MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2026
Selezione Ufficiale

INDIGO FILM and RAI CINEMA
present

THE ECHO CHAMBER

a film by
ANDREA PALLAORO

with
ALICIA VIKANDER LUCA MARINELLI
and **SUSAN SARANDON**

produced by
INDIGO FILM with **RAI CINEMA**

co-produced by
VERSUS PRODUCTION

Intl Sales
PARADISE CITY SALES

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SALES

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Credits not contractual

CREW

directed by	**ANDREA PALLAORO**
story and screenplay by	**BERNARDO BERTOLUCCI** **ILARIA BERNARDINI** **LUDOVICA RAMPOLDI**
director of photography	**DIEGO GARÇIA**
editor	**PAOLA FREDDI a.m.c.**
original songs & music lyric	**CLÉMENT DUCOL** **ÉMILIE GASSIN**
production designer	**GASPARE DE PASCALI**
costume designer	**ANTONELLA CANNAROZZI**
sound mixer	**GUILHEM DONZEL**
supervising sound editor	**SILVIA MORAES a.m.s.**
make-up	**VALENTINA IANNUCCILLI**
hair	**DANIELA TARTARI**
produced by	**NICOLA GIULIANO FRANCESCA CIMA** **CARLOTTA CALORI VIOLA PRESTIERI** **and PAOLO DEL BROCCO for RAI CINEMA** **JACQUES-HENRI BRONCKART and TATJANA KOZAR**
associate producer	**STEFANO d'AVELLA**
a co-production	**ITALY-BELGIUM**
produced by	**INDIGO FILM with RAI CINEMA**
co-produced by	**VERSUS PRODUCTION**
produced and distributed with the support of	**MINISTERO DELLA CULTURA – Fund for the Development of Investments in Film and Audiovisual Works**
with the support of	**REGIONE LAZIO - LAZIO CINEMA INTERNATIONAL** **Public Notice (PR FESR Lazio 2021-2027)** **Project co-financed by the European Union**
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in association with	**O'BROTHER DISTRIBUTION**
Italian distribution	**01 DISTRIBUTION**
International Sales	**PARADISE CITY SALES**
Sales agent North America	**UTA INDEPENDENT FILM GROUP and PARADISE CITY SALES**

Length 120 min.
Year 2026
Language English, Italian

Credits not contractual

CAST

	ALICIA VIKANDER	Anne
	LUCA MARINELLI	Leo
and	**SUSAN SARANDON**	Ava May
	ANN AKINJIRIN	Victoria
	PETER COONAN	Edward
	AOMI MUYOCK	Alma

Credits not contractual

SINOPSYS

A love story where the boundaries between presence and absence, care and dependence, desire and control blur until dissolving. Leo and Anne circle each other in an endless cycle of longing and separation, intimacy and distance. They cannot let go, nor break free. Through the rooms, Ava's voice echoes across time, carrying to the surface what endures - and what can no longer be held back.

Credits not contractual

DIRECTOR'S NOTES

The Echo Chamber marks the first time I have taken on a screenplay I did not originally conceive myself.
That distance allowed me to approach, in a new way, themes that have long fascinated me: the fragile and often imperceptible boundary between intimacy and dependency, devotion and addiction, care and control.

At its center is a love story where love becomes inseparable from suffering - where emotional and physical pain distort the ways we seek closeness, and where tenderness can slowly transform into possession.

Leo and Anne move toward and away from one another in an endless cycle of longing, retreat, and need, unable either to separate or to truly remain together. Anne drifts through Leo's world like a phantom, at once caretaker and manipulator, nurturer and destabilizer. Her quiet intrusions become acts of both care and control: intimate, invasive, consuming. In contrast, Ava enters Leo's life as a mirror, her own confrontation with aging and decline embedded within her artistry.

The interior of Leo's apartment, the film's sole location, becomes a character in its own right: at once sanctuary, prison, archive, and surveillance chamber. Within this enclosed space, the most intimate exchanges remain unspoken: the scent and imprint of a body on a cushion, a scarf left behind, the movement of an ashtray. These objects become the characters' language. Presence and absence are communicated through traces, residues, and gestures, until the apartment itself transforms into an architecture of longing, trespass, and emotional captivity.

The visual language of the film is contemplative, sensual, and elliptical, reflecting a world shaped by memory, perception, and mis-recognition. Time exists in a suspended state, stretching and folding back onto itself. Meaning is never declared outright, but emerges through fractured gestures, silences, repetitions, and glances that are never meant to resolve.

I wanted the film to function as a space of observation rather than explanation, as a cinema of ambiguity and slow catharsis. There are no heroes or villains here, but individuals trapped within the choreography of dependence, where the boundaries between love and control, presence and absence, gradually dissolve. The camera does not judge; it witnesses. Long takes and silence allow discomfort to accumulate and breathe.
Music, particularly Ava's voice, does not function as score but as memory itself: fragmented, intimate, and haunting. Like an echo, it returns in altered forms, carrying traces of emotion that cannot fully disappear.
Beneath its intimate scale, the film speaks to a universal condition: the way we cling to the very things that prevent us from moving forward. The Echo Chamber is about the residues people leave inside one another - memories, wounds, desires, dependencies - and the ways relationships can become spaces of both refuge and entrapment. The characters repeat the same emotional patterns, searching for connection while fearing it, manipulating one another to avoid confronting their own loneliness.

Andrea Pallaoro

SCREENPLAY NOTES

When speaking of his films, Bernardo Bertolucci often said that they spoke about time. And *The Echo Chamber*, too, is a film that speaks about time. The house where the story unfolds – a house of desire, of addiction, of artistic creation – resembles the house, his own, where we conceived and wrote this film together. Bertolucci also used to say his films were about him, even when, at first, he believed they were about something else. It was only at the end that their profoundly autobiographical nature revealed itself. And a constant thread of autobiography runs through *The Echo Chamber* as well.

The initial idea, when Bertolucci first spoke to us about it, was very simple: a man and a woman live in the same house without ever meeting, perhaps without even knowing of each other's existence. This was the starting point of a film about love and the marks the past leaves on places and people. And about absence – the ever-present absence Attilio Bertolucci, the director's father, mentions in his famous poem.

"I keep thinking of this film as a ghost story" he often said to us. And of all the ghosts that inhabit *The Echo Chamber*, Bernardo Bertolucci's is the most clearly visible. He is the echo that resounds in every room of the house, in all dialogues, in the characters' desires. In their pain.

Ava's words, spoken by Susan Sarandon, are words Bertolucci himself used during our meetings. The physical pain of Leo, the character played by Luca Marinelli, is Bernardo's physical pain, as is his endless search for liberation and relief. And the process of creating a work of art – in this case a record –mirrors the way Bernardo Bertolucci approached the making of a film. The passage from Henry James that Ava and Leo recite before starting work – *We work in the dark; we do what we can; we give what we have. Our doubt is our passion, and our passion is our task. The rest is the madness of art* – this was a phrase Bernardo would often return to during script meetings. And much of the fear, anxiety and joy that the two of us felt at the idea of working with him, would become part of the character of Leo, who is terrified by the responsibility of creating what will most likely be the final album of one of music's greatest icons.

On entering the world of *The Echo Chamber*, Andrea Pallaoro explored all the rooms with us, aligning the spaces and fabric of the story to his own vision. Returning to the screenplay with him – which, when Bertolucci died, was still at the second draft – was a long, delicate and profound process. Together we uncovered hidden aspects, insights that had been left unresolved and elements that were already part of the film, but embracing new possibilities and fresh ideas at the same time.
For the two of us, it was like being allowed to return to a much-loved home that had suddenly been lost. Like Anne, the character played by Alicia Vikander, we reopened the doors and the rooms and let the light in again.

Ilaria Bernardini e Ludovica Rampoldi

ANDREA PALLAORO

Andrea Pallaoro is an Italian filmmaker based between Los Angeles and New York.
After training at Hampshire College and the California Institute of the Arts, he made his debut with *Medeas*, presented at the Venice International Film Festival and awarded internationally. His subsequent films, *Hannah* - starring Charlotte Rampling, winner of the Volpi Cup - and *Monica*, both competed in Venice, earning numerous international accolades.

FILMOGRAPHY

2026 *The Echo Chamber*
2022 *Monica*
2017 *Hannah*
2013 *Medeas*

Credits not contractual

ORIGINAL SONGS&MUSIC

The original songs and music were composed and arranged by Clément Ducol.
The lyrics were written by Émilie Gassin.

WHEN IT COMES
(E. Gassin / C. Ducol)
Performed by Susan Sarandon

CONFESSIONS
(E. Gassin / C. Ducol)
Performed by Luca Marinelli and Susan Sarandon

CONFESSIONS
(E. Gassin / C. Ducol)
Performed by Luca Marinelli (solo piano)

CALL MY NAME
(E. Gassin / C. Ducol)
Performed by Alicia Vikander

PIECES OF ME
(E. Gassin / C. Ducol)
Performed by Susan Sarandon

CALL MY NAME
(E. Gassin / C. Ducol)
Performed by Emilie Gassin

CALL MY NAME
(E. Gassin / C. Ducol)
Performed by Susan Sarandon

Credits not contractual

LICENSED MUSIC

GOSH
Jamie xx feat. MC Moose
(J. Smith)

CRAZY LOVE
Marianne Faithfull, Nick Cave
(N. Cave; M. Faithfull)

WHO KNOWS WHERE THE TIME GOES (LIVE)
Nina Simone
(Sandy Denny)

DEMONS
Imagine Dragons
(A. Grant - D. Sermon - D. Reynolds - B. McKee - J. Mosser)