

 68^{te} Internationale
Filmfestspiele
Berlin
Competition

FIGLIA MIA

een film van
LAURA BISPURI



SYNOPSIS

VANAF 23 AUGUSTUS IN DE FILMTHEATERS

Figlia Mia ging in Berlijn in première en was genomineerd voor een Gouden Beer. Een jong meisje wordt verscheurd door haar liefde voor haar twee moeders. Een verhaal over onvolmaakt moederschap en onlosmakelijke banden. Het zonovergoten Sardinië is de setting van deze zomerse film.

De verlegen Vittoria heeft een hechte band met haar liefheb- bende moeder Tina (Valerio Golino). Hun rustige leven op Sar- dinië wordt volledig op zijn kop gezet wanneer het jonge meisje ontdekt dat het lokale feestbeest Angelica (Alba Rohr- wacher) haar biologische moeder is. Wanneer Angelica ge- dwongen wordt om te verhuizen vanwege financiële proble- men, vraagt ze om Vittoria te mogen ontmoeten. Tina vindt dit goed, in de veronderstelling dat Angelica binnenkort de stad zal verlaten. Tegen Tina's wil brengen Vittoria en Angelica steeds meer tijd samen door en wordt hun band steeds sterker.



Daughter of Mine is the story of a young girl torn between two mothers. A story of imperfect motherhood and inextricable bonds, struggling with overwhelming feelings and dealing with wounds.

COMMENTS

FROM WRITER-DIRECTOR

LAURA BISPURI

A STORY OF THREE



Daughter of Mine is a journey in which three female figures seek, love and hate each other, but they eventually accept their imperfections and grow. It is a story that belongs equally to each character, so I wanted to tell it using all their three points of view. Vittoria, Angelica and Tina are three characters whose hearts have been broken and who start three different journeys in which they question themselves and, in the end, accept themselves completely. These three characters share a profound and strong bond, which was created by a secret agreement at Vittoria's birth. I chose to tell this story from their three different points of view for this reason, because I believe it's the best way to describe truthfully this relationship, this bond.



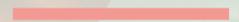
VITTORIA

Vittoria is 10 years old and in search of her story and the mother she belongs to. Little by little Vittoria picks up the pieces of the puzzle and she decides to dive deep into her research, discovering the truth about her existence. Vittoria is confronted with two models of motherhood that are very different and both unsuccessful in their own way, but in their failures Vittoria recognizes the love of those two strange, messy, but real women, who embody truth and, thus, beauty. Vittoria will come to understand that she belongs to both of them, that she is the result of both, even if they are extremely different.



ANGELICA

Angelica is a woman who never thought she could be a mother. At the moment when she is about to lose everything, she starts to think about, for the first time in her life, her daughter who has always been living only three kilometers away. Angelica wants to teach Vittoria what real life is, what dust, blood and wind are. She pushes her to confront her fears to teach her to be fearless. Although she thought it was impossible, Angelica realizes that she loves her daughter and that she is loved back. She finally knows deep love, after having spent her whole life looking for it. But despite their strong bond, Angelica wants to hide something from the girl as well.



TINA

Tina thinks she is a perfect mother with a perfect daughter. Her love is real, made of daily efforts, pleasant habits, growth, sweat, education, tenderness. At the beginning she doesn't think it could be possible to ruin the profound relationship she has with Vittoria, she believes that Angelica will finally go away forever. But suddenly their balance is threatened. Afraid of losing her daughter, Tina desperately tries to negate the truth about Vittoria's birth. But the situation closes in on her, and Tina is forced to deal with her demons and finally accept that she is not a perfect mother and her daughter's character is much more complex than she thought.



MOTHERHOOD



With this film I wanted to raise timely questions on motherhood. I asked myself: Is it possible to grow up with more than one maternal figure? Is the physical bond with the person who carries you in her belly, gives birth to you and looks like you more important than the cultural bond with the person who brings you up? I wanted to address one of the most important issues of our time: the classic parental system. For centuries women have been framed by the ideal of the perfect mother. I think that questioning this concept and giving value to imperfection is timely and important.

Daughter of Mine starts from an archaic and visceral maternal feeling and then tries to open up the discussion in more contemporary terms, offering a new, different vision, a vision in which both mothers are actually Vittoria's mothers. I tried to look for a complete balance between the two women, offering what to me is the only possible ending: both characters are the girl's mothers, differently but equally.

I chose to set *Daughter of Mine* in Sardinia because this island has many facets: its lyrical, fantastic and magical character, in fact, coexists with its rough and concrete nature, two aspects that I look for in my filming style. I chose to set the film there primarily because of its landscape, which explodes with an overpowering force that reminds me of the strength of mothers. This is a place that is itself a motherland. I wanted the film to show a place where the traditional co-exists with the modern. This constant mix between ancient and contemporary elements, which I observed during my scouting and research, made me think about a territory looking for a new identity, something that reflects the journey of the three protagonists of the film, especially Vittoria, a girl who is discovering and trying to understand who she is and who she wants to become.

SARDINIA





THREE ACTRESSES

I had already established a strong and deep relationship with Alba Rohrwacher while working with her on my previous film, so I wrote the character of Angelica for her. It is a role in complete opposition to the one she played in *Sworn Virgin*, as Angelica is a warm, explosive, exhilarating character. Valeria Golino and I established a deep and complete understanding after working together on the character and focusing on the relationship with the landscape. Little by little, I saw the character of Tina grow in her, merging into the unique world of the film. Sara Casu, who plays Vittoria, comes from the real Sardinia. This girl enchanted me with her voice and her colours, that have so little in common with traditional Sardinian folklore. It is clear that Sara is an incredible talent and working with her meant actually living the scenes with an infinite and constant wonder.

CONTAMINATION GAME

My initial idea was to try to merge two great actresses into a real context that could somehow chip away at them. During the shoot, there was a constant switch between professional and non-professional actors and Alba and Valeria were mixed with the real world and everybody else from the first scene on. In this contamination game between actors and real people I also wanted to include the presence of the many foreigners who have moved to and lived on the island for many years. I thought about Udo Kier for the role of Bruno, a German who speaks Italian and lives in Sardinia working with horses.

NATURAL, SIMPLE AND HARMONIOUS

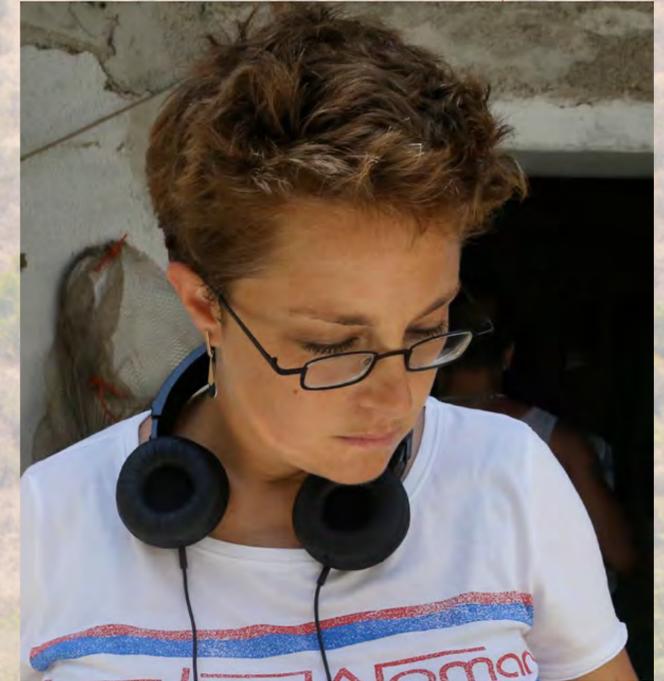
This long and in depth work on the real setting of the film, on its landscapes and atmospheres, was for me the fundamental starting point to make every scene believable. I am always with the character, she/he is the focus of my attention, but she/he acts in a real space I experienced, something that, although in the background, gives strength to the scene without nevertheless invading it completely. The meeting between the actresses and the real places was for me the key in creating the scenes.

LAURA BISPURI

WRITER-DIRECTOR

LAURA BISPURI's first feature film *Sworn Virgin* premiered in Competition at the Berlinale in 2015. It was presented in more than 80 festivals worldwide and received numerous awards, including the prestigious Nora Ephron Prize at the Tribeca Film Festival, the Golden Gate New Directors Prize in San Francisco, the Firebird Award in Hong Kong, the Fipresci in Krakow and a Globo d'Oro, assigned by the Italian Foreign Press Association. The film was also included in the renowned «New Authors» section of the AFI Festival in Los Angeles.

After earning a degree in Cinema at «La Sapienza» University of Rome, Laura Bispuri's short film *Passing Time* won the David di Donatello Award for «Best Short Film» in 2010 and was selected as one of the best international shorts by France's Académie des César. Her next short *Biondina* was awarded Italy's Nastro d'Argento Award for «Most Promising Director».



2018

Daughter of Mine
(*Figlia Mia*)

2015

Sworn Virgin
(*Vergine Giurata*)



VALERIA GOLINO

AS TINA

VALERIA GOLINO's career started in 1984. Over the years, she has worked with directors like Barry Levinson, Sean Penn, Gabriele Salvatores, Silvio Soldini, Michel Leclerc, Paolo Virzì, starring in films shot all over the world. She has won a David di Donatello award as «Best Actress» for Antonio Capuano's *La Guerra di Mario* (2005); the Nastro d'Argento as «Best Actress» for Emanuele Crialesi's *Respiro* (2002, Grand Jury Prize at the Cannes Film Festival) and is one of the three actresses to have won the Coppa Volpi of the Venice Film Festival twice, in 1986 for Francesco Maselli's *Storia d'Amore* and in 2015 for *Per Amor Vostro* by Giuseppe Gaudino.

In May 2013 she presented her first film as a director, *Miele*, at the Cannes Film Festival in the Un Certain Regard section, where it received a Special Mention of the Ecumenical Jury. Recently, she has appeared in films such as *La Vita Possibile* by Ivano De Matteo, *Il Colore Nascosto delle Cose* by Silvio Soldini, *Controfigura* by Rà di Martino and *Il Ragazzo Invisibile 2* by Gabriele Salvatores. Her second film as a director, *Euphoria*, starring Riccardo Scamarcio and Andrea Mastandrea, will be released in 2018.

ALBA ROHRWACHER

AS ANGELICA

Italian actress ALBA ROHRWACHER established herself as one of Europe's great character actresses with films such as *Caos Calmo* by Antonello Grimaldi (2008), *Amore* by Luca Guadagnino (2009), *Le Meraviglie* by Alice Rohrwacher (2014, Grand Jury Price at the Cannes Festival) and *Vergine Giurata* by Laura Bispuri (2015) to mention a few. During her career, she has worked with directors such as Peter Greenaway, Matteo Garrone, Doris Dorrie, Paolo Genovese, Marco Bellocchio, Silvio Soldini, Daniele Lucchetti... and she has been a member of the Jury both at the Venice Film Festival and at the Berlinale.

Alba Rohrwacher has won numerous distinctions, including two David di Donatello Awards, in 2008 for *Giorni e Nuvole* by Silvio Soldini and in 2009 *Il Papà di Giovanna* by Pupi Avati. In 2014 she also received the Coppa Volpi Award of the Venice Film Festival as «Best Actress» for her role in *Hungry Hearts* by Saverio Costanzo.

In 2017 she was part of the cast of Arnaud Desplechin's *Les Fantomes d'Ismael*, which opened the 70th Cannes Film Festival, and *The Place* by Paolo Genovese. She is currently working on *Lazzaro Felice* by Alice Rohrwacher and *Angelo* by Markus Schleiner.

MAIN CAST

Tina Valeria Golino

Angelica Alba Rohrwacher

Vittoria Sara Casu

Umberto Michele Carboni

Bruno Udo Kier

MAIN CREW

Directed by Laura Bispuri

Produced by Marta Donzelli and Gregorio Paonessa, Maurizio Totti and Alessandro Usai, Michael Weber and Viola Fügen, Dan Wechsler

Story and script Francesca Manieri, Laura Bispuri

Cinematography Vladan Radovic

Editing Carlotta Cristiani

Original music Nando Di Cosimo

Costumes Antonella Cannarozzi

Production design Ilaria Sadun

Sound engineering Stefano Campus

Sound editing Daniela Bassani, Marzia Cordò

Sound design Emil Klotzsch

Sound pre-mixing Giancarlo Rutigliano

Sound mixing Denis Séchaud

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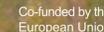
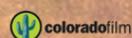
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THE MATCH FACTORY



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