

A FILM BY SEAN DANIEL CUNNINGHAM
STARRING CARMEN MARIA MITCHELL AND ANDREA LIVI



LOOK FOR ME IN FLORENCE

LOVE BEFORE GOODBYE

REDWOOD ENTERTAINMENT COMPANY PRESENTS A FTA PRODUCTIONS FILM
CARMEN MARIA MITCHELL AND ANDREA LIVI EXECUTIVE PRODUCER CARMEN MARIA MITCHELL GO-PRODUCER MARY CATHERINE GREENAWALT
SCRIPT SUPERVISOR & TRANSLATOR JESSICA D'ACUNTO DIRECTED AND EDITED BY SEAN DANIEL CUNNINGHAM
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PRODUCED BY MARY CATHERINE GREENAWALT



LOOK FOR ME IN FLORENCE

RUNNING TIME: **6:00 MINUTES**

DIRECTED BY: **SEAN DANIEL CUNNINGHAM**
PRODUCED BY: **MARY CATHERINE GREENAWALT**

STORY BY: **SEAN DANIEL CUNNINGHAM**
MARY CATHERINE GREENAWALT

TRANSLATED BY: **JESSICA D'ACUNTO**

STARRING: **CARMEN MARIA MITCHELL**
ANDREA LIVI

EXECUTIVE PRODUCER: **CARMEN MARIA MITCHELL**
PRODUCTION COMPANY: **FTA PRODUCTIONS**

SHOT AND EDITED BY: **SEAN DANIEL CUNNINGHAM**



LOGLINE

Against the backdrop of Florence, two strangers from different worlds forge a brief, bittersweet connection that echoes long after their inevitable goodbye.

SYNOPSIS

Set in Florence and performed entirely in Italian, *Look for me in Florence* follows the intimate evolution of a relationship between an American woman and an Italian man. What begins as a tender, effortless connection gradually reveals the quiet complexities of love shaped by time, place, and unspoken truths.

Woven through their story is a local Florentine legend of a woman who kept her window open, waiting for her love to return, a symbolic thread that reflects both hope and impermanence.

In just a few fleeting moments, the film captures the beauty of connection, the inevitability of change, and the emotional resonance of a love that is both bittersweet and deeply human.

OUR STORY



Look for me in Florence grew out of a lived experience. While spending time in Italy, there was a natural encounter with connection, language, and cultural exchange that felt both simple and deeply meaningful. It was not dramatic or exaggerated. It was quiet, real, and emotionally honest. That feeling became the foundation for the film.

The project came together through a collaboration between artists from the United States and Italy, filmed entirely on location in Florence and performed in Italian. Working across languages created a unique creative rhythm, where listening, presence, and emotional clarity became more important than words alone. The process itself reflected the heart of the story, finding connection in the space between cultures.

The legend of the open window in Florence offered a natural anchor. It was something already rooted in the city, carrying its own sense of devotion, longing, and time. A woman who kept her window open, waiting for her love to return. The story carried its own sense of devotion, longing, and time. It became a quiet parallel to the story, suggesting that these experiences are not new, but part of a much deeper human pattern of connection, longing, and change.

The film was developed with the intention of creating something both culturally specific and universally felt. Rather than focusing on contrast, the process revealed a surprising sense of familiarity. A deep tender love between two people from different worlds. The image of the open window remains, suspended between presence and absence, devotion and separation.

Somewhere in Florence, a window is still left open.





THE LEGEND

In Florence, there is a long-held story of a woman who kept her window open while she waited for her love to return from war. The legend is known as “La Finestra Sempre Aperta”, *the window always left open*.

It is said that she left the window open year after year, waiting for him to come back to her. Although he never did, she never closed it. The window remained open for the rest of her life.

Over time, the story became part of the city itself. The window still stands today, preserved as a quiet symbol of love, longing, suspended in the space between hope and absence.



INTERNATIONAL POSITIONING

Look for me in Florence is a cross-cultural production between the United States and Italy, developed and filmed entirely on location in Florence. Led by a California-based production company and created in collaboration with an Italian cast and creative team, the film reflects a genuine exchange of perspective, language, and storytelling.

Performed entirely in Italian, the project remains grounded in its environment, allowing the setting and performances to shape the narrative. The result is a work that feels both specific to its place and accessible across cultures, connected through a shared emotional experience.

THEMATIC POSITIONING

- Connection beyond language
- Cultural exchange and identity
- The complexity of love
- Timing, distance, and emotional evolution
- Memory, longing, and symbolic space





Carmen Maria Mitchell

Carmen Maria Mitchell is an American actress, singer, and producer originally from California, now based in New York City. With a background spanning theatre, film, and live performance, her work reflects a multidisciplinary approach rooted in storytelling, movement, and music.

In *La Finestra Sempre Aperta*, she draws from her experience living and performing in Italy, bringing a profound appreciation of the language, culture, and emotional nuance. Her performance reflects a tender energy of love and curiosity, shaped by both personal experience and a commitment to honest, intimate storytelling.



Andrea Livi

Andrea Livi is an emerging Italian performer based in Tuscany. Originally from Pistoia, he brings a natural understanding of the character, informed by his cultural background, lived experience, and a deep connection to Italian tradition. With a performance style rooted in connection and emotional instinct, he brings a grounded presence and authenticity to the screen.

In *Look for me in Florence*, Andrea worked closely with the team, generously sharing his language and cultural perspective. His connection to the region and familiarity with the landscape of Florence contribute to the film's sense of realism and place.



DIRECTOR, Sean Daniel Cunningham

Sean Daniel Cunningham is an award winning writer and director of commercials and films. A New York native living in Los Angeles, his work is defined by its subtle comedy and huge heart. Sean was nominated for a Young Director Award at Cannes Lions. His short film, [This is When We Met](#), was featured on tastemakers like Short of the Week and the Oscar-qualifying Festival, Hollyshorts. Sean's feature film [Hudson](#), a dramedy starring Richard Masur (Transparent, Risky Business, The Thing) is streaming on [Amazon Prime](#) and Apple TV. Check out his latest project, [Greg in LA](#), a comedic and heartfelt series that went viral on Instagram.





PRODUCER, Mary Catherine Greenawalt

Mary Catherine Greenawalt is an award-winning creative producer, actor, and director whose work is anchored by a lifelong devotion to the craft. While she has spent over a decade mastering the complexities of physical production, acting remains her first and forever love- the driving force behind every project she champions. After the success of Sean and Mary's first indie feature Hudson, she has continued to focus on storytelling that balances technical precision with deep emotional resonance. La Finestra Sempre Aperta is a true labor of love, representing an inspiring new creative union with Carmen Maria Mitchell and a meaningful evolution of her 10+ year creative partnership with Sean Daniel Cunningham. Combined, this trio brings a seasoned, heart-forward perspective to the screen, born from years of shared vision and trust.



TRANSLATOR, Jessica D'Acunto

Jessica D'Acunto is an Italian creative based in Tuscany who contributed to the film in a multifaceted role that evolved throughout the production. Initially joining as a production assistant, she quickly became an integral part of the team, supporting the project as a script supervisor, translator, and liaison between the Italian agency and the production.

Serving as a bridge between cultures, Jessica played a key role in facilitating communication on set, ensuring clarity of language, tone, and intention between the cast and creative team. Working closely alongside the director, she helped convey the emotional direction of each scene, while also supporting performance through language and pronunciation. Her presence contributed to the film's authenticity and allowed for a more fluid and collaborative international process.





DIRECTOR'S NOTE

Working with a bilingual and international team was central to the process. It required a different kind of communication and attention, which ultimately strengthened the authenticity of the performances.

The film follows a relationship shaped by cultural difference, language, and timing, set within the everyday rhythm of Florence. Rather than focusing on dramatic turning points, the intention was to capture the subtle shifts that occur between people as a connection evolves.

The legend of the open window provided a meaningful reference point. It reflects ideas of waiting, memory, and the passage of time, which echo quietly throughout the film.

INSPIRATION



A NOTE FROM CARMEN

This project came out of a period of time I was living in Florence, where I had gone to study classical opera, art history, and to immerse myself in the Italian language. I had temporarily stepped away from the pace and pressure of the American entertainment industry, thinking I might find something different there, or at least reconnect with why I started creating in the first place.

What stayed with me was not anything dramatic, but something much quieter. The experience of trying to understand and be understood in another language. The way connection shifts when you cannot rely on words in the same way. You begin to listen differently. You pay attention to tone, to presence, to what is felt rather than what is said.

When we began developing the film, I wanted to hold onto that feeling. Not an idealized version of romance, but something more natural and specific. A connection that unfolds between two people from different worlds, shaped just as much by what is unspoken as by what is shared.

Working with the Italian team became an essential part of that. There was a real cultural exchange in the process, not just in language, but in perspective.

We all left with an even deeper respect for culture, language and the willingness to share connection and experiences with a stranger from a different world.



CREDITS

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MARY CATHERINE GREENAWALT

TRANSTALET D BY: **JESSICA D'ACUNTO**

CON: **CARMEN MARIA MITCHELL**
ANDREA LIVI

EXECUTIVE PRODUCER: **CARMEN MARIA MITCHELL**
UNA PRODUZIONE DI: **FTA PRODUCTIONS**

SHOT AND EDITED BY: **SEAN DANIEL CUNNINGHAM**





SPECIAL THANKS

Accademia Europea di Firenze, FIRENZE

ALEX MODEL Agenzia, FIRENZE

Gusta Osteria, Santo Spirito, FIRENZE

Jessica D'Acunto

Ludovica Bonanno

Silvia Morelli

Studio Variabile, FIRENZE



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LOOK FOR ME IN FLORENCE

(CERCAMI A FIRENZE)

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