

LE FATE IGNORANTI



een film van Ferzan Ozpetek

Beste Speelfilm - Austin CCL International Film Festival

Beste Actrice (Margherita Buy) - Italian National Syndicate of Film Journalists

Beste Acteur, Beste Actrice, Beste Producent - Nastro D'Argento Awards

Best Narrative Feature - New York New Festival

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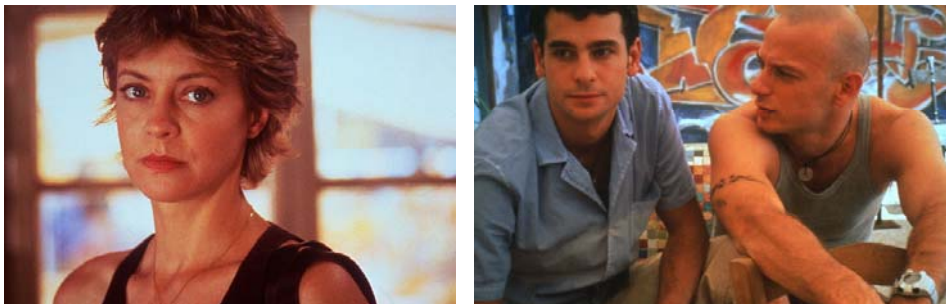
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LE FATE IGNORANTI - synopsis

Antonia en Massimo zijn al vijftien jaar getrouwd; ze wonen in een mooie villa in een rijke buurt van Rome en lijken het perfecte stel, totdat Massimo bij een auto-ongeluk om het leven komt. Antonia's leven stort ineen; ze houdt op met werken, verstopt zich voor haar vrienden en collega's en sluit zich op in haar eigen verdriet. Via een van Massimo's schilderijen, genaamd Le Fate Ignoranti (Onwetende Feeën), ontdekt Antonia dat Massimo de afgelopen zeven jaar een geheime liefdesrelatie onderhield.

Antonia ontdekt dat de geheime geliefde geen vrouw is, maar een marktkoopman, Michele. Na een eerste dramatische confrontatie blijkt Michele bovendien omringd door een kring van vrienden, die in de loop der jaren een geheime familie van Antonia's man is gaan vormen.

Antonia voelt zich aangetrokken door die alternatieve, uitgebreide nieuwe familie. En terwijl Antonia en Michele elkaar steeds beter leren kennen ontdekken ze dat ze veel meer met elkaar delen dan in het verleden met Massimo. De band met Michele wordt steeds intiemer en Antonia begint zich te realiseren hoe ze zich in haar leven tot nu toe altijd heeft afgeschermd voor het echte leven. Ze besluit te verdwijnen uit het leven Michele en diens vrienden; niet om te vluchten, maar om zich over te geven aan een nieuwe, grote liefde...



LE FATE IGNORANTI

106 min / Kleur / Dolby Digital / Italiaans & Turks gesproken / FR-IT 2001



Theatrale uitbreng in Nederland: Cinemien www.cinemien.nl

Theatrale uitbreng in België: ABC Distribution www.abc-distribution.be

Uitbreng op DVD: Homescreen www.homescreen.nl www.homescreen.be

LE FATE IGNORANTI - crew

Regie Ferzan Ozpetek
Scenario Ferzan Ozpetek & Gianni Romoli
Producent Tilde Corsi & Gianni Romoli
Camera Pascal Marti
Montage Patrizio Marone



LE FATE IGNORANTI - cast

Antonia Margherita Buy
Michele Stefano Accorsi
Serra Serra Yilmaz
Ernesto Gabriel Garko

LE FATE IGNORANTI - over regisseur Ferzan Ozpetek

Ferzan Ozpetek (1959, Istanbul) verhuisde in 1978 van Turkije naar Italië om er kunstgeschiedenis en theaterregie te gaan studeren. Ozpetek werkte voor enige tijd samen met Julian Beck en het Living Theater. Vanaf 1982 werkte hij als regie-assistent en casting director aan Italiaanse filmproducties van makers als Maurizio Ponzi, Massimo Troisi, Ricky Tognazzi en Marco Risi.



Regie & Scenario:

(2003) La finestra di fronte

(2001) Le fate ignoranti

(1999) Harem Suare

(1997) Il bagno turco

Is this an outing, a declaration of your gay identity?

This is not a gay film. It is a film about feelings that go way beyond one's sexual predilection. You are allowed to have sexual preferences but not sentimental ones. All the same, I am sure this film will be good for the gay community because it talks about openness.

In any case you inserted the images of Gay Pride and they give a clear political sense to the film.

These images were very important to me. They *had* to be in the film but they broke up the atmosphere and slowed things down so I moved them to the end. In that way I give the impression that other things are also taking place in the lives of these people that I did not necessarily portray. It is something that I experimented personally for ten years. We all lived close by each other and every Sunday at 8 the transvestite downstairs would climb the stairs to my flat and cook. I can't say she was the greatest cook so friends would come with food. People are amazed when you open your door in this way but I say there is nothing at all to fear. After all, how on earth can you create a firm friendship without opening the doors?

Who are the stupid fairies?

The title comes from a drawing by Magritte that is not the one you see in the film. I did that one a few years ago myself, and Tilde Corsi convinced me to use it. In the abstract sense, the fairies are those people who seem superficial because they are always happy, and who move with a light touch. But these same people hide deeper feelings and perhaps even pain. Serra is just such a person. She was arrested twenty years ago in Turkey. She was jailed, beaten, her boyfriend died and she escaped to Italy. She managed to change. All it takes to change yourself sometimes is to climb the stairs.

Do you think lying in order to avoid losing the people we love is inevitable?

I have always been truthful in my relationships and love has often turned into friendship. There are couples who betray one another and keep silent, but they do this lightly, without hurting anyone. It is a choice that each one of us must make.

How do you think about Almodóvar?

I admire him enormously. I just wish I had half his talent! But there are so many directors who inspire me.

LE FATE IGNORANTI - gesprek met hoofdrolspeler Stefano Accorsi
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Why did you become an actor?

I always wanted to act - from an early age I was addicted to the spaghetti westerns and became fascinated by the emotional experiences that I had at the cinema, the escapism, the heroism, the love stories and the adventure. I wanted to feel other people experience that through characters that I played.

How did you get the part of Michele in "Le Fate Ignoranti"?

Ferzan had seen RAI DUE and rang me to meet to tell me the story of Le Fate. When he told me I went crazy for the story. It had such depth of feeling and complexity of emotion and it made me very happy to hear his passion for the story. I wanted to do it the moment he told me and I am so happy he chose me for the part.

Explain to me about the process behind how you found the character of Michele.

It is strange to talk about the process. I was afraid initially of the deep emotions that were to be found in all the characters but particularly Antonio and Michele. These characters shared a secret that was their own personal emotion and love for one person that they had shared and they had to find a way to trust each other to share these emotions to help each other move on. Working with Ferzan, who is completely in control of his set made it easier to do. Margherita Buy was also wonderful to work opposite, which also helped enormously. There was so much for each of us to give the characters but we also had to find a way to hold some back for ourselves to strengthen the performances and keep a balance. Massimo's death is the bridge for life between these two people.

What are your favourite scenes in the film?

There are two. I loved the scene between Antonio and Michele when they discover that they like the same book of poetry. This becomes their link, the bond. They each knew so much about their lover Massimo but in this scene they realise also how they knew different parts of him and he of them. The second scene I love is at the end when Michele turns a second after Antonia has left. There is much left unsaid between them despite the strong relationship that they have formed and much is left to the audiences imagination - it becomes their story then.

Were you surprised by the success of the film in Italy?

I couldn't imagine its success - I was overjoyed. I knew we had a good movie and I was very happy for all concerned.

How would you sum up the film - what's it about, is it a gay movie?

It is not a gay movie, it is about love, loss, lies and other peoples lives. It is life affirming and positive. Michele knew that his boyfriend was married, his boyfriend's wife didn't know her husband was gay. This scenario encouraged all the characters in the story to confront their own lives and to find a greater happiness individually and with each other.

LE FATE IGNORANTI - director's statement

Ferzan Ozpetek on Le Fate Ignoranti:

In my life there have been, and there still are, three important elements: love, family and friendship. This film is my view on how these three elements intermix and how this contact gives rise to new meanings and new models of social and emotional behaviour.

The conventional single-nucleus family - that of the original couple in the film, Massimo and Antonia - is changing into an increasingly extended family, which to the superficial eye may seem alternative and revolutionary. In actual fact, when composing this "new" family - made up of friends, lovers, roommates, passers-by, relatives not by blood but elective kinship, mixing races, sexual choices and different but not conflicting languages - I realised that the basic emotion forming inside me was an almost childlike nostalgia for the memory of an old-fashioned family.

And I remembered when, as a child, I was surrounded by an extended nucleus around close blood relations, which was made up of relatives, including distant ones, family friends, and people who came from many countries and vanished, only to reappear years later: but each return confirmed a profound sense of belonging, so they were never outsiders. At one time in every family we were many. Nowadays in every natural family we are always fewer.

I like the idea that this film on emotions is my first completely Italian film. My first film - IL BAGNO TURCO - was an attempt to rediscover my Turkish roots through my new Italian eye. The second - HAREM SUARE - was an investigation into why I broke away from my roots and went - almost like a sentimental exile - to search for another culture, and found it in Italy. With LE FATE IGNORANTI, I want to understand why I'm here and how I see the Italy of today, through Rome and my district, Ostiense, with its human geography between the Gasometer and the General Markets so alive, profound, warm and intimate.

Also, because after so many ups and downs, comings and goings, I've understood that to change your life you don't always have to go away, confront the unknown, or lose your way in exotic and distant landscapes. Often all you have to do is knock on your next-door neighbour's door, or open the window and let whoever is passing by look in, while you're looking back at them.

Fate Ignoranti bears a family resemblance to Pedro Almodóvar's "All about My Mother" (in which the bereaved also finds solace in the gay subculture) and Nanni Moretti's "Son's Room" (in which Mr. Accorsi also appeared). The acting is impeccable, and the intentions are serious and noble.

- New York Times

Loss is a lonely hunter. Like Charlotte Rampling's self-deceiving widow in François Ozon's *Sous le Sable*, Margherita Buy's Antonia is jolted out of her warmly routinized marriage by the sudden death of her husband. But unlike Rampling's Marie, whose circumstances allow her to live in denial of loss, Antonia must confront in short order the fact that not only is her Massimo gone, but that she is not the only intimate he's left behind—a favorite painting's inscription reveals a longtime lover, one pseudonymous "Ignorant Fairy." It's the memory-as-identity obviation that gives *Secret Life* its intermittent unease, reaffirming that long-held illusions are indeed reality, and that erasing them recasts the self. And it's this existential gerrymandering that's most compelling. In this sense, Michele and Antonia hold the keys to each other's recovery.

- Village Voice

The acting is first-rate. Margherita Buy's wife and Stefano Accorsi's gay lover both make the film more about love, loss and deception than about sexuality. Ozpetek orchestrates their fraught relationship with maturity and skill; this, his first film made in Italy after *Hamam* and *Harem Suare*, is undoubtedly his best.

- The Observer

Moving and vibrant.

- L.A. Weekly

A movie that grows better by the minute

- Washington Post

Ferzan Ozpetek has created a masterpiece celebrating how the power of love and life can endure anything.

- Attitude