

JACOPO FO FILM presents, in collaboration with RAI CINEMA,
with the collaboration of FONDAZIONE FILM COMMISSION CAMPANIA, with the contribution of REGIONE CAMPANIA

MAN KIND MAN

Three men, two turtles, one world to share

a film by IACOPO PATIERNO

With: ANDREA AFFUSO, MARIAPIA CIAMPA, FRANCO CIOFFI, LUCA DE MARTINO, MUZIO, PENELOPE, SANDRA HOCHSCHEID, GIANLUCA TREGLIA, ANIELLO ROBUSTELLI
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Music by: MARIO MARIANI, Era De Maggio performed by GNUT Sound design and song Man Kind Man: MAURIZIO CAPONE Color grading & online: SIMONA INFANTE Sound mix: MARCO SAITTA Artwork: FLORIANA D'AMMORA
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ENTE NAZIONALE PROTEZIONE ANIMALI within the project CARA CARETTA by Centro Nazionale Comunicazione e Sviluppo ENPA



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SYNOPSIS

Man Kind Man is the affirmation of those who fight against a flow of events that seems unstoppable. Two sea turtles (Caretta Caretta) are found beached on the coastline of Lazio and urgently transported to the Anton Dohrn sea turtle hospital in Portici. While the turtles are being cared for, with the hope of being released in the spring, Luca collects sand in the Gulf of Naples and tries to clean it from the soil left over from a motocross race; it is the material he uses to create his pictures. A paddle enters the crystal waters of the River Sarno. It is Aniello, who pushes his kayak towards the first signs of illegally dumped waste; Franco contemplates the sea and collects two plastic petals found on the beach. Is it all true or are the two turtles dreaming?

Is it all true
or are the two turtles
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NARRATIVE ARC

Penelope and Muzio were found very close to each other, and very close to death, on the Lazio coastline. Some volunteers took them to the Anton Dohrn Centre where treatment began so they could heal and return to the sea. The treatment of their bodies and the suffering they were subjected to become a metaphor of the natural environment where the other protagonists act, united by the desire to regain possession of a beauty that may never come back. Aniello loves going down the river in his faded red kayak, it is his home. He often picks up the waste that he finds as he travels. He is our ferryman, he accompanies us to see the illegal waste areas and the grotto where the river source is. He uses his bare hands to collect and drink the pure water that spouts from the source. Aniello is a man against. Over the years he has tried, in vain, to return the River Sarno to its natural habitat, clashing with the local inhabitants and the political realities of the area. He built a volcano inside the river under the windows of the houses of his citizens, he wanted to impress them. Fire lights up the face of the night and he, like a modern Hephaestus, stares at it with folded arms. It could be an artistic performance; for him it is an act of selfassertion. Luca restarted the activity he had abandoned a few years earlier, even though for him it may be something more interesting than a hobby. His dream has always been to walk barefoot along the Castellammare beach. Crouched down, he picks up some sand with a spade, sieves it to remove the impurities and places it in a plastic bottle. Simple actions, carried out by a reserved man. Yet, each time, the locals approach him, filled with curiosity. They want to understand what he is doing, he is not a child. Luca is always helpful, above all with young people. He wants to transmit his memories. The beach was enchanting sixty years previously - he knows that because of the stories of the old people. In his mother's attic, which has become his study, he dries the sand. It becomes glued to the white sheet. Luca would like to dedicate himself fully to art, but something stops him. He still cannot define and welcome the value of his gestures. For years Luca

preferred closing himself inside his own world rather than reckoning with it. But day after day his painstaking work took on the appearance of a small black rectangle in the middle of a meadow. Luca places his deckchair on that small piece of beach and, in swimming trunks, enjoys a day by the sea.

Franco lives in Nerano, a small town at the southern tip of the Gulf of Naples. He loves sharing what he defines as the sea custom. Every day of the year, during lunch hour, he goes to his beach and swims. He lies on the algae, says that they do him good, they discharge electricity from the body. Sometimes he stops and picks up plastic flakes that have been modelled by the sea. He finds them nice, they are a part of modern nature, they will become the guests of the personal exhibition in his bar. Between preparing a coffee for his clients and adding what he found on the beach that day to his unending work of art, Franco discourses on philosophy in search of an answer to existence. Franco thinks that curiosity no longer exists and believes that those who only see pieces of rubbish in his work have decided not to add beauty to their lives.

The stories develop in parallel, the ups and downs of Penelope and Muzio are the leitmotiv. There are no narrative strains; just the observation of these beings in their personal and deep fight for survival. The dry style of the narration about men is strengthened by the underwater shots, which symbolise a moment of pause in the fight, a return to a state of primordial empathy that is, at the same time, also the purpose of all the protagonists of the film.

Awareness is solved in the shortcircuit that sees man as the cause, and contemporaneously the solver, of the problems. The heterogeneity of people who live their lives in ignorance of the reciprocal existence is united by the same unsolved problems: what is our relationship with a world that hosts us and surrounds us? Is it something outside of us, or is there an indissoluble bond at the base of which our happiness lies? What can we do to become something other than passive witnesses as the slaughter of the essential continues?

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THE CHARACTERS



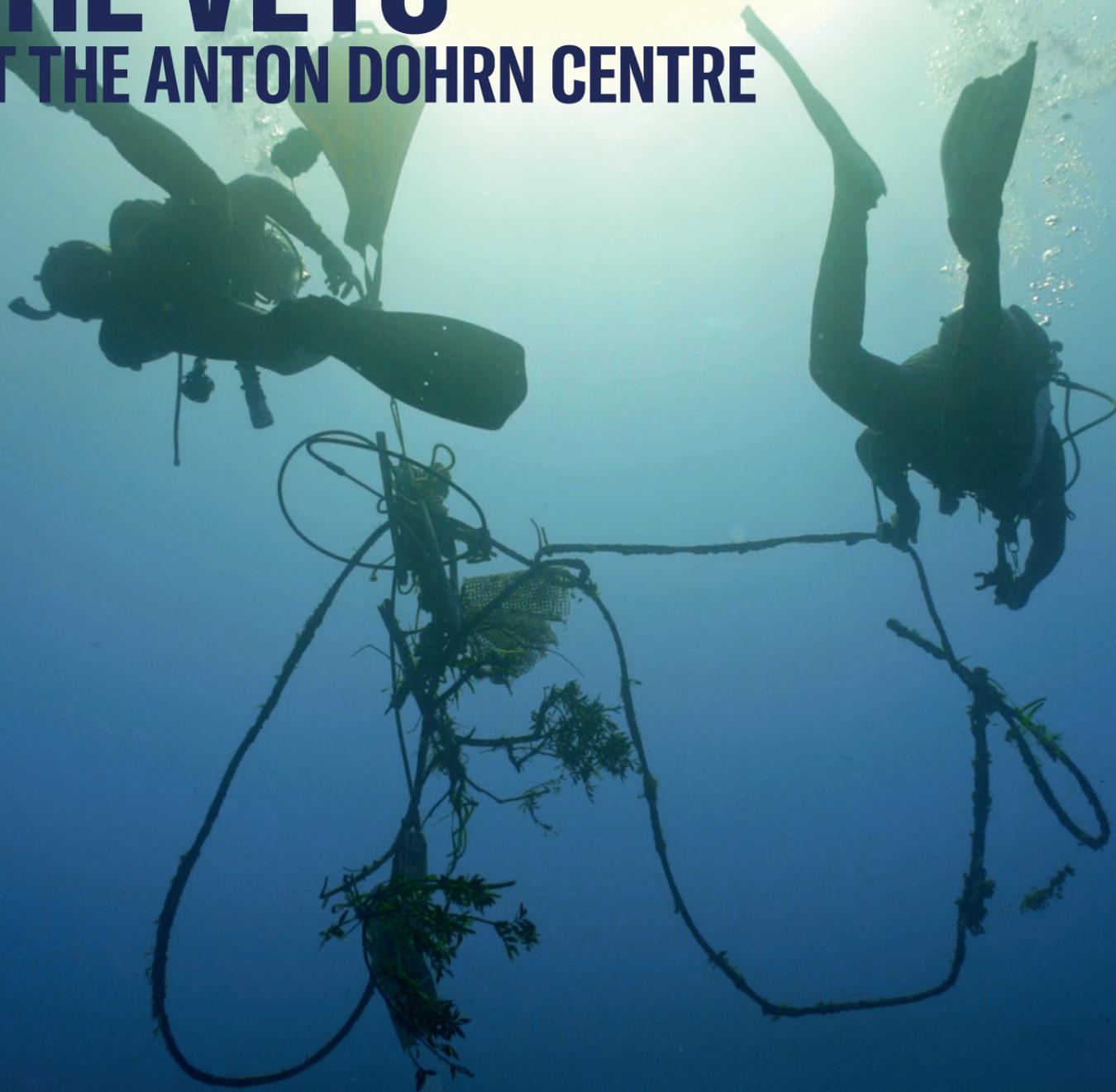
PENELOPE E MUZIO

Penelope and Muzio are two turtles (*Caretta caretta*) that are about 10 and 15 years old. They are very young if you consider that their species can live up to 100 years. They came to the Anton Dorhn Centre in Portici on the same day, in the same vehicle; they had been found beached just a few kilometres from each other on the coastline of Lazio. Muzio developed gangrene in his flipper because of a fishing line that had become wound around it, so the limb had to be amputated. Penelope's eye was closed, probably because she had hit a boat, and she also had severe pneumonia caused by being trapped in a fishing net and so asphyxiated. The turtles were immediately taken care of at the Centre by Andrea, one of the vets that work there. Their healing paths follow parallel directions, and at times they meet in the treatment room. At night they rest close together, in two adjacent tanks, each one concentrating on their own dreams... but do turtles dream?

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THE VETS

AT THE ANTON DOHRN CENTRE



SANDRA, 45. One day she saw turtles being released at Nerano. In addition to the large number of people present, I was also struck by the vet who had taken care of the turtles. Her name was Sandra, she was from Dusseldorf, and she watched the turtles being released one by one to never return. Her faultless professionalism was at times betrayed by her maternal apprehension. She would shade her eyes from the sun with her hand to try and watch them in the sea as they returned to their lives. With that movement, so habitual to her, I saw favour in the fight, something that struck me deeply. Sandra is the head of the Centre activities, and speaks Italian with a strong German/Neapolitan accent.

GIANLUCA, 40, is the Centre's allrounder. He knows how to treat a turtle and how to fix the complicated filter system that controls the water temperature and flow in the tanks. He is very inventive and has a great sense of humour.

Andrea, 48, is the centre's vet. He decides on the treatment for the turtles and only goes into the operating theatre if absolutely necessary. He is surrounded by volunteers and graduating students every day, to whom he transmits his experience.

Mariapia, 42, is the turtles' "mother". She prepares the meals and treatment for each turtle every day. She is shy, but her spirit is so sharp that she returns Gianluca's witty remarks pitilessly.



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ANIELLO

When I was at primary school, I went on a school trip to see the waterfall on the River Sarno. The jet of water produced a yellow foam that prevented me from seeing it. I was struck by the fact that the teachers said nothing, as if it was all normal. Many years later I heard about Aniello Robustelli, the river's guardian angel. I contacted him. Aniello is 58, and lives close to the source of the River Sarno, today famous because one of the 10 most polluted rivers in the world. After the death of his mother because of a tumour, he decided to take back his river, so he started removing waste from the source, waste that the people from the nearby buildings would throw from their windows. He does not want to admit it, but when all is said and done he believes that his mother's tumour was caused by the miasma created by the illegal waste that is put in the water at regular intervals. His life on the river is not just a protest, but a mournful tribute to his mother.



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LUCA

In 2013 I returned to Castellammare di Stabia to gather testimonies on the disastrous metamorphosis that the city had suffered. Up to the 1960s it was a holiday resort famous for its natural spas, sand baths and very pure mineral water. After industrialisation it became a port with two effluents that make it unusable, indeed today bathing is forbidden. In the 1980s, tonnes of soil were poured onto the sand for a motocross race; when the race was finished, the soil was not removed. After more than thirty years, there is overgrown grass instead of the volcanic sand. Everyone I spoke to told me about Luca, the architect who has always cleaned the beach. The first time we met he surprised me. Luca is 45, a reserved and elegant man. Every morning he would leave his family, go to the beach, collect what he needed and return to his mother's home to paint in the attic. When he started being laughed at, his mother, who was worried about the town gossip, decided not to go to the promenade anymore. I convinced him to start working again. While cleaning the sand, Luca realised that he was doing something else: he was regaining possession of the place he originated from.



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FRANCO

Ieranto bay is a protected natural park at the far end of the Sorrento peninsula. When you return from a walk, there is only one bar in the town of Nerano. After going in for a coffee, I met the owner Franco. He is 73 and his bar is a world of colours and shapes. They are all the things he has found on the beach, they cover most of the available space, and you can walk around them, as if at an exhibition. At times it is sad because his compatriots do not understand why his bar is full of waste instead of being filled with restaurant tables, which would earn him more money from tourists.



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DIRECTOR'S NOTES

I returned to my place of origin after twenty years to film a documentary about the story of two turtles. I come from the Gulf of Naples, I left it at 17 to live in the metropolis of northern Italy. During my life I have been lucky enough to travel and live in many different countries. No matter how often I went away, returning to Vico Equense each time meant finding myself again. I love the sea, at times I try to convince myself that I can feel its humour, as if it had feelings like ours. I need to dive into it to understand it, I trust its current and wait for the air to bring me back to the surface. For a while now, when I go under its surface, I can feel that the sea is suffering, it moves with sad tones. One spring day I dived into the dark blue sea of the Balearic Islands, and while I was swimming lots of colourful confetti came towards me. It was a beautiful sight, but those small circles of colour were the fragmented bottles and bags from thirty years ago, when I was a child.

The average density of plastic in the Mediterranean is 1-4 pieces per square metre, representing 96.87 per cent of all floating waste (source: Greenpeace 2017). In 1945, with the first nuclear test and the introduction of plastic as an everyday material, the Anthropocene began. The term indicates the current geological epoch, in which the main causes of territorial, structural and climatic modifications are attributed to man and his activity. For around 70 years, human beings have been fighting to survive against the most fearsome enemy: themselves.

What is our relationship with the world that hosts and surrounds us, is it something outside of us, or is there a lasting bond at the base of which our happiness lies? Sea turtles do not ask this question, over the centuries their instinct has led them to adapt themselves to any change. It is said they immersed themselves in the sea to escape the threat of extinction by the dinosaurs, and that their connection with the earth obliges them to return and lay their eggs. In this manner, they have become the animals that unite both worlds.

Caretta Caretta turtles have changed over 75 million years, and they risked extinction only from the 1970s onwards. The main problems that the Anton Dohrn centre tries to solve are caused by the same animal species that tries to heal them: man. The most frequent damage is carapaces that have been broken by boat propellers and digestive tracts obstructed by

the most varied selection of plastic objects. The frenetic and participated activity of the researchers and volunteers is aimed at protecting the Caretta Caretta turtles, but in a deeper sense their activity is trying to protect us all.

I needed a geographic location that could contain the two main aspects of human beings, who are constantly fighting between the tendency towards destruction and the need for preservation. I did not need to go very far, indeed I returned home. The Gulf of Naples is a place that shows this contradiction as a cry from the sea, the forests, the volcano, the land and its people.

After the first scuba dives, I decided I would do all the underwater shots while freediving. I needed a more natural, freer contact with the sea, just like turtles have. I explored grottoes, coastal ravines, I swam for a long time, it is as if I had a parallel life in the water that interrupted and then began again whenever I went under its surface.

The narrative of the film, both images and sound, is dictated by the dichotomous characters of Muzio and Penelope, sea animals that need dry land to reproduce. We follow the healing path of the turtles, entering a world of sounds and images where the sea and land environments meet and blend. The film colours vary from dark volcanic sand to bright green maquis shrubland, moving through the blue tones of the deep sea. The submarine shots simulate Muzio and Penelope's points of view, they lead us to a dreamlike world where human dialogues are the background noise during the search for food in the sea depths. In the same manner, the sound environment of the film is a continual alteration between above and below; at times the sounds of below are proposed on the mainland and vice versa, leading the audience to sensorial disorientation. The noise of the sand in the plastic bottle, the flow of the river water, the paddle, the sea waves, the underwater sounds made by the scuba divers, will be manipulated through a specific sound design, aimed at creating a unit of sound space between the underwater world and the surface world. After a while, the spectators will get the impression that there is no longer a distinction between the sea world and the mainland world.

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IACOPO PATIERNO

Author and Director

Born in Vico Equense in 1982, degree from DAMS, Bologna, in 2005. Iacopo works in the international cinema sector, confirming himself as an editor, operator, assistant director and director. Some of his most important experiences: assistant director on the documentary Videocracy (Sweden 2009); director of the documentary We Call It Skweee (Sweden 2009); editor of the documentary Power to the People (Sweden 2013); shooting of the television series Dai domanda! (Sweden-Italy 2015), assistant director on the documentary Swedish Theory Of Love (Sweden 2015); The rebel surgeon, (Sweden 2016); director of the web series Il Teatro fa Bene (Theatre is good for you, Italy 2016), awarded as best non-fiction web-series at Miami, Hollywood and Rome Film Festivals; director of the documentary Wiwanana (Italy, 2017), awarded with a Jury's Special Mention at the 27th African, Asian, and Latin American Film Festival; cinematographer of the TV series Dario Fo e Franca Rame: la nostra storia (Rai5, Italy 2017); director of the 3 season web series Italy Sicily Gela (Italy, 2019-2021), selected at the Bellaria Film Festival and awarded at Sicily Web Fest and The Next International Short Film Festival, in Calcutta, India. Italy Sicily Gela was also selected to many festival around the world like the Bilbao, Seoul, Copenhagen, Minnesota, Miami and London festivals. His works have been screened at the main international festivals, where he won numerous awards. He has been also Manager of video division of online magazine www.peopleforplanet.it, supervising the production of over 300 videos (Italy, 2018-2020). In 2021 he has release 2 new documentaries Man Kind Man (Italy, 2021) and Due Ma Non Due (Two but not two, Italy, 2021)

<https://www.imdb.com/name/nm3606417/>

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JACOPO FO S.R.L.

Film Production Company

Jacopo Fo srl was established in 1992. From when it was founded, the company has made communication in different expressive forms, in particular visual, a fundamental strength that allowed it on the one hand to realize many and varied projects, and on the other to spread the results, gathering wide consent and adhesion to them.

Jacopo Fo srl has a team of highly qualified collaborators, thanks to whom initiatives for the TV, the Web, and the cinema that touch on themes such as culture, history, art, human relations, current social changes have come to light.

The documentary *Wiwanana*, which tells the story of a maternity-child health divulgation project in Mozambique, was recognised as a Work of Cultural Interest by DG Cinema of MIBACT, it received a Jury's Special Mention award at the 27th African, Asian, and Latin American Film Festival held in 2017 in Milan, and the Umbria in Celluloide award at the 2017 PerSoFilm Festival, Perugia.

In the three years from 2016 to 2018, Jacopo Fo s.r.l., in collaboration with RAI, made a 25-episode film entitled 'La nostra storia' (Our story) about the artistic and social life of Dario Fo and Franca Rame, intertwined with the history of Italy over a thirty year period. The film, aired on RAI 5, can also be seen on RAI-PLAY. From 2015 to 2016 Jacopo Fo s.r.l. realised the *Il Teatro Fa Bene* (Theatre is good for you) project

in Mozambique, which was highlighted in an extraordinary manner in Italian newspapers and media.

The Italian and English versions of the Web series, which has the same name as the project, won the best non-fiction Web series of the year at three Festivals: South Florida Web Fest 2016 in Miami; Hollyweb Fest 2017 in Hollywood; Rome Web Awards 2017 in Rome, where it received 6 awards. In 2019, Jacopo Fo srl produced the web series *Italy Sicily Gela* (Italy, 2019-2021) by Jacopo Patierno.

In 2019, Jacopo Fo srl produced *Italy Sicily Gela*, a work selected at the Bellaria Film Festival and awarded at Sicily Web Fest and The Next International Short Film Festival, in Calcutta, India. *Italy Sicily Gela* was also selected at the Bilbao, Seoul, Copenhagen and London Festivals.

In January 2018 Jacopo Fo srl became the editor of an online newspaper, www.peopleforplanet.it, that has video shorts at the centre of its production. In the first 6 months, more than 100 shorts have already been produced, whose themes include current topics, new technology, environmental protection, culture and wellbeing, and which have already been viewed hundreds of thousands of times. In 2020 Jacopo Fo srl has produced 2 documentary films *Man Kind Man* and *Due Ma Non Due*.

WAN KINO WAN

TEASER

<https://vimeo.com/355995647>

CONTATTI

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