



FESTIVAL DE CANNES  
SPECIAL SCREENING  
2022 OFFICIAL SELECTION

ALBA  
ROHRWACHER

MAAVANE  
CONTI

# marcel!

A FILM BY  
JASMINE TRINCA







*What would you  
do for the love of  
your mother?*

2022 | DRAMA | ITALY, FRANCE | COLOR | 93'



A woman with long brown hair and a young girl with bangs are sitting at a black table in an outdoor setting, likely a festival or fair. The woman is wearing a light-colored top and a long orange and white patterned skirt, and the girl is wearing a blue shirt and denim overalls. They are both looking off to the side with serious expressions. In the background, other people are sitting at tables, and there are trees and a yellow archway visible. The scene is set on a dirt path with a wooden fence and watermelons in the background.

# *Synopsis*

The young girl, an insomniac.  
The mother, an artist. The dog, named Marcel. The little girl loves her mother immensely, but her mother loves Marcel more than anything else. Will an unpredictable event allow those circles of love to reconnect?

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# Interview

JASMINE TRINCA

**THE STORY FEELS VERY INTIMATE, COULD YOU EXPLAIN YOUR CHOICE TO PORTRAY THIS MOTHER-DAUGHTER RELATIONSHIP FOR YOUR FIRST FEATURE AS A DIRECTOR?**

*Marcel!* has an autobiographical cue which I chose to rewrite hence transform: it is what we do with our own memories, we transform reality to selfhood. It is what happens to any girl while growing up but also to any woman who chooses to take on a therapeutic analytical path.

*Marcel!* doesn't necessarily tell the truth, but focuses on portraying credibility ; a place where things happen but more so, a world of projections where love is the core of it all. It is an attempt to rewrite a mother-daughter relationship where cruelty and care coexist, and it is shared by two women who are growing up.



**THE FILM IS VERY REFERENCED AND FEELS LIKE A HOMAGE TO ITALY AND ITALIAN CINEMA. COULD YOU TELL US ABOUT YOUR INSPIRATIONS?**

Ever since I was a child and throughout my career I've been immersed in films. However, I don't feel to having tapped into Italian cinema in any way.

To be honest the first thing that comes to mind for inspiration and imagination is Charlie Chaplin and Schultz's Peanuts cartoon strip.



## WHAT FASCINATES YOU IN THE WORLD OF POETRY, OF MAGIC, OF CIRCUS AND STREET PERFORMERS?

While we were writing, we were looking into finding a specific atmosphere where egotism could well be expressed and combined with self-irony which stands out throughout the film and lead us to imagine the mother to be an actress. The Gelsomina from *La Strada* has, as an actress, always been very inspiring to me.

I believe Alba also shares this. An interpreter who shared similarities with street and circus performers. We created the character based on my mother's traits, though far from her real self, but chose to keep that sense of distraction and absolutism where only a few were allowed in and be a part of her ratty world.

As far as poetry is concerned, I'd say it seeded itself and took over the film against my own will. I'd have wanted a comedy, a combination of crying and laughter.



## HOW DID YOU PREPARE FOR MAKING YOUR FIRST FEATURE? HOW DID YOUR PREVIOUS EXPERIENCE AS AN ACTOR IMPACT YOUR APPROACH ON MAKING MARCEL?

I've been in front of the camera for more than twenty years and the urge to change my perspective had grown on me, stronger than ever. Having been the object for all these years I wanted to try being the subject. Starting from my very own life, through personal and educational experiences. From the very beginning I thought of shifting real life to a symbolic interpretation far from reality, where things that happen constantly ask the following: did this really happen or have we only lived them like this? Making personal life universal. Meeting Francesca Manieri (co-writer) was crucial, and gave me the strength to take on a path which I'd have otherwise never given myself permission to go down.





### HOW WAS IT WORKING AGAIN WITH ALBA ROHRWACHER AND MAYAANE CONTI, AND DARIA D'ANTONIO AS YOUR DOP?

Daria D'Antonio created and was the image of my short film, she's an amazing cinematographer who has worked on many different genres, she never struggled with having to play around with the image while filming. Symbolism, the subjective point of view, would become expressionism, though sweetened by the memory of love even when during the film we encounter loss. Daria is my pillar. She's one of the most important figures in this film. I needed the film to have a female insight.

Alba is an extraordinary actress whom I always feel the need to look at. She's astonishing and free and while writing, our goal was to give her the opportunity to express herself, which isn't very common in films nowadays. She's a Buster Keaton dressed up like a panther, funny yet sensual. It was while shooting my short film, in between takes that the idea of the film came to mind. She was kind yet cruel. Mayaane... what can I say about Mayaane? A natural super power, she's an outdated little girl, a musician, a writer, curious and impatient, a French mixed with Sorano. A big blue eyed ET, my dream is for her to be my Antoine Doinel. ♦









# *Jasmine Trinca*

## B I O G R A P H Y

Jasmine Trinca is an Italian actress known for her roles in Nanni Moretti's *LA STANZA DEL FIGLIO* (Palme d'Or 2001) and Ferzan Özpetek's *LA DEA FORTUNA*, for which she won the David di Donatello for Best Actress in a Leading Role in 2020. Her shortfilm as a director *BEING MY MOM*, starring Alba Rohrwacher, was premiered at Venice International Film Festival Orizzonti in 2020.







ALBA ROHRWACHER



GIOVANNA RALLI



VALENTINA CERVI

MAAYANE CONTI



UMBERTO ORSINI



DARIO CANTARELLI

# Cast

AND WITH THE PARTICIPATION OF VALERIA GOLINO AND GIUSEPPE CEDERNA





# Crew

CINEMAUNDICI, TOTEM ATELIER AND RAI CINEMA PRESENT A  
CINEMAUNDICI AND TOTEM ATELIER PRODUCTION WITH RAI CINEMA IN COOPERATION WITH PHON FILMS  
COMPLETED WITH THE SUPPORT OF REGIONE LAZIO - AVVISO PUBBLICO ATTRAZIONE PRODUZIONI  
CINEMATOGRAFICHE (POR FESR LAZIO 2014-2020) AND WITH THE SUPPORT OF REGIONE LAZIO - FONDO REGIONALE  
PER IL CINEMA E L'AUDIOVISIVO

A FILM BY	JUSTINE TRINCA	SCRIPT SUPERVISOR	TANIA SCALERCIO
PROJECT CO-FINANCED BY	THE EUROPEAN UNION	PRODUCTION SOUND MIXER	ANGELO BONANNI
WITH THE SUPPORT OF	REGIONE LAZIO REGIONAL FUND FOR CINEMA AND AUDIOVISUAL AND MINISTRY OF CULTURE - DIRECTORATE GENERAL FOR CINEMA AND AUDIOVISUAL	BOOM OPERATOR	DAVIDE D'ONOFRIO
PRODUCTION	CINEMAUNDICI, TOTEM ATELIER, RAI CINEMA	SOUND EDITING SUPERVISOR	MIRKO PERRI
IN COOPERATION WITH	PHON FILMS	SOUND EDITOR	GIULIO PREVI SILVIA ORENGO FRANCESCO MAURO
CO-PRODUCED BY	BÉRÉNICE VINCENT, LAURE PARLEANI	SOUND DESIGNER	MICHELE MAZZUCCO
CINEMATOGRAPHY	DARIA D'ANTONIO	THE BOOK VISUALS ARE BY	GIPI
A.I.C. EDITOR	CHIARA RUSSO	UNIT PRODUCTION MANAGER	ROSSELLA TARANTINO
COMPOSER	MATTI BVE	UNIT PRODUCTION MANAGER	VINCENZO IANNI
PRODUCTION DESIGNER	ILARIA SADUN	PRODUCTION ASSISTANT	SARA D'ETTORE
COSTUME DESIGNER	MARTA PASSARINI	DELEGATE PRODUCER	RITA FAVONE
MAKE UP	ALESSIA IACINO	HEAD OF DEVELOPMENT	EMILIA BANDEL
HAIR STYLIST	MARTA IACOPONI	PRODUCTION COORDINATOR	GIOVANNA NICOLAI
CHOREOGRAPHER	MARIA CONSAGRA	PRESS AGENT	GABRIELE BARGARO
LINE PRODUCER	MICHELA ROSSI	STORY AND SCRIPT	FRANCESCA MANIERI JASMINE TRINCA
1ST AD	JACOPO BONVICINI	PRODUCER	OLIVIA MUSINI
		DIRECTOR	JASMINE TRINCA



*international sales*

TOTEM FILMS

BÉRÉNICE VINCENT | PARTNER

BERENICE@TOTEM-FILMS.COM | +33 7 67 76 46 22

LAURE PARLEANI | PARTNER

LAURE@TOTEM-FILMS.COM | +33 6 77 15 39 99

NÚRIA PALENZUELA CAMON | FESTIVALS

NURIA@TOTEM-FILMS.COM | +33 6 30 84 75 75

ADAM IBOURK | SALES

ADAM@TOTEM-FILMS.COM | +33 6 64 68 70 69

HELLO@TOTEM-FILMS.COM | WWW.TOTEM-FILMS.COM

CANNES OFFICE

52 RUE D'ANTIBES - 06400 CANNES



*press*

GLORIA ZERBINATI

GLORIA.ZERBINATI@GMAIL.COM | +33 7 86 80 02 82