

# SOLO SFIGA

## *International Press Kit*

Silvestri Production S.R.L. · Italy, 2026

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### TECHNICAL SHEET

**Title:** Solo Sfiga

**Director:** Leonardo Silvestri

**Country:** Italy

**Year:** 2026

**Runtime:** 77 minutes

**Genre:** Comedy / Drama

**Language:** Italian

**Screenplay:** Leonardo Silvestri, Greta Salvati

**Music:** Simone Brunori 'SGHINCIO'

**Production:** Silvestri Production S.R.L.

**Rights available:** All rights

**Screener:** <https://vimeo.com/1189430724> — Password: Solo\_Sfiga\_Film

**Trailer:** <https://vimeo.com/1179638138>

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### LOGLINE

*An aspiring filmmaker with no industry connections tries to write the film that will save him — and finds himself trapped inside it, while his real life collapses around him.*

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### SHORT SYNOPSIS

Claudio is thirty years old and wants to be a film director. In an industry where success depends on who you know rather than what you can do, he has been knocking on doors for years with no result. While his girlfriend Virginia pushes him toward a stable job, Claudio refuses to give up and starts writing the only film he can truly make: one about himself making a film. As the boundary between what he lives and what he writes slowly dissolves, Solo Sfiga becomes a comedy about the stubbornness of dreaming when the system has already decided you don't belong.

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### LONG SYNOPSIS

Claudio ha trent'anni — Claudio is thirty. He lives in Rome, drifting between odd jobs and the certainty that he was born to be a director. For four years he has pitched projects to producers and distributors, attended meetings that seemed like breakthroughs, and watched each one dissolve into silence.

Virginia, who loves him but is exhausted by the precariousness of their life together, gives him an ultimatum: find a real job, or she leaves. Claudio, unwilling to abandon his dream, makes the only move he has left — he starts writing. Not a pitch, not a treatment, but the film itself. A film about a man called Claudio who wants to make a film.

Together with Irene, his creative alter ego, Claudio begins building scenes that mirror his own days with uncanny precision. The fiction starts to contaminate the reality, and the reality starts performing the script he has written for it. The two narrative planes — life and film — slowly converge until they are indistinguishable.

Shot entirely in Rome with no institutional support, Solo Sfiga uses the city — its peripheral neighborhoods, its underground metro, its ruins — not as backdrop but as a co-protagonist: a landscape that reflects the weight of aspiration and the comedy of failure. The result is a film that is, simultaneously, a love story, an industry satire, and a meditation on what it costs to insist on making art when the world has not asked for it.

Claudio ha trent'anni. Vive a Roma, arrangiandosi tra spettacoli in strada e il suo sogno di fare cinema. Virginia, che lo ama ma è sfinita dalla precarietà della loro vita insieme, gli pone un ultimatum: trova un lavoro vero, o se ne va.

Claudio, anche amando Virginia non riesce a fare a meno di sperare e l'incontro con un produttore gli riapre le porte della speranza, e chi vive di speranza, muore disperato.

Vita e film iniziano a distinguersi, capiamo di essere all'interno di una storia, fino a quando la finzione inizia a contaminare la realtà, e la realtà inizia a recitare la sceneggiatura che lui ha scritto per essa. I due piani narrativi – vita e film – convergono lentamente fino a diventare indistinguibili.

Girato interamente a Roma senza alcun supporto istituzionale, Solo Sfiga usa la città – i suoi quartieri periferici, la metropolitana, gli usi e i costumi – non come sfondo, ma come racconto non detto: un paesaggio che riflette il peso delle aspirazioni e la comicità del fallimento. Il risultato è un film che è, allo stesso tempo, una storia d'amore, una satira sull'industria cinematografica e una meditazione sul prezzo da pagare per insistere nel fare arte quando il mondo non la richiede.

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## **DIRECTOR'S STATEMENT**

*I spent four years knocking on the right doors. Producers, distributors, meetings that looked like turning points and then dissolved into nothing. At a certain point I stopped waiting for permission and did what a filmmaker does when he has nothing left: I wrote about what was happening to me.*

*Solo Sfiga was born from that necessary collision between life and cinema. Metacinema not as an intellectual reference, but as the only honest way to tell what it means to make films today, in Italy, without anyone's blessing. It was, in every sense, a survival choice.*

*I wanted to make a film with the lightness of Monicelli — Roman, self-ironic, unafraid of its own contradictions — but structured with the narrative precision of Nolan, where the audience gradually realizes it is watching two overlapping realities. And I wanted Rome to be present the way Antonioni used space: as a mirror of the interior life of the characters, places that exist around them as much as they exist within them.*

*This is a film about the stubbornness of dreaming. It is also, I think, a love letter to everyone who has ever been told they don't belong.*

— Leonardo Silvestri

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## COMPARABLE FILMS

Solo Sfiga sits at the intersection of three cinematic traditions:

### **Adaptation (Charlie Kaufman, 2002)**

*The founding text of contemporary metacinema. Like Kaufman's film, Solo Sfiga uses the act of writing as the narrative engine — but grounds it in the economic and cultural reality of today's Italy.*

### **I Soliti Ignoti / Big Deal on Madonna Street (Mario Monicelli, 1958)**

*Monicelli's spirit runs through the film's DNA: the comedy of ordinary people facing structural failure, the warmth toward characters who are losing, the Roman sensibility that finds humor precisely where dignity is at stake.*

### **Blowup / L'Avventura (Michelangelo Antonioni)**

*The visual grammar of Solo Sfiga inherits Antonioni's treatment of urban space — Rome's periphery, its monuments, its transit infrastructure — as an extension of character psychology. The city does not just contain the story; it performs it.*

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## ABOUT THE DIRECTOR

Leonardo Silvestri (Rome, 1994) is a director, actor, producer and screenwriter. He trained at the Teatro dell'Orologio in Rome, where he developed his first project during the COVID lockdown. He won the Audience Award at the 48-Hour Film Project with Tempo al Tempo (2021), and in the same year founded Silvestri Production S.R.L. His debut feature Exuvia (2022) won Best First Feature Director at the Nice International Film Festival. Solo Sfiga (2026) is his second feature, produced independently by Silvestri Production.

### **Selected Filmography:**

- 2026** Solo Sfiga — feature film
  - 2025** Candy Bullet
  - 2023** Mariina ADV
  - 2022** Exuvia — feature film (Best First Feature Director, Nice IFF)
  - 2022** In the Name Of
  - 2021** Roma vista dai miei occhi
  - 2021** Tempo al Tempo (Audience Award, 48HFP)
  - 2020** La Boutique del Gelato
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## CAST

Leonardo Silvestri — Claudio  
Greta Salvati — Irene / screenplay  
Roberta Molisso  
Jessica Amendola  
Marco Luca Vulcano  
Marco Vincis  
Serena Pistilli

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## KEY CREW

**Director & Screenplay:** Leonardo Silvestri  
**Screenplay:** Greta Salvati, Leonardo Silvestri  
**Director of Photography:** Alessandro Pittoni  
**Sound:** Alessio Corda  
**Production Design & Costumes:** Elena Gennarelli  
**Hair & Make-up:** Alice Panzironi  
**Assistant Director:** Iris Di Rienzo  
**Assistant Director & Co-writer:** Greta Salvati  
**Editor / Runner:** Greta Rogani  
**Assistant Editor:** Cincia Curci  
**Original Score:** Simone Brunori 'SGHINCIO'

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## CONTACTS

**Production:** Silvestri Production S.R.L.  
**Website:** [www.silvestriproduction.it](http://www.silvestriproduction.it)  
**Email:** [productionsilvestri@gmail.com](mailto:productionsilvestri@gmail.com)  
**Phone:** +39 379 1750443  
**Instagram:** @silvestriproduction  
**VAT / Fiscal Code:** 16212561001  
**REA:** RM-1641842  
**VIES registered:** Yes (from 20/04/2023)

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