



THE UNDERGROUND SISTINE CHAPEL

Directed by Antoine Breuil & Yohann Grignou

RELEASE JUNE, 27 2021

An exclusive cryptofunded art movie produced by Samourai Coop
www.the-chapel.art/ / available on Youtube and IPFS

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UNDERGROUND

The **Underground Sistine Chapel** is a documentary film that follows the construction of a modern Sistine Chapel, in the heart of a former gold foundry in an impoverished corner of the suburbs of Paris.

SISTINE CHAPEL

This is a documentary about a place that exists **out of time**, out of sight, drawing together people whose stories are as varied as they are fiercely nonconformist.

This former gold foundry on the outskirts of Paris is living its thousandth life, by dint of its uncompromising acceptance of those who've made it their home, studio, workshop – or sometimes a rap video set, thanks to its dense “street” vibe.

The massive scale of the project **this film documents doesn't surprise anyone at the foundry** – nor does much else. The day after a knife fight, the wounded party shrugs off the injury and carries on with his daily routine. The inhabitants actively defend their community's autonomy, though they leave its doors open for passing friends, clients, or the occasional influencer who shows up for a shoot.

LETTER OF INTENT.





In the evening, only full time residents – a dozen or so – occupy the foundry's thousands of meters of industrial floorspace.

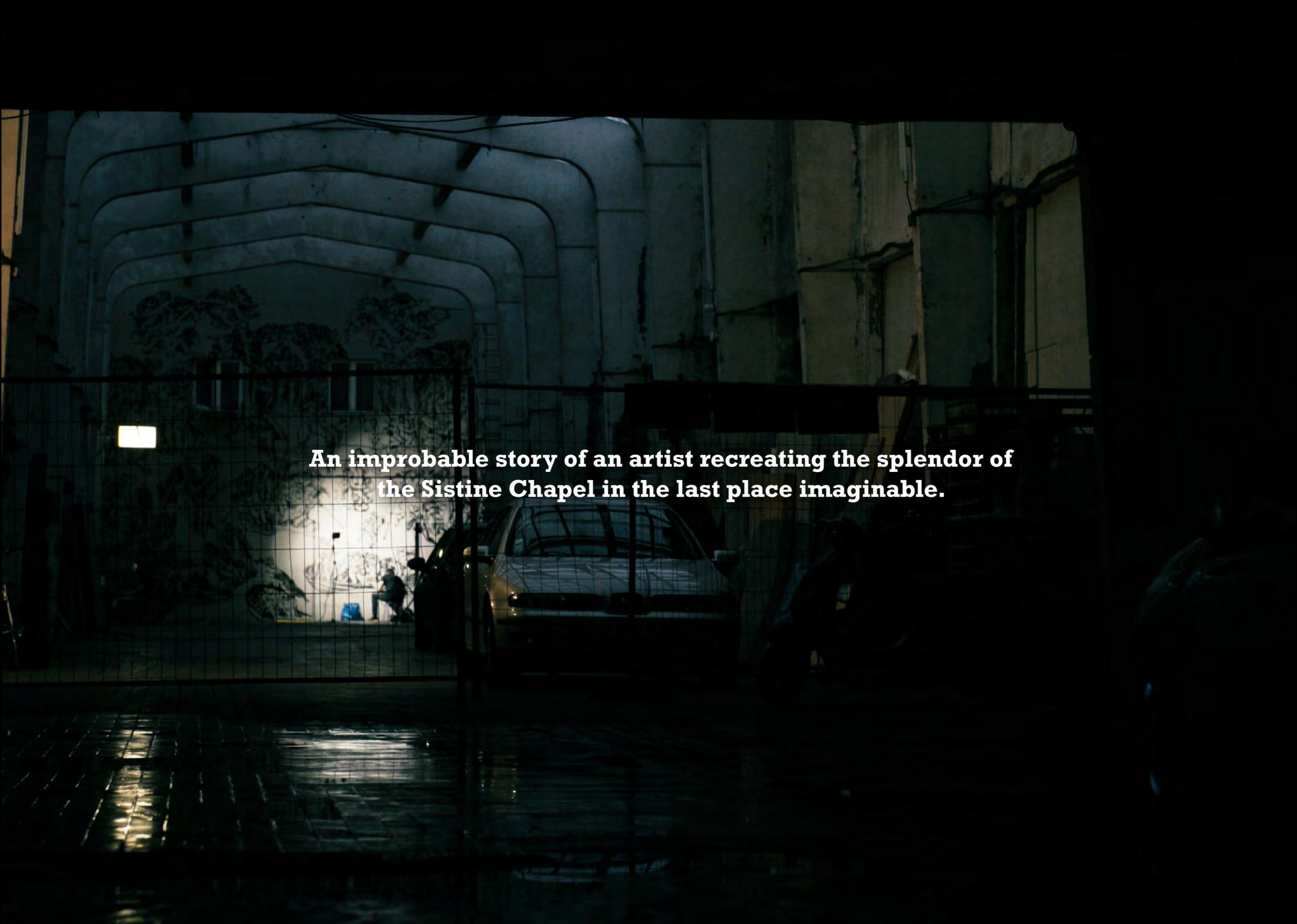
In the midst of the worldwide pandemic, this space is used to being isolated from the world, to operating as a closed circuit.

Over the course of several months, they'll gather **every day to watch the artist Pascal Boyart**, known as Pboy, create a masterpiece in the heart of their home: **a modern, nearly full-scale Sistine Chapel.**



The deeply personal connections between each resident to the artwork invites critique of the relatively inhibited relationship that society typically has with art.

Thus, around the core of its story of place, the film recounts the birth of a masterful artwork (fated, likely, to eventual demolition), as well as the intimacy between it and the people it shelters, people who live **far outside the formal structures of the world of contemporary art.**

A dark, industrial interior, possibly a garage or workshop, with a car parked in the center. The walls are covered in graffiti or murals. A person is visible in the background, working on a wall. The scene is dimly lit, with a small light source on the left and a larger light source in the background. The floor is wet and reflective. A metal fence or gate is in the foreground.

**An improbable story of an artist recreating the splendor of
the Sistine Chapel in the last place imaginable.**



SYNOPSIS.

~ INTRODUCTION ~

Enrique, former employee of the foundry's owner, plunges us into the universe of **this strange place and his long involvement with it**. As an unassuming, effortlessly skillful tour guide of a world outside society's borders, he compels us to question the role (or absence) of art in our relatively mainstream lives – even before **he tells us the story of the film's subject**.



CHAPELLE SIXTINE
PAR
MARY PITTALOGA

~ CHAPTER I : GENESIS ~

Our tour necessarily starts with the site's architecture. We discover a **vast industrial site with enormous underground** surfaces once used to melt gold. In our exploration, we encounter the various characters living in this sprawling urban cave system.

In two scenes of daily life, they tell us fragments of their story and their connection to their adoptive home.

Pboy is the last to speak. He introduces the origin of the "crazy idea" that's brought us here.

He recounts **the auspicious discovery in a book that cemented** his ambition to bring this idea to life, and summarizes his vision, doubts, and plan of attack.



~ CHAPTER II : SKETCHES ~

Pboy shares his intensive preparation process for this artwork. His total immersion in his research cultivates a **profound respect for the “great masters”** and enriches his methodology.

Ready to begin laying out his sketches, Pboy is faced with the problem of financing this unusual venture. He decides to solicit funding in cryptocurrency from [todo], an inverse homage to the era of Pope Julius II's patronage of Michelangelo.

Still on the hunt for Bitcoin, the work of setting his schedule and initial sketches can begin.

~ CHAPTER III : SUMMER, HEATWAVE AND FRESH PAINT ~

Under the giant glass roof that will be his basilica, Pboy assigns himself an unsparing daily **schedule of six- to eight-hour shifts**. The heat of the summer is here, and the foundry is a hub of activity. Between an MMA training session and a pool made of industrial pallets, Pboy's work is punctuated by the surreal and spontaneous, to his distraction or delight. Pboy's funding efforts land him the minimum backing he needs, thanks to anonymous donors who are determined to help **the young disciple of the great masters follow them into history**. Focused and disciplined, he attacks a mountain of work each day despite increasing fatigue. Perched on six meters of scaffolding, the true scale and skill of his work begins to emerge, **like figures from a sculptor's block of granite**.

~ CHAPTER IV: THE FINAL JUDGMENT ~

Subject to fewer interruptions as the summer winds down, Pboy begins the last phase of work, retouching within its initial dimensions and adding two final lateral panels.

The end is in sight. Humbled, he will dismantle his studio and leave the floor open for those who live there to interpret and judge his work.

We arrive at the moment for reflection.

A sequence is dedicated to a silent study of this work of more **than 100 square meters and its 400+ humanoid subjects.**

If there are as many interpretations of a piece of art as there are individuals, it is clear here that this work brings **a real transformation in the daily life of the inhabitants.**

Finally, the film focuses on the piece's incremental discovery by individuals, both in person and through various physical and digital media. Via these reactions, we discover the significance of a work that, **despite facing eventual demolition, could mark history.**

As for Pboy, it's one last group photo with his co-inhabitants, and he's already looking for his next apprenticeship – a true disciple of the old masters.



“Lord, grant me the grace to always desire more than I can accomplish.”

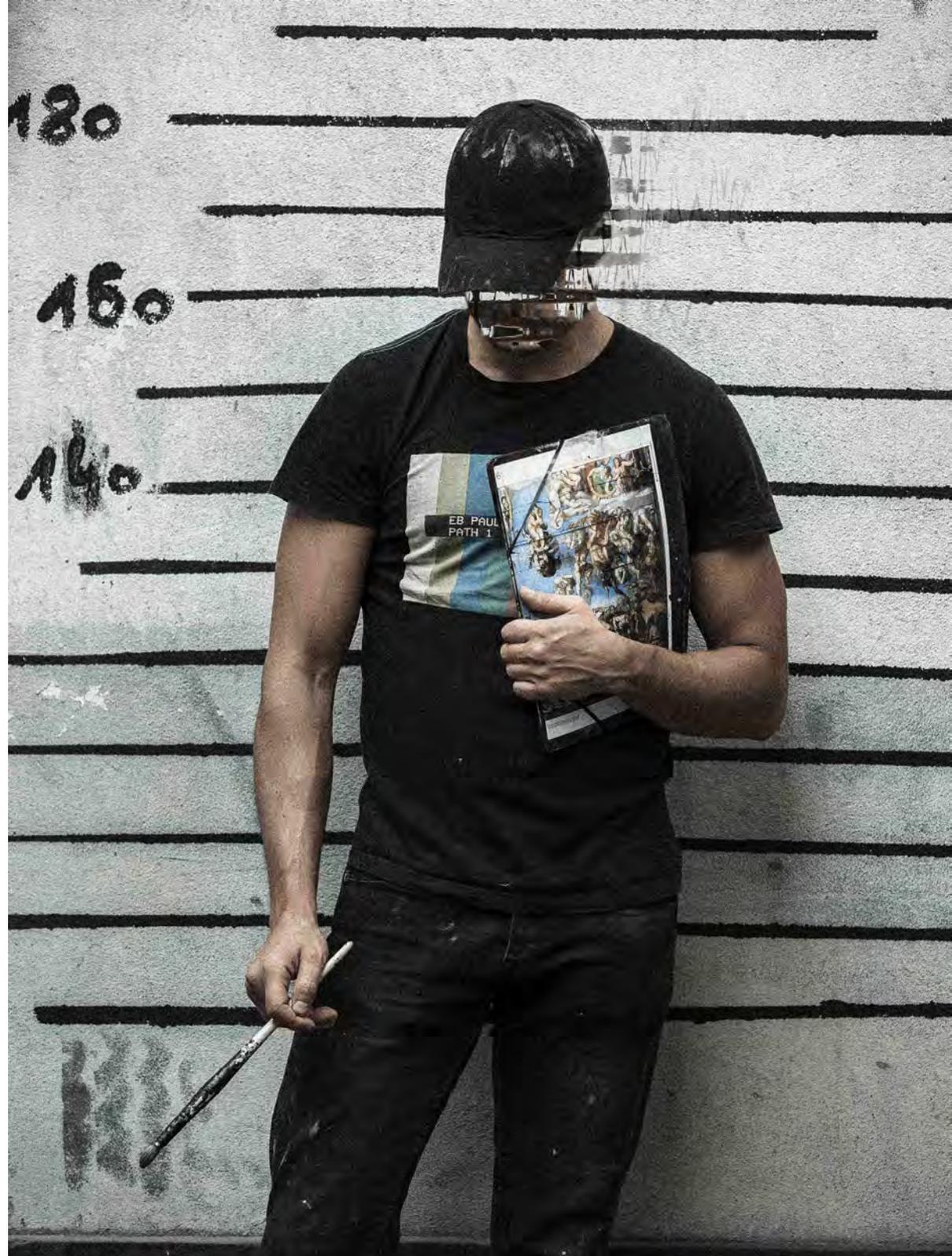
Michelangelo

PASCAL 'PBOY' BOYART

Anonymous painter of numerous honours whose frescoes have an internationally recognized influence. Openly opposed to the current direction of the "street-art" and contemporary art worlds. **His universe is inspired by Renaissance classics that he reincarnates with modern elements.**

He was noted by international media and critics for frescoes such as "Freedom Guiding the People" or "The Raft of the Medusa".

PROTAGONISTS.





La Liberté guidant le peuple 2019, Pboy



Rembrandt dos au mur, Pboy



Pensées du bouffon rouge, Pboy



Le Radeau de la Méduse 2019, Pboy



ENRIQUE, THE STORYTELLER

Enrique has lived at the former foundry for decades. In the film, he plays the role of storyteller of this world's surreal folklore, as well as that of a guide, as though leading us through a museum. Sitting in an armchair in a dark room on the fourth floor, he tells this story with a passion for art and a characteristic melancholy.

PROTAGONISTS.



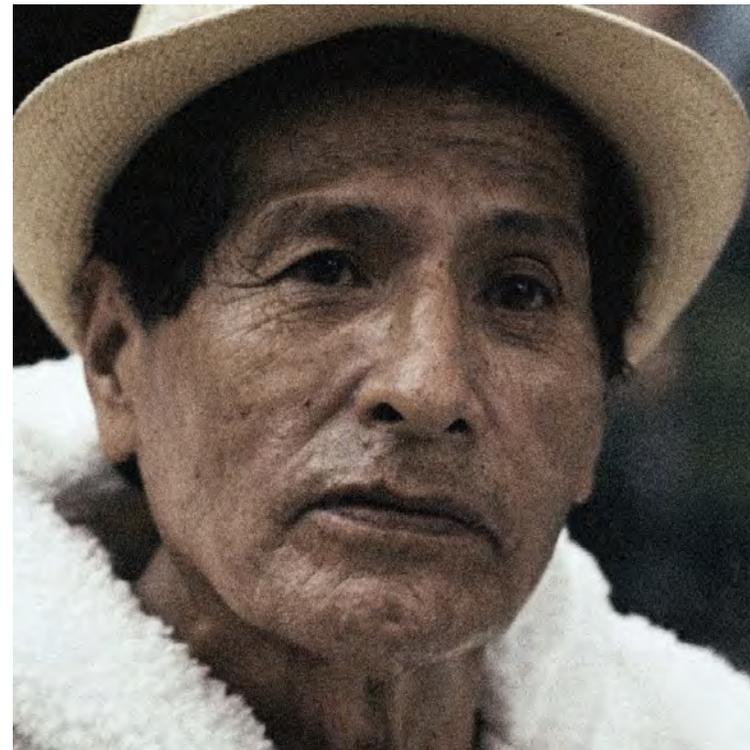
EL VIEJO

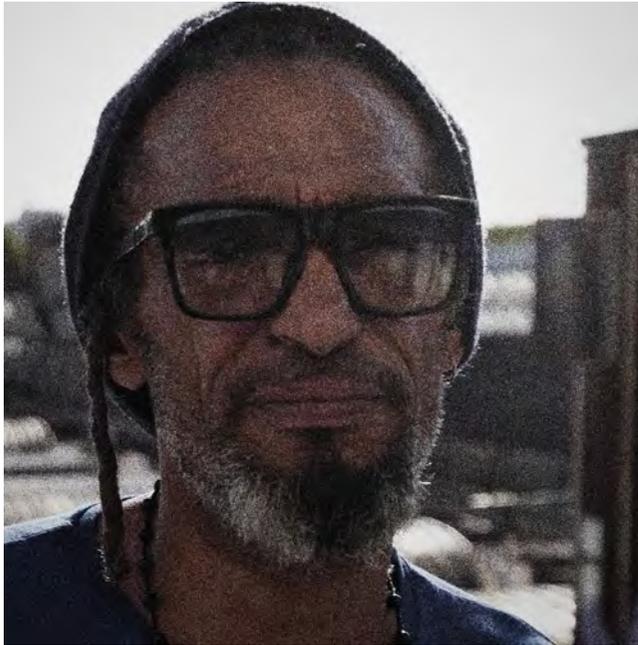
Peruvian is the wizened headmaster, the oldest resident and respected by all. His life and history remain relatively mysterious. At the foundry, he seems to have found a place of tranquility, even if in this place... everything is relative. He is one of those who seem touched by Pboy's initiative in creating this masterpiece in the heart of the community's daily life.

Peruvian is known to sit alone for hours in the center of the building, admiring the work as if he were watching television.

BELA

Bela is a striking figure who embodies the hyperactivity of this strange place. Resident of the foundry for several years, he is one of the pillars maintaining its balance between chaos and order. With his charm and strong personality, Bela is difficult to get close to, yet he livens up the complex wall-to-wall with his warm, hearty voice. Except when he's napping. If he is, don't fuck with Bela.





DAVID

Practically speaking, David is one of the most helpful people in maintaining the foundry site itself. His knowledge of every square meter of this enormous building make him an excellent guide and indispensable company for those who come to use the premises for artistic projects.

He is one of Pascal's friends, always ready to lend a hand. He also has an inexhaustible repertoire of the foundry's wildest stories.



EVERTH

One of the youngest characters in this small world, he is called "Colombian" by fellow residents. He lives here full time and works as an undertaker. Behind his calm and kindness lies a life rich in stories. His view of the work is that of humble appreciation, who feels fortunate to witness it every day just outside his bedroom door.



MINOSSO

At the beginning of the film, Minosso is a puppy. Found by Bela, he is gradually tamed by the whole of this small village. He becomes a recurring subject of discussion, a comical presence who can animate a scene. As the months go by, fresco and dog take shape, until he reaches his formidable adult size. He, too, embodies this place and, by virtue of his unlikely proportions, its stories that are both true and not readily believable.

PROTAGONISTS.

UNDERGROUND

PRODUCTION NOTE.

This film documents a secret, artistically vital world, evolving under the radar of a supposed cultural capital of the world. . .

We meet men who have created their home here, striking a fragile balance of strong personalities, intentional community, and utterly surreal stories.

It is on this very spot that one of the most promising artists of his generation decided to create his new monumental work: A modern Sistine Chapel.

Estimate duration : 80 minutes

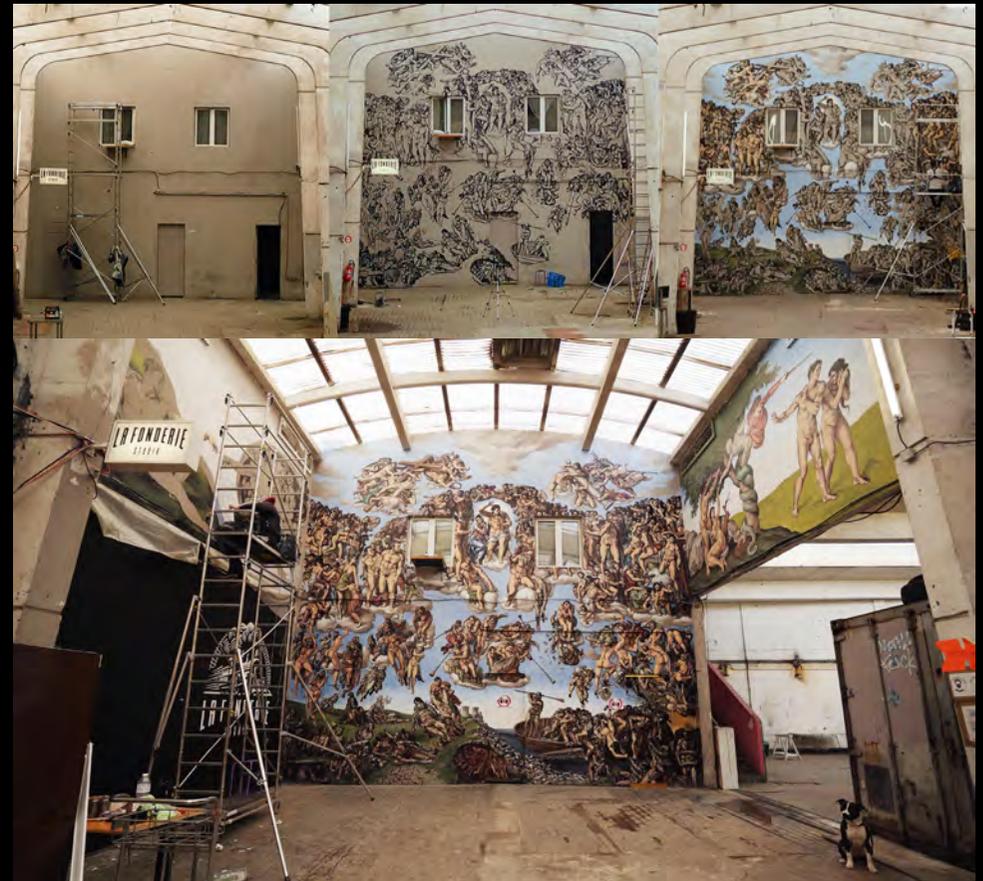
► **TRAILER** *(private link, password : chapel)*

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Years of production : 2020/2021

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SISTINE CHAPEL



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