





TECHNICAL INFORMATION

Running time: 15 min Aspect Ratio: 16:9

Audio: stereo

Shooting format: HDV cam, 25p Category: Short documentary

Shooting location: Rio de Janeiro, Brazil

Country of Origin: UK

CREW

Director: Philipp Figueroa

Executive Producer: Eva-Marie Elg

Producers: Philipp Figueroa, Carlos Fialho, Isabelle Kossin

Research and Interviews : Carlos Fialho Assistant Director: Isabelle Kossin

Camera: Arne Zacher Editor: David Ziggy Greene Sound: Andre Castedo Still Photography: Jim Skea Graphics: Maziar Hasheminiya

Public Relations: Daniela Bergs, Flavia Zentil Happy Endings Productions LTD, 2009





TAG LINE

The line between sanity and craziness has never seemed so blurred

SHORT SYNOPSIS

Loucura Suburbana - Suburban Madness - is named after the carnival group of one of Brazil's most innovative psychiatric institutions.

Situated in the outskirts of Rio de Janeiro, the institution believes in unconventional treatments, replacing limited medical resources with music and dance therapy.

Patients perform annually at the local carnival procession. The film documents the interaction between the patients and the local community during Rio's carnival: Madness clashes with collective craziness.

Suburban Madness' aim is to create awareness and encourage acceptance. The documentary's intention is to challenge people's perception of 'madness' and to help understand the value of the individual.



SYNOPSIS

'Society's perception of madness lies between two extremes: aversion and fascination. This duality creates stigma and prejudice because of the existence of a love-hate relationship with madness'. Edmar de Sousa Oliveira, director of Instituto Nise da Silveira

In the outskirts of Rio de Janeiro a psychiatric institution - Fundação Nise da Silveira - tries to create awareness and acceptance of the mentally disabled by opening its doors once a year during carnival so its patients can interact and celebrate with the local community.

Alone the name, Loucura Suburbana, contains the relevance of this project: the carnival group (known as a bloco) was born within a psychiatric establishment in the suburbs of Rio de Janeiro. The city's outskirts are vast and heavily populated regions, with great cultural traditions especially during the carnival

As one of Brazil's most innovative and unconventional institutions, Fundação Nise da Silveira believes in unconventional treatments, replacing limited medical resources with music and dance therapy.

Patients perform annually at the local carnival procession with the community. Suburban Madness documents the patients leaving the institution and joining the collective craziness.

Thus, the procession of Loucura Suburbana is a symbol of integration and diversity during carnival: Brazil's most important and democratic holiday. During these celebrations, rich, poor, young, old, sane and insane come together.

Through the patient participation it is the bloco's aim to change preconceptions and transform people's views, making them understand that madness can have a place within society. It offers the opportunity for everyone to experience a moment with "the different."

The institution's goal is to illustrate the ordinariness of mental patients' lives. This encourages the public to re-define their perception of sanity. Bloco's function is to integrate madness within society and to restore the ties of social relations that are often lost within the web of psychiatry. Suburban Madness is a true testament to this integration.

For at least one day a year all roles merge as the sane and the insane meet when their carnival masks are on. The line between sanity and craziness has never seemed so blurred.











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DIRECTOR'S STATEMENT

The initial inspiration for Suburban Madness was an article published in a German daily newspaper. The photo of a man in full costume looking somewhat misplaced caught my attention. The headline of the article read: "Drums, glitter and a particular perception of the world". The article reported on the annual carnival procession of the patients of Rio de Janeiro's biggest psychiatric institution. I was instantly intrigued with what the author called "an example of tolerance and integration". He described Suburban Madness, the psychiatric carnival group, as the synonym for Brazilian society, which "under extreme circumstances of poverty and crime, manages to maintain the joy of life". The carnival was depicted as "a day where social boundaries blur", merging the 'sane' with the 'insane' to form a collective madness.

Initially, my plan was to travel to Rio de Janeiro and create a photographic portfolio on the Suburban Madness group. The colours and dynamics of the Brazilian carnival seemed just perfect for a visual exploration. My aim was to see the carnival through the eyes of the Brazilian people. The suburban procession appeared to be more original and authentic, plus thematically more exclusive than the procession of the big samba schools. I quickly saw that the story would be better voiced by using a video camera.

It was my ambition to spend as much time as possible at the institution in order to talk to patients and staff. My visits proved to be the most important part of my research. After a week of regular visits, often lasting the entire day, the patients and the staff integrated and connected with me as if I was part of the scene. Everybody seemed to know who I was and what our project was about. I was surprised how open and friendly they were towards me and my ideas.

I managed to gather and find a team of equally ambitious people who provided input with energy, passion and enthusiasm. The project gave me the opportunity to document a unique social experiment and witness the Brazilian carnival from a very special perspective. The team and I felt very privileged to have witnessed a very exclusive cultural event. By making this film I discovered my affection for telling the stories of 'real' people and became conscious of the full potential of a video camera - a powerful tool to give unnoticed people a voice.



BIOGRAPHIES



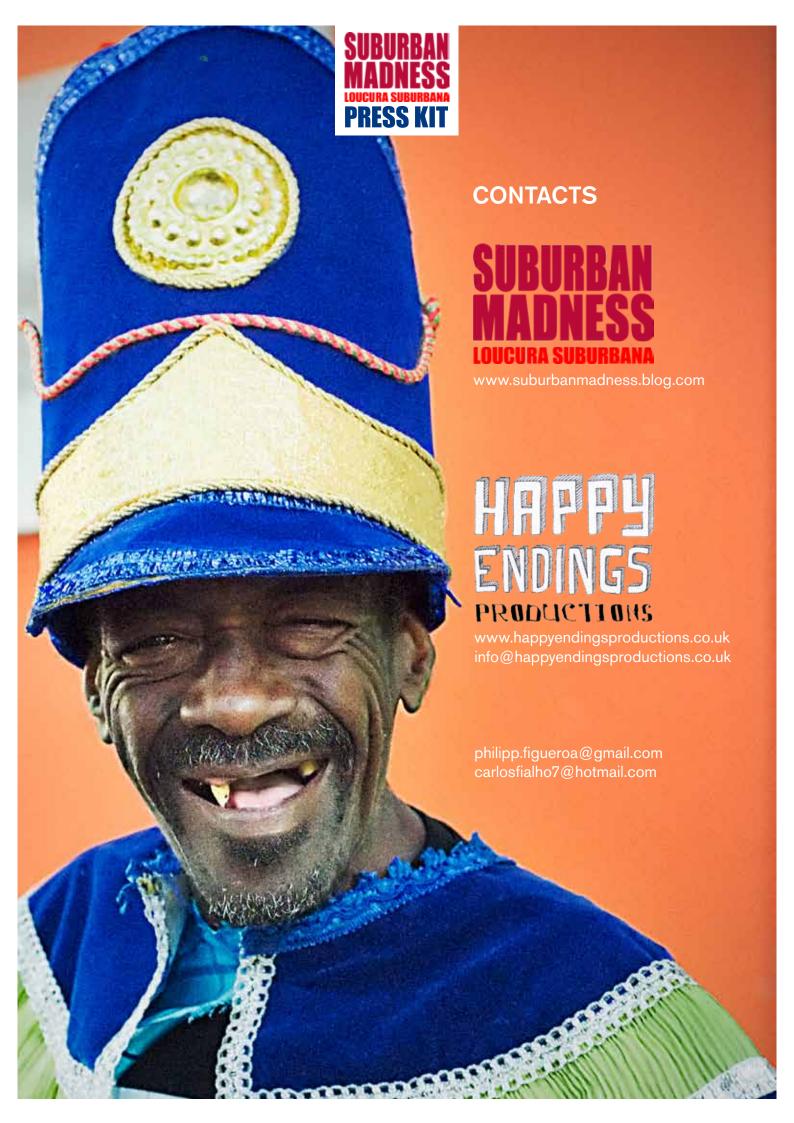
DIRECTOR / PRODUCER PHILIPP FIGUEROA was born in Frankfurt, Germany where he discovered his passion for film while working as an usher in a local cinema. Soon after high school he attended the Galician National Film School in Vigo, Spain. He quickly decided to specialise on video and documentary directing and transferred to London Southbank University where he graduated in Digital Film and Video Production in 2009. During his studies Philipp worked at the Notting Hill Gate Cinema in London as a projectionist, where he met Eva-Marie and Carlos. Suburban Madness is Philipp's first major documentary. Philipp is currently working as a producer and editor at the production company Tracc Films.



executive productions Ltd. During the production she managed financial and legal issues of Suburban Madness providing her with her first executive producer credit. Furthermore, Eva-Marie is in charge of the distribution. Through her experience in collaborative projects in the art and film industry, she guided the documentary into the world of pitching schemes and film festivals. Eva-Marie Elg currently works and lives in London.



PRODUCER / RESEARCHER CARLOS FIALHO worked for more than five years as a reporter for a national Portuguese newspaper and TV station until he moved to London to complete his Masters in Westminster University. Directly after his studies he focused his talent on public relations and communications. He successfully transferred this know-how to the research, organisation and communication efforts of the production of Suburban Madness, gaining him his first production credit. For the past two years Carlos, who is based in London, has been working as a marketing executive in the largest voluntary women's organisation of the UK.



HAPPY ENDINGS PRODUCTIONS PRESENTS

CARNIVAL LETS MADNESS EXIST



A FILM BY PHILIPP FIGUEROA

HAPPY ENDINGS PRODUCTIONS

PA ARNE ZACHER SOUR ANDRE CASTEDO HEMINIYA PIOTOGRAPIS JIM SKEA DAVID ZIGGY GREENE CAMERA AT GRAPINICS MAZJAR HASHEMI

* EXECUTIVE PRODUCER EVA-MARIE ELG PRODUCED BY CARLOS FIALHO AND ISABELLE KOSSIN AND PHILIPP FIGUEROA

DIRECTED BY PHILIPP FIGUEROA

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