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ANTONIONI, FELLINI...CAPECE, Italian cinema revives at Montreal's World Film Festival



By Kenneth Fernandez

Spectacular camera work, engaging use of irony, superb directing and acting, herald Italian cinema's return to glory. *La Scultura*, premiered at Montreal's World Film Festival, brilliant critique of hedonism and Mauro John Capece's unique cinematographic style, held audiences enthralled

Mauro John Capece's most recent work premiered at Montreal's World Film Festival, marks a return Italy's renown for cinematographic avant-gardisme, not to mention actresses whose skills match their striking beauty.

Capece, whose style is reminiscent of Fellini's (in his masterfully daring use of the camera), used his cinematographic skills to depict the emptiness and inherent dangers of hedonism.

The lead female character masterfully portrayed by the illustrious Corinna Coroneo, leads a life of pure indulgence as a highly paid female "escort". Her encounter with a sculptor of tremendous ability, played by Adrien Liss, leads to an emotionally charged relationship, in which neither can do without the other.

In the face of rising economic problems, which leave his best clients bankrupt, and in the wake of a society's rejection of art, the sculptor finds himself without the means to live, while those who have, find themselves unable, or unwilling to pay for it. The sculptor, victim of both, changing attitudes towards art, and the economic crisis, ends up by engaging in prostitution in order to maintain the lifestyle to which he had become accustomed. The tragic end, serves to underscore the emptiness of raw consumerism, and the degree to which love is central to the human condition.

While some are sure to misunderstand, or even misrepresent, the message this film so vividly conveys, *La Scultura* follows *Alieno*, *Uomo di Futuro*. That film, no less exquisitely directed by both, Capece and Pierpaolo Moio (which premiered at Montreal's World Film Festival in 2008) was a stark critique of the drive towards automation, in which man and machine became one and the same, to the point where humanity is lost.

Mauro John`s unmistakable style represents a return to the glory days of Italian cinema – that encapsulates the Italian soul – probing, analitical, with rich plays on the emotions via exceptional camera work, complete with the presentation of ideas that are tinged with humour and irony, all of which serve to lead the viewer to question socially accepted conventions.

La Scultura is a MUST-SEE for all who are concerned with the direction society is taking, as well as for Italian cinema buffs.



LA SCULTURA / THE SCULPTURE

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