



70 Locarno Festival
2-12 | 8 | 2017

FUORI CONCORSO



Zeugma Films and Arte France
In coproduction with
La Sarraz Pictures

Present

The Anatomy of a Miracle

a film by Alessandra Celesia

Screenings

Saturday 5 | 8 | 2017 · 16:15 · La Sala · Sub. Eng.

Sunday 6 | 8 | 2017 · 09:00 · La Sala · Sub. Eng.

Tuesday 8 | 8 | 2017 · 11:30 · PalaCinema Leopard Club · Sub. Eng.

WITH

Giusy Orbinato
Fabiana Matarese
Sue Song

Screenplay and director Alessandra Celesia
From an idea of Riccardo Piaggio
Director of photography François Chambe
Editor Adrien Faucheux
Sound Yolande Decarsin

Original Music «'Sta passanne a Maronna»
 texte et musique de Pino Santoro

 «Winter ballad»
 composée par Sue Song

Music «VIVERE»
 (Vasco Rossi / Tullio Ferro - Massimo Riva)
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Producer Michel David
Produced by Zeugma Films (F)
In association with Arte France
In co-production with La Sarraz Pictures srl (I)
Associate Producers Alessandro Borrelli
 Antonietta Bruni
With the support of Film Commission Torino Piemonte
 and Valle d'Aosta Film Commission
 and Film Commission Regione Campania
In collaboration with Pourparler
International Sales Zeugma Films

TECHNICAL INFORMATION

Country: France / Italy 2017
Duration: 83 min
Format: HD, color, 1: 1.89
Sound: 5.1 sound mix

Short synopsis:

Naples. A Virgin with bruise on her cheek who performs miracles. Three female characters, each connected to the virgin in their own way but who never meet.

Giusy, a girl in a wheelchair who had no right to a miracle. An atheist, free-spirited, and an anthropologist specializing in the worship of the Virgin Mary. Fabiana, a transsexual at the head of a troupe faithful supporters of the Virgin in a popular district of the city center. And Sue, a Korean pianist in search of a new direction for her life, teaching music to children in difficulty in a city far removed from her original culture.

Each with their intimate wounds and each searching for a "miracle".

Long synopsis:

In the beginning, there was a bruise. A blue bruise on the left cheek.

A swelling that was the first pain and the cause of what followed.

A contusion, brandished like the banner on this Mother of all men, who has sat for centuries on the slopes of Vesuvius; calm on a sea of lava.

With her bruise and her pain.

The Madonna dell'Arco.

Around this contusion grows the portrait of a country in suffrance, incapable of curing its own wounds. Slowly, the decomposed anatomy of an Italy that continues to collapse is revealed. While all wait for a miracle.

Five characters who never meet are at the center of the story: they follow their daily peregrinations, across their neighborhood, in its streets with their secret routes. An anthropologist in a wheelchair, a transsexual, faithful to the Virgin, a Korean pianist who has lost her way: three women in search of themselves.

And then the music that runs through the film like an underground river, a harmony that has the taste of the sky. Perhaps it alone can relieve this ease the pain? If only the music could perform the miracle?

I believe in pink.

I believe that laughter is the best way to burn calories.

I think you have to kiss, kiss a lot.

I think you have to stay strong when everything seems to go wrong.

I think happy girls are the prettiest.

I believe that tomorrow is another day and I believe that miracles exist.

(Audrey Hepburn)

Director's Notes

This film was born as a "soap opera" without a script or storyboard, where opening up to the improvisation of the real life of the characters lead to the film finding it's own way. If it has the appearance of a comedy, because Naples one can not escape this genre, it is with the coldness of the Danish cinema that I approached the subject. De Filippo was my reference point, he who tells the dream, the constant oscillation between waking and sleep, the reality embodied in our most intimate aspirations. With De Filippo, the ground wavers like moving sands, one loses one's bearings and one relies on the unspeakable. If I succeeded in bringing a little Chekhov into this southern magma, my dream is realized. The Madonna dell'Arco rotagonist is the central protagonist of the film, with her bruise and her suffering: She is the central thread of the film, who appears and disappears as needed. The others are extras who aspire to be a protagonists and each deserves a leading role: they represent the nuances of an entire country which in this city reflect of each other. Each character is metaphor, each life a piece of the puzzle.

(Alessandra Celesia)

Development Notes

The virgin of Vesuvius entered my life on a Sunday of winter 2012, through an old photograph from one of the faithful: the grandfather of my partner, Sara, who chose to make this journey with me through psychology, anthropology, literature and finally, with the arrival of Alessandra, cinema. I was confronted with what people are willing to accept for a wish, in the name of happiness, survival and even the harm of others. Oscar Wilde said that people can believe in the impossible, never in the improbable. Each miracle carries with it the complicated search for Grace without justice, but also brings responsibility. There is nothing that happens in Naples except miracles.

(Riccardo Piaggio)

Bio-filmography of the director

Alessandra Celesia

Alessandra Celesia, after a master's degree in Languages at the University of Milan, she worked in theater as an actress and director. She left the Valle d'Aosta for Paris to study performance with Philippe Gaulier and Jacques Lecoq. She has worked with different Italian and French companies and is artistic director Sinequanon theatr company. She, also, often collaborates with Northern Irish companies: She directed the show 'In Tall Grass', for Echo Echo Derry. A work caught on the border between theater and documentary, her two passions.

In 2012 she made 'The Bookseller of Belfast' (Best Film and Audience Award at the Festival dei Popoli). In 2014 she directed 'Mirage a l'Italienne' (Mention of the jury at the SalinaDocFest and Prix Aprile at the Milano Film Festival). In 2016 she is selected at the Visions du Réel festival with her short film 'La Visite' and her medium-length film 'Un temps pour danser'; Both relate the relationship between art and mental illness.

She has always been interested in people, their fragility and humanity, whether they live in Italy, Paris or Belfast.

2016 The Ball - 52 'Doc

2012 Italian Mirage - 90 'Doc

2011 The bookseller of Belfast - 53 'Doc

2008 89, av of Flanders - 52 'Doc

2006 Luntano - 52 'Doc

THE MAIN CHARACTERS

GIUSY

Thirty years spent on a wheelchair. Immobile since birth. Almost blind. A life spent in an apartment facing the sanctuary of a Virgin who performs miracles, but not for her. Giusy became an atheist and anthropologist studying the cults of the Madonnain order to study thoroughly the anatomy of the miracle. She travels with her little recorder into the world of the faithful who roll on the ground and despair in front of the one who alone has the power to save them. She interviews them, studies them, loves them and despises them. How can we not understand them? How not to step back? A disabled woman in a Southern Italy who does not forgive those who do not "mea culpa" and fight against their destiny, Giusy wants to run as fast as her idol, Valentino Rossi. Because if her body is still, her head travels at 320km / h and nothing can stop her. Giving up is not for her, because living "against" is what she has learned since her childhood and Vasco Rossi made a song of liberation that she cries out of her balcony. Giusy with her sunglasses and blonde hair in the wind continues on her strong path of suffering that make her what she is.

FABIANA

At night she is a prostitute. The day she is at the head of an association of faithful of the Virgin. This Sorrowful Mother is what is most dear to the world to her and she transmits this faith to the 12-year-old niece to whom she also teaches about life. Fabiana is well-encrusted in her popular neighborhood, but would like to flee far, Paris or Nice; somewhere that has a wonderful sea of which she does not know the name. Fabiana is man, woman, adoptive mother and has long nails that give her a look of moth. Fabiana is in love. Fabiana is determined. In the chaos of a city where survival is an art she has found an inner balance that in itself is miraculous. And if she hides her inner bruises under dyed background layers, they are no less painful to wear. But she who loves the night, the silence of the night, the life of the night, prepares the procession of Easter Monday during which she will find herself face to face with the one to whom she entrusts her existence forever.

SUE

Born in Korea, Sue was raised like a princess by her grandmother, descendant of the Li dynasty. That's why the pain and triviality of this world are incomprehensible to her. Reading Crime and Punishment she realized that something was wrong in the real world: so she gave herself body and soul to music that did not have the power to save her. Pianist, at the end of her career, lost in a city which she can not understand the workings, Sue tries to find herself and give meaning to her life that slips through her fingers. She resigns herself to giving free lessons to the children of a difficult neighborhood who a group of Nuns are trying to save from the violence of the streets: in contact with the "real life" she may finally be able to find the answers she seeks. And to the Virgin she asks for a miracle, a pregnancy which life has so far denied her.

OTHER CHARACTERS

ANTONINO

Antonino is a composer and neighbor of Fabiana. When he plays the piano at home she hears it through the thick wall that separates their rooms. It is for this reason that she confides to him that the little nephew is particularly gifted for the music.

Tonino performs a miracle and brings everyone to the San Carlo, the most beautiful theater in the world.

MARTINA

Martina is twelve years old, she is still a little girl but in no time will she be a woman. Raised by her transsexual aunt Martine she transforms each day a little more under their attentive eyes. She speaks like a boy but she is as beautiful as the sun. What will life do with it? Will Aunt Fabiana keep her on the right path? ". Can Aunt Claudia offer her the electric moped that all the other teenagers in the neighborhood have?

In the evening in bed she cuddles with Aunt Fabiana and they tell stories of childhood and bathing in the sea. Together they dream of an impossible future and nocturnal escapes to far away places. But for the moment every Sunday Martina dresses in white and walks through the streets of the city to celebrate the Virgin and her miraculous bruise.

PRODUCTION COMPANIES

Zeugma Films

Zeugma Films was founded in 1996 by Michel David, a producer who sees his work not as a profession but as a passion. Zeugma Films aims to offer the unexpected, the exceptional and the ambitious. In twenty years of his career, he has produced first time filmmakers, such as Lucas Belvaux and established directors such as André S. Labarthe. The company mainly produces creative documentaries and has made almost 60 films including the last four films of Alessandra Celesia (2017 Anatomia del Miracolo; 2016 The Ball; 2012 Mirage a l'Italiane; 2011 The Bookseller of Belfast)

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La Sarraz Pictures

La Sarraz Pictures is a film production company founded in Turin in 2004 by Alessandro Borrelli. In its 15 years of activity La Sarraz has produced two feature films, 15 documentaries and five web platforms that have been presented, and won awards, in prestigious international festivals around the world, and distributed in Italy and abroad. Sarraz Pictures is recognized internationally as a production company of "Quality Cinema", is a member of the ACE and Producers On The Move, thanks to the numerous awards obtained with the cinematographic and documentary works of Created since its foundation. La Sarraz has worked with authors such as Gianluca and Massimiliano De Serio, Sergio Basso, Francesca Balbo, Valentina Pedicini, often producing their debut film and co-producing internationally recognized authors such as Eugene Green.

La Sarraz Pictures

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