating a definite emotion for each artistic style and life period. For example in his childhood during the war, much of the archival material, photographs and World War II film footage is in sepia. During his adolescence the sepia tone will shift to black and white, and will slowly move to high contrast color for the sixties and seventies. The archival photography for these three decades (1940's, 1950's and 1960's) will inherently reflect the technology and look available at that time. For the 1970's archival film footage of Ferrari and recently recovered interviews done by a Northwestern student at that time will give the style and look of this decade. Once the eighties begin there will be stabilization of color, but the archival family footage is mostly on VHS home tapes thus adding to the texture of those years. In the 1990's the color will be true to what was documented by Marco, and to what we are used to seeing in today's digital age keeping in line with Full Circle's philosophy of "content determining the style".

The point of view of the documentary is rooted in the 1) cinema verité camera technique, creating the pro-filmic journey (1998-2002) of a son looking at his father living and working in Chicago and Italy as he prepares for the installation of "La Famiglia" and the retrospective exhibit. This style and story will be supported and interwoven by the use of innovative editing and camera techniques by using diverse and experimental components to introduce Virginio Ferrari's 2) artistic evolution and 3) personal story.

### **1) Cinema Verità (following Virginio Ferrari)**

After graduating from college in 1997 Marco began working freelance for film productions in Chicago. In 1999 he returned home in order to save money and to begin the documentary on his father. This living situation as well as assisting his father at the studio has allowed him to fully document the various environments, situations, rhythms and moments that create his father's working day. From Virginio waking up and preparing for the day, to his driving to the studios, running errands, and attending business meetings. Returning home, cooking, as well as his interaction with his wife and sons have been documented allowing Virginio's optimistic, at times mysterious and unique personality to come through. The popular myth of an artist living as a bohemian, or irresponsible lifestyle will be deconstructed by showing what he goes through day in and day out in order to create art.

In these somewhat "regular" moments Marco engaged his father in questions regarding his past in Chicago, on his philosophies on life and art, as well as his feelings regarding his coming to America. The politics of public art are also explored as Virginio's frustrations regarding certain competitions that he has not won have been explored. These scenes will separate Full Circle the documentary from most conventional art documentaries stripping formalities and presenting the artist as a person with 'normal' problems. By using an 'in your face' documenting style, the spectator will see how a contemporary artist lives day to day, encountering his struggles and successes.

When Virginio traveled to Italy for his teaching assignment in Rome (1999 and 2000), as well as to complete projects in Florence, and Verona Marco was able to receive a work study grant that allowed him to live in Rome which gave him the opportunity to visit his father when he was teaching and to travel with him on various excursions. The situations that arose and the difficulties that Virginio encountered returning to Italy after thirty years have been documented. Once returning to Italy many stories of his Virginio's past were brought up, like his experience in the military, as well as the reasons why he left to come to America. By filming both in Chicago and Italy the environments and surroundings reflecting the urban and rural landscapes will also be compared and contrasted, bringing to life how Ferrari has been inspired by both cultures.

During this process Marco has learned a great deal regarding the documentary filmmaking process, and his father has grown more comfortable with the constant presence of the camera. This intimacy will become more and more evident as the film proceeds and will add a depth and drama to the story that will keep the viewer engaged.

#### Locations

##### USA Particular Scenes:

- Ferrari Chicago Home, 5429 S. East View Park, Chicago, Illinois USA  
The Ferrari home, an apartment along the shores of Lake Michigan is shown during sunrise as Virginio wakes and prepares for the day. Ferrari driving to work, the stress and traffic shown. Ferrari going to Italian bakery and grocery store, Ferrari going to bank and asking for a loan. Christmas dinner and morning documented with wife, and three sons 1999 (last Christmas all together). Other dinners where conversations on art and life were documented, along with intimate moments where Ferrari unwinds drinking wine and thinking of tomorrow. The Ferrari home also brings out their Italian culture, in a way it is a museum full of contemporary art, with photographs of friends and colleges, collections of stones and rocks by his wife, and where Italian is only spoken. This documentation will juxtapose many of the places that Virginio goes to in producing his art, or in even trying to sell it.
  
- Documentation of mini-retrospective in 1998 at Midlane Golf resort, in Wadsworth Illinois. Out of desperation Ferrari agrees to exhibit a showing of 100 works at a golf resort in the suburban outskirts of Chicago. Many scenes arise in the installation, and opening night of how difficult it is for people to understand contemporary art. Ferrari due to not wanting a gallery to represent him, and in a period where nothing was selling choose to do this hoping he could sell something. We see him explaining his art to people, as well as their reactions.

- In August of 2002 Marco has court hearing for "simple possession of Marijuana" in Nashville. His car was searched when he was driving from Tennessee after filming Virginio's sculpture in Atlanta and Nashville in the fall of 2001. Virginio drives with him to Nashville for support regarding the court hearing. This negative situation ultimately brings them closer together.
- Family portrait is taken by the photographer Sandro in his Chicago studio. The many different personalities of the family revealed.

#### Italy Particular Scenes:

- Ferrari arriving in Rome to teach at Loyola University in Rome. Although drastically under paid he still works overtime with students, and inspires many to create. Parents live in Trastevere in very small apartment, many things have changed in Italy and many things have not.
- Ferrari helps organize an exhibit of "6 Sculptors from Illinois" the main organizer bails out and Ferrari is left to pick up the pieces. The sculpture "La Famiglia" risks in being detained by customs, preventing it from going to Verona where it is scheduled to be installed, October 2000.
- Audience is introduced to Ferrari's extended Family at his niece's wedding. Classic Italian scenes emerge.
- A day of reflection and rejoice. Inauguration of "La Famiglia" has finally come. As the Ferrari family prepares for the event, the 9/11 tragedy still resonates. The community decides to inaugurate it in the name of all those who lose their life in war and poverty. Virginio makes speech and is very emotional. Mayor and other diplomats speak as well. Old friends, and residents come up to make speeches about how Ferrari's family saved them from starving following the war. Other's speak about how they look up to him.
- Final interview with father at the sculpture "La Famiglia" and at his new home in Custoza, near Verona

### **2) Artistic Evolution**

- Documentation of Ferrari Sculptures and their Environments
- Ferrari's Influences: Mentors, Contemporary Artists and Historical Art and Artists
  - Artistic Themes: History, Science, Nature and Society
  - Process of Creation

### **Documentation of Ferrari Sculptures and their Environments**

Twenty Ferrari public monumental sculptures in the city of Chicago, one in Nashville, Tennessee and one in Atlanta, Georgia, along with seven in Italy have been filmed with the idea to show how they work within their given architectural space, and how they are used by the public. Green screen and motion control photography of small to medium size sculptures will prelude and/or follow these works. Many pieces that were filmed in this digital format are models or maquettes of the public pieces, and will allow the audience to see the works separate from their environment and free of all dimensions. They will be edited with abstract images of scenes shot in super 8mm and Mini DV formats regarding situations, reasons and meanings behind each piece. Again these works date from 1963-2002, so his five artistic periods Classical/Figurative Expressionism, Abstract Expressionism, Pop/Funk, Minimalism and Lyrical Abstractionism are represented.

These public monumental sculptures will include critical and academic testimonials that shed light on Ferrari's importance in the international art world. On location interviews with Ferrari, as he personally appears in frame and interacts with his work, and a green screen interview will also be used when Ferrari is not at the sculpture location. On location interviews with representatives

of the various institutions, and corporations that commissioned the sculpture. And man-on the street interviews of passers by, have been documented to show how and if the public appreciates the sculptures.

### Critical and Academic Testimonials

- Luigi Malerba contemporary Italian writer, nominated for Nobel piece prize 2000 explains his interpretation of Ferrari's style and on the Italian and American influences he sees in his work.
- Peter Pran architect for NBBJ architecture firm, and traveling professor of Urban design at Kansas University explains Ferrari's relationship with architectural space using Chicago and Mies Van der Rohe's influence as an example. They have known each other for over twenty years and have worked on various projects together.
- Arturo Quintevale is art history professor at Parma University and critiqued Ferrari's solo exhibit in 1969. He explains how Ferrari's 'fit's' in the art the world, and why he's on the outside of the art market today.
- Graziella Graziani director of the gallery, Villa Domenica, Treviso Italy explains Ferrari's sensibility towards the natural environment.
- Franze Schulze critic for the Chicago Tribune covered Ferrari's work and progress in Chicago from 1969-1985. Gives a context regarding Chicago's contemporary art movements regarding the sixties, seventies and eighties, and how Ferrari participated affected and inspired them..
- Mayor of Chicago Richard Daley and Maggie Daley-Cultural Director explain Ferrari's importance to Chicago.

### On Location interviews w/ Ferrari

"Via Crucis/14 Stations of the Cross" - "Volo Tragico" - "Vita" - "Dialogo"- "Armonia" - "Prism Into Two Elements" - "Cylinder In A Prism" - "Forme Danzanti" - "Metoeora" - "Interlocking" - "Sequence" - "Super Strength" - "Ara Pacis" - "La Famiglia" - "Ombre della Sera" - "Crystal Formation" - "Tumbleweed"

### On Location interviews with sculpture owners and/or representatives

"Via Crucis/14 Stations of the Cross"/Verona -	Priest is interviewed
"Via Crucis/14 Stations of the Cross" and "Portal in Bronze"/Trepuzzi -	Priest is interviewed
"Cylinder In A Prism"/Nashville -	Art for Healing program representative
"Interlocking"/Chicago -	5 <sup>th</sup> grade Lab School Teacher
"Sequence"/Chicago -	O'Hare airport public sculpture program representative
"Ara Pacis"/Orland Park, Illinois -	Richard Della Croce, Orland Park Council representative
"La Famiglia"/Verona -	Mayor of Verona and Community representatives

### On location interviews 'man on the street'

"Vita"/Loyola Medical Center -	Nurse who has worked there for thirty years
"Dialogo" -	10 interviews ranging from University of Chicago students, professors, alumni and passers-by
"Ara Pacis"-	3 War veterans on Veterans day memorial
"Interlocking" -	Interview with twenty 5 <sup>th</sup> graders and what the sculpture means to them as well as three high-schoolers all from the Laboratory school.
"La Famiglia"-	5 residents who live across the street from the sculpture

### Featured Public Monumental Sculptures and Locations

#### Classical/Figurative Expressionism:

1963: "Via Crucis/14 Stations of the Cross", bronze.	Church of Montorio, Verona
"Via Crucis/14 Stations of the Cross" 20"x20"x 3", bronze	Padri Passionisti, Trepuzzi, Italia

1965-71: "Portal in Bronze" 12'x14'x24"

Padri Passionisti, Trepuzzi, Italia

**Abstract Expressionism:**

- 1963: "Volo Tragico" Steel, 580 x 2 x 150 cm Museo D'Arte Moderna Pagani  
1966: "Love and Hope" Bronze, 9' x 7' x 5' Wylers Children Hospital, The University of Chicago  
1969: "Vita" Bronze, 27' x 6' x 6' Loyola University Medical Center, Maywood, Illinois  
1970: "Dialogo" Bronze, 14' x 14' x 14' Albert Pick Int'l Studies Building, The University of Chicago  
"Armonia" 1963, Bronze, 10' x 5' x 5' Northwestern University, Evanston Illinois

**Minimalism:**

- 1979: "Earth Form" 1979, Bronze & Marble 900 Lake Shore Dr, Mies van der Rohe, Chicago, Illinois  
1980: "Prism Into Two Elements" Bronze, 96" x 96" x 72" Northwestern University, Evanston Illinois  
"Cylinder In A Prism" bronze, Vanderbilt University Medical Center, Nashville Tennessee  
1982: "Nine Elements" 1979, Bronze, 27' x 15' x 20' DePaul University, Chicago Illinois  
1983: "Forme Danzanti" 1962, bronze, 6' x 24" x 24" Ravinia Park, Highland Park Illinois USA  
"Being Born" Stainless Steel, 20' x 23' x 18" Ohio and Orleans Streets, Gateway Chicago  
1984: "Curiously Observed" \*Calumet Federal Savings and Loan, Dolton, Illinois  
1985: "Formation of a Circle" Steel, 13.6' x 13.6' x 40" The Revenue Building, Springfield Illinois  
"Knowledge" 1988, Bronze, 30' x 5' x 5' City Colleges of Chicago, Illinois  
1988: "Meteora" 1988, Bronze, 17' x 15' x 5' Karmen Lederer and Associates Northbrook, Illinois  
1989: "Continuity" Bronze, 138" x 54" x 24"\* R.R. Donnelley & Sons Company, Chicago, Illinois  
1990: "Luce" Bronze and Granite, 15' x 9' x 9' Villa Scalabrini, North Lake, Illinois

**Lyrical Abstraction:**

- 1993: "Interlocking" Stainless Steel University of Chicago Laboratory Schools, Chicago Illinois  
"Sequence" 1993, Bronze & Rosa aurora Marble O'Hare International Airport Chicago, Illinois  
1995: "Super Strength" 1996, Stainless Steel University of Illinois, Engineering Building Chicago, Illinois  
"Ara Pacis" 1995 Stainless Steel Village Hall, Orland Park Veterans Memorial Orland Park, IL  
1998: "Ombre della Sera" 1998, Bronze, Harold Washington Library Center, Chicago, Illinois  
2001: "La Famiglia" stainless steel, bronze and copper City of Verona Public Gardens Borgonuovo, Italy  
"Ombre della Sera" Painted Steel Galleria D'Arte Moderna e Contemporanea, Verona Italy  
2002: "Crystal Formation" Pietra Serena, m. 10 x 3 x 5 Panicalle (PG) Italy  
"30 Spheres" Concrete, 50' x 50 Chicago Public Schools - Ray School, Chicago Illinois  
"Tumbleweed" 20' x 5' x 5', steel and pietra, Public Swimming Pool, Verona, Italy

**Small Sculptures, Models and Proposals Shot on Green Screen/Motion Control Photography**

- "Il Frate" 1957 = Classical/Figurative Expressionism  
- "Madre con Bambino" 1957 = Classical/Figurative Expressionism  
- "Gocce d'Amore" 1960 = POP  
- "Metamorfosi Umana" 1960 = Abstract Expressionism  
- "Il Balzo" 1961 = Abstract Expressionism  
- "Gli Amorosi" 1962 = Classical/Figurative Expressionism  
- "Forma Organica" 1962 = Abstract Expressionism  
- "L'atomizzato" 1965 = Abstract Expressionism  
- "Proposal for a Park" 1969 = POP  
- "Open Square" 1978 = Minimalism  
- "Moment" 1979 = Minimalism  
- "Prism into Two Elements" 1979 = Minimalism  
- "Being Born model" 1983 = Lyrical Abstract  
- "Tumbleweed Proposal" 1982-1999 = Lyrical Abstract  
- "Form In Volo" 1990 = Abstract Expressionism  
- "Ombre dell Sera" 1995 Lyrical Abstract  
- "Ara Pacis" 1995 Lyrical Abstract

**Ferrari's Influences: Mentors, Contemporary Artists and Historical Art and Artists**

Ferrari's background in sculpture is rooted in Italian culture: beginning with classic Roman art and architecture, the renaissance period that grew out of Florence, and the modern sculpture movements during the 20<sup>th</sup> century that were solidified in near by Milan. He was able to study and participate with many of these movements as a young apprentice, artisan, and working in the

foundries. The film will be able to show these environments, monuments and styles that Ferrari studied. In his sojourn in New York city, and then in Chicago, he was introduced to many contemporary American and international art movements. The academic environment of the University of Chicago allowed him to appreciate and study the more philosophical undertones of art in the aspects of architecture, science, and nature. Chicago at the same time had become internationally known for its modern architecture with Mies van der Rohe leading the way.

Full Circle will show how these architectural and sculptural movements which inspired and influenced his style by picking specific works of Ferrari that are similar or draw from these other works. Interviews with Ferrari with cuts and superimpositions of his referenced and/or inspired works will show the audience the continuation of the artistic tradition spanning history.

### Mentors

Marino Marini (1901-1980) – Famed Italian Sculptor, taught at Accademia Brera in Milan. Virginio would visit him in Milan, and would meet him at the foundries of Verona. Marini helped organize exhibit at the Gratacello Gallery in 1969.

- Sculptures filmed: “Etching” Ferrari private collection and Guggenheim/Venice

Renato Gutuso (1912-1987) – Famed painter and artist. Lived outside Verona, Ferrari and his wife would meet him. Gutuso would visit his studio in Verona and at a group show (1963) in which he was a juror he gave him first prize.

- Sculptures filmed: Etching dedicated to Virginio's wife, Marisa.

Luciano Minguzzi – Part of same school of Marino, helped form many groups in Milan as he taught at the Accademia Brera. Ferrari would visit him and Minguzzi would give him some spending money, which Ferrari would use to buy a train ticket back to Verona. Minguzzi was a juror at a show in Verona and gave Ferrari 1<sup>st</sup> prize in 1963.

- Sculptures filmed: Sainte Peters/door and photographs at Verona foundry

### Contemporary Artists

#### Italy

Giacomo Manzù – Archival film footage and photographs at Verona foundry

Max Ernst – sculptures filmed at Guggenheim/Venice

Lynn Chadwick - sculptures filmed at Guggenheim/Venice

Etienne-Martin - sculptures filmed at Guggenheim/Venice, photographs at Verona foundry

Hans Arp - sculptures filmed at Guggenheim/Venice

Salvador Dali - photographs at Verona foundry

Juan Mirò's –photographs at Verona foundry

#### USA

Pablo Picasso sculpture - “Chicago Picasso”

Juan Mirò - “Mirò's Chicago”

Henry Moore - “Nuclear Energy” - Chicago

Alexander Calder - “Flamingo” - Chicago

Clas Oldenburg “Bat comb” - Chicago

Marc Chagall - “The four seasons” - Chicago

Mies van der Rohe - “IBM” and 900 Lake Shore Drive buildings – Chicago

Rodin - “Thinker”/Detroit: and “Shadow”/Atlanta

### Historical Artistic References

Art and Architecture in Classic Rome, Medieval, Baroque, and Renaissance periods:

Rome: Roman pantheon, temple of Hercules, and forum

Castel San Pietro interiors and exteriors

Gian Lorenzo Bernini “Colonnade of San Pietro”, “La fontana dei Quattro Fiumi” and “Ponte Sant'Angelo”

Michelangelo San Pietro facade and Piazza Campidoglio

Florence: Giotto- "Tower of Basilica"  
Michelangelo- "David"  
Donatello- "David"  
Ghiberti- "Baptistery Doors"

Padova: Donatello- Monument of "Gattamelata"

Bologna: Nicolo dell'Arca- "Il Compianto" Sculptural composition  
Jacobo della Quercia- Duomo reliefs

Verona: Amphitheater/Roman, Roman Theater "Teatro Romano" Roman bridge "Ponte Pietra"  
Medieval Castle "Castel Vecchio", "Torre dei Lamberti"  
16<sup>th</sup> century architecture/San Michele "Porta Verona"

Venice: Piazza San Marco

### **Artistic Themes: History, Science, Nature and Society**

Relationships between man vs. technology, and man vs. nature. The union of man and women, the act of creation, and the connection between ancient and modern civilizations seem to be reflected, used and/or inspired with Ferrari's philosophy of 'New Ideas, New Ways, New Means and New Spaces' which are expressed in powerful spatial tensions between negative and positive plastic actions that run throughout his styles and periods. Full Circle will try to organize the main themes of Ferrari's work by focusing on Ferrari's specific sculptures that reveal the connection between Ferrari's hidden and evident inspirations and themes with interviews/testimonials, archival and recent footage.

### Science

"Crystal Formation" (1975-1999), pietra serena, 7 elements, 3.5' x 3.5' each

"Super Strength" (1996), stainless steel 20' x 20'

A study of the scientific phenomenon regarding the mineralogy/ the process of crystallization manifested in two environmental sculptures in Italy and Chicago.

- Testimonial by Ricardo Leviseti/University of Chicago Physics professor and Fermi Lab Director
- Supporting visuals from natural minerals shot close up to scientific designs and Ferrari blue prints

"The Bubble" (1998)/Private Residence, Chicago

Based on the medical invention to avoid surgical intervention in determining the fluidity of blood traveling through the main heart arteries. Dr. Feinstein invented a method and technology by injecting a microscopic air bubble in the vein and using audio waves to determine it's path. Commissioned by the inventor Ferrari created a sculpture relief that was inspired by this process.

- Testimonials by Doctor Feinstein during installation and Doctor Voci in at the Roma policlinic general hospital who uses the invention
- Footage of air bubble in body done by medical facility

### Technology

"Being Born" 1983, stainless steel, 20' diameter

The film will also examine how Ferrari's art has both been influenced by and has affected the steel industry and the academic, business, and scientific communities in terms of his artistic production, intentions, and goals. These relations are represented in his most visible piece "Being Born", (1984), seen by an estimated 300,000 motorists everyday. He produced the sculpture in collaboration with The Chicago Tool and Die Industry using machinery to create this 20-foot high sculpture in stainless steel showcasing the precision metal working industry of Chicago. The Italian tradition of public art combined with the technology and industry of America and the mid-west was combined to create this sculptural form of a circle within a circle, "it beautifies this city,

and adds a human side to it.... The wonderful sculpture represents the re-birth of Chicago and what Chicago will be in the future" (Mayor Richard M. Daley, 1995 inauguration of the re-location of the sculpture).

- Testimonial: Chicago Mayor Daley and Maggie Daley Cultural Center Director
- Green screen and motion control photography of model
- Documentation of sculpture in various times of the day over the course of the four seasons

### History

"La Famiglia" (1995-2001) Borgonuovo Park, Italy

Influenced by Nicola dell'Arca's pre-renaissance sculpture "Il Compianto", which depicts the lamented scene of Christ, Ferrari's interpretation is centered to the meaning and importance of family. Visually "La Famiglia" is a synthesis of the history of art through the centuries and is a stylistic summation of the periods of Ferrari's career. From the classical and figurative work of his formative stage, to his abstract, minimal and contemporary works. The forms have been inspired by Venetian wooden strictures and primitive joining forms reminiscent of ancient walls and structures.

- Testimonial: Graziano Campanini- Chiesa della Sanita director.
- Il Compianto shot during mass
- La Famiglia at inauguration and time lapse/sunrise

"Ara Pacis" 1995, stainless steel, 15' x 40' x 45', Orland Park Veterans Memorial, IL

A meeting point, a place to meditate and come together. Inspired by the Roman Altar of Peace erected by the order of the Roman Senate celebrating Pax Romana. Ferrari wanted to create a memorial without religious ties, in memory of all who have served and died for this country in the name of peace.

- During Veterans day ceremony
- Various on sight interviews with war veterans

"Ombre della Sera" 2001, Painted Steel and Verona Stone, cm 3.60 x 250 x 250, Galleria d'Arte Moderna e Contemporanea - Palazzo Forti - Verona

Thirty abstract vertical steel forms create a forest where light and shadow play in contrast to one another. These elements have been inspired by the famous Etruscan bronze sculptures "Ombre della Sera" (Viterbo, Italy), and can be seen as a way to show the similarities between the expressions of that ancient culture to our civilization, where modern architecture and geometric forms dominate the urban landscapes. The audience will see his desire of Ferrari to reach back in history, and in nature, expressing a gesture towards the essence of the human form.

- Green Screen Footage of Etruscan statuettes, modern architecture examples, and natural Italian forests/countryside's.
- Time-lapse and movement scenes of sculpture in environment at Palazzo Fort Modern Art Museum

"Torre dei Lamberti" (1979), polished stainless steel, 16" diameter and 48" high

This sculpture is part of a group of four sculptures that Ferrari created and dedicate to his native city, Verona. In the sculptures "Omaggio alla Torre Dei Lamberti", "Le Belle Valli Veronesi", "Il Grande Adige", and "La Bella Verona", the masculine and feminine motives are prominent. This theme is something that has been recurring in his works, especially the 1969 period using Plexiglas material. In this case, "Torre dei Lamberti" is named after the tallest medieval structure in Verona. He plays with vertical meeting forms that create the form of a cylinder. The two forms are united with male and female symbols, that have stayed with many of his works up to the present. This sculpture marks the beginning of his use of stainless steel as a medium.

- Green Screen/motion control footage

### Society

"Tragic Flight" series 1963-1966, bronze, steel and cement

This series was a direct reaction to the tragic 1963 Orly plane crash where over one hundred Atlantians died. Ferrari had met a group of them at his Venice exhibit where they expressed



interest in his work being exhibited in Atlanta. The work they had seen in his exhibited were plastic positive gestures of flight, movement and freedom. as their future as well as his took a turn This reaction of Ferrari's to create a series of works is based on his hope for flight and it's reality.

- Outdoor sculpture in Milano Sculpture Park
- Various shots of indoor pieces in studio

"Forma Organica" 1963-1965, series, painted bronze

Upon returning to Italy from New York Ferrari had much to express regarding the sounds, images and emotions of New York City. Although he was introduced to the POP art movement there, before he experimented with that style he had put into light his own emotions. The Organica series commented on and reflected the new city, the new man. Being broke put Ferrari on the street and in the subway and buildings where he could warm up from the cold. There he observed a system of movements, rhythms and behaviors that reminded him of the raw organic movements of insects. Much like ants he saw people come up from the subway holes, moving fast to their buildings. Moving in mass the people worked as machines. So it is the comment of the machine breaking down humanity to a raw organic form that can be seen in this series.

- Green screen/motion control footage
- Studio shots

### Love

"Amore" series, 1967-1970, naugahyde, aluminum, 5' x 5' each

Beginning with his tenure at the University of Chicago Ferrari began to experiment with the POP art movement. Experimenting with new materials such as aluminum naugahyde, plastics, liquid, and plexiglass Ferrari created the series entitled "Amore/Love". Using surreal forms that would fit into each other like a circular puzzle which were contained in a square box Ferrari began to evolve the themes that would travel with him to the present day. Vivid colors enhanced the forms as each interlocking component contained it's own meaning, and could be removed from the box creating an interaction between spectator and the object.

- Green screen/motion control footage
- Studio shots

"Gocce di Amore" series, 1968-1973 painted bronze, various sizes

The drop of love is a series that was once reported as "pornographic " by a reporter in Chicago when first exhibited in 1968. This series examines the act of making love, magnifying the drop that is transferred from male to female. At times the works are very in your face and at others, they create an intimacy but the celebration of love is current in all of the series.

- Green screen/motion control footage
- Studio shots

### Nature

"Tumbleweed" proposal

Virginio Ferrari's Tumbleweed is a one-mile long flow of 150 broken and unbroken circular elements, standing 20' high, made of satin-finished stainless steel. It is to extend out into Lake Michigan paralleling Navy Pier, visually echoing the water while utilizing the already existing breakwater, thus combining artistic expression within the practical application of the breakwater. The symbol of the circle, when unbroken, implies the power and wholeness of the city, while the broken pieces allude to the city's openness to change and growth. By virtue of its size, it is its own "Magnificent Mile", a theme unique to Chicago. As a monument to the city, it is an exquisite and innovative work of art. Never before has one taken on the challenge of working with a base so vast and mysterious as a body of water like Lake Michigan. The water is not only reflective of the steel structure but will also provide the piece with visual variations according to the change in weather and seasons. Icicle formations in the winter will create an image unmatched on land, as will reflections caused by the interaction of light with steel and water.

- Testimonial: Chicago Mayor Daley and Maggie Daley Cultural Center Director
- Green screen and motion control photography of model
- Time Lapse of model

“Falange Spaziale” 1961-1999, bronze

Where nature and man become one in a dance frozen in time. This sculpture created in 1966 was remade in 1999. Leaves falling or dancers moving in a line can be seen in the linear shape. This sculpture represents a sense of composition space and aesthetic beauty.

- green screen/motion control footage
- studio shots

### **Process of Creation**

The documentary will expose the many different techniques, materials and methods Ferrari employs in creating his works of art. From moments where he is pondering at his studio before sketching, to where he begins a project with a model, orders the material, to his collaborating with a welder or foundry, to it's delivery and installation. Many of these steps have been documented with the cinema veritè style, but interviews with different specialists working on certain pieces at different stages have been conducted as well. Full Circle will bring a different point of view to this process by interviewing and catching certain clients and gallery representatives reactions regarding the works since Ferrari always works with an element of surprise. Full Circle will also show the difficulties and mistakes that have occurred during some of the projects. Virgino's reactions and solutions are also important to show how he deals with situations and the people around him. These angels are seldom seen in art documentaries and have been documented in Chicago and Italy so the different cultural situations and perspectives will be presented as well.

Supporting Interviews include: Zyg welding shop interview, Alchemist foundry interviews with owner and workers, Sandro Coccia welder, Chicago Rolling Metal President, Tool and Die Union representatives, Ann Laymen and Paul Levy Corporate Art Consultants, Assistant from Art Institute, Clients Mr. And Mrs. Feinstein, Irv Faber and Fox News Anchor Walter Jacobson

Ferrari Studios Locations:

- 1147 W. Ohio street, Chicago.
- Stone City Building, 3053 W. Grand Ave, Chicago
- Arsenale Studio, Verona Italy

### Sculptures, Techniques and Stages as Ferrari works

- “Being Born” stainless steel, 1983, 20' diameter

Ferrari collaborated with Chicago Tool and Die institute to make the sculpture they commissioned. He used the technology the he was celebrating.

- “Gli Amadori” bronze, 1963-1999

Documented- lost wax technique, Ferrari re-creates a piece from his past

- “Falange Spaziale” aluminum, 1963-1999

Documented- lost wax technique, Ferrari re-creates a piece from his past

- “The bubble” bronze, 1999

Documented- Kalamazoo, Michigan art foundry-bronze casting stage, and delivery. Installation goes through problems, documentary crew get involved to help Virgino.

- “Ombre della Sera” 1999

Welder in Rome, Italy. Has different approach and style than Ferrari is used to.

- “Ecstasy” 1999

Repair by Chicago Welder, who has worked with Ferrari for over thirty years. He's able to weld steel and bronze which is very difficult to do.

- “Hawthorne Suites mini-retrospective exhibit 1999

Installation of outdoor sculptures, and Ferrari repair's, polishes and assembles past works. Exhibit documented showing people who do and don't understand his art .

- "Crystal in Formation" pietra serena 1999, Panicale, Italy  
Quarry- stone cutting, detailed process of Ferrari working on three 1x 1 m stones beginning to end (5days). Problems with quarry and materials, Ferrari improvises and begins to work the material himself.

- "Six Sculptors in Rome/Exhibit", 2000  
Documentation of six outdoor sculptures in L'EUR park including Ferrari's "La Famiglia", Rome Italy. First outdoor exhibit in Mussolini's famed park. Exhibit is poorly organized due to differences between artists.

- "Formation of a Circle", 2001  
Concept, creation, Chicago steel plant, and bending of steel, delivery and installation. Show's Chicago 's industry as Ferrari uses it and it's resources for his expression.

- "Cerchio Aperto" bronze, 2001  
A relatively simple sculpture in the form of an open circle goes wrong when the artisan tries to cut corners in costs. Ferrari argues and fights with artisan and has to correct piece 3 days prior to installation.

- "Environmental Park Proposals" wood, plastic and mixed-media 2001  
Virginio crafts wood, designs and creates five proposals.

#### Installations – minimal means in installing lasting art

In all of these installations the client is documented in seeing the finished work of art for the first time. All have seen the work only as sketches. The final phase of Ferrari creating the work is to install it, usually with the client and/or family attentively watching. This exchange between artist and client bring out interesting, dramatic, dangerous and sometimes comical scenes. The questions, affect and meaning of art become intensified in these private moments.

- "The bubble" bronze, 1999  
Installation goes through problems at clients home, documentary crew get involved to help Virginio. Whole family is there watching as owners child practices piano and wife cooks dinner.

- "Formation of a Circle", 2001  
Delivery to Highland Park mansion. Installation shows Ferrari's technique in finishing sculpture on sight.

- "La Famiglia" stainless steel, 2001  
Installation and inauguration of sculpture in childhood neighborhood. After four years of planning and raising funds, Ferrari donates the sculpture and at inauguration returns and is hailed as hero.

- "Cerchio Aperto" bronze, 2001  
Installation of Lincoln Park home. Three man crew rolls piece down the street to home.

#### Exhibits

Usually exhibits are the celebration of years of work, sometimes they are created purely to generate funds.

- "Hawthorne Suites mini-retrospective exhibit 1999  
Out of desperation Ferrari tries to raise money for his Verona Museum retrospective by exhibiting 100 small to large sculptures in a unique setting. The exhibit is organized in a suburban golf resort hoping that the rich clientele will purchase his works. The idea back fires and the film crew

documents people who don't understand his art: from the mayor of the town to x-Chicago Bear players. The idea of art, its importance and who appreciates is raised and addressed.

### **3) Personal Story**

- Childhood/Adolescence during and after World War II
- Young apprentice and student at the Accademia d'Arte
- Military service, First solo exhibit and his Travels to New York City
- Romance and marriage to Marisa Boccaccinni, Meeting Mr. and Mrs. Pick, leaving Verona to teach at the University of Chicago
- Chicago home sweet home: family, and the business of being an artist
  - Full Circle: Returning to Verona

### **Childhood/Adolescence during and after World War II**

Ferrari's personal narrative will be interwoven with the presentation of his artistic evolution and his process of creation. As Marco's cinema verite vehicle follows his father's footsteps over the past four years, transitions to interviews with Ferrari's accademia classmates, childhood friends and with family members will bring to life the colors and tensions of his early childhood. Highlighting the impact of the Second World War on Verona and on Ferrari's upbringing, the viewer will become acquainted with his family and friends who will describe and explain the difficult world in which they grew up. The film will revisit both the stonecutting shop where Ferrari worked as a child with his sires, and the art foundries and studios of Verona where he served his apprenticeships. Archival and current footage will add visuals to the place and situations Ferrari found himself in.

Ferrari was born in 1937 and his first years seemed to prepare him for what he has always had: the ability to survive. Whether it's sheer will, faith and maybe a little luck the first ten years of Ferrari's life tested him and his family. Interviews with his family members will describe the period and situations between 1937 and 1947. These interviews will also shed light on how Virginio was and if there was anything that seemed to separate from the other kids that grew up in the community. Interviewing Ferrari in front of his old house in Cola, which provided the family with refuge as well as interviewing him in front of the orphanage he was in will bring to life the periods and emotions he passed as a child.

#### **Family:**

- Stellina Corsi: oldest sister interviewed at her house explains the years leading up to the war and how the family was temporarily separated.
- Giancarlo Ferrari: older brother was interviewed at his house and explains the years following the war.
- Michele Ferrari: younger brother at his house explains how the family had to re-identify itself after the war creating a new family business.
- Mr. And Mrs. Zecchinelli: both lived through both world wars in Verona. They shed light on Virginio's parents as people in the community.

#### **Friends:**

- Adriano Residori: childhood friend of Ferrari interviewed at his butcher shop. He explains the magical and terrifying moments of being young and growing up amongst the ruins of the what the war left behind.
- Local Café: In Borgonuovo this is where his childhood friends now hangout. Many comment on Ferrari as a kid and now as an artist.

#### **Locations:**

Borgonuovo: neighborhood they moved to after the war

Cemetery: where his parents are buried

Cola house

San Pietro Orphanage

Site of the family's bottega shop  
Site of Family's café shop

Archival Footage:

- World War II footage of Verona being bombed
- Photographs of family

#### Young apprentice and Accademia of Art student

We will continue to follow Ferrari as he grew and matured as a young assistant, and then attended the Accademia. Interviews with his classmates and on location interviews with Ferrari at specific places that were important in his young career will allow the audience to gain the understanding of his raw talents, energy, and passion to become an artist.

- Gino Corsi painter is now living in San Gimignano, they were classmates at the Accademia and he explains the art scene in Verona during the late fifties and early sixties.
- Maurizio Casrari is now an architect but was Ferrari's classmate. He explains how Ferrari crystallized his art and process at the accademia

Locations:

- Accademia Cignaroli
- Milano and Accademia Brera

#### Military service, First solo exhibit and his Travels to New York City

Before Ferrari could embark on his first exhibits he had to fulfill his military duty. Interviewed in front of the Roman military base Ferrari explains how he kept sketching during his service and how this influenced some of his works upon leaving. We then visit Venice where his first solo exhibit took place and in a way is where his life began to move rapidly, with the invitation to New York and Atlanta from collectors. Interviews with his colleges shed light on Ferrari as a young artist but also on why he had to leave Italy in order to find success.

Interviews:

- Vincenzo Pavan at the time was studying architecture and was a supporter of Ferrari. He explains Ferrari's first exhibits and how he made an impact in Venice and Milan
- Liniaghi Professor of Art at the Accademia Brera was at the time an artisan who commissioned Ferrari religious works which would pay for his artistic projects. He also explains what Ferrari meant to the city of Verona's young art movement and as an inspiration to him personally.
- Bertani-political activist, poet and editor helped introduced Ferrari to the world of literature. He was also involved politically in Verona and explains why Ferrari had to leave Verona to have freedom.
- Frank Bilabio – Hosted Ferrari in New York and helped him organize his show in Philadelphia. He explains how Ferrari was as a young man in New York City.

Locations:

- Rome – Palazzo delle Esposizioni where Ferrari participated in the 1962 and '66 Quadriennale.

\* Archival Footage of these events

- Trepuzzi – First major commissioned piece for church.
- Verona/Montorio- Stain glass commissioned.
- Venice – Location of Gallery XXIII Marzo where he had his first exhibit.

\*Location interview with Ferrari

- Milano – Pagani Sculpture Park where Ferrari was commissioned to make three sculptures.
- New York – Scenes of New York of where Ferrari stayed and walked the streets.
- Atlanta – High Museum of Art that shows monument dedicated to the Atlantians that died in Orly plane crash.

### Romance and marriage to Marisa Boccaccinni, Meeting Mr. and Mrs. Pick, leaving Verona to teach at the University of Chicago

Returning to Italy after Ferrari's adventures in New York Ferrari's next turning point was upon him. In this time he meets his future wife and the people whom would invite him to Chicago, and would eventually become his patrons. Forty years later Virginio and Marisa take the drive to Udine where Marisa is from, that they would take every weekend when they first met. In the car they also visit his old studio in Verona and the place where he proposed on the Lake of Garda.

This period also consists of their first years in Chicago. Marco visits his father's old studio and the University of Chicago campus. He travels to Highland park with his father to visit where the Picks lived.

#### Interviews:

##### Romance, Love and Marriage

- Marisa's version of how she met Virginio, the difficulties in moving to Chicago and the life of being married to an artist.
- Marisa's Mother on how she came to know Virginio.,
- Ferrari's colleges explain how much Ferrari was in love with Marisa.

##### The Patrons: The Pick Family

- Marisa on how her and Virginio met Albert and Corinne Pick.
- Bartilotta- Albert Pick's interpreter and personal assistant explains how the Picks felt about Virginio and Marisa, there first trip to Chicago and their beginning years in Chicago.

##### University of Chicago

- John D. Khuns- student of Ferrari who has since become a multimillionaire in business describes how Ferrari influenced him at the Midway studios and how the social tensions of the sixties affected the University and Ferrari. He also expresses somewhat dramatically how he wished he would have remained a sculptor. Interviewed in New York City.
- Jim- A explains as a child how he came to know Ferrari's work. Twenty years later he approached Virginio at his studio declaring how that experienced changed his life forever.
- Bochetta a Professor at the University of Chicago during the period Ferrari was there had similar problems with the academic institution. He explains in detail on what happened to Ferrari and how is tenure was cut off..

#### Locations:

- Hyde Park
- University of Chicago campus
- Highland Park

### Chicago home sweet home: family, and the business of being an artist

#### Family:

Virginio and Marisa have created a family of three boys, they have managed to support them and send them to college all off of the artwork they have sold. The sons now have gone on their different paths but all are connected to art. The audience will be introduced to Fabio and Alberto who through interviews explain how it was growing up in an artistic household. They explain on why and how they have incorporated art in their lives, yet are still reserved about becoming artists. They also talk about how their culture was passed down and if they have embraced it. Hyde Park's environment as well as the neighborhoods around it are visually explored showing the extreme cultural differences the family has faced regarding Italy and the Southside of Chicago leading to the subject of the positives and negatives of being Italian-American

#### Ferrari Sons:

- Alberto Ferrari being the son of the artist . How he was influenced by his art. The role Marisa played
- Fabio Ferrari being the son of the artist . How he was influenced by his art. The role Marisa played

Locations: Ferrari Home, Southside of Chicago

#### Business:

The financial and business aspect are also very important to Ferrari's personal life. Interviews with Virginio's bank loan director as well as some of corporate art gallery reps will shed light on the balance Virginio has had to face through the years in producing his art for the public.

- Printers Rowe  
Ron Gordan photographer and teacher Columbia College. Was one of the artists that lived/worked in Printers Rowe building in which he, Ferrari and three other architects helped revived the Printers Rowe neighborhood.
- Claudio Ricci- Hyde Park Bank loan director explains Ferrari's economic situation over the last thirty years.
- Paolo Cerchi University of Chicago Romance Language Professor began teaching at the University at the same time Ferrari did. Their friendship has grown stronger through the years. Paolo is able to give an outsiders view on Ferrari's personal and artistic development over the last forty years.

#### Full Circle: Returning to Verona

In 1999 Ferrari's first teaching in over twenty years takes him to Rome as he begins his return to Italy as an artist. Interviews with Loyola's director and his students highlight his talents in educating.

#### Rome:

- George Hostert Loyola Rome Center director explains why the center chose Ferrari  
Loyola students at Rome Center explain how Ferrari is as teacher

In 2001 capturing the emotional moment of Ferrari returning to Verona for a celebration of his retrospective and monumental/public sculpture, "La Famiglia", the film will explore the questions of why and how Ferrari immigrated to America. Thus, some of the positive and negative effects this decision has made on his life, family and work will be a central feature of *Full Circle*.

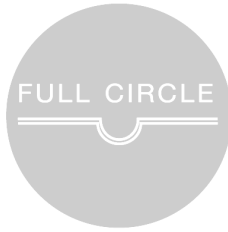
#### Verona:

- Day of "La Famiglia": the press conference and preparation of the major event is documented
- The celebration has speeches from the mayor, Ferrari and people who have been inspired by Virginio his father and this work of art.
- Afterwards Ferrari has people approaching him whom he hasn't seen in over forty years.

Marisa's dream of returning to Italy to live is becoming secure as they have a home in Verona's near by town , Custoza. As the Ferrari's are surrounded by rolling hills and vineyards as far as the eye can see they begin settle down and to recreate a new home. The adventure of returning is not over for Virginio as he has his biggest retrospective exhibit up to date to prepare for: creating new works, the shipping of works, the raising of funds and the catalog are a few of the things he's working on. How will the show get organized and will he have the money to produce it are still questions he needs to answer. The film ends with one circle closing as a new one begins.







## **PRODUCTION**

### **Hammer & Pixel Imaging Collaboration**

As there is an inherent problem in presenting sculpture (a 3D medium) through video/film (a 2D medium), Marco G. Ferrari is collaborating with Hammer & Pixel Imaging for production and all post-production editing. They have chosen motion control camera work and composite layering as postproduction techniques to be employed in segments of "Full Circle". Green screen shooting of all relevant sculptures and of an interview with Virginio Ferrari, will allow the viewer to compare and contrast the various periods and styles of Ferrari's work, in order to better understand the multi-dimensional aspects of the sculptures. High production value will be maintained through the use of various digital formats available at Hammer and Pixels studio. The bulk of compositing work will be done on a Quantel HAL E with archiving to Digital Betacam. This method of shooting will allow the viewer to see the sculptures in their actual environments, free from all restraints, changing forms, becoming undeterred and floating free. There will also be motion control shooting of various 2D and flat-art elements.

#### Formats:

This project is technically noteworthy because there will be a wide range of visual media employed. This project will cover a spectrum of cinema styles and media formats; from documentary style to motion control and special effects, from digital video, Digital Betacam, and High Definition video to Super 8mm, 16 mm as well as archival footage. While some original material will be in PAL format, the majority will be in NTSC. The synthesis of this wide range of elements into a finished piece offers a great challenge both from a technical and from aesthetic point of view. This eclectic mix of styles and technologies will result in a documentary that is not simply a documentary, but something more: a film that is as visually stimulating and exciting as the artist's life and work. Considering the amount of material, and the richness of the story, a 56:40 minute length product is suitable.

#### Archival Visual Footage:

- Istituto LUCE (Roma):
  - Newsreel footage of National Italian Art Exhibition Quadrennial d'Arte di Roma of 1959 and 1965 which show Ferrari's sculptures
  - 1950 film footage of Verona post-war
  - Veronese men boarding train for Germany during WWII
- WPA Film Library
  - 3/6/1962 Boeing Crash: 131Atlantians Killed
  - wreckage of crash sight at Orly Airport (France)/Inspired Ferrari's "Volo Tragico" series

### **Main Camera Operators**

Marco G. Ferrari will be the main camera operator in Italy and America using the Sony VX 2000 Mini DV camera for real time filming as well as 70% of the filming of the public and private sculptures. He will use Super 8mm film for recreational scenes and abstract images.

Doug Clevenger who has experience in documentary photography and shooting film sequences in projects for RAI Television, Channel 11 (Chicago Public Television Station), and music videos, where his pacing and clarity will be key in the events documented in Chicago. In 1995 Doug Clevenger graduated from Columbia College, Chicago in Photography and Film, and was the recipient of Columbia Colleges "Outstanding Achievement Award for Cinematography". Since he has worked professionally as a Cinematographer on a variety of narrative short films, music videos, commercials, and documentary films. He recently photographed a documentary on the

writer Raymond Carver that was produced for RAI Television. He currently teaches filmmaking at Columbia College while working for Tower Productions for the Weather Channel.

Additional Camera Operators:

Kevin Watson- Mostly working as Director of Photography for Chicago Industrial Videos, he received much of his experience as cameraman in the United States Army.

Jim Andre- An independent Gaffer, Jim owns a grip truck and various camera rigs. He was used predominately as steady camera operator.

Dan Dresen- A commercial photographer in Chicago, Dan shot 16mm footage of "Interlocking" a Ferrari sculpture located outside the University of Chicago Laboratory Schools, capturing moments where the children interacted with the sculpture.

### **Audio Approach- Planet Sounds**

In keeping with the philosophy of the film and of Virginio Ferrari's art, the music for Full Circle will be composed of original compositions by various artists with diverse musical backgrounds and cultures joined by a sound design created by Federico D' Antoni that uses the ambient sounds recorded during the production of the film. Since the film crosses Italian and American cultures, I have chosen musicians from these cultures whose talents and styles will reflect the five artistic periods of Virginio's career.

The sound design of the documentary is very important and will be highly experimental. The original compositions and arrangements will be combined at times with the ambient sounds of Chicago and Verona, and of the sounds of production during the making of the sculptures, in order to create layers and textures that will drive the film and inform the audience. From the sounds at the stone quarries and steel factories, where machinery dominates the mood, to the ambient sounds of the public spaces that his sculptures inhabit, to the various locations the film visited, the musical score will not only enhance and reflect what the viewer will see, but will also add to the rhythm and pace of the documentary.

I believe that that the combination of original compositions and ambient sounds complement the film's message and reflect the various ranges of visual media employed. These artists whom I've connected with during the filming in the past three years are important to me personally, and have all reflected through their art what my father wishes to express, and what I'm trying to reflect in the film: the feeling of creating "New Ideas – New Ways – New Means – New Spaces" with a philosophy of "Order, Balance and Harmony".

### Original Music

**Beppe Grifeo:** When introducing Italy and the various stages my father went through growing up I will use the music by the Italian composer/pianist Beppe Grifeo whose foundations are in jazz and classical music, and whose particular influences are contemporary *Creative Music* pianists such as Abdullah Ibrahim, Sun Ra, Keith Tippett and Terry Riley. Beppe Grifeo's style and original sound will allow him to create different moods, emphasizing different periods of Ferrari's life. Many of his compositions although embedded in jazz have an Italian feel, and will inform the audience of where they are in the film. His songs often use minimal sounds and can be used in introducing Ferrari's stylistic periods of the 70's, 80's and 90's as well.

He began his studies the Music Conservatory in Palermo, Italy graduating then from the University of Palermo in 1984. He received his Diploma of studies in Piano Jazz and Improvisation at CPM of Milano. He toured extensively throughout Germany between 1991-1993, and has participated in numerous Music Festivals in Europe and Mediterranean such as: The Palermo and Sicily Jazz Festivals Italy, Ricordi Mediastore Milano and Festival di Babilonia Iraq. He has worked on solo and group projects that have received much recognition: 1993 "Cellophano" con Tony Rusconi, Emilio Galante, Mariano Nocito (La Scatola Sonora)

1995 "Voices" by Tony Rusconi (Boxes)

2000 "Come un soffio di vento", con Guido Mazzon and Tony Rusconi

1997 "A quiet place in the universe", dedicated to Sun Ra, solo piano (Iktius)

1998 "Altri Destini", solo piano (Iktius)

**8fatfat8:** Frank Orall music will contrast to the classical, jazz and blues based songs from the other musicians. With over eighty minutes of music to select, 8fatfat8's music will add a contemporary feel to the project.

Frank O'ral is the leader of the band Poi Dog Pondering, and has created the band 8fatfat8 in response to his popularity in the commercial and underground music scenes in America and Europe. Many of his compositions are "body music" based. Driving songs that are very modern in terms of instrumentation- electronic keyboards.

#### Copyright Music

"Bella Ciao" - Dischi del Sole Record Cpmpany

- The song is known throughout Italy as an anti-facist song which originated in the Veneto region, close to Verona. It will be used in the section regarding World War II.

"Una Rotonda Sul Mare" by Fred Bongusto.

- A 1964 summer hit, the song was played along the Italian shores all summer long the year my parents met and got married. It will be used in introducing the stroy of how they met.



## PROJECT INFORMATION

An Independent documentary film on the life and career of the acclaimed sculptor Virginio Ferrai  
by  
Marco G. Ferrari

Director: Marco G. Ferrari  
Producers: Marco G. Ferrari  
Executive Producer: Virginio Ferrari-final approval  
Editors: Marco G. Ferrari & Steve Cejtin  
Post-Production Visuals: Hammer & Pixel  
Post-Production Audio: Planet Sounds

Estimated Running Time: 72' minutes  
Formats: 80% Digital Video, and 20% Betacam SP, Digital Betacam, Super 8mm and 35mm film  
Language: English and Italian with corresponding subtitles  
Format on Completion: Digital Beta, with possible transfer to Film  
Formats Available: DVD, NTSC/PAL Beta SP, and NTSC Digital Beta

### Budget

Starting Date- January 1st, 1999

Completion Date- March, 2003

Pre-Production (Research and Development) 20%

Production (Shooting and Direction) 40%

Post-Production Visual and Audio (Editing, and Transfers) 40%

**Total = \$90,000.00**

### ***Grants Awarded as of 12/2002:***

Italian Ministry of Foreign Affairs, Rome Italy

1999: £5,000.000 (Development Phase)

2000: £15,000.000 (Production Phase)

Total Value = £ 20,000.000 (\$ 10,000.00)

Community Film Workshop of Chicago

"Build Illinois Filmmakers Grant"

2001: \$5,000.00 (production equipment and post-production facilities)

Total Value = \$ 5,000.00

### **Status:**

We are currently in post-production of the film. We are looking for international distribution deals for the North American and European Television Markets and commitments for sale on completion to Public and Private Broadcast television stations. We are also pursuing national and international academic, and museum sales with possible collaborations with Virginio Ferrari in collaborating in art exhibits and lectures on modern sculpture, public art, and Italian-American issues.

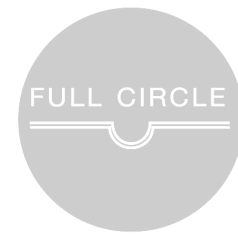
### **Available Visual Material:**

10 minute art documentary video preview- PAL/NTSC VHS and DVD formats

Delegate Producer  
Ferrari Studios  
Marco G. Ferrari  
5429 S. East View Park  
Chicago, Illinois 60615  
Tel: +773/722.2387

[www.ferraristudios.com](http://www.ferraristudios.com)

email: [mgf@ferraristudios.com](mailto:mgf@ferraristudios.com)



## SPECIFIC COMMUNITIES/OUTLETS

### Target Audience

- Given the films thematic concerns, it will be of particular interest to Italian-Americans (Italians abroad in other countries such as Canada, South America and Australia), artistic communities and past and present residents of Chicago and Verona.
- A theme with more universal appeal, however, is that of the relationship between a father and a son, as told by the son.
- Finally, in our increasingly multi-ethnic society, the films theme of bi-national identity, and its tensions and rewards, will resonate with many viewers. Not to mention the curiosity of public sculpture and their production whether modern or classical.

### Public Television:

This documentary fits the public television format because Ferrari's art work is designed for the public; a study of this work therefore provides an ideal vantage point from which to examine the broader problems and promise of contemporary public art and what better way to answer many questions the public has regarding contemporary public art if not to show the film in a public broadcast. The modern artist, the one living and producing is not seen or appreciated fully, until s/he is gone. Ferrari's work may inspire young artist to persevere in their work and others to begin. It could open peoples minds towards accepting modern-day artists as people who participate in society, and are not on the fringe: toward understanding the importance of public art.

There seem to be two types of viewers who enjoy public television: 1) the faithful, particularly the paid member and 2) those who surf by occasionally, and stay tuned if there's something interesting. I believe that this film will appeal strongly to both types and is contemporary enough for anyone to relate to; because the popular appeal of Ferrari's work has already been demonstrated in that it is enjoyed by millions of passersby throughout America and internationally, the overwhelming majority of whom are not specialized in art. This is the same overwhelming majority, which composes the television audience.

USA: WTTW/Channel 11 – POV – ITVS

International: RAI (Italy) – TeleVerona (Italy)

### Cable Television:

USA: Sundance Channel – IFC - HBO

International: RAI Sat (Italy) - Stream (France, Italy, Spain) – Tele Plus (Italy and France) – Artè (France/Germany) – Channel 4 (England)

### Academic Institutions/Libraries (connected with Virginio Ferrari via commissioned art):

University of Chicago – DePaul University – Loyola University – Harold Washington City College - Northwestern University – Newberry Library – School of The Art Institute – Vanderbilt University – Atlanta Art Academy – UCLA – University of Florida/Coral Gables

### National/International Academic Institutions/Libraries

### National/International, Public and Private Museums



## **KEY PERSONNEL**

### **Marco G. Ferrari:**

*Director/Writer/Co-Producer/Main Camera Operator:*

Marco Giovanni Ferrari was born in Chicago, Illinois in 1974, and was immediately introduced to the art world by his father who is an international sculptor. After attending the University of Chicago Laboratory Schools for all of his lower education he graduated from DePaul University in 1997 and received his Bachelor of Arts diploma in Communication/Mass Media Studies with a minor in Italian. Developing a strong background in the Chicago music scene he wrote, sang, played bass and guitar in two Chicago based rock bands ("Thursday Boyz" and "City Limits") from 1992-1997 performing in Chicago and various mid-west Universities.

After graduation he began working as Production Assistant, Production Coordinator and Sound Assistant on various industrials, commercials, music videos and independent narrative films in Chicago. In 1999 and 2000 he received two grants from the Italian Ministry of Foreign Relations for various audiovisual projects in Italy. Working as Camera Operator for an archeological documentary on the findings of Rome's Capitoline Museums (commissioned by the Department of Archeology and Public Art Program of Rome, 1999) and in a documentary on the Roman music festival "Guitar Sitar" (July 2000) directed by Fabiana Sergentini. In that time he also began assisting his father in the production and administrative roles of his sculpture studio and Gallery in Verona and Chicago. For the past three years he has developed and focused his attention on Directing and Producing a feature film independent documentary on his father's life and work for his major six month art retrospective in Verona Italy (April, 2003).

Recently he has begun to do video projecting/mixing for various music venues around Chicago: Crobar, Double Door and Metro. As well as live performance video shooting for bands such as Poi Dog Pondering, 8 Fat Fat 8, DJ Trax and Vance "Guitar" Kelly. He currently lives and works in Chicago, traveling often to Italy.

### **Filmography**

- Promotional video for the sculptor Virginio Ferrari : 10' DVD, Beta SP,  
Director and Co-Producer
  - International Short English Film Festival 2000/2001 – ARCI Legnago (VR) Italy  
Presentation
  - Angelciti Film Festival – Chicago Illinois USA 6/2001  
Competition



## **SAMPLE WORK**

- **Title:** "Full Circle"

- **Category:** Short Documentary Video:

**Synopsis:** "Full Circle" is an art documentary exploring the foundations and styles of the internationally renowned Sculptor Virginio Ferrari. Directed by his youngest son, Marco G. Ferrari, he uses the short film format to begin the production of a full-length feature film, introducing his father's life and work to a cinematic audience.

**Status:** I collaborated with Hammer & Pixel Imaging and created this piece because I wanted to complete a work that would show the potential for a full length feature film documentary on Virginio Ferrari's artistic work and personal life. Experimenting with camera shooting styles, formats, and digital affects we were able to see results regarding green screen shoots, and motion control photography of Ferrari's art work. And I was able to go through the process of producing a short film on my father. The video does not go in-depth into his life, and at the time of production I hadn't conducted outside interviews in Chicago or Italy. I believe it's a good introduction to the work of Virginio Ferrari and sheds light on who he is. I am currently editing the 60-minute version, to be completed by September 2002. I have used some of the digital techniques but the full-length version documentary has much more of cinema verité style. (Marco G. Ferrari)

-**Running Time:** 10 minutes

-**Completion Date:** 3/2000

-**Formats Used:** Mini DV, Digital Beta and HD video

-**Formats Available:** VHS, Beta SP and DVD

**Key Players:**

- Marco G. Ferrari: Director/Co-Producer/Writer
- Steve Cejtin - Hammer & Pixel Imaging: Editor/Co-Producer

**Festivals:**

- Short Film Festival, Legnago Italy February 2001
- Angelciti Film Festival, Chicago, IL June 2001

## **CREDITS**

### **Director & Writer**

Marco Giovanni Ferrari

### **Producers**

Steve Cejtin  
Marco Giovanni Ferrari

### **Editor**

Steve Cejtin

FULL CIRCLE

### **Sound Design**

Mike Frank

### **Music**

"A quiet place in the Universe", Music by Sun Ra  
Beppe Grifeo, piano  
Beppe Grifeo, arrangements

IKTIUS Worlwide Distributions, 1997

Producer, Carlo Tedeschi

Recording: DIGI-WAVE Studios in Palermo, Italy

Mixing: DIGI-WAVE Studios

Sound Technician: Francesco de Magistris

Excerpts Taken From The Following Tracks.....

- #7 "Tapestry from an Astroid"
- #4 "Fate in a Pleasent Mood"
- #9 "Plutonian Nights"
- #6 "Theme of the Stargazers"
- #8 "The Satellites are Spinning"
- #10 "A Quite Place in the Universe"

### **Graphic Designer**

Alberto Ferrari

## **CHICAGO**

1st Unit Camera Operator

Director of Photography

Doug Clevenger- Mini DV

2nd Unit Camera Operators

Steve Cejten- Digital Beta

Neal J. Gold- Beta Camera

Kevin Watson- Beta Camera

Assistant Director

Joel M. Stopka

FULL CIRCLE



Location Sound

Mike Frank

Motion Control Photography

Steve Cejten

Neil J. Gold

Kevin Kregel

Production Assistants

Alberto Ferrari

Joe Lukey

Production Resources

Bucktown Pictures, Chicago Illinois

SMS Productions, Chicago Illinois

Digital Video Transfers

Global Video, Chicago, Illinois

**ITALY**

Camera Operator

Marco G. Ferrari- Mini DV

Production Facilities

Moloch Rosso Productions, Panicalle (Perugia) Italy

**This Video was Funded in Part by  
The Italian Government, Ministry of Foreign Affairs, Rome Italy  
“Grant IRE”  
in collaboration with The Italian Embassy, Washington D.C USA**

Special Thanks: Gene Snyder, Anna-Maria Lelli, Marco Agostinelli, Bob Fagan, Chuck, Jim  
Andre, Marco Agostinelli, Famiglia Lanzilao, Fratelli Borgia, Gordon Quinn, Prof. Orban, Prof.  
Evenson, Mort Kaplin, Alchemist Foundry,

Locations: Hawthorne Suites at Midlane Golf Resort, Church of Padri Passionisti, City of Chicago, City  
of Verona



*"Drawing a circle is a process, and a full circle becomes the result:  
the progression from a point to the same point with time making the difference.  
The attempt to move forward always brings us back.  
What has changed, what has remained?"*