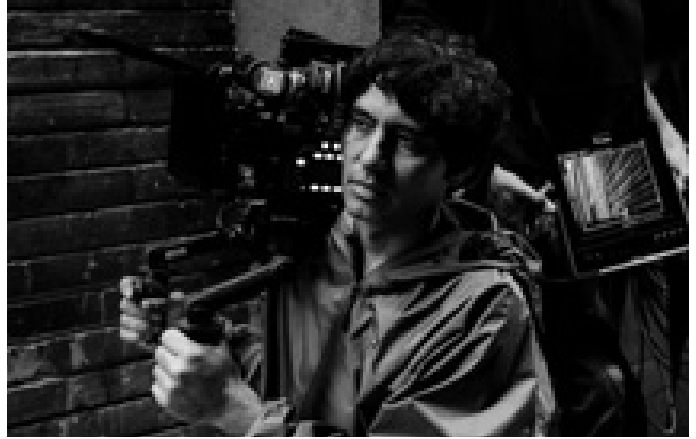


Atelier Pietro Marcello

Pietro Marcello

A biography



Fr Pietro Marcello est né à Caserte en Campanie en 1976. Il étudie d'abord la peinture à l'Académie des beaux-arts de Naples. Autodidacte, il fait ses premières armes dans le cadre de « vidéos participatives » tournées dans les prisons où il enseigne. De 1998 à 2003, il programme les rendez-vous cinématographiques Cine-damm à Montesanto, dont il est l'un des membres fondateurs. C'est dans ce contexte qu'il réalise ses premiers courts métrages *Carta* et *Scampia* (2003). En 2004, il achève *Il cantiere*, un documentaire qui remporte le Prix Libero Bizzarri.

Son premier long métrage, *Il passaggio della linea* (2007) remporte de nombreuses distinctions. Mais c'est en 2009 avec *La bocca del lupo* primé à la Berlinale qu'il obtient la reconnaissance internationale. En 2011, il rend hommage à Péléchian dans *Il silenzio di Pelesjan*, tandis que *Bella e perduta* (2015) sélectionné à Locarno et Grand prix du jury à la Roche-sur-Yon, le fera connaître d'un plus large public. En 2019, *Martin Eden* est présenté à la Mostra de Venise et rencontre un très grand succès critique. Le film incarne par ailleurs un passage de l'œuvre de Marcello à la fiction, tout en maintenant un lien très fort avec le documentaire. Son nouvel opus *Per Lucio* a été présenté à la Berlinale 2021.

De Pietro Marcello wurde 1976 in Caserte in Kampanien geboren. Zunächst studierte er Malerei an der Akademie der Schönen Künste von Neapel. Seine ersten Spuren verdiente sich der Autodidakt im Rahmen von Filmworkshops, die in den Gefängnissen organisiert wurden, in denen er als Lehrer tätig war. Von 1998 bis 2003 programmierte er die Saison des Festivals Cinedamm in Montesanto, das er mitbegründete. In diesem Zusammenhang entstanden seine ersten Kurzfilme *Carta* und *Scampia* (2003). 2004 stellte er den Dokumentarfilm *Il cantiere* fertig, der mit dem Preis Libero Bizzarri ausgezeichnet wurde.

Sein erster Langfilm *Il passaggio della linea* (2007) erhielt zahlreiche Auszeichnungen. Der internationale Durchbruch gelang ihm schliesslich 2009 mit *La bocca del lupo*, der auf der Berlinale prämiert wurde. 2011 würdigte er in *Il silenzio di Pelesjan* den armenischen Filmemacher Peleschjan. Das in Locarno selektionierte und in Roche-sur-Yon mit dem Jurypreis ausgezeichnete Werk *Bella e perduta* (2015) machte ihn einem breiteren Publikum bekannt. *Martin Eden* (2019) feierte Premiere an der Mostra in Venedig und wurde von der Kritik hochgelobt. Der Film gilt als Pietro Marcello's Sprung in die Fiktion, dem Dokumentarfilm bleibt er jedoch eng verbunden. Sein neues Werk *Per Lucio* wurde bei der Berlinale 2021 vorgestellt.

En Pietro Marcello was born in Caserta in Campania in 1976. He began by studying painting at the Naples Academy of Fine Arts. Self-taught, he cut his teeth during film workshops organised in the prisons where he was teaching. From 1998 to 2003, he programmed the Cinedamm film events, in the Montesanto district, of which he was one of the founding members. It was in this context that he directed his first short films *Carta* and *Scampia* (2003). In 2004, he completed *Il cantiere*, a documentary that won the Libero Bizzarri Prize.

His first feature length film, *Il passaggio della linea* (2007), won many accolades. But it was in 2009 with *La bocca del lupo*, which won awards at the Berlinale, that he gained international recognition. In 2011, he paid tribute to Peleshian in *Il silenzio di Pelesjan*. *Bella e perduta* (2015), in selection at Locarno and Grand prix du Jury at La Roche-sur-Yon, brought him a wider audience. In 2019, *Martin Eden* premiered at the Mostra in Venice and was widely acclaimed by the press. The film marks Pietro Marcello's move towards fiction while keeping a very strong link with the documentary genre. His new opus *Per Lucio* was presented at the 2021 Berlinale.

Filmography

2016	Osessione
2015	Lost and Beautiful
2014	9x10 Novanta, (segment L'umile Italia),
2013	Venice 70, Future Reloaded, (segment Pietro Marcello)
2011	Marco Bellocchio, Venezia
2011	The Silence of Pelesjan
2010	Napoli 24, (segment Rettifilo)
2009	The Mouth of the Wolf
2007	Crossing the Line
2005	La baracca
2004	Il cantiere
2003	Scampia
2003	Carta

Pietro Marcello, neo-surrealist filmmaker

Bertrand Bacqué
HES Associate Lecturer,
HEAD – Genève

En On the right, Enzo, a handsome man, shadowy and virile, a repeat offender in his fifties. On the left, Mary, a transsexual, ex-drug addict, friendly, with a hoarse voice, who occasionally sets her wig straight. She recounts their encounter in prison, the way he took care of her, their love at first sight. Then the long wait for release from prison, the audio cassettes that they exchanged, like so many love letters. But in this long sequence in which the protagonists of *La bocca del lupo* (2009) testify to the camera, it is the care given to the framing, to the decor and to the lighting that striking. Pietro Marcello composes a real chiaroscuro setting that inevitably brings to mind the paintings of Caravaggio or Northern Europe. For Marcello is first and foremost a painter: “I set out to become an artist, but I wasn’t good enough. Film was a something I was happy to fall back on. All the great auteurs of the past were inspired by pictorial composition. Today, some people only see film as a matter of technology, whereas composition is the foundation of everything.” he told *Libération*¹. First lesson in cinema.

Of course, Pietro Marcello is also the heir to a long documentary tradition going all the way back to neo-realism. In the wake of World War II, Alberto Lattuada wrote in *Film d’oggi*: “So we’re in rags? Then let us show our rags to the world. So we’re defeated? Then let us contemplate our disasters. So we owe them to the Mafia? To hypocrisy? To conformism? To irresponsibility? To faulty education? Then let us pay our debts with a fierce love of honesty, and the world will be moved to participate in this great combat with truth (...). Nothing reveals all the foundations of a nation better than.”² As for Roberto Rossellini, some years later he declared, on the subject of *Rome, Open City*: “looking without mystifying, trying to make a portrait of us, of us as we were, as honestly as possible. [It was] didactic, precisely because the effort that I made... aimed to attain an understanding of the events into which I had been plunged, which had shaken me up. (...) the other goal was to break the industrial structures of those years, to be capable of conquer the freedom of experimenting unconditionally. Once these two goals have been achieved, you will find that the problem of style is already automatically solved...”³

As a reaction to the “white telephones”, the sentimental and schmaltzy comedies of the pre-war years, neorealism took to the streets, favouring non-professional actors and quasi-documentary aesthetics. It was simultaneously a social, political and aesthetic issue. Luchino Visconti, Roberto Rossellini, Giuseppe De Santis, Vittorio De Seta and Vittorio De Sica were its major representatives. The disciples of Italian neo-realism were interested in workers, in the retired, in the fishermen of the South, in the women farmers of the Po river, in prostitutes... Their distant heirs, today’s young filmmakers, no longer enjoy the same professional network, which ripped itself to pieces during the Berlusconi years. As noted by Rasmi Jacopo, we are now dealing more with an “archipelago of young filmmakers.”⁴ Among them, Alessandro Comodin, Leonardo Di Costanzo, Michelangelo Frammartino, Gianfranco Rosi, Stefano Savona and Pietro Marcello. What connects them is a fierce quest for independence, a shared distrust of mass media, and an identical interest in documentary film mixed with fiction.

Based in Naples, Palermo or New York, they developed their own production methods to free themselves from the dominant financing models, but also from the conventional genres they wanted to distance themselves from. “My conception of film, emphasises Pietro Marcello, has always contested the borders between reality and fiction, and often challenged the production methods specific to making documentaries and fictional films. (...) This is why in 2009 I cofounded a production company called *Avventurosa*, which means “adventurous”, but also “audacious” and “prepared”. We were seeking out a kind of auteur filmmaking that was at once poetic in its vision of things and artisanal in its production process. By experimenting with new forms of story and various types of *mise en scène*, we often mix materials of different origins: found, fictitious and real.”⁵ This freedom as auteur-producer was not without its problems, for example during the production of *Martin Eden*, his most ambitious cinematographical undertaking so far, a fictional work shot in Super 16.

But what best characterises Pietro Marcello’s body of work is his tireless interest in the outsiders, the downtrodden of Italian society, thus adhering to the neorealist movement. “Since my very first film, *Il passaggio della linea* (Crossing the Line)—a documentary about overnight trains in Italy, I have focused my creative quest on the lives of the most humble and oppressed.”⁶ It is the Italy of the poor, of those forgotten by society, of immigrants, that fascinates him. We find this same interest in *La bocca del lupo* (*The Mouth of the Wolf*) through the portrait of Enzo, the repeat offender, and

Mary, the transsexual. Yet it is also a portrait of the disreputable and mysterious Genoa of sailors, convicts, prostitutes... Here and there, though, there erupts a form of political and human wisdom, which challenges the dominant bourgeois morality, like with Arturo Nicolodi in *Il passaggio*, or with Enzo and Mary.

This is even more striking in *Bella e perduta* (*Lost and Beautiful*) which is also an homage to Tommaso Cestone, the ignorant shepherd, yet tireless guardian of the Royal Palace of Carditello. We cannot help but think of Gabriel Gauny, the carpenter and philosopher, who was admired by Jacques Rancière⁷. But the fall can prove devastating. It means death for Tommaso Cestone, even if his struggle—to save the Royal Palace of Carditello—will outlive him, or despair for Martin Eden, the Nietzschean double of Jack London, whose upward mobility will end in disappointment, revolt and suicide. What is also striking, and in this Pietro Marcello joins Michelangelo Frammartino of *Le Quattro Volte* (2011), is the equality between animals and men. Sarchiapone, the buffalo calf of *Bella e perduta*, is endowed with consciousness. Its inner voice and its perception admirably carry the story.

“we can be realist while making anti-naturalist, even surrealist, use of the cinematographical medium. The fact is that dreams and fairy tales, even though they are figments of the imagination, tell the truth. Likewise, documentary filmmaking doesn’t provide an answer: it asks questions and leaves our imagination with plenty of latitude.”

For although films of Pietro Marcello are anchored in reality, myth and the imaginary are also part of them, as in Jean Rouch’s “cinéma vérité” or in the contemporary films of Pedro Costa. Indeed, he likes to highlight that “we can be realist while making anti-naturalist, even surrealist, use of the cinematographical medium. The fact is that dreams and fairy tales, even though they are figments of the imagination, tell the truth. Likewise, documentary filmmaking doesn’t provide an answer: it asks questions and leaves our imagination with plenty of latitude.”⁸ Thus, *La bocca del lupo* begins with an indirect evocation of *The Odyssey* or *The Aeneid* with its populace of sailors and adventurers. Similarly, *Bella e perduta* basks in an almost dreamlike atmosphere, inhabited by Pulcinellas, these psychopomp characters straight out of the bowels of Vesuvius, with thousand-year-old links between the living and the dead, between animals and men. For myth also encloses the real and tells its share of the truth. There is another form of emancipating equality of cinematographic genres here.

In the works of Pietro Marcello, the traditional documentary vs fiction divide does not make sense. As much as his “documentaries”, as we said, are permeated with embryos of fiction, his only “fiction” so far, *Martin Eden*, is itself permeated with documentary images. Already, in *La bocca del lupo*, the first scenes of the film in which we see Enzo allude to his release from prison, in a sort of telescoping of time, and the film often takes on the hue of a thriller, one Cassavetes would have been proud of, including in his use of archives. It is not necessary here to return to *Bella e perduta* which generously interlaces myth, fable, fiction and “cinéma direct” in a single circle. As for *Martin Eden*, based on the eponymous Jack London novel, transposed from 19th century America to 20th century Italy, it is teeming with documentary images of Genoa and Naples, the Italian anarchist Enrico Malatesta, or probably fictitious archives. In fact, *Martin Eden* mixes eras to tell us about a 20th century that is adrift, between legitimate claims and deleterious ideologies. Here too, a form of equality between the materials and the eras is established.

Hence the cardinal importance of editing in Pietro Marcello’s filmmaking and his keen interest in Artavazd Peleshian, the master of “distance montage”, to whom he pays a sensitive tribute in *Il silenzio di Pelešjan* (*The Silence of Peleshian*). “Making films is for me, in a certain sense, an attempt to recover the past. It’s like a musical score that I learn to compose after the fact, during the editing, driven by free visual and poetic associations. For me, editing is the key to reading reality.”⁹ We have a real



Martin Eden

1 Pietro Marcello, "Les Européens n'ont plus grand-chose à raconter"—"Europeans don't have much left to say" in *Libération*, 31 May 2016.

2 Alberto Lattuada, "Paghiamo i nostri debiti"—"We pay our debts" in *Film d'oggi*, No. 4, June 1945.

3 Quoted by Hélène Frappat in *Roberto Rossellini, Le Monde / Cahiers du cinéma*, 2007, p. 28-29.

4 "L'archipel du nouveau documentaire italien. L'exemple de Michelangelo Frammartino"—"The archipelago of the new Italian documentary. The example of Michelangelo Frammartino" in *Multitudes*, winter 2015.

5 "Il cinema della memoria"—"The film of memory" in *Qu'est-ce que le réel? Des cinéastes prennent position—What is the real? Filmmakers take a stand*, Andréa Picard (dir.), Post-éditions / Cinéma du Réel, 2018, pp. 211-212.

6 *Ibidem*.

7 He is one of the main figures of emancipation, of this policy of aesthetics that Jacques Rancière espouses in his work: Gabriel Gauny, *Le philosophe plébéien, textes présentés par Jacques Rancière—The plebeian philosopher, texts presented by Jacques Rancière*, La Fabrique, 2017.

8 "Il cinema della memoria"—"The film of memory", p. 209.

9 *Ibid.*

10 cf. Walter Benjamin, *Paris, capitale du XIX^e siècle. Le livre des passages—The Arcades Project*. Les Éditions du Cerf, 2009, pp. 479-480.

11 "Il cinema della memoria"—"The film of memory", p. 209.

editing of time in Pietro Marcello's filmmaking, in the sense of Griffith's *Intolerance*. In fact, his images are contemporary to each other, like the "dialectic images" that Walter Benjamin talked about in *The Arcades Project*. Here, the Past and the Present come together.¹⁰ Yesterday is also today.

What Pietro Marcello puts in place in a unique manner in his work is a poetics and politics. A politics of aesthetics, as Jacques Rancière would more precisely say. "To my mind", adds Pietro Marcello, "filmmaking is 'real' not if its style is realist, but rather if it is capable of tackling the most current social problems, such as class struggle, through culture."¹¹ Through his formal playfulness, which has nothing abstract about it—his aesthetic is also materialist in the literal sense—the Neapolitan filmmaker proposes documentary aesthetic that challenges the major political and social issues of the 20th and 21st centuries.

“Cinema should fill your eyes”

An interview with Pietro Marcello conducted by Alessandro Beretta

En You're a self-taught filmmaker, but you started out wanting to be a painter. Can you tell us about how you ended up behind a film camera?

I wanted to be a painter and I was dedicated to that, but then I dropped out of my course at Naples Academy of Fine Arts and started making films instead. It was my second choice, as it is for many directors. It might sound absurd, but we often do start out in a different direction and then we turn to cinema. Even as a small child, I was spellbound by films. I remember the first one I ever saw was Jacques Tati's *Mon Oncle* and the second was Jean Vigo's *Le Chaland qui passe*. At the film club, I watched the work of other directors and I learned; analysing them taught me many things. Later, my Art History studies were key, because cinema is form and has always had a relationship with painting. Finally, my first attempts at filmmaking were documentaries, including radio documentaries. Those were the basics I had at my disposal: Art History; some idea of a project; the bare bones of culture, and I jumped in at the deep end. I learned to make films in the field: the first time I filmed, I set the shutter speed to 5,000—I had no idea I had to set it to 50 or 60. That's just how I am... I always read the manuals later: first of all, I tackle a subject hands-on, then I look at the manual.

Before taking your first steps in film, you spent a number of years at DAMM, the autonomous Montesanto community centre in Naples. Here you also met Maurizio Braucci, who is now a screenwriter, and you later worked together on a number of projects. How important was that time for you?

It was an extraordinary, exhausting journey, and a great training ground: it was a kind of utopia. We were ethical volunteers; some taught others and we looked out for one another. What my time at DAMM taught me was how to live with others. I was twenty-three when I made *Il cantiere*. Maurizio Braucci took out an unguaranteed loan to pay for the cameras, and we didn't even know how to use them. We sat down and learned. I was thirty-three when I familiarized myself with the production and business aspects of filmmaking with *La bocca del lupo*. For me, cinema was pure self-reliance. Of course, when you're young, you're very tenacious but you have no experience. Then you grow up and gain experience but you're not quite so tenacious.

Tell me how you go about making a documentary.

Rossellini said that documentary is everything. As a cinematographic format, it's fundamental in many respects. Documentaries taught me how to put the unexpected to good use. Of course, intuition has a role to play and I believe that my method is quite similar to that of Gianfranco Rosi or Giovanni Cioni, who both start off with observation. As much as you can give yourself the impression that you control time, a film is a kind of alchemy and I always feel there's some predestination there.

What about screenwriting?

I've always let Maurizio Braucci take the reins when it comes to the scripts. Even though we work together, let's not forget there's often very little to write for a documentary and the beauty of being the director is that you can change how a film ends. However, I don't lay the responsibility for the film's success at the feet of its screenwriters, because the script itself is an incomplete work—the impact of its adaptation has to be

considered, how much it can add or take away. Look at the script of *Stalker*—it says very little when you read it, but when you see what Tarkovsky does with it, the result is amazing.

Your concept of screenwriting seems to suggest that editing and production play a bigger part in your filmmaking. Where do you rank editing in your work?

For me, it's personal and I already have the editing in mind when I'm shooting. In documentary making, often I'm also the cameraman, so I edit in-camera because I have to get it in the can. That's why I don't worry too much about photography in a film. I'm not saying it's redundant, but it's already taken care of once you've learned to position a camera, defining your camera point, or after you learn to edit in-camera, as I usually do.

You don't seem to have a blueprint for your films, but there's a kind of poetic truth. Am I right?

It's important not to have a strategy. It has to be your film, it has to be imperfect, it's beautiful just the way it is. I never roll out an entire shot film, from start to finish. I offer fragments of a film that excite me, the feel of it, and I rarely think of the film as a whole. I look at other aspects. Cinema should fill your eyes. I don't have a list of goals—I need to feel passion. Anyway, you may not be making films all your life. To make films, you have to need to do it.

It was *Il passaggio della linea* that got you noticed on the international scene. What was it like to work on that film?

I rode the express trains travelling all over Italy and I described their demise. It cost a pittance to make and I was filming with Daria D'Antonio, who later became director of photography. Then there was Sara Fgaier, who was starting out as a film editor. It's a film from another time and I wasn't even that aware of what I was doing. Also, I wanted to capture the atmosphere of my teenage memories, of long, incredible journeys. Train travel is the kind I love best, ever since I used to run away as a kid. I was underage, just fifteen, when I jumped on the train to Paris and off I went. Trains were the means of getting a long way away: the present was the time to travel, the future was the future and the past was over and done with. But it's a once-in-a-lifetime film, which could only be shot under certain conditions, also because I didn't—and still don't—subscribe to the idea that you need to spend a lot of money to make a film.

You dedicated *Il silenzio di Pelešian* to Armenian director Artavazd Pelešian, who worked extensively on editing theory. During filming, Pelešian preferred not to speak and you added your voice off camera. You're bringing a new version at *Visions du Réel*. Can you tell us about it?

Thanks to Sara Fgaier, we've now been able to edit the voice out and shorten the film. It's thirty minutes compared to the original fifty-two. Since I never went to film school, for me *Il silenzio di Pelešian* was like a school exam or a test paper. When I made it, I didn't have very much experience. I knew about Russian cinema, but I had to spend more time on counterpoint and remote editing. Through Pelešian, I discovered Mikhail Il'ič Romm, who was the master of the great Soviet school, and his editor Ludmilla Volkova, who few people know about and who was fundamental to Pelešian's theories.

How did you approach the feature film *Bella e perduta*?

For *Bella e perduta*, I started from a very different perspective. I was supposed to be making a film inspired by Guido Piovene's reportage volume, *Viaggio in Italia*. Travelling around the country, I reached Carditello, where we met Tommaso Cestroni, "the angel" who was the volunteer custodian of the Reggia di Carditello palace. We met him quite out of the blue. It was supposed to be a very different film, but when we learned of Cestroni's mission, Braucci and I got on board and said, "We have to tell this story and right now." I shot it entirely on expired film, as it happens! My films are always cobbled together, also because there's never an official producer, but someone like me who's producer-director-filmmaker-editor.

You have your own production company, Avventurosa. How much does your independence as a producer matter in your films? What was it like to tackle *Martin Eden*, your biggest production to date?

I became a producer because I had to, not because I wanted to. I was forced to make budget compromises and I was always having to cut something or another. *Martin Eden* should have been thirty minutes longer, but I didn't succeed and that was also because I was both producer and director. I had doubts—not self-doubts—and generally that's something I think is generally useful in filmmaking. *Martin Eden* was made also thanks to my documentary-making skills, otherwise it would have been a total fiasco. It was exhausting, not least because I discovered that the system is a big production machine which comes with a whole circus comes, since cinema is also quite a ungrateful character. We should go back to making films with friends, as Jean Renoir once said.

Again in *Martin Eden*, archival images are used in a counterpoint role, accompanying events, as if they were a character narrating collective episodes. What are archival images for you? What relationship do you have with them as a device?

For me, archives are everything and everything is an archive. The very moment you start shooting, what you film becomes part of the archive and thus acquires additional power, because it becomes history. In the case of *Martin Eden*, I was only able to go the extra mile thanks to archival material. I didn't just want to film Martin's stories, because I distanced myself from the character. I added images of the anarchist Malatesta at the start of the film simply to state where I stand. I wanted to explore the twentieth century and I needed stories that I couldn't shoot myself. That's why I needed archives. I prefer it to fiction and basically everything I do becomes archives. I'd like to re-edit my films, not because they aren't good, but for pleasure. I don't have just one *Martin Eden* in my head; I have quite a few.

In *Martin Eden*, you worked both with professional and amateur actors. How do you relate to them?

During filming, I prefer to be behind the camera, because I get bored at the monitor, so I'm very close to the actors and I think it's important. I like to mix things up and for me there's no difference between a professional and an amateur actor: they both carry the film. On the shoot, Luca Marinelli and I decided together where to go: it was an important experience for both of us, that allows us to grow. With amateur actors, you have to work harder, but it's fantastic, also because I prefer uncomplicated people, as I didn't grow up among intellectuals. In *Martin Eden*, for example, Peppe the flea market dealer is someone I've known since I was a boy, when I helped him decide what to charge for the stuff he found, and I put that in the film, after filming him for years.

Your new film, *Per Lucio*, is about the singer-songwriter Lucio Dalla. How did you decide on this subject? In an interview, you said that Dalla had liked *La bocca del lupo*.

Actually, *For Lucio* is also a tribute to *La bocca del lupo*. At one point, Dalla's *Il parco della luna* accompanies unused footage of Enzo and Mary, the film's lead characters. Also, I shot *La bocca del lupo* in Genoa and quite a few people linked it to singer-songwriter Fabrizio De André, who was born there. He's someone I've always associated with Lucio Dalla. It was a dream of mine to dedicate a film to Dalla, who has always been one of my favourites, and that also allowed me to give voice to the great poet Roberto Roversi, who was Dalla's mentor and taught him how to write lyrics. Roversi is almost forgotten nowadays, but he was an inspiration to many people. When Elsa Morante, Paolo Volponi and Pier Paolo Pasolini were in Bologna, they always went to see him. Lucio Dalla was a superstar, he was one of kind, resembling nobody. He was a genius, but he was always close to people.

You mention how a film director can play the role of teacher. How do you feel about the idea of teaching filmmaking?

I hope that, one day, I'll be able to devote some time to teaching. I would start a crafts and trade school for teenagers, a film school like the one Olmi imagined or Herzog imagines, where you work hard, because there's also something very physical about making motion pictures, and we should learn a trade. I'm not saying that in my film school, you'd walk around holding Clausewitz's *Art of War* all the time, but some of the time, yes. They say cinema is the Seventh Art, but I agree with Tolstoy who said everything is art, from the costume designer to the carpenter. At the end of the day, filmmaking is the device that allows you to bring many different craftspeople together. And clearly we need a little utopia in our lives and a bit of altruism for those who will come after us.

Bella e perduta

Lost and Beautiful
Pietro Marcello
Italy | 2015 | 87' | Italian



Fr Un berger, un polichinelle et un bufflon. Cela pourrait être de la *commedia dell'arte*, si la fable n'était pas tragique. Au commencement, un berger qui lutte pour la survie d'un palais du 18^e siècle qui sert de remise pour la mafia. À la fin, une envolée poétique qui met à égalité humain et animal, mythe et politique, pour prôner la révolte des simples.

De Ein Schäfer, ein Pulcinella und ein Büffel. Es könnte sich um die *Commedia dell'arte* handeln, wäre die Fabel nicht tragisch. Was als der Kampf eines Schäfers um den Erhalt eines als Schuppen für die Mafia zweckentfremdeten Palastes aus dem 18. Jahrhundert beginnt, wird zu einem poetischen Höhenflug, in dem Mensch und Tier, Mythos und Politik gleichermaßen für die Revolte der Einfachen eintreten.

En A shepherd, a Pulcinella and a buffalo calf. This could be *commedia dell'arte*, if the fable were not tragic. At the beginning, a shepherd who fights for the survival of an old palace that serves as storage for the mafia. In the end, a poetic flight that puts human and animal, myth and politics, on an equal footing, to advocate the revolt of the down-to-earth. – Bertrand Bacqué

Screenplay
Maurizio Braucci,
Pietro Marcello

Photography
Salvatore Landi,
Pietro Marcello

Editing
Sara Fgaier

Music
Marco Messina,
Sacha Ricci

Production
Sara Fgaier,
Pietro Marcello
(Avventurosa)

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Il passaggio della linea

Crossing the Line
Pietro Marcello
Italy | 2007 | 60' | Italian



Fr Un train, des trains. La nuit, le jour. Du Sud au Nord et du Nord au Sud de l'Italie. Des voix, des accents, des rencontres. Avec les déclassé.e.s, les laissé.e.s-pour-compte de la société italienne: saisonnier.ère.s, migrant.e.s, vagabond.e.s et anarchistes. Littéralement sans domicile fixe. Parmi eux.elles émerge la figure tutélaire d'Arturo Nicolodi qui a payé cher sa liberté.

De Ein Zug, Züge. Tag, Nacht. Vom Süden in den Norden und vom Norden in den Süden Italiens. Stimmen, Akzente, Begegnungen. Mit den Ausgemusterten, den Abgehängten der italienischen Gesellschaft: SaisonarbeiterInnen, MigrantInnen, VagabundInnen und AnarchistInnen. Buchstäblich obdachlos. Unter ihnen taucht die Leitfigur Arturo Nicolodi auf, der seine Freiheit teuer bezahlt hat.

En A train, more trains. By night, by day. From the south to the north and from the north to the south of Italy. Voices, accents, encounters. With the downgraded, the outsiders of Italian society: seasonal workers, migrants, vagabonds and anarchists. Literally homeless. Among them emerges the guardian figure of Arturo Nicolodi whose liberty cost him dearly. – Bertrand Bacqué

Screenplay
Pietro Marcello

Photography
Daria D'Antonio

Editing
Aline Hervé

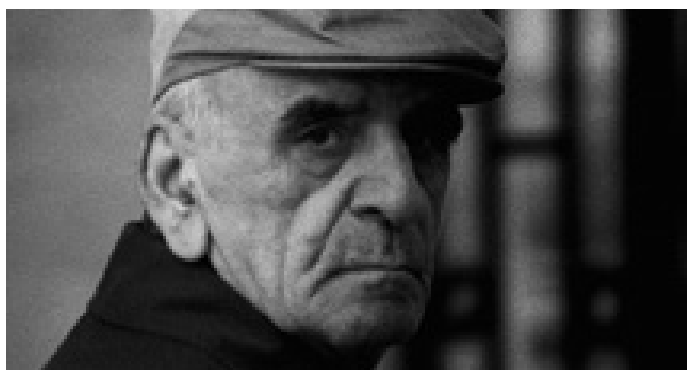
Music
Marco Messina,
Mirko Signorile

Production
Francesca Cima,
Nicola Giuliano
(Indigo Film)

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Il silenzio di Pelešian

The Silence of Pelešian
Pietro Marcello
Italy, Russia | 2011 | 30' | No Dialogue



Fr Entre Moscou et Erevan, Pietro Marcello suit le théoricien du « montage à distance » qui reste mutique. Évitant le piège du film « à la manière de », Marcello rend un émouvant hommage au réalisateur de *Les Saisons* (1975) et de *Notre siècle* (1983), en faisant dialoguer ses images avec celles du maître arménien qui se révèle être l'une des sources de sa création.

De Zwischen Moskau und Eriwan folgt Pietro Marcello dem Theoretiker des «Remote Editing», der stumm bleibt. Die Falle des Films «nach Art von» geschickt umschiffend erweist Marcello dem Regisseur von *Die Jahreszeiten* (1975) und von *Notre siècle* (1983) eine bewegende Hommage, indem er seine Aufnahmen mit denen des armenischen Meisters in Dialog treten lässt, der sich als eine der Quellen seines Schaffens entpuppt.

En Between Moscow and Yerevan, Pietro Marcello follows the theoretician of "distance montage" who remains withdrawn. Avoiding the trap of the film "in the style of...", Marcello pays an emotional tribute to the director of *The Seasons* (1975) and *Our Century* (1983). A dialogue between his images and those of the Armenian master, one of the influences of his own creation. – Bertrand Bacqué

Sound
Emanuele Vernillo

Editing
Sara Fgaier

Music
Marco Messina,
Sacha Ricci

Production
Rino Sciarretta
(Zivago Media);
Kinesis Film;
Avventurosa

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L'umile Italia

L'umile Italia episodio 9×10 Novanta
Pietro Marcello, Sara Fgaier
Italy | 2014 | 11' | Italian



Fr Pour les 90 ans de l'Istituto Luce, dix cinéastes de la nouvelle génération ont été invité.e.s à puiser dans les archives du fameux institut. Pietro Marcello et Sara Fgaier ont décidé de rendre hommage au monde paysan de cette Italie « belle et perdue », en accompagnant leurs images de quelques extraits du livre de Carlo Levi, *Un volto che ci somiglia* (1960).

De Anlässlich des 90-jährigen Jubiläums des Istituto Luce wurden zehn junge FilmemacherInnen dazu aufgefordert, aus den Archiven des berühmten Instituts zu schöpfen. Pietro Marcello und Sara Fgaier haben beschlossen, der ländlichen Welt dieses «schönen und verlorenen» Italiens Tribut zu zollen, indem sie ihre Bilder mit einigen Auszügen aus Carlo Levis Buch *Un volto che ci somiglia* (1960) begleiten.

En For the 90th anniversary of the Istituto Luce, ten new-generation filmmakers were invited to dig into the archives of the famous institute. Pietro Marcello and Sara Fgaier decided to pay tribute to the rural world of this "lost and beautiful" Italy, accompanying their images with excerpts from Carlo Levi's book, *Un volto che ci somiglia* (1960). – Bertrand Bacqué

Editing
Patrizia Penzo,
Angelo Musciagna

Production
Istituto Luce-Cinecittà

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La bocca del lupo

The Mouth of the Wolf
Pietro Marcello
Italy, France | 2009 | 68' | Italian



Fr *La bocca del lupo*, c'est d'abord l'histoire d'Enzo et Marie. Enzo, le multirécidiviste, a passé 27 ans en prison, et Mary, la transsexuelle, l'a attendu inlassablement. C'est aussi le portrait de Gênes, la ténébreuse, entre fiction et documentaire, cinéma direct, mises en scène et archives. C'est enfin l'invention d'une forme qui transcende tous les genres.

De *La bocca del lupo*, das ist zunächst die Geschichte von Enzo und Mary. Der mehrfach vorbestrafte Enzo sass 27 Jahre im Gefängnis, und die transsexuelle Mary wartete beharrlich auf ihn. Es ist auch ein halbdokumentarisches Porträt von Genua, der Finsteren, zwischen Direct Cinema, Inszenierung und Archiv. Letztlich ist es die Erfindung einer genreübergreifenden Form.

En First and foremost, *La bocca del lupo* is the story of Enzo and Marie. Enzo, the repeat offender, has spent 27 years in prison, and Mary, the transsexual, has tirelessly waited for him. It is also a portrait of a dark and mysterious Genoa, straddling fiction and documentary, cinéma direct, staging and archives. Finally, it's the invention of a form that transcends all genres.

– Bertrand Bacqué

Photography
Pietro Marcello

Sound
Emanuele Vernillo

Editing
Sara Fgaier

Music
Nino Bruno

Production
Francesca Cima,
Nicola Giuliano
(Indigo Film);
Dario Zonta;
Avventurosa

Contact
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Martin Eden

Pietro Marcello
Italy, Germany, France | 2019 | 129' | Italian



Fr Au-delà du récit d'une ascension sociale et d'une désillusion tragique, *Martin Eden*, adapté du roman de Jack London, se fait le portrait des dérives politiques du 20^e siècle. Mais là où Marcello impose une œuvre unique, c'est dans ce mélange singulier entre fiction et documentaire, archives réelles et fantasmées du temps présent et passé...

De Über die Geschichte von sozialem Aufstieg und tragischer Desillusionierung hinaus schildert *Martin Eden*, nach dem Roman von Jack London, die politischen Verwerfungen des 20. Jahrhunderts. Die Originalität des Werkes von Marcello liegt jedoch in dieser einzigartigen Mischung aus Fiktion und Dokumentation, aus realen und fantasierten Archiven der Gegenwart und der Vergangenheit ...

En Beyond the account of upward mobility and tragic disenchantment, *Martin Eden*, adapted from the novel by Jack London, is a portrait of the political vagaries of the 20th century. But what makes Marcello's piece of work truly unique is its singular blend of fiction and documentary, real and imagined archives from the present time and the past... – Bertrand Bacqué

Screenplay
Maurizio Braucci,
Pietro Marcello

Photography
Alessandro Abate,
Francesco Di
Giacomo

Editing
Fabrizio Federico,
Aline Hervé

Music
Marco Messina,
Sacha Ricci

Production
Pietro Marcello
(Avventurosa);
Ibc Movie
With Rai Cinema;
Shellac Sud;
Match Factory
Productions

Contact
The Match Factory
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Per Lucio

For Lucio
 Pietro Marcello
 Italy | 2021 | 78' | Italian
 Swiss Premiere



Fr *Per Lucio* rend hommage à un artiste dont les chansons ont raconté l'Italie lors de changements sociaux et culturels importants. Partant d'archives, Pietro Marcello retrace la vie de Lucio Dalla et, ce faisant, met en lumière un pays qui s'est relevé des ruines de la guerre pour se diriger vers un avenir fait d'usines et de consommation de masse.

De *Per Lucio* ehrt einen Künstler, der in seinen Liedern ein Italien in Zeiten bedeutender sozialer und kultureller Veränderungen besang. Anhand von Archivmaterial zeichnet Pietro Marcello das Leben von Lucio Dalla nach und beleuchtet dabei ein Land, das aus den Ruinen des Krieges aufgestiegen ist und sich einer Zukunft der Fabriken und des Massenkonsums zugewandt hat.

En This is a tribute to an artist whose songs told the story of Italy at a time of social and cultural change. Thanks to an original use of archive material, Pietro Marcello retraces the life of Lucio Dalla and, along the way, sheds light on a country that rose from the ruins of Second World War to move towards a future of factories, consumerism and mass car production.

Screenplay
 Pietro Marcello,
 Marcello Anselmo

Photography
 Ilyà Sapeha

Sound
 Marcos Molina

Editing
 Fabrizio Federico

Production
 IBC Movie,
 Rai Cinema

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 The Match Factory
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