

nanni moretti
domenico procacci
rai cinema
presenteren

margherita buy
john turturro
giulia lazzarini
nanni moretti



SÉLECTION OFFICIELLE
COMPÉTITION
FESTIVAL DE CANNES

MIA MADRE

een film van **nanni moretti**

 **FILMFESTIVAL CANNES 2015** 
Winnaar Oecumenische Jury Prijs
Nanni Moretti

 **DAVID DI DONATELLO AWARDS** 
Beste actrice **Margherita Buy**

 **DAVID DI DONATELLO AWARDS** 
Beste actrice in bijrol **Giulia Lazzarini**

Persmap

nanni moretti, domenico procacci & rai cinema
presenteren



MIA MADRE

een film van Nanni Moretti

met

Margherita Buy, John Turturro, Giulia Lazzarini, Nanni
Moretti & Beatrice Mancini

102 minuten - Italië/Frankrijk - 2015 -
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VANAF 3 SEPTEMBER IN DE BIOSCOOP



SYNOPSIS

Het leven van Margherita, een succesvol filmmaker, komt onder hoogspanning te staan wanneer haar moeder in het ziekenhuis wordt opgenomen. Ze zit midden in de draaiperiode van haar nieuwe film en heeft te maken met een pretentieuze Amerikaanse acteur; hij begrijpt haar regieaanwijzingen niet en vraagt op de set steeds de aandacht met zijn sterke verhalen. Met een ex-man, een opgroeiende dochter en de strubbelingen in een nieuwe relatie kan ze er niet veel meer bij hebben. Haar broer die wel de nodige tijd aan het ziekbed kan doorbrengen, drukt Margherita met haar neus op de feiten: hun moeder zal niet lang meer leven. Dit besef dwingt Margherita stil te staan bij het leven dat ze leeft. Ze neemt haar moeder mee naar huis om deze laatste fase met haar door te kunnen brengen. Het afscheid van haar moeder wordt een verdrietige maar ook een waardevolle periode in haar leven.

MIA MADRE is een film van de Italiaanse regisseur en acteur Nanni Moretti (LA STANZA DEL FIGLIO, HABEMUS PAPAM) met in de hoofdrollen Margherita Buy (UNA GRANDE STORIA D'AMORE, LA STAZIONE) John Turtorro (FIVE CORNERS, MILLER'S CROSSING) en Nanni Moretti zelf. De film won op het filmfestival van Cannes 2015 de prijs van de oecumenische jury.

NANNI MORETTI



An intensely private and independent individual, Italian auteur Nanni Moretti creates moving, incisive, and humorous portraits of life, filtered through a unique worldview. Born in 1953 in Brunico, Bolzano, Italy, Moretti began to develop his passions for filmmaking and water polo throughout his early schooling, also taking a marked interest in politics. Turning 20, Moretti sold the stamps that he had collected in his youth to purchase a Super-8 camera and began shooting films with friends, making his feature debut in 1977, with **IO SONO UN AUTARCOCHICO** (I Am Self-Sufficient). It was a fitting title, one that would set the gears of his documentary-style method in motion as it garnered a loyal cult following; the subsequent release of **ECCE BOMBO** in 1978 (nominated for the Golden Palm at that year's Cannes Film Festival) cemented Moretti's reputation and became the young filmmaker's first nationwide success. Working in every aspect of the business from producer to actor, rarely speaking to journalists or appearing in public, Moretti has claimed that he is not a film director in the traditional sense, but a man who makes a film when he has something to say. In many ways the epitome of independent filmmaking, marked by the director's trenchant social commentary and telling performances, Moretti's films often reflect his fiercely independent and opinionated perspective, garnished with a dash of humor for impact. After years of worldwide acclaim, Moretti took home easily his most prestigious honor, the Golden Palm, at the 2001 Cannes Film Festival with the affecting and uncharacteristically somber family drama **THE SON'S ROOM**.
(source: Jason Buchanan, from *All Movie Guide*)

FILMOGRAPHY NANNI MORETTI

DIRECTOR

- 2015 **MIA MADRE**
- 2011 **HABEMUS PAPAM** (*WE HAVE A POPE*)
- 2006 **IL CAIMANO** (*THE CAIMAN*)
- 2001 **LA STANZA DEL FIGLIO** (*THE SON'S ROOM*)
- 1998 **APRILE**
- 1993 **CARO DIARIO** (*DEAR DIARY*)
- 1989 **PALOMBELLA ROSSA** (*RED WOOD PIGEON*)
- 1985 **LA MESSA È FINITA** (*THE MASS IS ENDED*)
- 1984 **BIANCA**
- 1981 **SOGNI D'ORO**
- 1978 **ECCE BOMBO**
- 1976 **IO SONO UN AUTARCHICO** (*I AM SELF SUFFICIENT*)

SHORTS & DOCUMENTARIES

- 2008 **FILM QUIZ**
- 2007 **DIARIO DI UNO SPETTA TORE L'ULTIMO CAMPI ONATO**
- 2003 **THE LAST CUSTOMER**
- 2002 **IL GRIDO D'ANGOSCIA DELL'UCCELLO PREDATORE**
- 1995 **IL GIORNO DELLA PRIMA DI CLOSE UP** (*OPENING DAY OF CLOSE-UP*)
- 1994 **L'UNICO PAESE AL MONDO**
- 1990 **LA COSA** (*THE THING*)
- 1974 **COME PARLI FRATE ?**
- 1973 **PATÉ DE BOURGEOIS**
LA SCONFITTA

ACTOR

- 2008 **CAOS CALMO** (*QUIET CHAOS*) by ANTONELLO GRIMALDI
- 1995 **LA SECONDA VOLTA** (*THE SECOND TIME*) by MIMMO CALOPRESTI
- 1991 **IL PORTABORSE** (*THE YES MAN*) by DANIELE LUCHETTI
- 1988 **DOMANI ACCADRÀ** (*IT'S HAPPENING TOMORROW*) by DANIELE LUCHETTI
- 1977 **PADRE PADRONE** (*FATHER & MASTER*) by PAOLO and VITTORIO TAVIANI



MARGHERITA BUY



After a long period of studying at the Academy of Dramatic Arts, she made her breakthrough role in Duccio Tessari's *UNA GRANDE STORIA D'AMORE* (1986), which was followed by roles in Daniele Luchetti's two projects *It's HAPPENING TOMORROW* (1988) and *THE WEEK OF THE SPHINX* (1990). For the last one, she won the best performance by an actress in a leading role award at the San Sebastian International Film Festival.

Afterwards, she played in Sergio Rubini's *THE STATION* for which she won her first David di Donatello Prize and the Silver Ribbon as best leading actress, in 1990. After *THE STATION*, she became a premier star featuring in Italian box office hits like Carlo Verdone's *DAMNED THE DAY I MET YOU* (1992). She teamed up again with director Daniele Luchetti for *THE STORM IS COMING* (1992) and worked with Mario Monicelli in *LOOKING FOR PARADISE* (1995) and *POZZESSERE* (An Eyewitness Account).

In 1994 she was directed by her husband, Sergio Rubini, in the film *PRESTAZIONE STRAORDINARIA*. She also formed an association with Italian director Giuseppe Piccioni, who directed her in four films: the most important being *PENNILESS HEARTS* (1996) and *NOT OF THIS WORLD*, which earned Margherita her second David di Donatello Award.

Now Margherita Buy is one of the most appreciated actresses of European cinema: Ferzan Özpetek's *THE IGNORANT FAIRIES*, in which she portrayed a widow who discovered her husband had been having an affair with a man for the last seven years won her a Silver Ribbon as best lead. Cristina Comencini's *THE BEST DAY OF MY LIFE* won her another Silver Ribbon, this time as best supporting actress. Paolo Virzi's *Caterina in the Big City* won her third David and her third Silver Ribbon as best supporting actress. For her work in Giovanni Veronesi's *MANUALE D'AMORE* she won her fourth David di Donatello. Her performance in *I GIORNI DELL'ABBANDONO* by Roberto Faenza earned her the Golden Graal for best performance by an actress in a drama. *IL CAIMANO* by Nanni Moretti, shown at the 2006 Cannes film festival, gave her the Ciak d'oro 2006 award as best lead actress.

LA SECONDA NOTTE N. Bizzarri (1986), **DOMANI ACCADRÀ** (*IT'S HAPPENING TOMORROW*) D. Luchetti (1988), **LA SETTIMANA DELLA SFINGE** D. Luchetti (1990), **LA STAZIONE** (*THE STATION*) S. Rubini (1990), **CHIEDI LA LUNA** (*ASK FOR THE MOON*) G. Piccioni (1991), **MALEDETTO IL GIORNO CHE T'HO INCONTRATO** (*DAMNED THE DAY I MET YOU*) C. Verdone (1992), **ARRIVA LA BUFERA** D. Luchetti (1992), **COMINCIÒ TUTTO PER CASO** (*IT ALL STARTED BY CHANCE*) U. Marino (1993), **CONDANNATO A NOZZE** (*CONDEMNED TO WED*) G. Piccioni (1993), **LE FILS PRÉFÉRÉ** (*THE FAVORITE SON*) N. Garcia (1993), **PRESTAZIONE STRAORDINARIA** S. Rubini (1994), **VA' DOVE TI PORTA IL CUORE** (*FOLLOW YOUR HEART*) C. Comencini (1995), **FACCIAMO PARADISO** (*LOOKING FOR PARADISE*) M. Monicelli (1995), **IL CIELO È SEMPRE PIÙ BLU** (*BITS & PIECES*) A. Grimaldi (1995), **TESTIMONE A RISCHIO** (*AN EYEWITNESS ACCOUNT*) P. Pozzessere (1996), **FUORI DAL MONDO** (*NOT OF THIS WORLD*) G. Piccioni (1998), **DOLCE FAR NIENTE** (*THE SWEETNESS OF DOING NOTHING*) N. Caranfil (1999), **TUTTO L'AMORE CHE C'È** (*ALL THE LOVE THERE IS*) S. Rubini (2000), **CONTROVENTO** (*AGAINST THE WIND*) P. Del Monte (2000), **LE FATE IGNORANTI** (*HIS SECRET LIFE*) F. Ozpetek (2000), **IL PIÙ BEL GIORNO DELLA MIA VITA** (*THE BEST DAY OF MY LIFE*) C. Comencini (2001), **MA CHE COLPA ABBIAMO NOI** (*WHAT FAULT IS IT OF OURS?*) C. Verdone (2002), **CATERINA VA IN CITTÀ** (*CATERINA IN THE BIG CITY*) P. Virzi (2003), **IL SIERO DELLA VANITÀ** (*THE VANITY SERUM*) A. Infascelli (2003), **L'AMORE RITORNA** (*LOVE RETURNS*) S. Rubini (2003), **MANUALE D'AMORE** (*THE MANUAL OF LOVE*) G. Veronesi (2004), **I GIORNI DELL'ABBANDONO** (*THE DAYS OF ABANDONMENT*) R. Faenza (2004), **IL CAIMANO** (*THE CAIMAN*) N. Moretti (2006), **COM-MEDIASEXI** A. D'Alatri (2006), **SATURNO CONTRO** (*SATURN IN OPPOSITION*) F. Ozpetek (2006), **LA SCONOSCIUTA** (*THE UNKNOWN WOMAN*) G. Tornatore (2006), **GIORNI E NUVOLE** (*DAYS AND CLOUDS*) S. Soldini (2007), **DUE PARTITE** (*THE LADIES GET THEIR SAY*) E. Monteleone (2008), **MATRIMONI ED ALTRI DISASTRI** (*WEDDINGS AND OTHER DISASTERS*) N. Di Majo (2008), **LO SPAZIO BIANCO** (*THE WHITE SPACE*) F. Comencini (2009), **HAPPY FAMILY** G. Salvatores (2009), **L'UOMO NERO** (*THE CÉZANNE AFFAIR*) S. Rubini (2009), **GENITORI E FIGLI** (*PARENTS & CHILDREN*) G. Veronesi (2009), **HABEMUS PAPAM** (*WE HAVE A POPE*) N. Moretti (2011), **UNA BELLA ESTATE** N. Di Majo (2011), **COM'È BELLO FAR L'AMORE 3D** (*LOVE IS IN THE AIR*) F. Brizzi (2011), **LA SCOPERTA DELL'ALBA** (*DISCOVERY AT DAWN*) S. Nicchiarelli (2011), **MAGNIFICA PRESENZA** (*A MAGNIFICENT HAUNTING*) F. Ozpetek (2011), **IL ROSSO E IL BLU** (*THE RED AND THE BLUE*) G. Piccioni (2012), **MI RIFACCIO VIVO** S. Rubini (2013), **VIAGGIO SOLA** (*A FIVE STAR LIFE*) M. S. Tognazzi (2013), **LA GENTE CHE STA BENE** F. Patierno (2014), **MIA MADRE** N. Moretti (2015).

JOHN TURTURRO



Born in Brooklyn and raised in Queens, New York, Turturro developed a dual passion for basketball and boxing; his earliest career ambition was to become a professional athlete. When he ended up in bed for several months recuperating from a severely broken leg, however, he passed the time by making scrapbooks devoted to the life histories and film reviews of his favorite actors.

The work inspired him to become a graduate of the prestigious Yale School of Drama. Turturro became a stage actor before landing a role in Martin Scorsese's *RAGING BULL* at the age of 23.

Since then he has gone on to work with the creme-de-la-creme of directors, including Woody Allen, Spike Lee, Robert Redford and the Coen brothers. Turturro finally caught the attention of critics—and audiences—with his ultra-creepy portrayal of a neighborhood nut fixated on Jodie Foster in the urban comedy/drama *FIVE CORNERS* (1987). His portrayals of extremely unsavory Jewish characters in Lee's *MO' BETTER BLUES* and the Coens' *MILLER'S CROSSING* (1990), and of a thickheaded Italian racist in *DO THE RIGHT THING* (1989) were controversial, but most of the flak was directed at the filmmakers rather than the actor.

In 1992 he played a Groucho Marx-like character in *BRAIN DONORS*, a game try at reinventing *The Marx Brothers*, and then decided to take on a personal project. Based on the life of his father, *MAC* was a blue-collar slice-of-life story in which Turturro debuted as both writer and director, in addition to starring in the film.

Though *MAC* won Turturro a Best New Director award at Cannes, the film was largely ignored by American audiences. He delivered another shining performance with his portrayal of Herb Stempel in *QUIZ SHOW* (1994), but in the meantime his thoroughly excellent lead performances in *BARTON FINK* (1991) and *BOX OF MOONLIGHT* (1996) once again fell into the shadows. However, He continues to work steadily in supporting roles and earned a Screen Actors Guild Award nomination for "Outstanding Performance by a Male Actor in a Television Movie or Miniseries" for *MONDAY NIGHT MAYHEM* (2002).

THE FLAMINGO KID G. Marshall (1984), **DESPERATELY SEEKING SUSAN** S. Seidelman (1985), **TO LIVE AND DIE IN L.A.** W. Friedkin (1985), **OFF BEAT** M. Dinner (1986), **GUNG HO** R. Howard (1986), **HANNAH AND HER SISTERS** W. Allen (1986), **THE COLOR OF MONEY** M. Scorsese (1986), **FIVE CORNERS** T. Bill (1987), **THE SICILIAN** M. Cimino (1987), **DO THE RIGHT THING** S. LEE (1989), **CATCHFIRE** D. Hopper (1989), **MO' BETTER BLUES** S. Lee (1990), **MEN OF RESPECT** W. Reilly (1990), **MILLER'S CROSSING** J. Coen (1990), **BARTON FINK** J. Coen (1991), **JUNGLE FEVER** S. Lee (1991), **BRAIN DONORS** D. Dugan (1992), **THE SEARCH FOR ONE-EYE JIMMY** S. H. Kass (1993), **BEING HUMAN** B. Forsyth (1993), **FEARLESS** P. Weir (1994), **QUIZ SHOW** R. Redford (1994), **CLOCKERS** S. Lee (1995), **UNSTRUNG HEROES** D. Keaton (1995), **GIRL 6** S. Lee (1996), **BOX OF MOON LIGHT** T. Dicillo (1996), **SEARCH & DESTROY** D. Salle (1996), **GRACE OF MY HEART** A. Anders (1996), **THE TRUCE** F. Rosi (1997), **O.K. GARAGE** B. Cole (1998), **ANIMALS WITH THE TOLLKEEPER** M. Di Giacomo (1998), **THE BIG LEBOWSKI** J. Coen (1998), **HE GOT GAME** S. LEE (1998), **ROUNDERS** J. Dahl (1998), **CRADLE WILL ROCK** T. Robbins (1999), **THE MAN WHO CRIED** S. Potter (1999), **COMPANY MAN** P. Askin, D. Mcgrath (2000), **O BROTHER, WHERE ART THOU?** Coen (2000), **THE LUZHIN DEFENCE** M. Gorris (2000), **THIRTEEN CONVERSATIONS ABOUT ONE THING** J. Sprecher (2002), **COLLATERAL DAMAGE** A. Davis (2002), **MR. DEEDS** S. Brill (2002), **FEAR X** N. W. Refn (2003), **ANGER MANAGEMENT** P. Seagal (2003), **SHE HATE ME** S. Lee (2004), **SECRET WINDOW** D. Koepp (2004), **THE GOOD SHEPERD** R. De Niro (2006), **SLIPSTREAM** A. Hopkins (2007), **MARGOT AT THE WEDDING** N. Baumbach (2007), **TRANSFORMERS** M. Bay (2007), **WHAT JUST HAPPENED** B. Levinson (2008), **MIRACLE AT ST. ANNA** S. Lee (2008), **YOU DON'T MESS WITH THE ZOHAN** D. Dugan (2008), **THE TAKING OF PELHAM 1 2 3** T. Scott (2009), **TRANSFORMERS: REVENGE OF THE FALLEN** M. Bay (2009), **PROVE PER UNA TRAGEDIA SICILIANA (REHEARSAL FOR A SICILIAN TRAGEDY)** R. Paska (2009), **THE NUTCRACKER IN 3D** A. Konchalovskij (2009), **TRANSFORMERS: DARK OF THE MOON** M. Bay (2011), **SOMEWHERE TONIGHT** M. Di Giacomo (2012), **GODS BEHAVING BADLY** M. Turtle- taub (2013), **GOD'S POCKET** J. Slattery (2014), **EXODUS: GODS AND KINGS** R. Scott (2014), **TEMPO INSTABILE CON PROBABILI SCHIARITE** M. Pontecorvo (2015), **MIA MADRE** N. Moretti (2015).

DIRECTOR & ACTOR

1992 **MAC**
1998 **ILLUMINATA**
2005 **ROMANCE & CIGARETTES**
2010 **PASSIONE**
2014 **FADING GIGOLO**
2014 **RIO, EU TE AMO (RIO, I LOVE YOU) (SEGMENT "QUANDO NÃO HÁ MAIS AMOR")**

GIULIA LAZZARINI

DESTINO E. Di Gianni (1951), **NON HO PAURA DI VIVERE** F. Taglioni (1952), **PRIGIONIERI DELLE TENEBRE** E. Bomba (1952), **HO FATTO SPLASH** (*I MADE A SPLASH*) M. Nichetti (1981), **GRAZIE DI TUTTO** L. Manfredi (1998), **CAPITAN BASILICO** M. Morini (2008), **IL PICCOLO M. Zaccaro** (2009), **ROMANZO DI UNA STRAGE** (PIAZZA FONTANA) M. T. Giordana (2012), **MIA MADRE** N. Moretti (2015).

TELEVISION **CAPITAN FRACASSA** A.G. Majano (1958), **MONT ORIOL** C. Fino (1958), **GENTE CHE VA, GENTE CHE VIENE** E. Trapani (1960), **IL MULINO DEL PO** S. Bolchi (1963), **I MISERABILI** S. Bolchi (1964), **I PROMESSI SPOSI** S. Bolchi (1967), **I DEMONI** S. Bolchi (1971), **LA DONNA DI PICCHE** L. Cortese (1972), **RESURREZIONE** (*RESURRECTION*) P. E. V. Taviani (2001), **AMANTI E SEGRETI** G. Lepre (2004), **MARIA MONTESORI** G. M. Tavarelli (2006).

In 1960, she initiated a collaboration with the Milan Piccolo Theater, directed by Giorgio Strehler, playing worldwide.



MUSIC

Arvo Pärt

Sarah was ninety years old
Für alina
Pari intervallo
Cantus in memory of benjamin britten
Tabula rasa
Festina lente
Silouan's song
I ludus (con moto)

Ólafur Arnalds

Arnor Dan Arnorson

Ólafur Arnalds

Leonard Cohen

Jarvis Cocker Philip

Glass

A stutter
For now i am winter
Carry me anew
Famous blue raincoat
Baby's coming back to me
String quartet n° 2 (company) i - ii - iv
excerpt from kronos quartet
Charisma

Cinzia Donti,

Isabella Colliva

Mario Cantini,

Nino Rota

Bevete più latte



CAST

Ada	Giulia Lazzarini	Script Supervisor	Tatiana Lepore
Giovanni	Nanni Moretti	Doctor	Monica Samassa
Livia	Beatrice Mancini	Nurse	Vanessa Scalera
Federico	Stefano Abbati	Elgi Employee	Davide Iacopini
Vittorio	Enrico Ianniello	Former Student	Rossana Mortara
Actress	Anna Bellato	Former Student	Antonio Zavatteri
Producer	Tony Laudadio	Young Margherita	Camilla Semino Favro
Interpretor	Lorenzo Gioielli	Giorgio	Domenico Diele
Assistant Director	Pietro Ragusa	Luciano	Renato Scarpa

CREW

Director	Nanni Moretti	Sound	Alessandro Zanon
Story by	Gaia Manzini	Editing	Clelio Benevento
	Nanni Moretti	Producers	Nanni Moretti
	Valia Santella		Domenico Procacci
	Chiara Valerio	Co-Production	Sacher Film - Fandango
Screenplay	Nanni Moretti		Rai Cinema (Italy)
	Francesco Piccolo	With	Le Pacte - Arte France
	Valia Santella		Cinéma (France)
Cinematography	Arnaldo Catinari		
Production Design	Paola Bizzarri		
Costumes	Valentina Taviani		



INTERVIEW WITH NANNI MORETTI

Is the character played by Margherita Buy in *Mia madre* your alter ego?

I never considered playing the main role in this movie myself. I stopped doing that quite a while back, and I'm glad I did. I used to enjoy it, but today I am no longer driven by the fixed idea of wanting to compose my character film after film. I always thought this character would be a woman and a director, and that this woman would be played by Margherita Buy for a very simple reason: a film with Margherita Buy in the leading role would be much better than one with me in the leading role! She's a much better actor than I am. Margherita carried much of the film's workload on her shoulders. Out of seventy days of shooting, she was only away one day, and that was for a scene I ended up cutting!

Still, one has the impression that there is a lot of you in this film...

In the scene in front of the Capranichetta movie theater in Rome, during which Margherita's brother, played by me, asks his sister to break at least one of her two hundred psychological patterns, it was as if I was talking to myself. I always thought that with time I would get used to drawing from the deepest part of me... But on the contrary, the more I move on and continue this way, the more this feeling of malaise arises. This said, the movie is not a personal confession. There are shots and frames, choices, performances - it's not real life.

How would you define your work? As an autobiography? Autofiction?

Autofiction is a term I really don't understand. And as for autobiography... All stories are somewhat autobiographical. I was talking about myself when I spoke about the Pope in *HABEMUS PAMAM (WE HAVE A POPE)*, played by Michel Piccoli, who felt he was unfit and likewise when I depicted Silvio Orlando's work and personal stories in *IL CAIMANO (THE CAIMAN)*. More than the wish to measure how much is autobiographical, what matters is to have a personal approach in relation to every single story.

How did you choose John Turturro?

Directors who have made far fewer films than I don't have any qualms about approaching international stars. But I'm not like that. I called on him because I liked him very much and it seemed to me that his acting style wasn't naturalistic. But also because we were already acquainted, and he already had a connection with Italy - he has even made a beautiful documentary about Neapolitan music called *Passione*. John had seen some of my films, which reassured me greatly. I admit that it would have been difficult for me to explain who I am, what I want, what my cinematographic expression is like. He also speaks and understands a little Italian. And he is a film director as well. It's nice to work with actors who are also directors; it makes it easier to understand one another.

When did you start thinking up the *MIA MADRE* screenplay?

I usually allow for a great deal of time between my films. I need to leave behind the psychological and emotional investment of the previous movie. It takes time

to recharge my batteries. This time, however, as soon as *HABEMUS PAMAM (WE HAVE A POPE)* was released, I started thinking about my next film. I started writing when the things that I recount in the film had just happened in my life. And that probably had an influence on the narrative.

How did you come up with the different narrative modes, where dream and reality sometimes intermingle?

It's important to tell a story in a non-academic manner, to have a narrative which doesn't limit itself to fulfilling the basics: a narrative which, although familiar with the rules, can do without them. However, it is also important that it rings true within yourself, and also within what you are in the process of telling. You should never have a flat and ordinary relationship with the



material you want to present. I liked the idea that when the audience would see a scene, they wouldn't immediately understand whether it was a memory, a dream or reality, for they all coexist in Margherita's character with the same immediacy: her thoughts, her memories of apprehension concerning her mother, the feeling of not being good enough. The narrative time corresponds with Margherita's various emotional states in which every thing coexists with the same urgency. I wanted to recount, from the point of view of a female character, this feeling of not being good enough in relation to her work, her mother, her daughter.

Is this the reason why you wrote it with three women, Chiara Valerio, Gaia Manzini and Valia Santella?

Perhaps, but those aren't things that you plan or set up in advance. I hardly knew Gaia Manzini and Chiara Valerio. I had met them during a reading. Each one of us was asked to read an extract from a book by Sandro Veronesi. Shortly after, when I decided to start working on this subject, I called them. Valia, on the other hand, is a friend of mine, and we have been working together for a very long time.

What did you imagine would be the film that Margherita was making?

There is a scene that I cut where Margherita says to her daughter: "I'm never in my films," and her daughter answers: "Well, you don't necessarily have to talk about yourself in your films," and Margherita replies: "No, not neces-

sarily, but I would like to make films that are more personal.” There it is. I wanted Margherita, overwhelmed by her life and her problems, to make a film that was more political than personal. In the press conference scene, a journalist asks her: “In such a delicate moment for our society, do you think that your film will succeed in appealing to the country’s conscience?” Margherita starts to give a formatted answer: “Well, today, the public itself is demanding a different kind of commitment...” But her voice slowly fades and we can hear what she is really thinking: “Yes, of course it’s the role of cinema, but why have I been making repeatedly the same things for years and years? Everybody thinks that I have the knack of understanding what is going on, of interpreting reality. But I don’t understand anything anymore.” I wanted the sturdiness and assertiveness of her film to be in absolute opposition with her emotional state; with what she’s experiencing and how she perceives herself. I wanted there to be a discrepancy between her very structured film and the very delicate moment she is going through.

How did you address the theme of mourning?

In LA STANZA DEL FIGLIO (*THE SON’S ROOM*), I was exorcising a fear. Here, I am referring to an experience that many people share. The death of one’s mother is an important rite of passage in life, and I wanted to recount it without being sadistic whatsoever towards the audience. This said, when you make a film, you are deeply engrossed in what you are doing: you work on the dialogue, the direction, the editing and as a result the theme you are treating doesn’t strike you with the full extent of its impact. Even when the feeling is very strong, I tend to think that the director doesn’t let himself be fully affected by it.

Is it more difficult to shoot, think through and recount a story like this one compared with other films?

No, I don’t think so. There was just a moment during the writing process when I decided to reread the journal I kept during the course of my mother’s illness. I did it because I thought that perhaps our exchanges, those lines could add weight and help the scenes between Margherita and her mother to ring true. In fact, the rereading of these journals was painful.

What else did you read or what did you watch in preparation for MIA MADRE?

During intense working periods and during a film shoot, I accumulate an array of things. When I finished shooting MIA MADRE, I realized that I hadn’t had the time to review the books and the films that I had believed I should read or watch again because they broached the subject of pain, loss or death. It was a great relief for me to understand that I didn’t need them anymore. I saw Woody Allen’s ANOTHER WOMAN AGAIN, but I didn’t watch Haneke’s AMOUR, which was on my desk. And especially, I didn’t read Roland Barthes. After my mother’s death, a woman I’m friendly with, offered me *Journal de deuil (Mourning Diary)*, which Barthes had written right after his mother’s death. She told me that it had helped her. I opened a page at random, I read two lines, which felt like a stab in my heart, and I closed it. At the end of the film shoot I took the book off my desk and put it up on the shelf. Fortunately, I no longer felt the need to delve into grief.

The mother is played by an actress who is not known in France, Giulia Lazzarini.

This actress from the Piccolo Teatro de Strehler has a background which is very different from mine, and meeting her was a delightful experience. Not only was she able to understand me, and enter into my film, but, and I haven’t the faintest idea how, she also thoroughly understood my mother.

Your mother was a professor...

She taught for thirty-three years at the Visconti High School in Rome: literature in the middle school, then during the last years, Greek and Latin in the high school. At least one person every week would tell me that she was their teacher. Sometimes, there are people who also had my father as a professor at the University (he was a professor of Greek epigraphy). Many of her former students would come to see her years after passing their baccalaureate. I never had with any of my professors the kind of relationship she had with her students. I’m going to confess something that is a little painful, and which upsets me a bit, but I’ll say it: after my mother’s death, through the things that her former students told me, I had the feeling that something very important about her as a person had entirely escaped me, something that her former students had been able to grasp and share with me. Something essential.

What have you learned making this film?

I can answer this question very specifically. I feel exactly as I did during my first film shoot - the same anxiety, the same confusion, the same utter lack of confidence. I don’t think it’s this way for everybody. I believe for many people with experience, their knowledge of the profession and a certain detachment counts. I, on the other hand, have this very clear impression: it always feels as though I am making my first film. This time, it was with even more anxiety. There are people who say it is my most personal film; perhaps that is the reason why. But I just don’t know. I can say, however, that I have learned something along the way. I’m nicer to the actors,

I’m more willing to stand by their side; I stick up for them. And what else have I learned... well indeed, there’s something I learned very quickly: the fact that when a film comes out, it no longer fully belongs to you. The public sees it, transforms it. There are things that have escaped you entirely that the public picks up, reveals and sheds a light upon... **“I want to see the actor next to the character.” This is one of Margherita’s lines that she often repeats to her actors.** It’s something I say all the time. I don’t know whether the actors understand it, but in the end, I’m able to get what I had in mind out of them.

This interview has been compiled from questions asked in various interviews given by Nanni Moretti to the Italian press in April 2015.