



ONTROERT MET ELEGANTIE, ZORG EN VERFIJNING!  
- THE MOVEABLE FEST



# GIOIA MIA

EEN FILM VAN MARGHERITA SPAMPINATO MET MARCO FIORE EN AURORA QUATTROCCHI

GIANLUCA ARCOPIANTO AND CLAUDIO COFRANCESCO PRESENT A YAGI MEDIA PRODUCTION IN ASSOCIATION WITH PAOLO BUTINI IVAN CASO FILIPPO BARRACCO  
WITH AURORA QUATTROCCHI MARCO FIORE MARTINA ZIAMI CAMILLE DUGAY CLARA SALVO CONCETTA INGRASSIA RENATA SAJEVA ROSARIA ODDO GIUSEPPINA CARDELLA  
GIUSEPPINA CAMMARERI CLAUDIA PACE SALVATORE DI GREGORIO CHRISTIAN PONTICELLI SALVATORE SCARCELLA GASPARE GRUPPUSCO  
STORY AND SCREENPLAY MARGHERITA SPAMPINATO CINEMATOGRAPHY CLAUDIO COFRANCESCO COSTUME DESIGN DANIELA VIRGILIO AND GIOVANNI SCHIERA PRODUCTION DESIGN MARINORA FERRANDES  
PRODUCTION SOUND GIANPAOLO CATANZARO MUSIC ALICE ZECCHINELLI EDITING MARGHERITA SPAMPINATO

FEST ASSISTANT DIRECTOR DAVRE SCARCELLA PRODUCED BY BENEDETTA SCARCELLI & ALESSIO PASQUA ASSOCIATE PRODUCER GIANLUCA ARCOPIANTO CLAUDIO COFRANCESCO  
PAOLO BUTINI FILIPPO BARRACCO IVAN CASO DIRECTOR OF PHOTOGRAPHY MARGHERITA SPAMPINATO



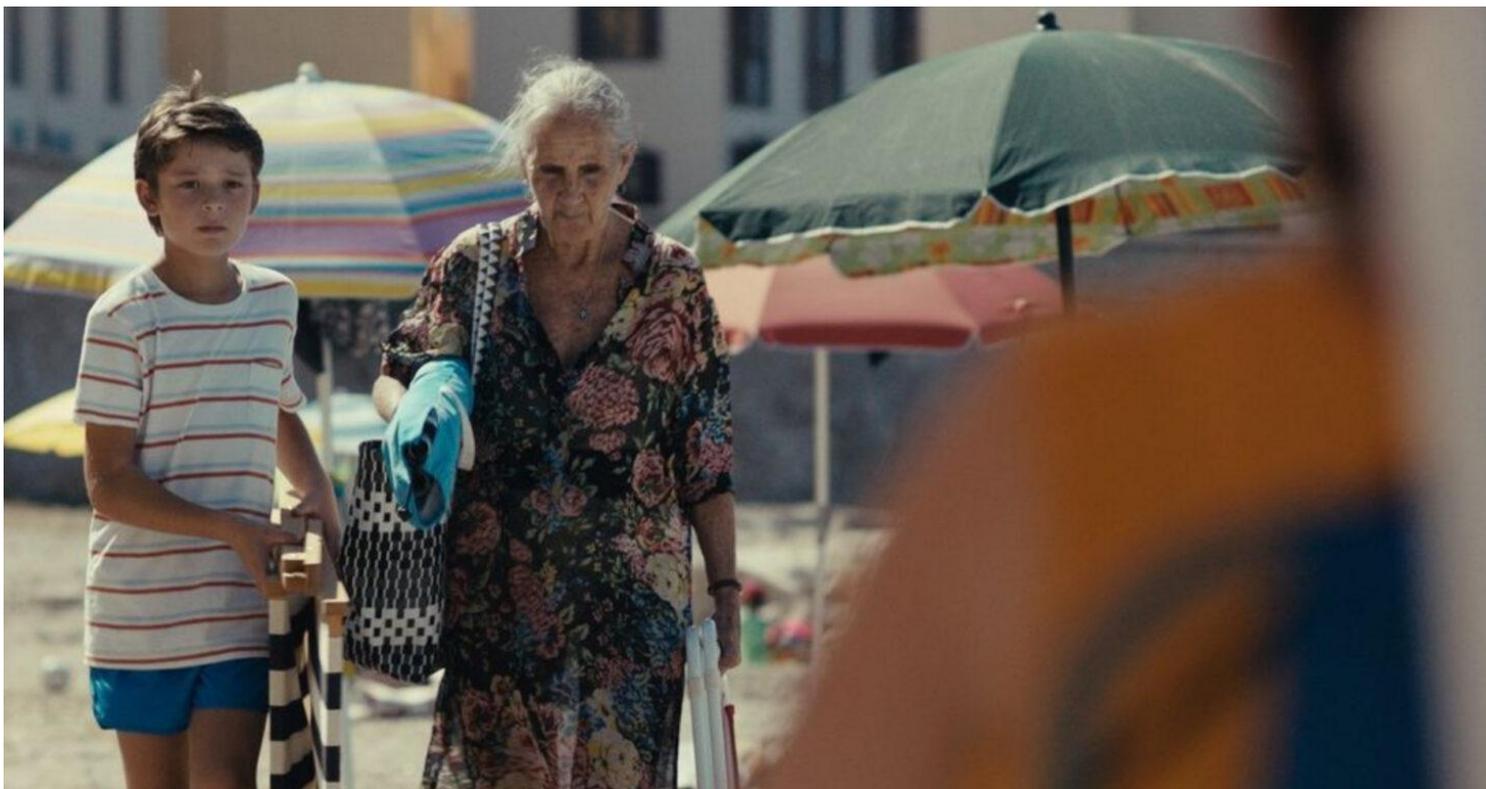
De aan zijn smartphone verslaafde en levendige Nico moet de zomermaanden doorbrengen op Sicilië bij zijn oudtante Gela. Daar woont zij al haar hele leven in een groot en ouderwets ingericht appartement zonder moderne fratsen. Ze staat op beleefdheden en leeft volgens haar vaste routines. De komst van de temperamentvolle jongen verstoort haar dagelijkse ritme en een botsing tussen moderniteit en traditie markeert hun relatie. Het wordt een zomer met ontdekkingen en mijlpalen maar gaandeweg ontstaat er een ontroerende band en een zomer waarna niets meer hetzelfde zal zijn,

### **Korte synopsis**

De temperamentvolle Nico moet de zomer doorbrengen op Sicilië bij zijn oudtante Gela. Daar woont zij in een ouderwets ingericht appartement zonder moderne fratsen. De komst van de levendige jongen verstoort haar dagelijkse ritme maar gaandeweg ontstaat er een ontroerende band en een zomer waarna niets meer hetzelfde zal zijn.

### **Oneliner**

Crowdpleaser over de ontroerende band die de levendige Nico en zijn traditionele oudtante Gela krijgen tijdens een Siciliaanse zomer.



## **INTERVIEW MET DE REGISSEUR**

***Gioia Mia* is an affectionate, comforting expression typical of Sicily and parts of Southern Italy, yet it carries a universal essence. What does it evoke for you, and what do you hope it evokes for viewers, even those unfamiliar with the phrase?**

- It's an expression used so frequently in Sicily that, at first, if you're not used to it, you're completely charmed by it because it's so warm. During the casting process, especially with the grandmothers, they were so affectionate with me that some even called me *Zucchera* and of course, *gioia mia*. It has something almost magical about it, doesn't it? In the film, when the child arrives—he's not Sicilian, after all—many of these grandmothers start calling him *gioia mia*. All of them do, except Gela, the aunt who takes him in. But by the end of the story, especially in the final scenes, when they look at each other, *gioia mia* really takes on the full complexity of its meaning. Another meaningful aspect of Sicilian culture is that children are sometimes not called by their names at all, but simply *il bambino* (the child). That too says a lot.

**The title seems to carry a promise of light, but that light also seems weighted with shadow. How did you imagine the balance between brightness and twilight?**

- Both characters, especially at the beginning, are very closed off. They suffer from loneliness and are deeply disillusioned with others, each for different reasons. They're two solitary figures, each with their own ghosts, their own spirits, if we want to symbolize this shadowy, closed-off side of things. They're disconnected from those around them. What happens in the film is that they slowly begin to open up. The light comes from that transformation. They have no desire to spend time together, but they're forced to share intimate moments, like falling asleep and waking up. They are compelled to get to know one another in a way that sometimes only happens between strangers. In fact, they come to know each other suddenly and deeply, perhaps precisely because the boy learns all of her habits. There's a moment when they open up to each other, much like when people confide in a stranger and say things we've never told anyone else, not even someone closer to them. Gela opens up because the boy comes from another world. He doesn't carry all the clichés of the one she belongs to. And in a way, he's just passing through.

**At times, the camera seems to breathe with the characters. At others, it watches them from an almost wounded distance. How do you decide when to move in close and when to hold back?"**

- The setting—the building and the apartment—is almost a character in itself. Not only because there are spirits, but also because this is the place where Gela was born and raised, where she has always lived. Nothing has ever changed there. Every object has remained in its place: then the boy arrives, and he unsettles everything. We chose wide shots to emphasize the presence of the space itself, this place where everyone suspects the spirits are still lingering. But when we are with the characters—especially the boy—we move in close. In those moments, the building fades into the background, and we can focus on the emotional weight of what he's experiencing.

**In the film, spaces seem like bodies that hold secrets. How did you work on their presence on screen?**

- It was a lot of fun, because in the script it originally said that the boy overhears these grandmothers talking about "presences." He comes from a completely different background,



raised in a secular household with a scientific mindset, and suddenly he's immersed in this world where, for the grandmothers, the existence of spirits is completely normal. They're not even afraid of them. At first, he doesn't understand what they're talking about. But he's ten years old, that magical age when the world is still full of mystery, so he gets completely swept up in it. As soon as the grandmothers talk about spirits, he's instantly captivated. As a child, I had these female figures around me, like my grandmother, her friends, aunts, cousins, who were all absolutely convinced that spirits existed. At home, I'd sometimes hear conversations like, "Did you hear that?" "Hear what?" "Ah, I see..." I didn't hear anything, but I believed because they believed. They weren't afraid at all. They simply had a magical way of seeing reality. They would interpret the signs around them through a lens that was connected to religion but also deeply rooted in a kind of pagan spirituality, which inspired the film.

Indeed, *Gioia Mia* seems to flow through a kind of collective memory, but with the tenderness of a personal recollection. How much of the film comes from your own life, and how much is drawn from stories you've heard?

It's entirely based on my own experiences. Everything in the film, even the lady with the walker, is real. It's actually incredible how little had to be invented. For instance, the "love sickness pastries" were made up, but everyone in Sicily kept asking me what town they were from.

**Would you say your grandmother was the main inspiration? How present is she in the film, and where can we find her?**

- Absolutely. She's deeply present, along with her cousins and all the women who helped raise me when I was a child in Sicily. I lived in Rome, but every summer my mother would send me there for a month. She's a doctor, very rational. My family was also very politically engaged. My father is a journalist. So when they sent me to Sicily, I went through a transformation, and I loved it. I stayed with two unmarried aunts, and every year when I arrived, it was a celebration. I was the only child among their Catholic Action friends. My parents were more unconventional, but there I took afternoon naps, learned good manners, and even went to church. I truly enjoyed it. That whole world inspired the film.

**What was your grandmother's name?**

- Tommasina. She was very sweet, unlike the aunt in the film, who's a bit grumpier.

**Lastly, if you could whisper something to the audience right after the credits roll, just to keep them in the feeling of *gioia mia* a little longer, what would it be?**

- Right now, I think one of the most important things is learning how to really connect with others, how to be together. The experience of loneliness, and the challenge or the ability to be with other people, to listen: it all feels especially difficult today.



## Aurora Quattrocchi



Born in Matulji (1943) where her Sicilian father was serving as an army officer. At 5 years old Quattrocchi lost her mother and went to live in Palermo with her aunt and uncle. She started her career on stage in the 1970s, and made her film debut in 1989, in Marco Risi's *Forever Mary*.

Among Quattrocchi's best known roles, there are Fortunata in *Golden Door*, which got her a Chlotrudis Award nomination, and the mother in *Nostalgia*, for which Quattrocchi got David di Donatello and Nastro d'Argento nominations as best supporting actress. Quattrocchi was awarded the International Starlight Cinema Award for her career at the 79th Venice International Film Festival. In 2025, she received the Leopard for Best Performance at the 78th Locarno Film Festival for Margherita Spampinato's *Gioia Mia*.

### Filmography (selection)

*Forever Mary*, directed by Marco Risi (1989)

*Boys on the Outside*, directed by Marco Risi (1990)

*The Rebel*, directed by Aurelio Grimaldi (1993)

*L'uomo delle stelle*, directed by Giuseppe Tornatore (1995)

*One Hundred Steps*, directed by Marco Tullio Giordana (2000)

*Malèna*, directed by Giuseppe Tornatore (2000)

*Un día de suerte*, directed by Sandra Gugliotta (2002)

*Nati stanchi*, directed by Dominick Tambasco (2002)

*Nuovomondo*, directed by Emanuele Crialese (2006)

*La fidanzata di papà*, directed by Enrico Oldoini (2008)

*Palermo Shooting*, directed by Wim Wenders (2008)

*Viola di Mare*, directed by Donatella Maiorca (2009)

*E Stato il figlio*, directed by Daniele Ciprì (2012)

*Amiche da morire*, directed by Giorgia Farina (2013)

*Tutto quello che vuoi*, directed by Francesco Bruni (2017)

*Cetto c'è, senzadubbiamente*, directed by Giulio Manfredonia (2019)

*Nostalgia*, directed by Mario Martone (2022)

*L'immensità*, directed by Emanuele Crialese (2022)

*Spaccaossa*, directed by Vincenzo Pirrotta (2022)

*L'Abbaglio*, directed by Roberto Andò (2025)

*Gioia Mia*, directed by Margherita Spampinato (2025)

*Homo Argentum*, directed by Gastón Duprat & Mariano Cohn (2025)

*Illusione*, directed by Francesca Archibugi (2025)

**CAST**

Marco Fiore  
Aurora Quattrocchi  
Martina Ziami  
Camille Dugay

Nico  
Gela  
Rosa  
Violetta

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**CREW**

Directed by:	Margherita Spampinato
Story and Screenplay:	Margherita Spampinato
Cinematography:	Claudio Cofrancesco
Editing:	Davide Cuccurugnani, Margherita Spampinato
Art Director	Marinora Ferrandes
Costume Design:	Giovanni Schiera, Daniela Virgilio
Production Design:	Marinora Ferrandes
Original Music:	Alice Zecchinelli
Sound mixer:	Gianpaolo Catanzaro
Casting:	Giulia Tarquini
Location Manager:	Ivan Ferrandes
Producers:	Gianluca Arcopinto, Alessio Pasqua, Benedetta Scagnelli

Produced by: Acropinto, Yagi Media

**Distributie Benelux:**

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