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**LA NOSTRA VITA**

**Release: 06/04/2011**

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## LA NOSTRA VITA – Synopsis NL./Fr.

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. Hoofddrolspeler Elio Germano won voor deze rol de Prijs voor beste acteur op het filmfestival van Cannes 2010.

Claudio, travailleur de la construction, est très amoureux de sa femme. Le couple jeune a deux fils et sa femme est enceinte de leur troisième enfant. Mais après un week-end chez la famille il arrive un tragédie inattendue. Elena reçoit des contractions en route vers la maison. Claudio roule très vite avec sa famille à l'hôpital, mais Elena ne survit pas l'accouchement. Bien que sa vie a été détruite, Claudio doit continuer avec l'aide de sa famille, ses amies et l'amour de ses enfants.

LA NOSTRA VITA est un drame émouvant et entraînant sur l'amour, une famille et le ressort de l'homme. Protagoniste Elio Germano a remporté le Prix du meilleur acteur lors du Festival du film de Cannes 2010.



Lengte 98min. / Taal: Italiaans / Land: Italië  
Durée 98min. / Dialogues: italien / Pays: Italie

## LA NOSTRA VITA – Cast

<b>Claudio</b>	Elio Germano
<b>Piero</b>	Raoul Bova
<b>Elena</b>	Isabella Ragonese
<b>Ari</b>	Luca Zingaretti
<b>Loredana</b>	Stefania Montorsi
<b>Porcari</b>	Giorgio Colangeli
<b>Gabriela</b>	Alina Madalina Berzunteanu
<b>Andrei</b>	Marius Ignat
<b>Celeste</b>	Awa Ly
<b>Vittorio</b>	Emiliano Campagnola



## LA NOSTRA VITA – Crew

**Regie / Réalisation**  
**Scenario / Scénario**

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

**Productie-ontwerp / Décors**  
**Kostuums / Costumes**  
**Fotografie / Photographie**  
**Geluid / Son**  
**Montage**  
**Muziek / Composition**  
**Productie / Production**

Babe Films  
Canal +

**Co-productie / Coproduction**

**Uitvoerend producent / Producteur exécutif**  
**Productie i.s.m. / En collaboration avec**  
**Een Italiaans-Franse co-prod. met /**  
**Une coproduction franco-italienne avec**  
**Met steun van / Avec la participation de**

## 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 wordt hij door de gebroeders Vanzina gevraagd voor hun nieuwe film 'Il Cielo In Una Stanza'. Vanaf dat moment begint zijn bliksemsnelle filmcarrière en speelt de Italiaanse acteur in films van de bekendste regisseurs van Italië. Vanaf 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', gewaardeerd om zijn bescheidenheid en discretie. Op het filmfestival Cannes ontving Germano de prijs voor beste acteur voor zijn rol in 'La Nostra Vita'.

Elio Germano (Rome, 1980) débute sa carrière artistique à l'âge de 12 ans en premier rôle du film 'Ci Hai Rotto Papa' des réalisateurs Castellano et Pipolo. En 1998 il a été choisi par les frères Vanzina pour leur nouveau film 'Il Cielo In Una Stanza'. A partir de ce moment son carrière au cinéma commence et l'acteur italien joue dans des films dirigés par des réalisateurs bien connus en Italie. Depuis 1999 Germano collabore avec plusieurs grands noms italiens : Scola (Cocorrenza Sleale), Crialesi (Respiro), Placido (Romanzo Criminale), Salvatores (Quo Vadis Baby?) et Virzì (N).

Germano a l'image d'un garçon normal, qui est apprécié pour sa modestie et sa discrétion. Il a reçu le Prix d'interprétation masculine ex-aequo avec Javier Bardem au Festival de Cannes 2010 pour son rôle dans le film 'La Nostra Vita'.





## LA NOSTRA VITA – Daniele Luchetti (Regisseur/réalisateur)



Daniele Luchetti (1960) begon zijn loopbaan als assistent-regisseur voor Nanni Moretti in 'Bianca' (1983) en '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). De film won vier David di Donatello Awards.

Daniele Luchetti (1960) commençais sa carrière comme assistant de mise en scène pour Nanni Moretti en 'Bianca' (1983) et 'La Messa e Finita' (1985). Son premier film, 'Domani Accadra' (1988), a gagné le Prix David di Donatello et une indication honorable au festival de Cannes. Ensuite Luchetti a dirigé entre autres choses le succès 'Il Portaborse' (1991). Ce film gagnait quatre Prix David di Donatello.

## 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.

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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 (Ahmed 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.