



Nadea and Sveta

A film by Maura Delpero

Italy, November 2012
62 mins

Production: Miramonte Film

With the support of

BLS.
Südtirol · Alto Adige



Nadea e Sveta – Cast and Credits

a film by Maura Delpero

Subject and Screenplay

Maura Delpero

Direction

Maura Delpero

DOP

Greta De Lazzaris and Pierpaolo Giarolo

Editing

Marcos Pastor and Ilaria Fraioli

Sound Recordist

Flavia Ripa

Sound Post Production

Gino Gelsi and Stefano Bernardi

Production

Miramonte Film

Line Producer

Maura Delpero

Executive Producer

Valerio B. Moser

Color Correction

Luisa Cavanagh

Post Production Coordinator

Marcos Pastor

Shooting Format

Hd, with Canon 5D

Screening Format

Digibeta and Dcp

Length

62 mins

Language:

Moldovan, Italian

Subtitles:

Italian and English

Distribution:

Fondazione Cineteca di Bologna

Press office for festival:

Irene Angelopulos

Press office for distribution:

Andrea Ravagnan-Cineteca di
Bologna

With the contribution of:

BLS – Business Location Südtirol
Alto Adige

With the support of:

Provincia Autonoma di Bolzano
Alto Adige / Autonome Provinz
Bozen Südtirol – Ufficio Cultura



Crediti non contrattuali

Nadea and Sveta – Synopsis

a film by Maura Delpero



***Nadea and Sveta* is a film about friendship and complicity between migrant women.**

It tells a story about motherhood, love, escape from loneliness and search for “home”.

A film between Eastern and Western Europe.

Like many other Moldovan women, Nadea and Sveta moved to Italy for economic reasons. They had to leave their families back home in Moldova. Nadea's sons are grown up, whereas Sveta has left her 3-year old daughter with her grandmother. In 2010, after more than two years, Sveta can finally go back home to meet her daughter again. With her friend leaving Italy, Nadea reacts to loneliness and begins to go out in order to meet new people.

The stories of the two friends will cross and their destiny will be reversed.

The script of “Nadea and Sveta” won the Special Jury Mention at the Solinas Awards 2010.

Nadea and Sveta – Director's Note

a film by Maura Delpero



Origin and motivation of the project:

Some years ago, I have founded an association to teach Italian to the women from Eastern Europe who come to Italy to work as caregivers or housekeepers. During the lectures, between one grammar rule and another, some incredible stories emerged. Right from the beginning I was impressed by these women narrating their real life adventures with an enormous moral strenght and definiteness but without any sort of hyperbole.

Nevertheless, I was lacking to understand some of their points of view: though empathizing with them, I could never completely accept their painful sacrifices. My main incomprehension was how they could lead such a life full of craving and frustration without seeing their kids grow up. I always closed the lectures full of doubts and fascination towards these veiled stories of heroism. A couple of years later, one Sunday in spring, I went to a park in Bologna and was literally raped by the beauty of the human landscape I saw in front of my eyes. There wasn't even

one Italian in the park, but so many foreign women sitting around in little groups, eating, chatting, having phone calls. I was touched by their way of staying together, because it seemed like a sort of ideal embrace, squeezing one another. This image full of strenght let me “see” the film that day. Their life stories, full of desire and conflicts still to be solved, turned to my mind and for the first time I thought about a documentary which could satisfy my wish to understand and which would explore questions of geographic and emotional identity.

“Nadea and Sveta” is the story of two persons and also of an entire community of women living abroad. The main focus of the film, however, is not a sociologic view on Eastern European female workers in Italy. It rather tries to overcome the viewpoint of the “hosting” country and to get closer to their intimate universe, usually ignored by the Italians whom they share their daily live with. In this sense, Nadea and Sveta are extremely communicative and “epidermic”. They generously offer us their emotional universe, giving finally space to their longly and solely nurtured need to recount themselves to a languorous Italian country.

The cinematographic gaze:

I usually start from an issue I completely fall in love with, and which I feel has a universal validity, but always within a metonymic poetry because I feel more attracted by the personal stories than by the macro-story. The cinema I love is made full of significant details and synaesthetic images able to unveil the persons' interior universe. Images with a synthetic and original strenght. I give one example: when it came to narrate the encounter of a mother and daughter who hadn't met for two and a half years, I felt the frailty of this material and the need to respect it. Instead of an intrusive, spotlight kind of view, which would have been the filming of their initial embrace, I decided to film the overtired awake after their first night together. The first kind of approach would have been sensational, but within the coldness of depiction, and the crude obviousness of the event itself. The latter contains the moving sweetness of a long desidered everyday life, a habit that has become a luxury good: being able to embrace your little daughter to say “good morning”. With this image I searched for a sensuousness able to transmit an intimate atmosphere indipendently from the gaze: we hear the rustle of the bed

sheets, the sweetness of the whispered words, the scent of the yawns, the warmth of the embraces and the physicalness of the tickles.

Visual approach:

I have well studied the locations before shooting and passed a long time with the protagonists without the camera. This way I could prepare any situation photographically, caring precisely the image composition and preferring the use of the tripod while alternating close and long shots: the research of the more intimate emotions on one side, and the transcription of the multidimensional spaces on the other, describing their socio-anthropologic connotations. Playing with depth of field and focus points becomes an aesthetic ground of the complex and multi-layered world to be narrated.

My gaze is discreet and curious at the same time. A fake step back, to let the door frame a scene, gives the audience a sense of spying an interesting moment, while giving also more freedom to the protagonists.

Our long time together without the camera has given birth to a confidential relationship full of female complicity. This became very precious during the shooting: thanks to the fact that they were already used to the external presence and that they fully trusted in the project, Nadea, Sveta and the persons around them moved with a unique serenity and instinctiveness even when the camera was on. Also the very small size of the film team, mostly female, has been fundamental to the fruitful collaboration, and seemingly permitted a contemporary closeness to the protagonists and invisibility of the camera.

Throughout the whole process of filmmaking I was driven by the determination to search and defend a certain formal rigour, even facing the limits of the documentary shots I had. An arduous ambition, a lost battle from time to time, it was nevertheless necessary to free myself from the great seducer of documentary cinema: the referent's dictatorship.

This has led to compromises and renouncements, but also to some fortunate discoveries.

Storytelling approach:

Instead of working with a classical film-script, I adopted a dynamic scheme designing an open structure of hypothetical narrative arcs for each character, considering also their interior turning points and the eventuality to be redesigned by life's surprises. This procedure sometimes implied to allow certain setbacks of my own expectancies.

I worked on two narrative levels: the prevailing first level follows the protagonists' lives in direct observation, just as in a feature film's narrative arc. The slimmer second one is an explicative level: it permits to transport certain informations through the friends' phone or direct talks. The expression of doubts, desires or problems is entrusted to the protagonists' dialogues. Following this dramaturgical means I have excluded any direct interviews, adopted only in the early phase of research. This is a self-imposed limit used as an incitement to create the story adopting a visual imagery, instead of "leaning on" that kind of shots, for how fascinating they might be.

Finally, preferring the internal breath of the film to a composed soundtrack, I have decided not to use any non-diegetic music.

Maura Delpero – Biofilmography



Maura Delpero, Movie Director and Teacher:

She was born in Bozen in 1975, has lived in Bologna since 1994 where she teaches Italian Grammar and Literature at High School level. She has worked in Bolzano, Bologna, Paris, Berlin and Buenos Aires.

After her first involvement as assistant director in Bangladesh for Vittorio Moroni's movie *Licu's Holidays*, in 2005 she directed her first documentary *Choose your wife and oxen from your own town*, focusing on interculturalism as seen by mixed couples of different origin and culture.

Teachers (Signori professori), winner of the "Ucca Award"-Best documentary from Italiana.doc" and of the "Avanti!" Award at the 26. Turin Film Festival (November 2008), also winner of the "Audience Award" at the Como Film Festival and of the "Martini Award- The New Docu" (October 2009), is her first feature film.

The script of her second feature film "Nadea and Sveta" (working title: "Due amiche") won the Special Jury Mention at the most important Italian screenwriting competition "Premio Solinas-Documentario per il cinema 2010".

Please find further informations on www.nadeaesveta.com

Miramonte Film – Biofilmography

MiramonteFilm–Production company Based in the bilingual city of Bolzano in the very north of Italy, over the last 5 years has worked in Italy and Germany on internationally coproduced documentaries for cinema and TV. The Miramonte Film production "The way of a warrior" was nominated for the renowned German Grimme Award in 2009 and distributed in cinemas.

Nadea and Sveta – Contacts

A film by Maura Delpero

Distribution

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