

VERMIGLIO



O'BROTHER DISTRIBUTION

PRESENTEERT



TOMMASO GIUSEPPE ROBERTA MARTINA
RAGNO DE DOMENICO ROVELLI SCRINZI

ORIETA CARLOTTA SANTIAGO SARA
NOTARI GAMBA FONDEVILA SANCET SERRAIOCCO

VERMIGLIO

EEN FILM VAN
MAURA DELPERO

DISTRIBUTIE O'BROTHER
DISTRIBUTION 68 Rue de la
Croix de Pierre –1060 Saint-Gilles
info@obrother.be

ITALIE/FRANCE/BELGIQUE / 2024 / 119 MIN.
IMAGE : FORMAT PLEINE MATRICE 4K (4096 X 2160) / SON : 5.1


19 MAARS 2025 IN DE BIOSCOOP

RP
Valérie Depreeuw
valerie.depreeuw@telenet.be
+32 (0) 479 21 87 41

A photograph of a snowy mountain landscape. In the foreground, a small, rustic wooden cabin with a steep, snow-covered roof is partially visible. A person is sitting in the open doorway of the cabin. To the left of the cabin, there are several evergreen trees heavily laden with snow. The background shows a vast, snow-covered mountain range under a pale sky. The overall scene is serene and wintry.

SYNOPSIS

1944. In Vermiglio, een bergdorp hoog in de Italiaanse Alpen, werpt de oorlog zijn schaduw over het leven, ook al is die ver weg. De komst van Pietro, een gedeserteerde Siciliaanse soldaat, verstoort de dynamiek van het anders zo rustige dorp, en vooral die binnen het gezin van de onderwijzer. Lucia, de oudste van het gezin, voelt zich zeer tot de vreemdeling aangetrokken. In vier seizoenen zien we hoe de dikke laag sneeuw smelt, de liefde opbloeit en de vrede zich over Italië verspreidt. Maar terwijl de rest van de wereld langzaam loskomt uit de oorlog, krijgt het gezin haar eigen tragedie te verduren.



VERMIGLIO truly captivated me. I have a particular fascination for linen clothing, simple and sturdy furniture, snow, and fresh cow's milk: the world explored in VERMIGLIO delights me. I also have great admiration for the extraordinary skill with which Maura Delpero directs; she created such an expansive work with so much assurance and maturity. I felt constantly captivated and immersed in her world. At first, I thought the film would tell a kind of soft, old-fashioned ideal story, but it turned out to be about a budding love following the ups and downs of real life—death, betrayal... I loved all of that and felt a deep trust in Delpero's vision of life, in how she captures the true drama of real life.

VERMIGLIO is a gift.

I also realize how much of a true mission it was to make this film: the challenges posed by the weather, the filming in such cold and snow, where you have to be careful of the crew's footprints that could spoil the freshness of the location. And such a large cast, with so many children, all so comfortable and relaxed together.

It's an achievement. The team, the director of photography Mikhail Krichman, and the actors are all excellent.

I can't help but wonder what Maura Delpero will do next. I am excited by her strength, her determination, and the beauty she achieves with VERMIGLIO. I'm a fan!!!

Jane Campion

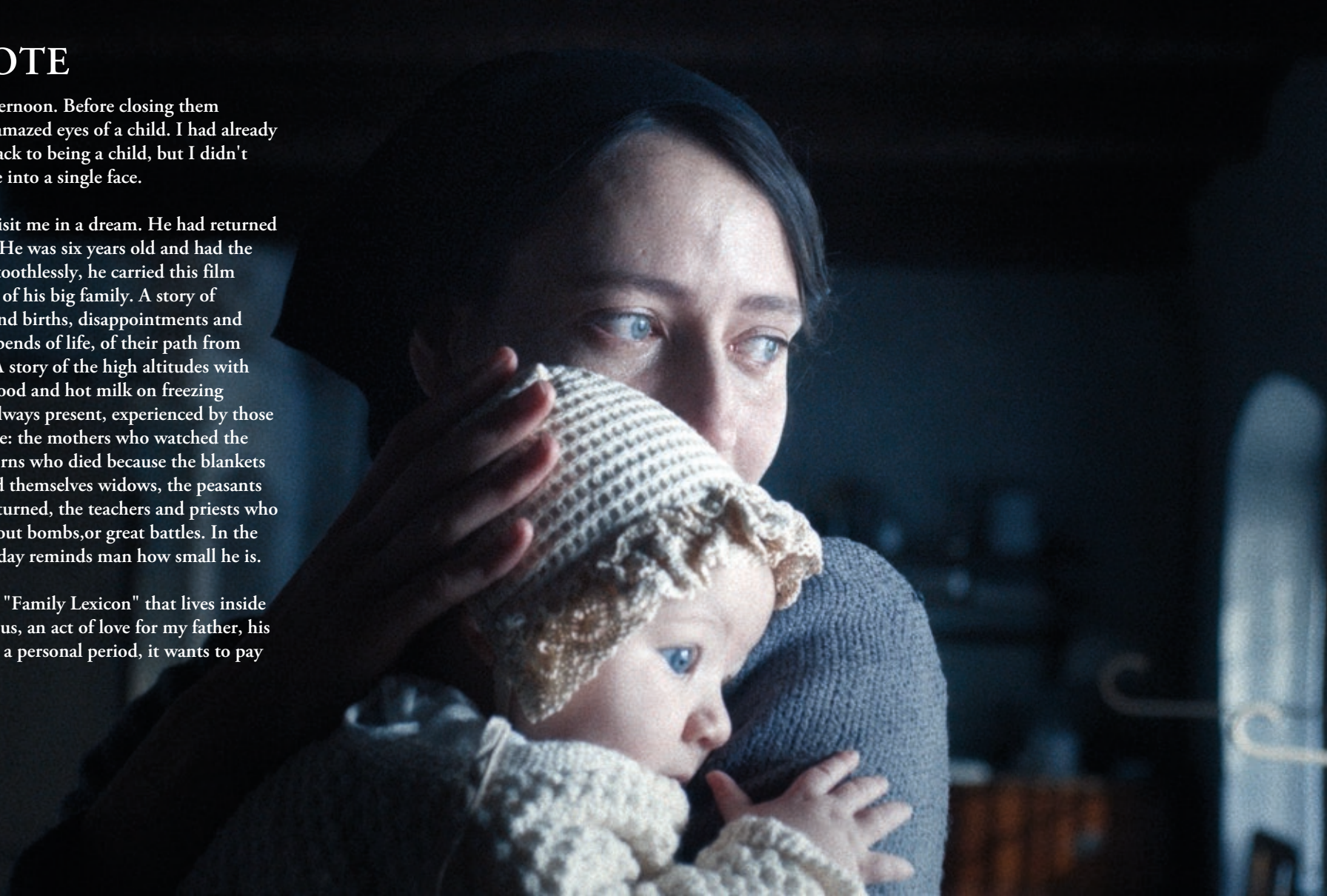
DIRECTOR'S NOTE

My father left us on a hot summer afternoon. Before closing them forever, he looked at us with big and amazed eyes of a child. I had already heard that when you are old you go back to being a child, but I didn't know that those two ages could merge into a single face.

In the following months he came to visit me in a dream. He had returned to his childhood home, in Vermiglio. He was six years old and had the legs of a Capricorn. He smiled at me toothlessly, he carried this film under his arm: four seasons in the life of his big family. A story of children and adults, between deaths and births, disappointments and rebirths, of their holding tight in the bends of life, of their path from collectivity to becoming individuals. A story of the high altitudes with their walls of snow. Of the smell of wood and hot milk on freezing mornings. With war distant and yet always present, experienced by those who remained outside the big machine: the mothers who watched the world from a kitchen, with the newborns who died because the blankets were too short, the women who feared themselves widows, the peasants who waited for children who never returned, the teachers and priests who replaced the fathers. A war story without bombs, or great battles. In the iron logic of the mountain that every day reminds man how small he is.

Vermiglio is a landscape of the soul, a "Family Lexicon" that lives inside me, on the threshold of the unconscious, an act of love for my father, his family and their small town. Crossing a personal period, it wants to pay homage to a collective memory.

Maura Delpero



AN INTERVIEW WITH



One of the striking things about VERMIGLIO is the dense, atmospheric recreation of an almost pre-modern life in the middle of the 20th century. How did you research the look and feel of the isolated village? Did you rely on personal or family recollections?

The way I have always worked is to stay for a long time in the places I will talk about. I immerse myself personally through the five

senses. It is a creative moment that ensures that the film grows from its unique soil and subsequently develops organically, if well-watered. Like a plant.

To write VERMIGLIO I spent a lot of time in the house where my grandmother gave birth to her many children, within those walls where my father and his siblings grew up. In this case there was also the need to travel through time. And for this reason, it helped me a lot to have a family photographic archive that was already in my memory and that I went back to look at with different, more attentive eyes. The personal relationship with the place has been useful to me both directly and indirectly. On the one hand, for a sort of phylogenetic memory, conscious

MAURA DELPERO

and unconscious, of the stories I heard as a child, of the memory of the smell of my grandmother's kitchen, of recognizing one's genes in the faces and movements of people and knowing how to distinguish what and who is been modified by time and who, fortunately for this film, still bears its traces. To prepare for the casting, I spent a lot of time in bars: any of those men was my grandfather. In the churches, among those women, I recognized my grandmother. Certainly, being the granddaughter of the teacher of those times gave me great initial accessibility, trust and even affection. After all, in the town of Vermiglio everyone has the same four or five surnames, and Delpero is one of them.

Like your previous film MATERNAL, VERMIGLIO gravitates around its women. The relationships between mothers and daughters, the question of what it means to be a mother as well as an independent woman is central to your story. But unlike in Maternal, men play a far greater role in your new film. Why is that topic so important to you?

When making “realistic” films I am very careful to remain consistent with reality. In MATERNAL, as in the previous film NADEA AND SVETA, which was a documentary, men were completely absent in the environment I was describing, so it would have been a stretch to include them. In the world I describe in VERMIGLIO they are partly absent

because they are at war. Instead, I talked about those (children or adults) who did not leave or return. It is the universe and the story I tell that dictate their laws to me, I just take care of conveying them while respecting my moral or dramaturgical positions.

Beyond this internal congruence in the story, I have certainly, at least in recent years, felt a propensity to talk about women, for both personal and ideological reasons. On the one hand I felt it was interesting to put them at the center of the story, favoring their point of view, reversing a trend in classical cinema, on the other it was a focus that felt natural to me: I felt I knew how to talk about women in depth.

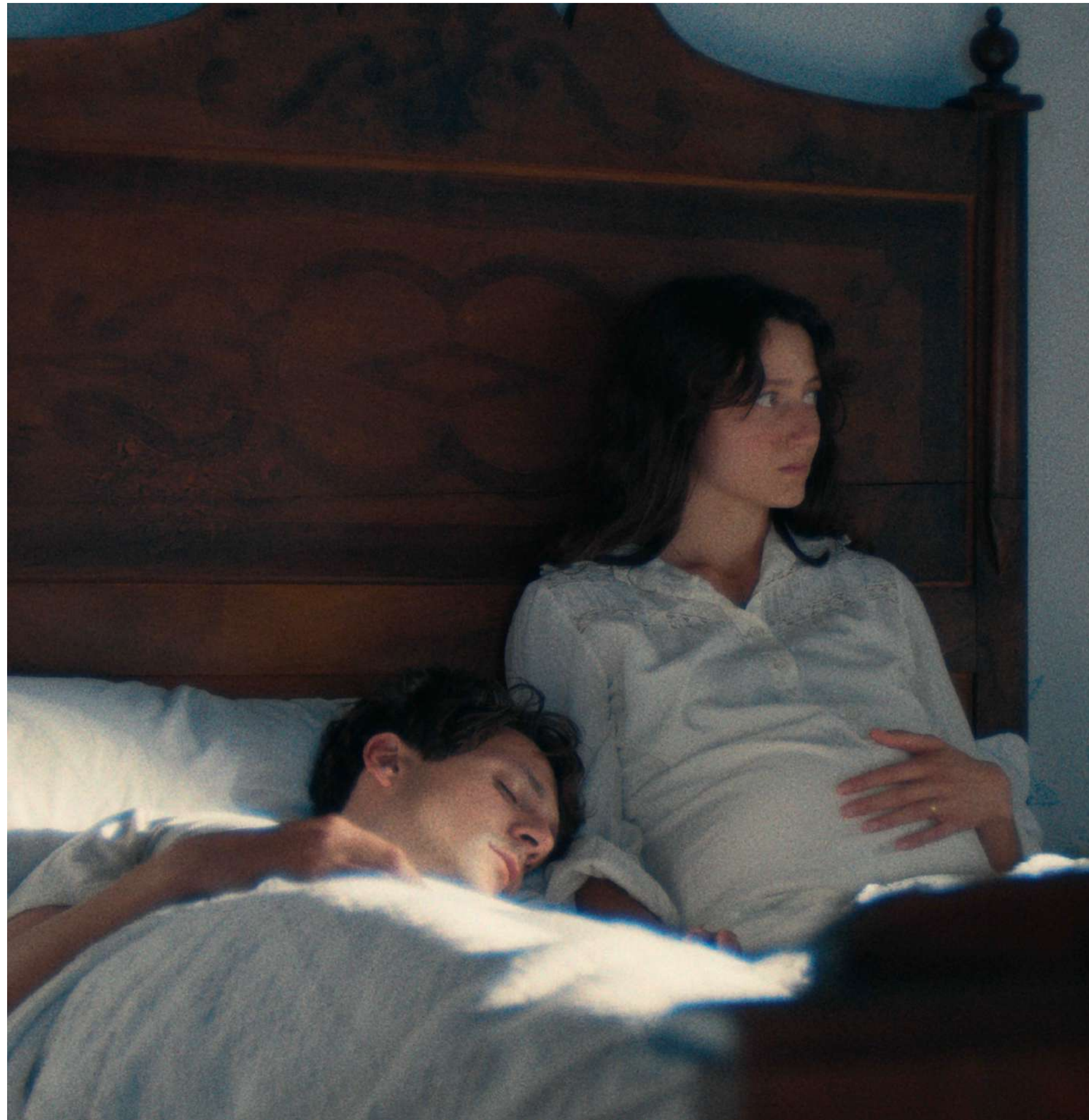
As for motherhood, I discovered in hindsight that it was a common thread within my work. It's a topic that I didn't decide to address. It was an internal need that I listened to, an issue that touched my head, belly and heart. Addressing it cinematically was an act that imposed itself. It doesn't mean that I don't want or can't talk about men. On the contrary I really loved talking about Cesare, Pietro, Attilio, Dino or the children. Where there is humanity with its contradictions, there is my intellectual and human, and therefore cinematic, curiosity.

Another thread in your film is the conflict between tradition and modernity. Village life seems static and immutable, but even this remote valley cannot escape being tied into larger events and developments. This has been a theme explored by many great Italian directors. Can you tell us more about your artistic points of reference and influences?

VERMIGLIO is about a community in which, in time and space, what is not physically close is created by the imagination, perhaps relying on a single reference. Thus, the father's atlas becomes a receptacle for the desires of all the sisters, like a window onto the world. At the same time, the historical moment addressed in the film brings with it a "before" and an "after" of the war which becomes a watershed between two worlds.

The dramaturgical path chosen is that of an initial ensemble piece, in which the experiences of all the family members are intertwined, and which increasingly focuses on its protagonist as a stand-in for an entire community. In fact, it is Lucia who is entrusted with the pioneering path that opens the doors to a new society and carries on her shoulders the bigger movement underlying the film, that of the transition from conflict to reconstruction, from ancient to modern world, from country to city, from community to individualism. The story becomes metaphorical and at the same time stratified anthropologically, sociologically, politically: Lucia, becoming a metaphor for the post-war transition, through tragedy and necessity, becomes the protagonist of an overcoming and becomes a woman of a new era.

As for cinematic references, I never have any direct ones. Obviously they exist, but I recognize them in retrospect or I am asked to find some in the development phase. The truth is that I always start from listening to my inner self, from what moves inside me in terms of feelings and needs. The artistic language is always partly the fruit of those who preceded us, of those who trained us and whom we loved. Ermanno Olmi is certainly one



of the directors I respect most, in particular some of his films I carry in my heart. De Sica is also an author I love. In Haneke's *WHITE RIBBON* I really appreciated the story of a small community. Although perhaps more difficult for the viewers to identify, I feel that other influences also fuel my work: photographic, pictorial, musical, and above all literary. I liked the idea that in the film you could "turn pages" by following the destinies of different characters from the same family, like in novels. Natalia Ginzburg, for example is an author who knows how to talk about everyday life, but hers is just one of the many names that come to mind. Honestly, I struggle to distinguish my influences because they operate on an unconscious level.

A laconic film like VERMIGLIO relies heavily on non-verbal expressiveness of its cast, in this case especially Martina Scrinzi as Lucia and Tommaso Ragno as her father. How did you find your actors?

What I had in mind was a film with more images than words, and so it was particularly important to find the right faces. Being a period film made this necessity even more pressing: they had to be ancient faces that bore the sign of those times. Perhaps saying "faces" is reductive, it is a set of features, movements, and everything impalpable and unspeakable that a human being expresses with their features. Martina does not move through the world like a city girl, not only because she actually lives in an isolated

mountain village, but because she carries with her, in her physiognomy, an aura of anti-modernity, like an ancient painting that we struggle to date. Although we also looked at many good actresses throughout Italy, we focused our search on non-professionals in the region and found Martina as a hidden gem.

With Tommaso, who is a well-known actor, I worked on his tone and his movements, not only because he is more of a city man, but also because Cesare's character was more complex and contradictory: a strange mix of villager and intellectual. A man who comes from the peasant world of which he is an integral part, but goes beyond it. He is patriarchal, but has touches of modernity. You can love him and hate him. Certainly, however, what Tommaso already brought with him were the colors and features of a certain northern area of Italy, and the possibility of a noble appearance, despite the roles of contemporary beautiful and damned hero that he played in his last movies.

Life in the mountain village is presented unsentimentally, not hiding its beauty, but also underlining its deprivation and occasional brutality. The one thing Lucia's schoolteacher father spends money on are the discs for his gramophone, even if he really cannot afford it. Would you say art offers an escape from the limitations of rural life?

I really like situations in which everyone is partly right, because they never stop questioning us. In the record scene, Adele is profoundly right: the family's urgency is to



feed their children and defend them from the diseases of war. But which parent wouldn't want their children to attend a lesson like Cesare's on Vivaldi? Who doesn't agree with introducing young people to the beauty of art that saves the world, especially in moments when the latter is devastated by the nihilism of war?

I was not moved by any idealizing sentimentality with respect to the past. I tried to represent a reality both in its beauty and in its crudeness. Both are present, I show them without expressing value judgements, I like that the viewer can consider them through their own personal gaze.

The relationship between the three sisters is very special. They seem to be so close, yet harbor secrets between them. One of them being the friendship between Virginia and the middle sister Ada. Can you talk a bit about that friendship?

I am very interested in the relationship between the personal and the individual within a community. How much do we distinguish ourselves as individuals within relationships that define us as family ones? Who would Ada have been without a sister like Flavia? Her fate as a student would probably have been very different. The bed of secrets still remains an important dimension of the film. Everything was more unpronounceable, more punishable, especially what concerned the woman's freedom to live her own desires.

The friendship with Virginia is a relationship of fascination within roles of power and at the same time the story of two solitudes that meet. In fact, if on the surface what we can most notice is the attraction for those who are older and seem more beautiful to us, as well as becoming a woman without understanding exactly what is happening to us, perhaps the most interesting aspect is precisely this meeting on the margins: Ada, the sister who receives less attention, Virginia the orphan who suffers from a violent relationship with her mother. Virginia, like many rebels, is a character looking for love, a lonely girl, to whom that world with its patriarchal rules is irreducibly tight. Within this relationship between equals and unequals it is interesting that a movement occurs: in the final embrace the active- passive relationship is reversed, it is in fact shy Ada who decides to reach out.



DIRECTOR'S BIO



Maura Delpero was born in Bolzano. After studying literature in Bologna and Paris and cinema in Buenos Aires, with her first documentaries, *Signori professori* and *Nadea e Sveta*, both awarded at the Turin Film Festival, she explored the boundary between fiction and non-fiction. Her debut fiction feature film, *MATERNAL* was presented in Competition at the 72. Locarno Film Festival and earned her – among other awards – the Kering Women in Motion Young Talent Award at the 73. Cannes Film Festival. *VERMIGLIO*, her second film, will have its world premiere in Competition at the 81. Venice International Film Festival.

CAST

Tommaso Ragno
Giuseppe De Domenico
Roberta Rovelli
Martina Scrinzi
Orietta Notari
Carlotta Gamba
Santiago Fondevila Sancet
Rachele Potrich
Anna Thaler
Patrick Gardner
Enrico Panizza
Luis Thaler
Simone Bendetti
En met Sara Serraiocco

Cesar
Pietro
Adele
Lucia
Tante Cesira
Virginia
Attilio
Ada
Flavia
Dino
Pietrin
Tarcisio
Tarcisio



CREW

Director and screenwriter Maura Delpero

Photography

Editor

Luca Mattei

Production designer

Pirra

Art directors

Vito Giuseppe Zito, Marina Pozanco

Costume designer

Andrea Cavalletto

Make-up

Federique Foglia

Hair

Tiziana Argiolas

Live sound

Dana Farzanehpour

Sound editing

Hervé Guyader

Mix

Emmanuel De Boissieu

Original and

additional music

Matteo Franceschini

Casting

Stefania Rodà, Maurilio Mangano

Acting coach

Alessia Barela

Assistant director

Giuseppe Tedeschi

General organiser

Daniele Spinozzi

Production managers

Cinzia Grossi, Emiliano Totteri

A production by Cinedora with Rai Cinema

In co-production with Charades Productions and Versus

Produced by Francesca Andreoli, Leonardo Guerra Seràgnoli,

Maura Delpero, Santiago Fondevila Sancet

Co-produced by Carole Baraton, Pauline Boucheny Pinon,

Jacques-Henri Bronckart, Tatjana Kozar

With the support of

MiC – Direction Générale Cinéma and
Audiovisuel

Eurimages

Fonds de coproduction Italie-France

Province Autonome de Bolzano-Haut-Adige,

Culture Italienne

Trentino Film Commission

In co-production with

With

In association with

and with

associated producers

IDM Film Commission Südtirol

CNC, Institut Français, Région Île-de-France

Tax Shelter du Gouvernement Fédéral Belge,

Inver Tax Shelter

Centre du Cinéma et de l'Audiovisuel de la

Fédération Wallonie-Bruxelles

avec RTBF, (Télévision belge), Voo,

Orange Belgium, Be tv et Proximus

Paname, SG Image 2022,

O'Brother Distribution

Anonymous Content

David Levine et Nick Shumaker

O'BROTHER