

**CINE
MIEN**
PRESENTEERT / PRÉSENTE



TRINE DYRHOLM
IS

nico. 1988

'A surprisingly authentic
biopic of the former
Velvet Underground
star' Variety

A FILM BY **SUSANNA NICCHIARELLI**

release: 18/04/2018

CINEMA

THAT
CHANGES

THE

PICTURE

SYNOPSIS

NL

In 1987 is Christa Päffgen (gespeeld door Trine Dyrholm) 48 jaar oud en toert ze door heel Europa, als solo-artieste deze keer. Ze is nog steeds beter gekend als haar alter ego Nico en omwille van haar vroegere exploits als muze van Andy Warhol en zangeres van The Velvet Underground in de sixties en niet omwille van haar huidige werk waar ze zo trots op is. Maar ze reist dus van het ene land naar het andere ter promotie van haar nieuwe start als performer en in een poging om de niet bestaande band met haar zoon te herstellen.

"We zitten hier vandaag samen met de femme fatale van Lou Reed", exclameert een radiopresentator iets té enthousiast aan het begin van de film van Susanna Nicchiarelli, Nico, 1988, die de sectie Orizzonti van de Mostra de Venise mocht openen. "Noem me niet zo, ik vind het niet leuk", antwoordt de zangeres, en de toon voor de rest van de film is meteen gezet. Voor velen is Nico (of Christa zoals ze genoemd wil worden) vooral de iconische zangeres van The Velvet Underground. Niet voor Nicchiarelli: om de titel van een recente autobiografie van Kim Gordon van Sonic Youth te parafraseren, dit is geen verhaal over een meisje dat deel uitmaakt van een groep, maar over het meisje nadat ze de groep verliet.

Nico, 1988 is een muzikale roadmovie over de wedergeboorte van een dappere en eigenzinnige artiest, over de moeder en de vrouw achter het icoon.

FR

En 1987, Christa Päffgen (incarnée par Trine Dyrholm) a 48 ans et tourne partout en Europe, mais cette fois en solo, après avoir été connue au sein du Velvet Underground sous le nom de Nico. Elle est très fière de ce nouveau départ dans sa carrière, qui reflète celui qu'elle espère faire en tant que mère – car elle a une relation compliquée avec son fils, qu'elle n'a jamais eu le temps d'apprendre à connaître vraiment.

"Nous sommes aujourd'hui avec la femme fatale de Lou Reed", s'exclame un présentateur radio trop enthousiaste au début du film de Susanna Nicchiarelli, Nico, 1988, qui a fait l'ouverture de la section Orizzonti de la Mostra de Venise. "Ne m'appellez pas comme ça, je n'aime pas ça", rétorque la chanteuse, ce qui donne le ton pour le reste du film. Pour le plus grand nombre, cependant, Nico (de son vrai nom Christa, insiste-t-elle à présent) est avant tout l'iconique chanteuse du Velvet. Pas pour Nicchiarelli : pour paraphraser le titre d'une autobiographie récemment commise par Kim Gordon de Sonic Youth, ceci n'est pas une histoire sur une fille qui fait partie d'un groupe, mais sur cette fille après qu'elle ait quitté ce groupe.

Nico, 1988 est un road movie musical sur la renaissance d'une artiste courageuse et rebelle, sur la mère et la femme derrière l'icône.

duur / durée: 93 min. -

productie / production: Vivo Film, RAI Cinema, Tarantula Belgique

ondertiteling: Nederlands & Frans, dialogen in het Engels

sous-titrage: néerlandais & français, dialogues en anglais



Foto Emanuela Scarpa

CAST

Nico	Trine Dyrholm
Richard	John Gordon Sinclair
Sylvia	Anamaria Marinca
Ari	Sandor Funtek
Domenico	Thomas Trabacchi
Laura	Karina Fernandez
Alex	Calvin Demba
Francesco	Francesco Colella

CREW

regie / réalisation	Susanna Nicchiarelli
scenario / scénario	Susanna Nicchiarelli
producenten / producteurs	Marta Donzelli, Gregorio Paonessa, Joseph Rouschop, Valérie Bournonville
director of photographie / chef d'opérateur	Crystal Fournier
montage	Stefano Cravero
muziek / musique	Gatto Ciliegia contro il Grande Freddo
vocals	Trine Dyrholm
décors	Alessandro Vannucci with Igor Gabriel
kostuums / costumes	Francesca & Roberta Vecchi
sound engineering	Adriano Di Lorenzo
sound design	Marc Bastien
sound mix	Franco Piscopo
casting	Francesca Borromeo i.s.m. / e.c.a. Gail Stevens & Michael Bier

Comments from writer-director SUSANNA NICCHIARELLI

The music Nico made was difficult, but it was by far one of the most interesting, uncompromising productions of the period: she created a unique style combining personal research with provoking experimental solutions and irony, always refusing to worry about the commerciality of her production. While the Disco Music phenomenon was exploding around her she kept on stubbornly composing those gloomy and disturbing atmospheres that influenced radically the Gothic and New Wave movements, and most of the underground production of the Eighties. All this said, unfortunately very few know about this aspect of Nico's life.

Nico is mentioned mostly in association with the famous men she slept with or in connection with the Factory-Warhol-Velvet Underground experience, but Nico was and did much more in the years following those experiences. Andy Warhol once said: "she became a fat junkie and disappeared", but nothing could be less true. I fell in love with Nico also for her wit and irony and I have tried to tell her story with the necessary distance and the absence of dramatic sentimentalisms, in a way I think, or hope, she herself would have told it. In writing and filming I always tried to keep the right distance and respect that I believe is due when dealing with a true story.



Foto Emanuela Scarpa

Nico's story is the story of an uncompromising artist who finds satisfaction in her art only after having lost most of her fans; of one of the most beautiful women in the world who finally becomes happy when she gets rid of her beauty. I wanted to make a movie about this, about the woman Nico was behind the image that most people have of her, behind the icon: beyond "Nico", her stage name, the real Christa. And with her story I wanted to tell the story of many other women, because Nico's parable, though dramatically extreme, contains many of the difficulties that a woman and artist and mother goes through with maturity.

Trine Dyrholm gave an extraordinary contribution to my film and to me: she gave vitality and energy to my Nico, helping me to avoid making a biopic that imitated or celebrated the character. She supported the film with the right sparkle of wit it deserved and together, first of all through the music (other than an actress, Trine is also a singer and musician), then through Nico's words and actions, we reinvented the woman we imagined must have been behind the star.

With Trine I shared my biographical research, all the materials and interviews I collected of the witnesses: with her I created a difficult character, controversial, at times unpleasant, but we accepted the challenge that she could become lovable for the public. With Trine and with the rest of the cast, especially with costarring John Gordon Sinclair, I used the eyes of the others surrounding Nico, from the manager to the band members, to depict the character's true nature.

I recreated the atmosphere of a loser band in a road-movie around Europe in the Eighties, where the absurd situations of a badly organized tour of a fallen star gave me the possibility to lighten the drama with irony, and to show how Nico's story, like everybody's, was in constant movement between drama and farce.

The musicians with whom we readapted the songs are an extremely talented Italian band: Gatto Ciliegia contro il Grande Freddo make very experimental, and very melancholic, electronic music. Their musical research is among one of the most interesting ones of the last ten years in Italy, and I believe that, working together with Trine, they have approached Nico's music with both the respect it deserves and the courage of reinterpreting it. Our idea was to re-interpret, re-live and re-elaborate emotionally all the components of Nico's story, in order to make them contemporary and universal.

In creating the right look for the film, with cinematographer Crystel Fournier whom I chose for the wonderful job she did on Céline Sciamma's movies and for the empathy she immediately showed in approaching this screenplay, we tried to recreate an image that could evoke the second half of the Eighties: the quality of those videos, the square format, the colour of the lights used at the time and the low-fi on the analogic support were our reference to tell this story of this group of out-of-place losers, prisoners of a time in which they couldn't find their space.

SUSANNA NICCHIARELLI (WRITER-DIRECTOR)

Susanna Nicchiarelli was born in Rome in 1975. With a degree in Philosophy and a PHD at the Scuola Normale Superiore di Pisa, she graduated in Filmmaking from the Centro Sperimentale di Cinematografia in Rome in 2004. She began her career working with Nanni Moretti, directing one of the Diari della Sacher, produced by Sacher Films and presented at the Venice Film Festival. She has written and directed many short films and documentaries, and two feature-length films: Cosmonaut (2009), winner of the Controcampo award at the Venice Film Festival and nominated as Best First Film at the David di Donatello and Silver Ribbon awards, and Discovery at Dawn (2013), presented at the Rome Film Festival. She has also made two short animated films in stop-motion: Sputnik 5, presented at the Venice Film Festival, winner of the Silver Ribbon award and distributed in theatres with her film Cosmonaut, and Esca Viva, presented at the Rome Film Festival in 2012. Nico, 1988 is her third feature film.



Foto Emanuela Scarpa

TRINE DYRHOLM AS NICO

Trine Dyrholm, winner of the Silver Bear at the 2016 Berlinale and nominated at the EFA as best actress for *The Commune* by Thomas Vinterberg, is a Danish actress, singer and songwriter. She is known for her roles in *Festen* by Thomas Vinterberg, *Love Is All You Need* and *In a Better World* (Best Foreign Language Film at the 2010 Oscars and Golden Globes) by Susanne Bier, and *A Royal Affair* by Nikolaj Arcel.



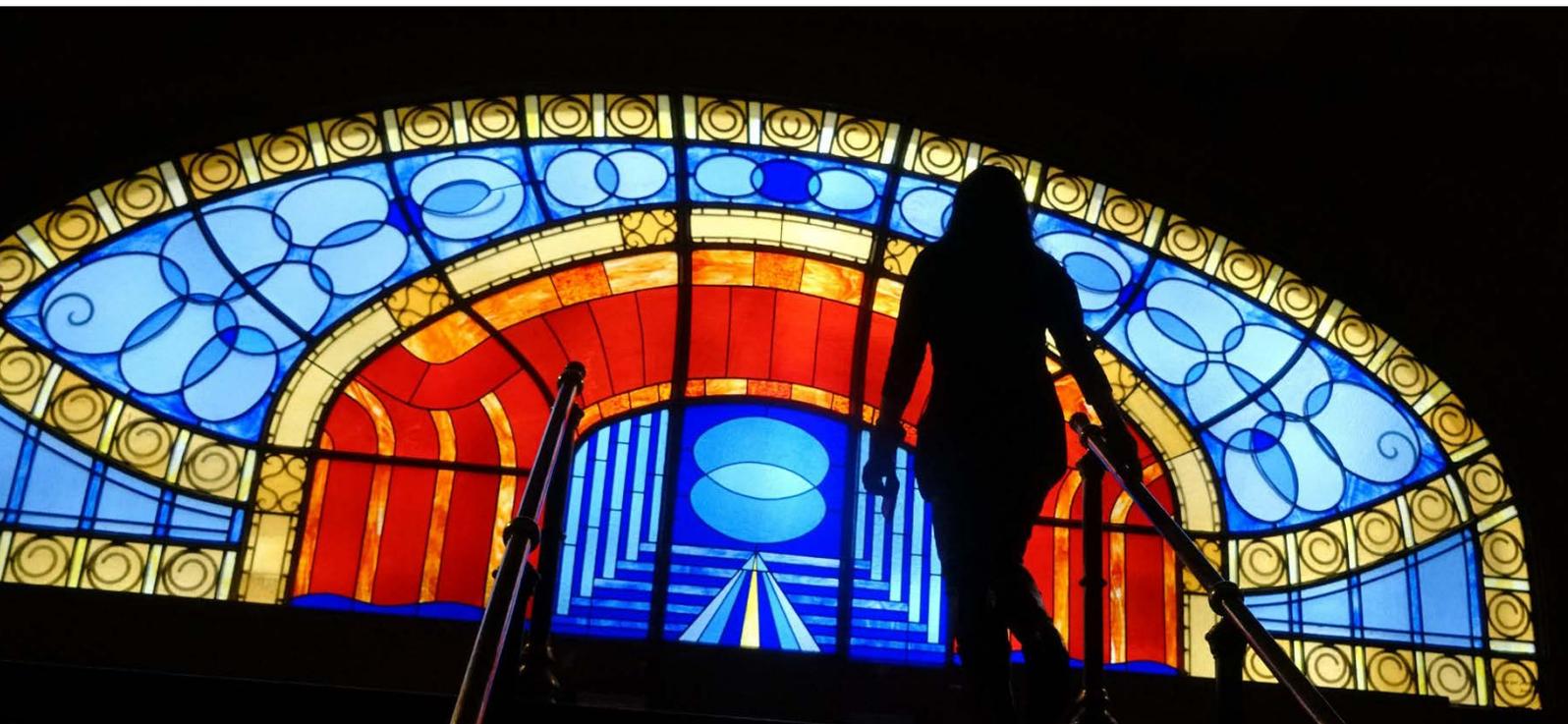
THE PRODUCTION

VIVO FILM

VIVO FILM, established in Rome at the beginning of 2004 by Gregorio Paonessa and Marta Donzelli, is an independent production company with a catalogue of over 40 films, presented and awarded at the most prestigious festivals worldwide. In 2007 *Il mio paese* by Daniele Vicari won the David di Donatello Award for Best Documentary and *Imatra* by Corso Salani was awarded the Pardo d'Oro – Special Jury Prize in Locarno's Filmmakers of the present section. Vivo Film's productions include Michelangelo Frammartino's *Le Quattro Volte*, Europa Cinemas Label Award at Cannes' Directors' Fortnight in 2010; Emma Dante's *A Street in Palermo*, which won the Best Actress award at the Venice Film Festival in 2013 and *Sworn Virgin* by Laura Bispuri, which premiered in Competition at the Berlinale in 2015. In 2016 Andrea De Sica's *Children of the Night* premiered at the 2016 Torino Film Festival; and Andrea De Sica was presented with the Silver Ribbon Award for Best Newcomer Director.

TARANTULA

Joseph Rouschop created Tarantula Belgium at the end of the '90s, driven by the wish to safeguard the sincerity and dreams of the filmmakers with whom he was working. Ever since Tarantula has been contributing to the vitality of Belgian audio-visual production with films like *Bitter Flowers* by Olivier Meys, *Baden Baden* by Rachel Lang, *All Cats Are Grey* by Savina Dellicour, *Rising Voices* by Bénédicte Liénard and *Mary Jimenez* and less recently with *Private Property* by Joachim Lafosse, *Last Winter* by John Shank, *Mobile Home* by François Pirot... Tarantula is also very involved in international co-productions, with Italy: *Nico, 1988* by Susanna Nicchiarelli, *Children of the Night* by Andrea De Sica, *Pasolini* by Abel Ferrara; with France: *Neither Heaven Nor Earth* by Clément Cogitore, with Canada: *Congorama* by Philippe Falardeau, with Taiwan: *Face* by Tsai Ming-Liang, with Palestine...





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