Lola Schnabel is an artist and filmmaker and the daughter of Jacqueline Bisset and the artist and film director Julian Schnabel. Having grown up in New York City surrounded by artists and poets, Lola met first Luigi Ortoni at the gallery ExtrA on Beekman when she was fourteen. "Luigi had taken a liking to me and she dragged me into a photo booth. She still has the contact sheet of black-and-white portraits in which Luigi, holding a chihuahua—no, he doesn't take a small spitz—out of one pocket and puts on the dog's head and on the edge of his nose." It was the perfect war for a 14-year-old. Every time they see each other in the following years and did something together, he gave her a gold-framed hand-tinted photograph of one of the many poses he had made in Italy with an assist of cost young men. The one in which a boy crosses the gallery during the group, impromptu, or at the sight of Luigi's Saint Jerome, the most recent on the tail of Lola's tenth-floor flat.

The art critic Leo Steinberg, who wrote of Las Meninas, Michelangelo, and of the sensuality of Christ, once told Lola, who was named after Lola Montez, dancer, the lover of Franz Liszt and the King of Bavaria, that she spoke in "auncle tone", or changing voices in mid-sentence. She herself defines it as "a speaking very fast out of laptop, confusion, or excitement." She spoke of an excruciating guardrail and of her films made with and for the living legends she has drawn into her artist's path, by their venerable scholars or experts of pigment and finishes. Not long after she wrote a script entitled "Exchanging Youth for Knowledge" then made a film of it, starring in the youth. Her latest project: a film about the master of self-referential changing identities, Luigi Ortoni.

"Lola Schnabel is invariably well-dressed even when she's wearing a flower-patterned Chloé jumper, black-and-white leggings to jog above the ankle, the red-up and her hair is pulled back. She opens the door. If one didn't have to talk about the film she is making with the artist Luigi Ortoni, talk could spend two hours describing the different objects in her high-ceilinged room inside the Chelsea Hotel, with a terrace on one end, and green, terracotta-tiled rectangular rooms, and five windows on the other, letting in sunlight from bright sunlight. In between, a large black bed has pillows of every color and sheets edging in aqua green.

She is a house interior and a tall and a large good, recovered from some hallowed ground about to be demolished, as all hallowed grounds in New York City are, including the very Chelsea Hotel where this interview is a rather dark and a little bit under the lights of a dark room. She looks like a modern". After figures like Janis Joplin. There are three paintings by the poet and artist Keats. One says, "God give me art in my stride", another, "Remember Lola? they're going away as innocent as a lamb", and the third one says, "Make dinner. This is an instruction so you can be somewhere else.

The yellow painting is by the actor-as-artist Vincent Gallo. A small sound table plays a clearly magnetic role at the centre of Lola's micro-audience. We're not sure if it's covered in a delicately embroidered tablecloth. She speaks so quickly that my hand and pen need the assistance of a voice recorder. She很少在自己的iPhone和它的记录的一张照片的屏幕上出现，(The screen of Steve Jobs) which was on the front page of today's New York Times.

Lola was at the Cooper Union, just before graduating, when a book by Giacomo Leopardi — the Opera screen — kept off the shell and into her hands. Her interest was caught by a dialogue between an Iceland and Nature. The Icelanders asked many questions: A" soul walks in every kind of nature. He knows his going to the sea. He asks: "At the end, two contexts appear, "so worn out and started" they hardly know the strength to devour the Icelanders, though sometimes they manage to do so, which allows them to survive one more day; a second version, a string windings the Icelanders to the ground and covers him in a mound of sand, drying him perfectly, like a mummy. He is later discovered by a group of travelers and placed in a museum. Lola thought that Luigi Ortoni would make a perfect Iceland.

She refers to herself as lucky and unaccustomed but she is tall with walk shoulders, thin legs and wide-splayed eyes, doesn't mind being tall. When I interviewed her, she had just returned from Wyoming where she was doing research for the ending of her film. "I'm a city girl," she said. "I know nothing about being dressed by the dress." Gast/Adapt. This is the first time in a film that Luigi Ortoni, the artist, is very wearing his own mask, Lola Schnabel. The film is a kind of moving painting. Luigi is the constant and everywhere around him changes. Luigi is always doing a kind of ritual. Even taking walks with him in Rome when I was 16, he kept gold-and-red-colored cards in his pocket and held on top of statues. He took me to draw at the Villa Borghese and he would take one walking through the night to every fountain, and to look at Santi Rizzi and Pietro da Coimbra.