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Identificazione D'Una Donna

(Identification of a Woman)

(ITALIAN-COLOR)

Variety

6-2-82
Cannes, May 25.

Gaumont release of an Iter-Sacis Film. Features entire cast. Directed by Michelangelo Antonioni. Screenplay, Antonioni, Gerard Brach, Tonino Guerra; camera (color), Carlo Di Palma. Reviewed at Cannes Fest (competing), May 21, 1982. Running time, 129 MINS.

With: Tomas Milian, Daniela Silverio, Christine Boisson, Lara Wendel, Veronica Lazar.

Michelangelo Antonioni arguably changed the face of filmmaking with Federico Fellini and Jean-Luc Godard. He's back in Italy after five years abroad and has made a short rehash of his old themes which are a bit old fashioned today.

Antonioni added a sort of literary side to his early work with subtle social undertones trying to pinpoint the problem of loving. Here it is much the same thing as a film director, played by Tomas Milian with intensity and taking the usual walks, has his problems.

Maybe it is personal and Antonioni has certainly not lost his visual touch. Milian at one point remarks it is hard to love those days. He has met a girl who feels he needs her but does not love him, has an estranged wife and meets other women.

The first girl disappears like the girl in "L'Avventura" but shows up again. There is a set piece of Milian driving wildly in an impenetrable fog that gives the girl hysterics. A well done morsel which adds to the visual knowhow of this familiar film which might have been a nostalgic trip for Antonioni but somewhat longwinded for more than specialized playoff.

It could end up at the New York Film Fest, get some fair or better reviews and find a N.Y. outlet. However broad chances look iffy indeed. But it is beautifully shot on Italo locations.

Women are well handled as usual and confuse Milian who feels they are more logical as one tells him she is pregnant, not by him, but he could recognize the child. All in all a throwback to better Antonioni days.
—Mosk.

(Film won a special prize at Cannes. —Ed.)