

cinéart

PERSMAP

VISION DISTRIBUTION & INDIANA PRODUCTION PRESENTA

GEBASEERD OP HET MEESTERWERK VAN ALBERTO MORAVIA



GLI

EEN FILM VAN LEONARDO GUERRA SERÀGNOL

INDIFFERENTI

VALERIA
BRUNI TEDESCHI

EDOARDO
PESCE

VINCENZO
CREA

BEATRICE
GRANNÒ

E CON GIOVANNA
MEZZOGIORNO

GLI INDIFFERENTI

EEN FILM VAN LEONARDO GUERRA SERÀGNOLI



VOD release:

Picl: vanaf 6 mei 2021

TVOD: vanaf 4 juni 2021

Drama - 2020 - Italië - 81 minuten

Meer over de film: [Cineart.nl/films/gli-indifferenti](https://www.cineart.nl/films/gli-indifferenti)

Persmaterialen: [Cineart.nl/pers/gli-indifferenti](https://www.cineart.nl/pers/gli-indifferenti)

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SYNOPSIS

GLI INDIFFERENTI is een intrigerend psychologisch portret van een welgestelde Italiaanse weduwe en haar twee bijna volwassen kinderen Michele en Carla. Regisseur Leonardo Guerra Seràgnoli laat zien wat er achter de schijn van welstand schuil gaat.

Na de dood van haar man staat Mary (Valeria Bruni Tedeschi) aan de rand van de financiële afgrond. Haar nieuwe vriend Leo lijkt de helpende hand te bieden door de kapitale villa van het gezin over te willen kopen. Michele vertrouwt Leo niet maar Carla laat zich net als haar moeder door Leo inpalmen. Dat loopt uit de hand. Een gebrek aan moraal en overdaad aan jaloezie ontwricht het gezin.

GLI INDIFFERENTI is gebaseerd op het beroemde boek van Alberto Moravia uit 1929, maar Seràgnoli verplaatst het verhaal naar het hedendaagse Italië.



LEONARDO GUERRA SERÀGNOLI

DIRECTOR

Leonardo Guerra Seràgnoli started his career as a musician, graduating magna cum laude in Film Scoring from Berklee College of Music in Boston, in 2007.

In 2006 he shot his first short, CARNE E CIELO. At the same time, he founded Essentia (now Cinedora), a production company to fund indie movies such as M. Blash's THE WAIT, Bradley Gray's JACK AND DIANE, Carlo Lavagna's ARIANNA, and currently Maura Delpero's latest film, MATERNAL.

Between 2008 and 2010 he moved to the US to shoot W.A.R., WILL, ALFRED E RACHEL, a trilogy of short films that provides an intimate look at war and constitutes the basis of his development as a screenwriter and director.

Back in Europe, he moved to London to continue his training and, in 2002, he graduated in Screenplay Writing from the London Film School. In 2015 he took part in the Berlinale Talents. In 2013 he wrote and directed his first feature film, LAST SUMMER, which screened at the Film Festival in Rome in 2014, earning three awards.

In 2017, together with three young and very creative actresses (Angela Fontana, Blu Yoshimi, and Denise Tantucci), he wrote, directed, and produced LIKEMEBACK, a feature film on the theme of friendship in the social-media era. The film screened at the 71st Locarno Film Festival in 2018.

GLI INDIFFERENTI, based on Alberto Moravia's novel by the same title, is his third feature film.

FILMOGRAPHY

2020 GLI INDIFFERENTI
2018 LIKEMEBACK
2014 LAST SUMMER
2012 TIGERS (*short*)
2010 RACHEL (*short*)
2008 ALFRED (*short*)

DIRECTOR'S NOTES

I haven't stopped reading Moravia since I came across *Agostino*, when I was in high school.

The idea of adapting *The Time of Indifference* first came upon reflecting on how modern the themes of this novel still feel. Then, came the urge of telling a story that could, with Aristotelian conciseness, expose an entire social class and its need to detach from reality at any cost. Even when it means tolerating abuse.

We chose a contemporary setting because we sought to stress how time, however long, and social progress, however significant, have not yet managed to make these characters obsolete. The Ardengo family and Leo Merumeci are still here, they walk among us. We wanted to work on the frustration and the restlessness brought about by an ancestral compulsion to repetition, which is as harmful as it is rooted in our society. We wanted to give the novel retrospective political value and exploit it to provoke a reflection on our current sociopolitical condition. So, that's where we started, and then we followed the backbone of the novel, updating the story as we moved forward, to see if our adaptation could organically get to a new endpoint.

As we worked on the text, we speculated a lot about Carla's character. Moravia put her in charge of changing her family's destiny, but the lanky girl seemed to lack the means to oppose Leo's arrogance and emancipate from the indifference of her household. In line with this interpretation and with the general features of Moravian women, it felt only natural that Carla would increase her awareness and build her own defense tools as the story developed, and that she would be in fact the one to break the suffocating hypocrisy of the Ardengos as well as Merumeci's grandiose delusions.

As for the script, we aimed at nimbleness, in an effort to counterbalance the deeply psychological characterization of the relationships as described by Moravia. We wanted his novel to permeate our dialogues while avoiding narrative superstructures. In short, we looked at creating a bridge between the past and the contemporary.

GLI INDIFFERENTI presented me with a new and complex challenge, made of characters who move on a single stage, without ever leaving the scene, wearing masks that are dramatic and ironic at the same time. The many cultural references felt challenging, and I tried to integrate them through a long preparatory work that would help me find a harmonious overview.

Following this path, I came to two main decisions. First, I decided to opt for synergy: I felt as this would add universality, possibly even an allegorical trait to the story. I tried to provide an accessible narrative through the whirlwind of emotional interaction between the four main characters.

Second, I replaced Michele with my camera as the POV, putting myself at the center of the scene. This way, I gained a vantage point, from which I would move only when it was strictly necessary. I used scenography and costume design to create an exchange with Moravia's imagery and then 90 or 180-degree cuts as a metaphor for the rigid soul of this social environment. I sought to portray the characters as real, to follow them from the inside, showing unfiltered intimacy. To do that, I needed brave actors, who were willing to wear the ugliness, the morbidity of these negative characters, forever forced to pretend in order to survive.

THE NOVEL

A contemporary classic

The Time of Indifference - Alberto Moravia

by Alessandra Grandelis

Alberto Moravia had not yet turned eighteen, when, in 1925, he started to write his masterpiece. The Italy surrounded him was starting to forget the indignation and the urge for rebellion that Matteotti's murder had ignited, and was slowly sliding towards unanimous consensus for Mussolini's dictatorship. Young Moravia was not interested in politics, but the memorable portrait he drew of a contemporary twenty years old that got involved in the collapse of a middle-class family and the whole country, was to be forever etched in literature history. Fascism elevates the modern pitfall of indifference to existential condition.

Alberto Moravia

Alberto Pincherle Moravia (Rome, 1907-1990), was a writer, journalist, essayist, travel reporter, and playwright. He is one of the most important Italian novelists of the twentieth century. He collaborated with newspapers such as *La Stampa*, *Il Corriere della Sera*, and *L'Espresso*. Some of his most famous books, translated into many languages, are *Time of Indifference*, *Two Women*, *The Woman of Rome*, *Roman Tales*, and *The Empty Canvas*. In 1952 he was awarded the Strega Prize for short stories. Many of his novels have been turned into films, including Vittorio De Sica's *TWO WOMEN*, Jean-Luc Godard's *CONTEMPT*, and Bernardo Bertolucci's *THE CONFORMIST*.

ALBERTO MORAVIA GLI INDIFFERENTI



CLASSICI CONTEMPORANEI  BOMPIANI

CAST

Mariagrazia VALERIA BRUNI TEDESCHI
Leo EDOARDO PESCE
Michele VINCENZO CREA
Carla BEATRICE GRANNÒ
Lisa GIOVANNA MEZZOGIORNO
Mareme AWA LY
Lavinia BLU YOSHIMI

CREW

Directed by LEONARDO GUERRA SERÀGNOLI
Story and screenplay LEONARDO GUERRA SERÀGNOLI E
ALESSANDRO VALENTI
Cinematography GIAN FILIPPO CORTICELLI
Editing CARLOTTA CRISTIANI
GIOGIÒ FRANCHINI
Music MATTEO FRANCESCHINI
Scenography GIADA CALABRIA
Costume design MARIANO TUFANO
Sound MAURIZIO ARGENTIERI
Assistant director MIGUEL LOMBARDI
Casting MARCO MATTEO DONAT CATTIN U.I.C.D.
GABRIELLA GIANNATTASIO U.I.C.D.
Line producer MAURO CALEVI
Production manager MARCO CASTALDI
Produced by INDIANA PRODUCTION
VISION DISTRIBUTION
Produced by FABRIZIO DONVITO
DANIEL CAMPOS PAVONCELLI
BENEDETTO HABIB
MARCO COHEN
for INDIANA PRODUCTION
Co-produced by INES VASILJEVIC
NICOLA LUSUARDI
per NIGHTSWIM
Co-produced by LE SPECTRE
Associate producer LEONARDO GUERRA SERÀGNOLI
In collaboration with SKY
In collaboration with AMAZON PRIME VIDEO

