

Angel Films præsenterer

Min enestående mor



Premiere: 17. august

Længde: 99 minutter

Censur: 11 år

Instruktør: Emanuele Crialesse

Premierebiografer:

Grand Teatret, Empire Bio, Øst for Paradis, Cafe Biografen Odense, Nordisk Film Biografer Dagmar, Vester Vov Vov, Gilleleje Bio, Park Bio København, Gloria Biograf, Bio Næstved, Biffen Nordkraft Aalborg, Valby Kino & Nicolai Biograf.

Synopsis:

1970'ernes Rom: En tid med store sociale og kulturelle forandringer. Familien Borghetti er netop flyttet ind på den øverste etage i et nyopført lejlighedskompleks, men den smukke udsigt kan ikke dulme den følelsesmæssige storm, der lurder internt i familien. Forældrene Clara (Penélope Cruz) og Felice (Vincenzo Amato) elsker ikke hinanden som førhen, men magter heller ikke at leve hver for sig. Clara finder trøst i kærligheden til sine tre børn, men da det ældste barn, datteren Adriana, udnytter sin anonymitet i det nye kvarter til at springe ud som dreng, bliver familierelationerne sat under et pres, der truer med at ændre den lille familie for altid.

Historien er baseret på den prisvindende instruktør Emanuele Crialeses egne oplevelser.

Filmen havde verdenspremiere på filmfestivalen i Venedig 2022

Trailer og pressemateriale kan hentes på: <https://www.angelfilms.dk/min-enestende-mor>

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Cast

Clara **Penélope Cruz**

Felice **Vincenzo Amato**

Adri **Luana Giuliani**

Gino **Patrizio Francioni**

Diana **Maria Chiara Goretti**

Sara **Penelope Nieto Conti**

Grandmother **Alvia Reale**

Maria **India Santella**

Doctor **Mariangela Granelli**

Alberto **Carlo Gallo**

Felice's female friend **Rita De Donato**

Giuseppina Paola **Valentina Cenni**

Ada **Ilaria Giannatiempo**

Harassers **Elena Arvigo**

Filippo Pucillo

Credits

Director **Emanuele Crialese**

Original story **Emanuele Crialese**

Screenplay **Emanuele Crialese, Francesca Manieri, Vittorio Moroni**

Cinematography **Gergely Pohárnok**

Editing **Clelio Benevento**

Assistant director **Ciro Scognamiglio**

Music **Rauelsson**

Set design **Dimitri Capuani**

Set decorator **Alessia Anfuso**

Costume design **Massimo Cantini Parrini**

Casting director **Chiara Polizzi, Davide Zurolo**

Sound **Pierre-Yves Lavoué**

Production supervisor **Saverio Guarascio, Mandella Quilici**

Colourist **Red**

Produced by **Mario Gianani & Lorenzo Gangarossa**

Co-produced by **Dimitri Rassam, Ardavan Safaee**

Executive producer **Olivia Sleiter**

General organiser **Erik Paoletti**

A production by **Wildside (una società del gruppo Fremantle), Warner Bros. Entertainment Italia, Chapter 2, Pathé, France 3 Cinema**

With the support of **Canal+, Ciné+, France Televisions**

International sales **Pathé**

Country **Italy / France**

Year **2022**

Director's statement

L'immensità is the film I have been trying to make my whole career: it has always been “my next film”, but it always seemed to give way to another story, as I hadn't quite matured enough to feel ready to take it on. It is certainly my most personal film to date, a journey through the past, via memories – at times crystal clear, at others cloudy – and perceptions of times now firmly rooted in the past, that have been revisited and revised through the optics of the present day.

Families are often at the heart of my films; they are almost always fragmented, problematic, even dysfunctional. I think *L'Immensità* is the high-point of a theme I have been tackling for a long time, an exploration of a type of family that can't seem to offer protection, where the children have no sense of security, where conjugal love, teamwork and mature individuals to look up to are absent.

L'Immensità is not only a film about gender identity; nor do I believe that such a complex and raw subject matter can be pigeon-holed. It is an issue that is personal to each and every individual, one that cannot – and should not – be reduced to a leitmotif.

The film is set in Rome in the 1970s. I decided to portray those years by first of all stepping back from too strict an attempt to reclaim the ‘memory of that period’. I asked all the cast and crew to use their own memories: family photographs, Polaroids, all the things that belong to our childhood. A vast family album of the crew whose very heart and soul would be the building blocks of the film. We let ourselves be guided by designing a map of memories that we consulted during the planning process. The visual result is a synthesis of our pasts, our families, the places, colours, atmospheres that belong to us.

We carried out an extensive search for our younger cast members. Today's children have a very different perspective, a very different relationship with reality compared to the children of my recollections, to the child I was. Today's children demand a more equal relationship with the adult world. They are more involved, their opinions are listened to and sought with intent. The children of my recollections liked to be with other children, rarely participating in adult interactions. Somehow the adults remained adults, and the children quietly got on with the task of being children. After searching far and wide in Rome for suitable child cast members, I decided to cast the net further afield into the provinces, those near the sea or the countryside. And that is where I found my young performers, children who were less urbane, children who lived in contact with nature, far from mobile phones and therefore more ‘naturally’ credible as children of the 1970s.

The search to cast Adri led me to reflect on whether or not I should find a girl questioning her own gender identity. After several casting sessions it was clear that I

had an issue on my hands, one that, in a different vein, I had already had to face in the past: experiences lived on a set, the depiction of oneself, can be a detonator that explodes, thereby disorienting and disrupting the life of a teenager. By casting a girl actually undergoing that experience, I would have risked “forcing” a process that needs time to define itself, I would have risked contaminating or accelerating the natural course of events by interfering in her process of identification, which is so vulnerable at that age of life. So I simply decided to look for my Adri among girls who practise so-called ‘masculine’ sports. Luana is a motorcycling champion and competes against boys in the Super Moto circuit. In that sport there are no gendered categories, all that is required is lot of grit and courage, two of the qualities needed to play Adri.

The film underwent numerous modifications during shooting, depending on the approach I chose while working with the younger cast members, taking into account interactions with them and whatever unfurled on set each day. When you work with children, I think that it is fundamental to tread this path, because you will constantly be dealing with thoughts, expressions and interpretations that cannot be categorised; you are therefore continually forced to adjust your goals and redefine your outlook and your plans.

I think that the power of Penélope Cruz’s performance also stems from her willingness to lose control, to work ‘without a safety net’, to keep situations on a loose rein, to act and react without too many preconceived ideas. Children never repeat the same thing twice, and Penélope, besides her extraordinary talent, was able to react to every variation of the children’s expressiveness. Thanks to her responsiveness and presence, the scenes remain vibrant, authentic. I had already experimented with this method in the past, and I am convinced it works. Of course, it is a method based on trust, reliability and willingness, and Penélope proved herself to be an extraordinary ally: she is an actress who is both instinctive and rational, open to allowing herself to be possessed by something that transcends her.

Earlier I used the expression ‘without a safety net’, which in its Italian version “senza rete” casually evokes the title of a long-running RAI TV variety show. In the film, there are numerous references to that period, that imagery, to that black and white world: the TV variety show for my generation was a window onto the world, pure escapism. A world of songs in which women waited at home, misunderstood, accommodating, willing to turn a blind eye to infidelity: at least until the arrival of two icons in the shape of Raffaella Carrà and Patty Pravo, both bringing that breath of fresh air and more than a touch of transgression required to break that tradition. I am particularly enamoured of a cover version sung by Patty Pravo, with Johnny Dorelli, of Love Story, which I wanted to include in the soundtrack of *L’Immensità*: I remember when my mother took me to see the film of the same name; I remember the anguish, the tears, the desperation of one who – still a child – was unable to separate reality from fiction. But most of all I loved, and still do, that opening line: “Grazie, amore mio” (Thank you, my love).

Emanuele Crialese

Emanuele Crialese (Rome, 1965) studied filmmaking at New York University, where he graduated in 1995. In 1997 he made his feature film debut with *Once We Were Strangers*, selected for the Sundance Film Festival. In 2002 his second film, *Respiro*, won the Semaine de la Critique at Cannes and was nominated for a César and European Film Award: one of the best-selling Italian films of the decade, it was a major success worldwide.

In 2006 he directed *Nuovomondo*, which picked up the Silver Lion Revelation Award at the 63rd Venice International Film Festival; winner of numerous international awards, and a nominee for the EFA again, the film was presented by Martin Scorsese in the United States.

In 2011, he returned to Venice with *Terraferma*, which picked up the Special Jury Prize and the Pasinetti Award.

L'Immensità is his fifth feature film, in competition at the 79th Venice International Film Festival.