

## ANNA BONAIUTO, voce narrante



Anna Bonaiuto was born in Friuli from a family of Neapolitan origin. As a child, she already decides to do be an actress, exactly when, during one of the many trips to Naples, her father takes her to the San Carlo theatre as a spectator.

At twenty-two she graduated at the Academy of Dramatic Arts and began her acting career under the guidance of illustrious filmmakers such as Luca Ronconi, Mario Missiroli and Carlo Cecchi, where she performs in *Morte di un matematico napoletano* (1992). First film as subject by Mario Martone. With Martone, her companion also in life, she continues in the years an artistic association that soon leads her to become one of the most sensitive and convincing Italian actresses, certainly one of the most representative of that authoritative artistic community renamed Neapolitan school, that she proves to be able to cross

the boundaries.

In 1993 Liliana Cavani entrusted her to the role of the mother of a deaf boy in, *Where are you? I'm here*, where she wins the Volpi Prize for non-protagonist role in Venice, while in 1994 Michael Radford directed her, next to Philippe Noiret-Pablo Neruda *Il Postino*.

On film sets she brings all the arts that she matured in the theatre, first that unpredictability that gives excellent results especially when you are in-tune with your fellow actors, such as Gianni Caiafa, her partner in *L'amore molesto* (Martone, 1995), set in an unusual and evocative Naples. With this interpretation, she wins the Nastro d'argento and David di Donatello as best protagonist actress and the recognition of the general public, not just Italian. Her acting so dense with contrasts makes her appear now ancient and Mediterranean, now mirroring the moods of contemporary women more or less broken.

In the following years she often goes back to Naples, on the slopes of Mount Vesuvius (*I Vesuviani*, 1997, *La stirpe di lana* by Pappi Corsicato and *La salita* of Mario Martone), behind the scenes of a theatre where a company of actors faces Eschilo and War in Yugoslavia (*Tempo di Guerra*, Mario Martone, 1998), or inside alleyways of blood, moonlight and melodies (*Appassionata*, Tonino De Bernardi, 1999), or in the role of a psychologist hiding in Tuscan countryside to help a child in difficulty (*Prima la musica, poi le parole*, Fulvio Wetzl, 2000).