

70  
Locarno Festival  
PIAZZA GRANDE

"FENOMENAAL  
OPTREDEN  
LUCIA MASCINO"  
- CINE EUROPA

# AMORI FRAGILI

"REALISTISCH EN  
MET VEEL GEVOEL  
VOOR HUMOR"  
- DAILY MOVIES

EEN FILM VAN FRANCESCA COMENCINI



LUCIA MASCINO THOMAS TRABACCHI CARLOTTA NATOLI  
CANILLA SEMINO FAVRO VALENTINA BELLÉ SIMONETTA SOLDER FILIPPO DINI GIULIA RICCIARDI SERGIO ZECCA  
AND WITH SILVIA CALDERONI SPECIAL APPEARANCE IAIÀ FORTE

STORY AND SCREENPLAY FRANCESCA COMENCINI FRANCESCA MANTU LAURA PABLOZZI CASTING LAURA MIOZZO GILCIEDO SARA CASANI (IL CIO) ASSISTANT DIRECTOR CINZIA CASTANA COSTUME VERONICA FRAGOLA ART DIRECTOR PAOLA RIVELLO MUSIC VALERIO VIOLARI  
EDITOR ILIANA FRABUZI (A.M.C.) DIRECTOR OF PHOTOGRAPHY VALEBO AZZALI LINE PRODUCER ELIA MAZZONI PRODUCTION ACCOUNTANT CLAUDIO ZAMETTI DELEGATE PRODUCER LAURA PABLOZZI PRODUCED BY DIMENOCI PRODUCTIONS DIRECTED BY FRANCESCA COMENCINI

FILM OF CULTURAL VALUE WITH SUPPORT OF: MINISTERO DEI BENI E DELLE ATTIVITÀ CULTURALI E DEL TURISMO WITH THE SUPPORT OF: REGIONE LAZIO - FONDO REGIONALE PER IL CINEMA E L'AUDIOVISIVO  
BASED ON THE NOVEL "AMORI CHE NON SANNO STARE AL MONDO" BY FRANCESCA COMENCINI PUBLISHED IN ITALY BY FANUANGO LIBRI



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## Synopsis

Zeven jaar woonden Claudia en Flavio samen. Beiden werkten als hoogleraar aan de universiteit, waar ze elkaar leerden kennen toen Claudia hem verontwaardigd interrumpeerde tijdens een voordracht, omdat ze zijn verhaal te macho vond. Maar al snel beseft ze dat dit toch de man van haar leven was. Constant was er de angst hem niet vast te kunnen houden, maar dat was geen reden om zich wat zorgzamer op te stellen of af te zien van nachtenlange ruzies. Hoe moet ze haar leven weer op de rails krijgen nu gebeurd is waar ze bang voor was: dat Flavio is ingetrokken bij een vrouw die twintig jaar jonger is dan zij? Met grote luciditeit en veel gevoel voor de komische kanten van het verhaal verfilmde Francesca Comencini haar eigen roman.

## Korte synopsis

Zeven jaar woonden Claudia en Flavio samen. Ze leerden elkaar kennen op de universiteit waar ze allebei als hoogleraar werkten. Al snel beseft ze dat Flavio de man van haar leven is. Maar constant is er bij haar die angst hem te verliezen, wat haar niet weerhield nachtenlang te ruziën met hem. Als Flavio op een dag intrekt bij een vrouw die twintig jaar jonger is dan zij, moet ze haar leven weer op de rails krijgen...

## Oneliner

'Amori Fragili' is een energieke romantische komedie. Claudia en Flavio hebben lange tijd een gepassioneerde relatie maar dan komt een van haar angsten uit als Flavio op een dag intrekt bij een twintig jaar jongere vrouw...

## Achtergrond

Regisseuse Francesca Comencini (dochter van de bekende regisseur Luigi Comencini) is vooral bekend van de veelbekroonde serie *Gomorra*, waar ze onlangs het derde seizoen heeft afgerond.

Met grote luciditeit en veel gevoel voor de komische kanten van het verhaal verfilmde ze haar eigen roman "*Amori che non sanno stare al mondo*". Daarover zegt ze "Met deze film heb ik geprobeerd om op een blije en vrolijke manier te vertellen over een uit de hand gelopen liefde en over pijn. Want als je lijdt onder de liefde, als je naar woorden moet zoeken om te beschrijven hoe de zaken ervoor staan, als je als een Don Quixote ten strijde trekt tegen het einde van een relatie, dan ben je wanhopig, maar tegelijk ook grappig. Ik heb geprobeerd een vrouwelijk personage te scheppen dat, hoewel ze lijdt, toch geen slachtoffers is, een zacht en irritant personage, ongemakkelijk en strijdbaar. Samen met haar en rondom haar andere vrouwelijke personages, als stukjes van hetzelfde mozaïek, vrouwen die een andere manier zoeken om in het leven te staan. En te midden daarvan een fascinerende man, die dichtbij lijkt, heel dichtbij, maar die ook heel ver weg is, bang, te omzichtig tegenover zoveel onrust en zoeken.

Ik was er erg op gebrand deze film te maken, omdat ik geloof dat achter al deze chaos een van de grootste utopieën van deze tijd schuilgaat. Er gaat een grote schat verborgen achter dat constant iemand blijven achterna zitten, achter zoveel onbegrip, zoveel nachten van ruzie ... en wel: een andere manier voor mannen en vrouwen om samen te leven zonder de prijs te betalen die tegenwoordig pasmunt lijkt te zijn: de stilte van de vrouwen en het zich terugtrekken op hun eigen domein van de mannen."

De hoofdrollen zijn voor Lucia Mascino, in Italië bekend van haar rol als



politieagent in de TV serie "I Delitti del BarLume" en in de films, "Habemus Papam", "Viva la Liberta" en "La Ragazza del Mondo" en Thomas Trabacch bekend voor zijn rollen in "Nico, 1988", "Un Bacio" en het voor een Oscar genomineerde "Barney's Version."

## **Interview:**

### **Comencini: "Between Pain and Joy of Living"**



Comencini: "Between Pain and Joy of Living"

© Andrea Pirrello

**Francesca Comencini, the word is at the source of this new work. You wrote the novel *Amori che non sanno stare al mondo* and then turned it into a film, a film that finds a bond between actual images among the continuous flow of words...**

Yes, the connection with words should be there from the start, also because the book – and consequently the film – are based on the inner and incessant discourse of a woman who reflects on the end of a love. And it does so at the moment in which it's experiencing the backlash of the loss, so the obsessive reinterpretation of the past can only happen in a disorderly and fragmented way. Something that, under the force of words, brings you to relive every scene of your love story and it's there that one holds on to the images. But the underlying fabric of those who question the condition of falling in love remains mostly verbal.

**And it's no wonder. The film, more than the narrative of a love story, becomes the account of a ghost of amorous obsessions: loss, abandonment, pain, loneliness...**

It's inevitable that it's like this, since our culture is infused with texts that have preceded us and which have forged our sentimental views. Something that was obviously constructed using codes and models, almost always attributable to masculine points of view. Here I wanted to simply reverse the perspective, breaking into this universe of words through female empowerment. To set the story in a university context came to me quite naturally, where characters can all be very educated and scholarly, but like everyone, when they are struck by the sorrows of love, can find themselves naked and stupid in front of this unsettling condition.

**A condition that can become grotesque, as evidenced by the dramatic interpretation which Lucia Mascino gives to her character. But is it she who becomes grotesque, or rather, do all of us become grotesque when we find ourselves in this state of amorous suffering?**

The grotesque is an effect that derives from that condition, because the great sensibility of which we become prey gives us continuous oscillation. Precisely those that give to the film's protagonist sudden occurrences of rebellion, or at other times, making her sink into a ridiculous dimension that can lean towards the comic. And from this point of view Lucia's interpretation was able to follow these two flows. With her lashes of Quixotic struggle and the more suffered recoils compared to the first symptoms of aging....

**A discussion that maintains its contradictions without ever falling into feminine victimization.**

No, it is something that I wanted to avoid and it is also for this that a fundamental component of this woman is a sense of irony and especially the self-irony that she pours on herself. There is no one-sided vision, the dignity of a person is showed precisely in all its fullness, made up of both light and dark.

**A sentimental complexity that in the film seems to become also a generational figure, since the lives of both the two protagonists are messed up by much younger people than themselves....**

Of course, the younger generations in the film seem to retain a more immediate sentimental life, with fewer filters and fractures, but also because they simply show up and enter the margins of the lives of those who are my protagonists. I have always wanted to maintain a single solid point of view and therefore I had no pretence to talk through the eyes and the words of the younger generation. It is precisely from these choices, which went on to constitute that dual nature of the film, that weighs on the characters' shoulders: on the one hand there is the experience of pain, on the other a joy of living that despite everything remains unstoppable.

Lorenzo Buccella



For centuries the codes for singing of love have remained firmly in the hands of men, with women not just relegated to the role of possible conquests, but also denied the means with which to express themselves on the subject. It's a cultural assumption that is countered vigorously by the female lead in Francesca Comencini's new film. From the very first image, Claudia is determined to take hold both of her own fate and the words with which to tell it. She is the narrator, author and subject of her own story, which for partner and antagonist has Flavio, a teacher who is calmly enjoying his riper years, using his charisma to seduce colleagues and students. Claudia retraces the whole affair from the first meeting to falling in love, from the illusion of that undying moment to coming back down to earth. The various stages may be familiar, but their inclusion in what could be called a protracted stream of consciousness is an original approach.

*Amori che non sanno stare al mondo* is as exuberant as the personality of its remarkable star Lucia Mascino, on whose outstanding performance the film hinges. It is also a conscious tribute to women, their history and their hard-fought independence. Playfully introducing all kinds of filmic references and using a voice over narration from the main character, Francesca Comencini alternates pure comedy with more thoughtful moments, theater scenes with extensive archive footage, theatrical interludes with entertaining cameos such as the appearance by Iaià Forte. Gradually her perspective broadens to include other characters, mainly female. These women are possible mirrors or alter egos of the main character, converging to convey the sensation of a collective response. As a result *Amori che non sanno stare al mondo* does not come across as a portrait of a woman, but as a reflection on what it means to be a woman, against all prejudices and stereotypes, approaching with no small degree of irony that excess of sentiment that both exalts and undermines the gentle sex.

*Carlo Chatrian*

### **Francesca Comencini**

Italian director, screenwriter and author Francesca Comencini, the gifted daughter of the great Luigi Comencini, debuted in 1984 with her first film, *Pianoforte*, awarded with the Premio De Sica at the Venice Film Festival. She subsequently collaborated with her father Luigi in drafting the screenplay for *A Boy from Calabria* (1987). She afterwards moulded her films along the most possible documentary-like style, also directing actual documentaries such as *Elsa Morante* (1995), *Carlo Giuliani*, *Boy* (2002) and *In fabbrica* (2007). Among her other feature films include *The Words of My Father* (2001), *Mi piace lavorare* (*Mobbing*, 2004) and *Lo spazio bianco* (2009). Since 2014, she has been filming the TV-Series *Gomorra* together with Sollima and Cupellini.

2017 **Amori che non sanno stare al mondo**

2014-2017 **Gomorra – La serie 1, 2, 3**

2009 **Lo spazio bianco**

2006 **A casa nostra**

2001 **La parole di mio padre**

1997 **Elsa Morante**



Director: **Francesca Comencini**

Cast:

**Lucia Mascino , Thomas Trabacchi , Carlotta Natoli , Valentina Bellè ,  
Laia Forte, Francesca Manieri**

Producer: **Domenico Procacci**

Cinematography: **Valerio Azzali**

Editing: **Ilaria Fraioli**

Based on a literary work by: Francesca Comencini

