



BIBI FILM and RAI CINEMA

present

RICORDI ?

a film by

VALERIO MIELI

with

Luca Marinelli

Linda Caridi

An Italian-French co-production

BIBI FILM

LES FILMS D'ICI

with

RAI CINEMA

in collaboration with

CATTLEYA



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Storyline and Screenplay	VALERIO MIELI
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Editor	DESIDERIA RAYNER
Set Design	MAURO VANZATI
Costumes	LOREDANA BUSCEMI GAIA CALDERONE
Sound	GIANLUCA SCARLATA
Sound Editing and Mix	STEFANO GROSSO MARZIA CORDÒ GIANCARLO RUTIGLIANO
Casting	FRANCESCA BORROMEO
Assistant Director	FEDERICO NUTI (A.I.A.R.S.E.)
Script Supervisor	CINZIA LIBERATI
Line Producer	MARIA PANICUCCI
An Italian - French co-production	BIBI FILM - LES FILMS D'ICI
with	RAI CINEMA
in collaboration with	CATTLEYA
Produced by	ANGELO BARBAGALLO
Co-produced by	LAURA BRIAND
International Distribution	LE PACTE

film recognized for its cultural interest
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Nationality ITALY-FRANCE
Produced in 2018 | Playing Time 106'

non-contractual credits

with

LUCA MARINELLI

He

LINDA CARIDI

She

GIOVANNI ANZALDO

Marco

CAMILLA DIANA

the red girl

and with

David Brandon

Jacopo Mandò

Francesca Pasquini

Benedetta Cimatti

Andrea Pennacchi

Federica Santoro

Maria Chiara Giannetta

Valeria Perri

Alessandro Tagliaferri

Flavio Vinciguerra

Flavia Mattei

Alice Pagani

Federico Biagioli

Adriano Novelli

Eliana Bosi

Anna Manuelli

Alessandro Vantini

Diego Maiello

Alessandro Giova

Ugo Innamorati

Valentina Leotta

Giovanna Cappuccio

A great, long love-story, told through the recollections of the young protagonists, more or less stilted by emotions, time and their different points of view. The journey of two people over the years: together and apart, happy, unhappy, in and out of love, portrayed in a single flow of colours and emotions.

The couple meets, recounting their fantastical childhood memories to one another. Even the party where they first connect is recalled in two versions: his world is melancholy, while hers is joyous and enchanted.

Years pass. His outlook transforms, becoming lighter. Hers matures, becoming darker and more complex.

But then their relationship, that seemed to be strengthening, is at risk of losing its magic. A crisis ensues.

Over the course of the film, they grow and change: He discovers that love can survive time, she discovers nostalgia.

Over time, the images of their relationship change, just like those of one's childhood, of a loss, of a betrayed friendship, of great joy. They become imbued with emotion, or they fade and disappear, until, unearthed by a smell or a word, they re-emerge stronger still, into a present that slips away, immediately becoming a memory.

In addition to love, the entire film speaks about this: memories that change based on one's personality and mutate depending on one's mood.

We have all asked ourselves: was I truly happy in that relationship, am I only understanding that now? Or on the contrary, is it nostalgia that renders everything beautiful, making us imagine perfect happiness where it never existed?

The film recounts a love story between two people, each with a different vision of the world, as well as different recollections: For him, memories lie, embellishing an unbearable reality. For her, they reveal the marvel of all things, seen as if one was truly present.

Even the evolution of the characters is told through their memories. At first, hers are enchanted and fairy tale-like, becoming darker and cruder as an adult. The opposite occurs

to his recollections, that thanks to his love for her, lighten up. When we are more serene we recall different episodes, or different nuances of the same episodes.

The idea of exploring the various ways memory permeates our existence is fascinating, especially with film, because it allows us to recount the experience of life, as well as life itself. And if perception has mainly been literature's and painting's terrain, I wanted to attempt to make a film from the point of view of one's emotions: a stream of consciousness of images and sensations able to tell an engaging story.

Because of this story's perspective, the world of *Ricordi?* is sometimes dreamy, light-hearted and funny and other times harsh. Just as a joyous encounter, brimming with excitement, could become faded in our minds, depending on how recent it is or how much it engages us when we remember it (for instance, if we are more or less in love).

And memory (like film) sustains varying degrees of realism. A childhood memory, that perhaps was fundamental in our formation, probably has a certain atmosphere and content. It is closer to a dream and not just a simple recording of reality. The same thing can happen with memories that are particularly intense: for instance suffering or acute jealousy can distort and exasperate details that at the time might have seemed insignificant.

Another important theme is time. The idea that the present is already past in the moment that one nominates it, and therefore does not exist, is not new. Neither is the opposite idea (more Oriental, one might say), which claims that reality is the only real thing, while past and future are constructed by the mind.

But the point is that the characters and their thoughts embody these two philosophical theories. He is anchored in the past (he studies, then teaches Roman History), and for him the present doesn't exist. That is why he doesn't live fully. But at the same time, he has a depth that she lacks. Instead, she does not know nostalgia. If anything, the past and future are abstract to her.

Time was also a central theme in my first film *Dieci Inverni*. Not only because it told the story of two people who took ten years to fall in love (in *Ricordi?* they make love the first night), but also because the film was built on various tableau with considerable omissions between them that brought the spectator to imagine what had occurred in the months between the meetings. Here, the structure is more similar to a spiral: in the first spirals one learns, so to speak, the language, after which one gets drawn more deeply into the story. A spiral where a true plane of the present does not exist.

The reason behind this structure is that every moment immediately slips into the next. Even our life is a single flow of memories, perceptions and emotions. If we think about it, our consciousness is fundamentally a recollection. We realize this if we close our eyes, even if only for a moment and observe the constant flow of mental images.

My hope is that the film pulls one into this vortex, thus making the protagonists' story and their memories resonate with each of us.

Valerio Mieli

Majoring in philosophy at La Sapienza of Rome, he then attended Columbia University in New York, as well as obtaining a PhD in Research from the University of Eastern Piedmont. He later studied at the Centro Sperimentale di Cinematografia, majoring in Directing. His first film, *Dieci Inverni*, with Isabella Ragonese and Michele Riondino, won the Nastro d'Argento, the Ciak d'Oro and the David di Donatello for best debut film. Rizzoli published his novel of the same name. In 2013, La Casa del Cinema in Rome hosted his solo photography show.

Ricordi?, which he also wrote, is his second film.