



MONTREEL-X (/)

When prostitution, the oldest profession in the world; sculpture, the art history's most classical forms; and cinema, the Seventh Art, convoke, the language of poetry becomes possible...

(<http://montreelx.tumblr.com/post/100339213673/when-prostitution-the-oldest-profession-in-the-world>)

La Scultura (The Sculpture)

Venue: Montreal World Film Festival

Director: Mauro John Capece

Production company: Evoque

Cast: Corinna Coroneo, Adrien Liss, Perpaolo Capovilla, Flavio Sciolè, Gabrielle Silvestrini, Kyrham

Screenwriters: Mauro John Capece, Corinna Coroneo

Director of photography: Marco Fracassa

Editor: Francesca Pasquaretta

Music: India Czajkowska

From Luxuria, Cortisan, Odalisque, Olympia and Mary Magdalene to Korinne in Mauro John Capece contemporaneous cinematic chef-d'oeuvre, the portrayal of prostitutes is most outstanding...



(La Scultura 2014)



(Le Mépris 1963)

La Scultura (The Sculpture) a film by Mauro John Capece was premiered at the World Film Festival of Montreal on Monday August 25th. The film is set in Italy in the contemporary realm;Capece directorial style sparkingly reflects gracefulness, simplicity with a minimalist and essentialist aroma, while being constantly sophisticated/classy. Not only that, his cinematographic bravura, will hold you transfixed through the ingenious camerawork, the thought-provoking deployment of satire, and the on-screen memorable performances; this indisputably marks a reawakening of the 'colosso cinematografico Italiano'.

During one of his interviews for *The Gazette*, Capece went ahead to say that “people with money need art to live, and people with art need money to live, so it’s a sort of exchange. The escort in the movie learns about art and spirituality from the sculptor. And the sculptor learns the way to make money from sex from the escort,” (Brendan Kelly 2014). The very first thing that entered my mind after watching La Scultura, was (the artist- prostitute) collocations that is represented through the scrimmage of

Moses's (Adrien Liss), to pay the agreed-upon rent on time and the quest of Korinne (Corinna Coroneo), to satisfy her basic psychological needs. These arrangements of opposite elements not only readdress the inherent conflict between art and commercialism in filmmaking, but they also echo the playwright-sex-goddess disintegrating love-liaison in Godard's *contempt*. Oddly enough, the latter occupies itself with a struggle between Paul (Michel Piccoli), the artiste who apparently learns the way to make money by selling his talents for the purpose of purchasing a bedsit for his wife in the heart of Rome, played by the divine Camille (Brigitte Bardot). Such solecism, of course, would result in a loss of his initial stature as well as the trust and respect of his spouse. On the one hand, Camille elongated and erotically fueled scenes are both wittingly, complicit in, and critical of, her sensual-heavenly prestige. As the old cliché goes, sex sells and the employment of these sequences were largely intended to raise the profile of the film. The difference is that, *la Scultura*, narrative trajectory begins as the two protagonists, Moses and Korinne lives collide into each other, whereas in *Contempt*, the now-couple Camille and Paul' matrimonial relationship is already deteriorated and they driven to be remained at a little distance from one another. Metaphorically speaking, Moses's contending for his predetermined life by way of an opposing force resonates with Paul, in a sense that their 'tendency towards commercialization as an orientation towards profitmaking' puts their art, spirituality and love into jeopardy. While this is true, Korinne relates to Camille in terms of sex and money; from a sociocultural standpoint, they both objectified, their worth as women is equated with their body's appearance and sexual functions, (Dawn M. Szymanski, Lauren B. Moffitt, and Erika R. Carr 2011). To borrow the phrase from Capece, both films are "about contemporary art and the prostitution of art," according to him "prostitution is not only sexual, it can also be with the brain," this best describes the voluptuous gestures embedded in the body movements and facial expressions of the feminine duet, Korinne and Camille throughout the films.



(La Scultura 2014)



(Le Mépris 1963)

Just as the financial drain impels Paul's prostitution, the fascia of swelling monetary difficulties that leave his elite clientele base penniless, and the awakening of a culture's denunciation of art, compel Moses's prostitution too. As bizarre as this may seem, Moses does shop for high heels, a studded leather dress, and a wig, and sells out into a real 'baldracca'. Be that as it may, there is no doubt that this symbolic transformation, which Moses (the sculptor) and Paul (the playwright) experience, is due largely to the victimization of shifting mindsets about art, and their economic misfortune. In the words of Capece, this process "it's a bit like a sculptor changes the material he's working with." I also would like to say that in the case of Paul, he comparably achieves this devolution when he embarks upon rewriting the script of a new adaptation of Homer's *Odyssey*. To put in context, Moses and Paul are the two faces of the same coin of commercialization of art. Both of the characters have issues that hunt them concerning the complex linkage between the success-related potentials of their artistic excellence that "is getting commercialized and is leading to the death of their authentic talent," (Kalpit Tandon 2012). This is further manifested in their emblematical functioning like under-the-table prostitutes; to put it eloquently, their individualism is burned into commercialization, as a result of their changeable behavior that seems to work in the same way their sculpting and writing do.

On another level, *La Scultura* can be considered to be Capece's membership with the auteur directors' society, that includes but not limited to, Truffaut, Godard, Fellini, Antonioni, Bergman, Teshigahara, Bunuel and countless more. This Capeceian Art house film per se, is not only revolutionary and subversive to certain degree, but it also challenges as well as entertains by its dared and violations of conventions. That is to say, just like Andrei Tarkovsky, Capece imbues his cinema with an element of poetry. If the language of poetry in cinema according to Bill Nichols was informal in Antonioni, elegiac in Bertolucci, formalist in Fellini, and realist in Visconti (Bill Nichols 1976), it is certainly technical in Capece, just like Godard.

By A.A Faroukh