



## RAFFAELLA 2000

### DIRECTOR'S STATEMENT

The idea for this film was born from a trip I took to Albania, where I came into direct contact with the powerful “Italian dream” that still resonates within the country. During the communist dictatorship, Italian television was a symbol of freedom and resistance. Foreign channels were forbidden, yet families would gather secretly, risking severe punishment, just to watch their favourite Italian entertainers. Much like Hollywood films during World War II for Italian audiences, Italian television offered Albanians a space to dream at a time when dreaming was not allowed.

The characters in this story stem from my desire to portray female roles far removed from the stereotypes of wives, mothers, or daughters living in the shadow of great men. Cinema is filled with fascinating villains, yet almost none of them are women. In the controversial, deeply human journey of Marina, we discover that within her—just like within every human being—light and darkness coexist. It will be up to the audience to decide whether to stand by her or to judge her.

At first, speaking about her mother and literally stepping into her clothes is what brings Marina to success. Over time, however, it becomes a trap. Like Adela—who leaves Albania dreaming of finding her place on Italian television only to end up in the outskirts of a big city, confronted with prejudice, motherhood, failure, and loneliness—Marina is forced to navigate the weight of expectations and the void left by broken promises.

The difference is that Marina ultimately wins. She triumphs where her mother failed, for both of them. But in order to win, she creates a fracture within herself that may never heal. She will commit an act she will never be able to forgive. For me, the greatest challenge of the film lies precisely in reaching this point while maintaining such deep empathy for Marina that the audience can understand her choices—and perhaps even rejoice in her unsettling rise to success.

The film also reflects on the world of social media. Ever since reality television emerged, entertainment has shifted toward an obsessive pursuit of “the real.” Social platforms are its purest expression: a space where we are urged to appear unfiltered, to show who we “really” are, to be authentic. Authenticity seems to be the most celebrated value of the digital world. And yet, all it takes is a closer look to expose the illusion at the core of social media: truth disappears the moment one presses “record” and begins speaking in front of the camera.

Andree Lucini