

BABE FILMS PRESENTS

LA NOSTRA VITA

Elio GERMANO
Raoul BOVA
Isabella RAGONESE
Luca ZINGARETTI
Stefania MONTORSI
Giorgio COLANGELI



FILM FESTIVAL CANNES 2010
BEST ACTOR - ELIO GERMANO



OFFICIAL SELECTION
FESTIVAL DE CANNES

a film by
Daniele LUCHETTI
[MIO FRATELLO E FIGLIO UNICO]

BABE FILMS PRESENTA UN FILM DI DANIELE LUCHETTI "LA NOSTRA VITA"
CON ELIO GERMANO RAOUL BOVA ISABELLA RAGONESE LUCA ZINGARETTI STEFANIA MONTORSI GIORGIO COLANGELI
MONTATA E SCENeggiATA SARAHO PETRALIA STEFANO PELLU DANIELE LUCHETTI COLLABORATORI A CURA DI DANIELE LUCHETTI
SCENeggiATO GIANCARLO BAGGI COLLABORATORI MARIA ANNA BARBERA STEFANO CLAUDIO COLLEPPELLO ANNO BRUNO POPPARO
MONTAGGIO MARCO CARROZZI MUSICA FRANCO PERSANTI REGIA DANIELE LUCHETTI
CONTRATTI PADO CONVICCI PRODUTTORI GIANLUCA BIANCHI DI LACRISTE PRODUZIONE WILSON COLO CARROZZI
UNA COPRODUZIONE MARCHI-ITALIA CON BABE FILMS CON MEDIASERVICES CATTLEYA IN COLLABORAZIONE CON RAI CINEMA
PRODOTTO DA RICCARDO TOZZI GIOVANNI STABILINI MARCO CRIVENZI REGIA DI DANIELE LUCHETTI

Babe Films Rai Cinema Mediaservices Cattleya



www.cinemien.nl/www.abc-distribution.be



Nederlandse release 24 februari 2011

Prijs beste acteur filmfestival Cannes

LA NOSTRA VITA - Synopsis

Bouwvakker Claudio (Elio Germano) is na jaren nog steeds tot over zijn oren verliefd op zijn vrouw Elena. Het jonge stel heeft twee zoontjes, een derde kind is onderweg. Maar na een onbezorgd familieweekend slaat het noodlot hard toe. Onderweg terug naar huis krijgt de zwangere Elena weeën. Hals over kop rijdt Claudio met zijn hele gezin naar het ziekenhuis, maar Elena overleeft de bevalling niet. Hoewel zijn leven verwoest is, kan Claudio het zich niet permitteren bij de pakken neer te gaan zitten. De steun van zijn familie, van zijn vrienden en de liefde van zijn kinderen zullen Claudio uiteindelijk helpen.

LA NOSTRA VITA is een ontroerend en meeslepend drama over liefde, familie en de grote veerkracht van de mens. Hoofdpersoon Elio Germano won voor deze rol de prijs voor beste acteur op het filmfestival van Cannes 2010.

98 minuten/ 35 mm/ Kleur/ Italië 2010/ Italiaans met Nederlandse ondertiteling   



LA NOSTRA VITA beleeft z'n Nederlandse première op het IFFR 2011 en is vanaf 24 februari in de bioscopen te zien.

LA NOSTRA VITA wordt in Nederland gedistribueerd door ABC/ Cinemien. Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers of vanaf www.filmdepot.nl

Voor meer informatie kunt u zich wenden tot Gideon Querido van Frank, +31(0)20-5776010 of gideon@cinemien.nl

LA
NOSTRA
VITA - Cast

Claudio
Piero
Elena
Ari
Loredana
Porcari
Gabriela
Andrei
Celeste
Vittorio

Elio Germano
Raoul Bova
Isabella Ragonese
Luca Zingaretti
Stefania Montorsi
Giorgio Colangeli
Alina Madalina Berzunteanu
Marius Ignat
Awa Ly
Emiliano Campagnola

LA
NOSTRA
VITA - Crew

Regie
Scenario

Productie-ontwerp
Kostuums
Fotografie
Geluid
Montage
Muziek
Productie

Co-productie

Uitvoerend producent

Productie i.s.m.
Een Italiaans-Franse co-prod. met
Met steun van

Daniele Luchetti
Sandro Petraglia
Stefano Rulli
Daniele Luchetti
Giancarlo Basili
Maria Rita Barbera
Claudio Collepicollo
Bruno Puppato
Mirco Garrone
Franco Piersanti
Ricardo Tozzi
Giovanni Stabilini
Marco Chimens
Fabio Conversi
Matteo De Laurentis
Gina Gardini

Rai Cinema
Babe Films
Canal +

LA NOSTRA VITA - Elio Germano (Claudio)

Elio Germano (Rome, 1980) debuteert op twaalfjarige leeftijd als hoofdrolspeler in de film *CI HAI ROTTO PAPA* van het regisseursduo Castellano en Pipolo. In 1998 vragen de gebroeders Vanzina, na maar liefst achthonderd audities, Germano voor hun nieuwe film *IL CIELO IN UNA STANZA*. Vanaf dat moment begint een bliksemsnelle filmcarrière en speelt Germano in films van de bekendste regisseurs van Italië. Na de Vanzina's in 1999, werkt Germano samen met meerdere Italiaanse zwaargewichten: Scola (*COCORRENZA SLEALE*), Crialesi (*RESPIRO*), Placido (*ROMANZO CRIMINALE*), Salvatores (*QUO VADIS BABY?*) en Virzì (*N*). Germano heeft het imago van een 'gewone jongen', een *antidivo*, gewaardeerd om zijn bescheidenheid en discretie die hij mee heeft genomen uit Molise, de geboortegrond van andere grootheden van het witte doek zoals Robert de Niro en Sergio Castellitto. In Nederland is Germano vooral bekend door zijn rol in *MIO FRATELLO E FIGLIO UNICO* (eveneens een film van regisseur Daniele Luchetti). Op het filmfestival Cannes ontving Germano de prijs voor beste acteur voor zijn rol in *LA NOSTRA VITA*.



Korte filmografie

2010	LA NOSTRA VITA	Daniele Luchetti
2010	NINE	Rob Marshall
2009	LA BELLA GENTA	Ivano De Matteo
2007	MIO FRATELLO E FIGLIO UNICO	Daniele Luchetti
2007	NESSUNA QUALITÀ AGLI EROI	Paolo Franchi
2006	SANGUE	Libero Di Rienzo
2005	MELISSA P. 15 ANS	Luca Guadagnino
2005	QUO VADIS BABY?	Gabriele Salvatores
2002	ORA O MAI PIÙ	Lucio Pellegrini
2001	RESPIRO	Emanuele Crialesi



- Isabella Ragonese (Elena)

Korte filmografie

2010	LA NOSTRA VITA	Daniele Luchetti
2010	DIECI INVERNI	Velerio Mieli
2007	OGGI SPOSI	Luca Lucini
2007	IL COSMO SUL COMO'	Marcello Cesena
2006	ASPETTANDO GODARD	Alessandro Aronadio
2005	VIOLA	Donatella Maiorca
2005	TUTTA LA VITA DAVANTI	Paolo Virzo
2002	GOLDEN DOOR	Emanuele Crialesi



- Raoul Bova (Piero)

Korte filmografie

2010	LA NOSTRA VITA	Daniele Luchetti
2010	SUSA MA TI VOGLIO SPOSARE	Frederico Moccia
2009	BAARIA	Giuseppe Tornatore
2008	15 SECONDS	Gianluca Petrazzi
2008	ASPETTANDO IL SOLE	Ago Panini
2008	LA BELLA SOCIETA	Gian Paolo Cugno
2007	MILANO PALERMO - IL RITORNO	Claudio Fracasso
2006	IO, L'ALTRO	Moshen Melliti



- Luca Zingaretti (Ari)

Korte filmografie

2010	LA NOSTRA VITA	Daniele Luchetti
2010	NOI CREDEVAMO	Mario Martone
2010	IL FIGLIO PIU PICCOLO	Pupi Avati
2008	SANGUEPAZZO	Marco Tullio Giordana
2007	MIO FRATELLO E FIGLIO UNICO	Daniele Luchetti
2007	TUTTE LE DONNE DELLA MIA VITA	Simona Izzo
2006	A CASA NOSTRA	Francesco Comencini

LA NOSTRA VITA - Regisseur Daniele Luchetti

Daniele Luchetti (1960) begon zijn loopbaan als assistent-regisseur voor Nanni Moretti in *Bianca* (1983) and *LA MESSA E FINITA* (1985). Zijn regiedebuut, *DOMANI ACCADRA* (1988), werd bekroond met een David di Donatello Award en kreeg een eervolle vermelding op het Filmfestival van Cannes.

Hierna regisseerde Luchetti onder meer het succesvolle *IL PORTABORSE* (1991), met Silvio Orlando als ghost-writer van een meedogenloze politicus (Nanni Moretti). De film won vier David di Donatello Awards. In Nederland brak de regisseur met het ontroerende *MIO FRATELLO E FIGLIO UNICO* (ook uitgegeven door ABC/ Cinemien).



Korte filmografie

2010	LA NOSTRA VITA
2007	MIO FRATELLO E FIGLIO UNICO
2003	GINGER AND CINNAMON
2000	12 POMERIGGI
1998	LITTLE TEACHERS
1995	LA SCUOLA
1994	THE ONLY COUNTRY IN THE WORLD
1993	ARRIVA LA BUFERA
1991	IL PORTABORSE
1990	THE WEEK OF THE SPHINX
1988	IT'S HAPPENING TOMORROW

LA NOSTRA VITA - Director's note

How was LA NOSTRA VITA born? I'd like to say: Whilst I was writing or filming, but that wouldn't be true. This film almost certainly came about whilst I was making a documentary, for my own enjoyment, on how council accommodation was allocated to people in Ostia, people who had regular wages coming in, but which were too low to pay for normal housing. They weren't poor, but they belonged to that population of Italians who only have one wage coming in which, at one time, would have been enough to live on correctly, but is nowadays insufficient. They have limited access to information – the television obviously being an exception to the rule – and they have no interest in culture. These families could well have been called “families in difficulty”.

And yet, looking at them fairly, without bigotry, they have the same fears and doubts as anyone else. They talked about themselves and their lives with surprising irony and clarity, very rarely claiming they were victims. They might have been disillusioned but they were bursting with life. Another inspiration: Israel, two years ago. I noticed lots of young families going for a walk, late in the evening. Couples who hadn't yet reached their thirties but they already had two or three children. It is a beautiful utopia, unthinkable in our country.



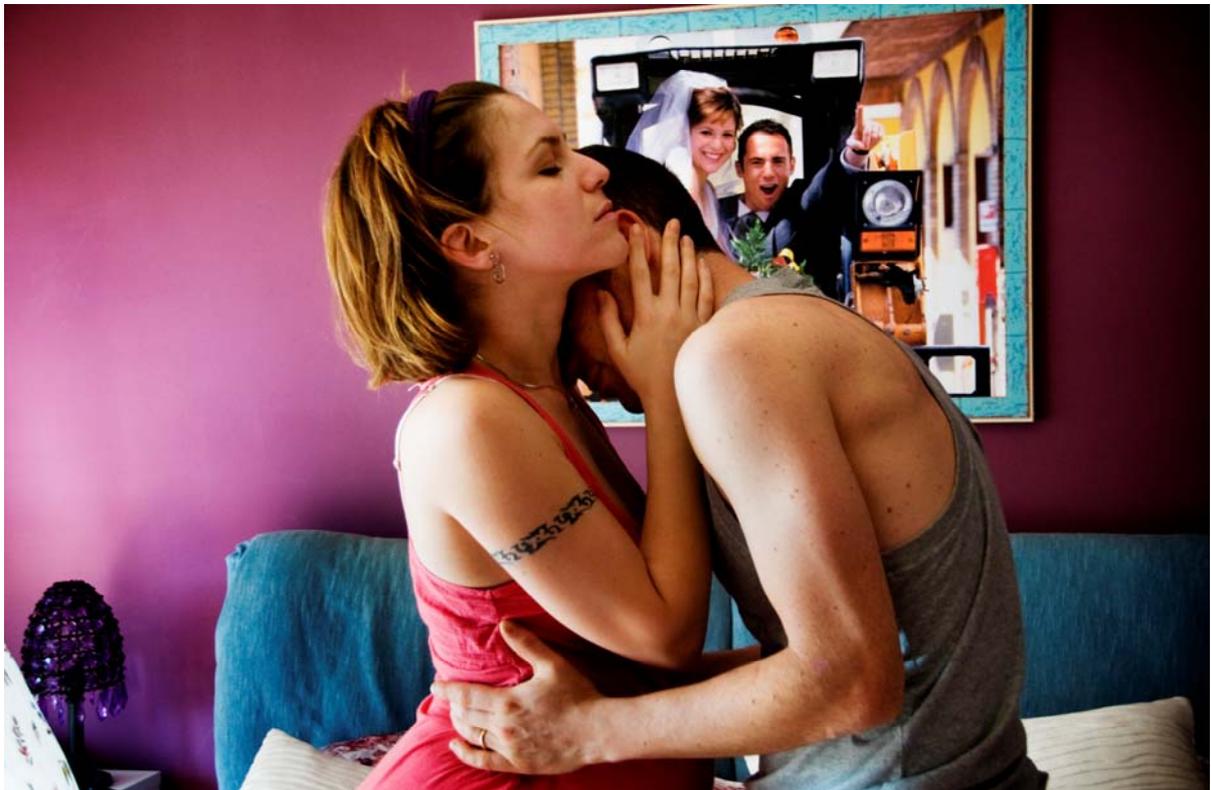
And that is how I decided to tell the story of a young family with three children, set in such a social class, which used to be called the working-class but no longer has a specific word to describe it today. I felt that we hadn't had a story about the life of such people told with honesty and objectivity for a long time. They had been present in our cinema for a long time, but nowadays we only see them sporadically.

As we wrote this story, Rulli, Petraglia and myself wanted to avoid giving a political message through our characters. We wanted to talk about them but we didn't want to expound a social argument. Of course, a political interpretation, in the noble sense of the word, can be read into the film, but it is not the main motive. We have been extremely careful not to make our characters seem ridiculous, as has often been the case in Italian comedies.

I felt that we hadn't had a story about the life of such people told with honesty and objectivity for a long time. They had been present in our cinema for a long time, but nowadays we only see them sporadically.

We therefore decided to tell the saga of the De Rosa family, looking them straight in the eyes, as if we ourselves were part of their story. We gave them emotional processes that are usually only found in bourgeois family settings: grief, ambition, burning desire for revenge and denial of pain. We tried to get as close as possible to the truth and humanity of Claudio and his family. That is how we came to write, showing respect and affection, trying to avoid commiseration and indifference towards them, allowing the characters to make mistakes, letting them feel things sincerely without making them do things just to please us but simply letting them do what they were actually capable of doing, with their own strengths and weaknesses. That is how we made this film. During filming, the only motto was: breathe and live your characters freely. It is an organic story, a film that resembles a living organism.

I pretended to be the sole spectator of an event that was really happening, believing in the characters, listening to their reasoning, as if I hadn't had a part in inventing them, choosing or directing them. It's a film that doesn't want to rove or explain anything, but it makes connections that I judge as fair. Using the camera as a thermometer, it might even gauge the country's fever.



PHOTOGRAPHY

With Claudio Collepicolino's natural light, a neighbourhood for a backdrop in which "Nobody has died", to quote Marquez from Macondo, the story naturally came to life in front of the camera. The children and workmen, who were mostly real workmen, gave the actors no option but to act naturally in the relaxed atmosphere on the set. Working with the camera was easy: I tried to capture everything that happened as if we were making a documentary. Ivan Casalgrandi's hand-held camera is fluid, curious and lively.

EDITING

Editing the film with Mirco Garrone was like putting together a new story because the material we had was full of nuances that were sometimes contrasting. It was about keeping the fine thread of a story that was almost a "non-story", letting it breathe and grow.



THE COSTUMES

Maria Rita Barbera, the costume designer, decided to show the actors in a flattering light and make them attractive, occasionally taking things slightly to extremes, and by using brand names and colours. All of the characters in the film want to be attractive, and they all go to great lengths to achieve that, taking care of their bodies, taking care of their appearance, depending on their personal tastes.

THE SETS

The film sets are apartments that the characters would have personally chosen, in relation to how much they would cost to rent. Giancarlo Basili's sets reflect perfectly the lifestyle of people who earn a modest wage today.

THE ACTORS

To interpret the three main families in the film, I tried to bring together a cast that would combine inner beauty and talent, a group of actors capable of bringing their own weaknesses and natural charm onto the set. There is Claudio's family (Elio Germano), Elena (Isabella Ragonese) and their children; Loredana and Piero (Stefania Montorsi and Raoul Bova), his brother and sister; the workman's family (Ahmhed Hafiene and Giorgio Colangeli); and finally the Romanian couple, made up of mother and son (Alina Madalina Berzunteanu and Marius Ignat) who play an important role in the main character's personal journey and achievements. I also wrote a biography for each character so that the actors could plunge into their past and present lives, and I asked them to use their own sensibility to develop on what was written in the screenplay.



MUSIC

Franco Piersanti highlighted the subtle and hidden significations of certain scenes, without going overboard on effects, leaving room for the spectator's emotion and imagination.

Op het Filmfestival van Cannes was LA NOSTRA VITA genomineerd voor de Palme d'Or. Elio Germano won daar, voor zijn rol van Claudio, de Prijs voor Beste Acteur (een prijs die hij deelde met Javier Bardem).



I'm very moved, happy on a personal level obviously, but also for then film, a film in which the camera spied on us, where we never knew what was going to happen. I dedicate this award to Italy and the Italians for they are the ones who will improve the country despite our ruling classes.

