

68° Festival del film Locarno

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Sunday · Domenica 9 | 8 | 2015

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Chantal Akerman

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Festival del film
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UBS

Il destino in un colpo solo

L'innocenza perduta che si scuce in un lungo canto tragico. E non è solo il Vietnam con il suo squarcio storico che tanto cinema americano ha tentato di raccontare ed elaborare, ma qualcosa che ha avuto la profondità di farsi gorgo universale, perché in fondo, prima di tutto, **The Deer Hunter** è un film sull'amicizia. Un intreccio di rapporti umani, strattinati a forza dentro quel devastante trauma collettivo che è l'esperienza di guerra. Una foresta, fisica e simbolica, che l'occhio di **Michael Cimino** attraversa – con le risonanze del prima e del poi – sfrondandola di qualsiasi appiglio eroico. È la tragedia umana e visiva di un sopravvivere, evidente certo nella scena-cult delle roulette russe con cui i Viet Cong scommettono sulla vita dei prigionieri, ma che in realtà abbraccia una



parabola molto più vasta, in cui gli indizi premonitori appartengono alla stessa famiglia psichica degli effetti postumi. Dalle gocce rosse malauguranti che imbrattano il matrimonio celebrato a inizio film, seguendo la tradizione degli immigrati russi in America, alle scene della caccia al cervo “da uccidere con un solo sparo” come vuole Mike (Robert De Niro) nell'ultima gita prima di partire al fronte. Il destino e la ferocia degli eventi è come fossero annodati fin da principio, perché nel grande romanzo dei rimandi la vita quotidiana in Pennsylvania e le angosciose immagini di guerra scorrono su una stessa cerniera fatale, senza una vera discontinuità. Del resto, tutto il film si basa sull'eterno ritorno di “quel colpo solo” che continua a trasformare la vita dei tre amici, strappati da casa e mandati a combattere una battaglia lontana contro qualcosa di molto più grande di loro. Una sfida antierica che sfugge alle motivazioni politiche del momento e alle caricature del nemico, perché qui il cinema col suo montaggio dilatato si fa capace di assorbire immagine dopo immagine le menomazioni di chi ne è stato invischiato. Una corrosione di quei vincoli d'umanità a cui solo i sentimenti residui d'amicizia sembrano opporre resistenza.

LORENZO BUCCELLA



Fermo immagine
Carlo Chatrian
Artistic Director

The issue of having quotas for women seems to have landed with some force in the festival world. Two things need to be said from the start. It's true there is a minority of women behind the camera (in some countries, like Japan, their numbers are embarrassing). But selecting a film made by a woman for reasons of principle is not the best way to help bring change to the system. And are we so sure that a film depends only on its director anyway? Asking the question are two films in this year's programme, written by women and bearing their unmistakable trademark (**Ricki and the Flash** and **Trainwreck**).

Thanks to a panel organized in collaboration with Focal – which will analyse the success of films directed,



Olmo & the Seagull

produced or written by women – Locarno will be confronting the issue, and on a day dominated by women. I'm thinking first and foremost about the moving film in the form of dialogue that **Chantal Akerman** has dedicated to her mother, but also about the two titles in the Concorso Cineasti del presente, both directed by women. **Olmo & the Seagull**, in particular, deals with a closely related theme, how to reconcile motherhood with career ambitions.



L'Ombre des femmes

Before the day closes with a tribute to **Bulle Ogier** – much more than an actress, she was an accomplice to directors both male (Rivette) and female (Duras) – we have the screening of a film that in my opinion is one of the strongest moments of this season. **L'Ombre des femmes**, the latest work by **Philippe Garrel**, will be introduced by his two fantastic stars, Stanislas Merhar and Clotilde Courau.



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Cinema

“Non si nasce con la libertà. La libertà è qualcosa che va conquistata e che bisogna guadagnarsi giorno per giorno. È una battaglia faticosa da condurre in ogni momento”

Since the day you came to Hollywood, you have directed seven movies but you also admitted to have written more than 50 screenplays. Why?

Out of ten written screenplays, it is possible to produce only one. It is practically always so, almost a natural law: you always create much more than what you're actually watching on the screen. I think that it is fundamental to go on writing, with perseverance and sacrifice, because the situation is as obvious as simple: more you're writing and more opportunities you're having to realize your project. If you're getting discouraged, you're lost forever.

Is there still space for creative freedom in this movie industry where business and its needs are so prevalent?

One cannot be born with freedom, that's for sure. Freedom is something you have to conquer, and earn, day by day. It is a strenuous battle to fight during every moment, the only way I have to conceive freedom. I think that the sense of life is in motion: to stay alive you have to move, over and over again. Only when death comes, movement is denied.

But in the last period, in your opinion, has American cinema been able to renew itself continuously?

Results are exclusively depending on will and belief people are demonstrating when they develop their ideas. We can all move, but moving is not enough to reach quality. It depends on mental attitude you keep facing such an experience. Everybody of us has to put effort into realizing

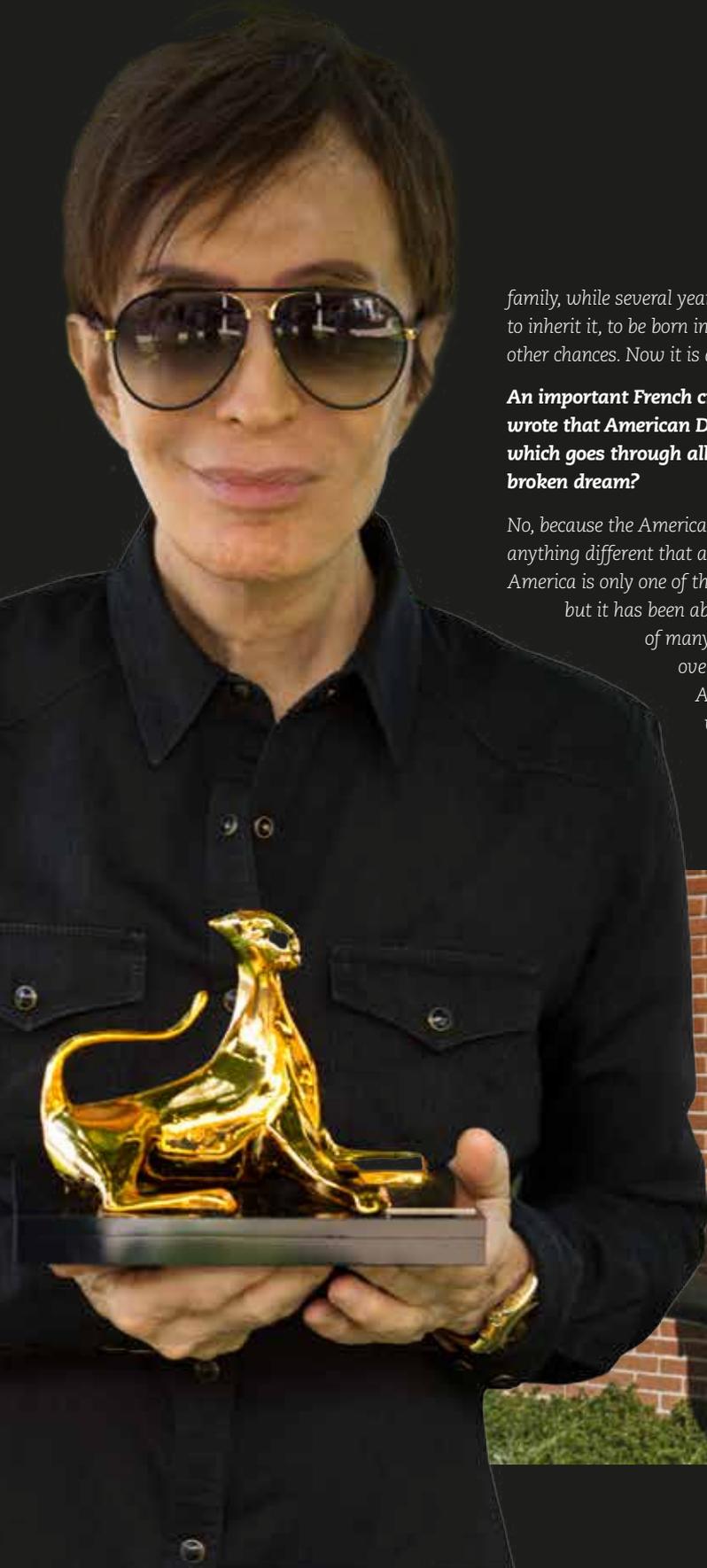
something with value. In order to achieve our objectives, we have to show off all our willpower and dedication.

In 1979 *The Deer Hunter*, your most successful movie, won five Academy Awards. Where did its subject come from?

In America the idea of family as social nucleus is disappeared, it does not exist anymore since a long time and I already wanted to show it in *The Deer Hunter*. Today family has become our own group of friends and everybody has his own – a situation which reflects the same we saw in Federico Fellini's *I Vitelloni*, where friends constitute a sort of family. Today we are then creating our own



Cimino



family, while several years ago we were used to inherit it, to be born in it. There were not any other chances. Now it is an act of creation.

An important French critic, Serge Daney, wrote that American Dream is a leitmotiv which goes through all your cinema. Is it a broken dream?

No, because the American Dream is not anything different that a world dream and America is only one of the many world creations, but it has been able to capture aspiration of many people coming from all over the world. Still today, America is a new form of worldwide experiment: 150 years ago coloured people were still in

chains, but today the President is African-American as the female tennis world champion. This is the proof that American Dream still works. Obviously this is not an ideal world, there are still many mistakes, things that do not work, but the dream goes on, is alive, jumping everywhere. America is like a kid, sometimes you have to tell him to shut up and to stay quiet. It is inevitable, we are young and pretty noisy but you have to be patient, sooner or later we will grow up.

LORENZO BUCCELLA



Courau and Coura

Ms Courau, you are a member of the Concorso Cineasti del presente jury. This year you had the opportunity to play in a special film, Philippe Garrel's *L'Ombre des femmes*, which is screened in Locarno and had a fantastic reception in Parisian cinemas and in Europe. How did you start your collaboration with the director?

I met him thanks to his son Louis. It was him who told me that his father was about to make a new film and was looking for an actress. So he contacted me, he immediately gave me the script to read and told me: "I have no doubt about the actress, but I must first watch you through my camera". He had already chosen Stanislas Merhar and brought both of us in a bar in Place Saint Sulpice to read together a few pages of the script and take some pictures. Only then he confirmed me the part: he is a director who still believes in the alchemy that has to be formed into the pair.

Philippe Garrel is known for his meticulous work with the actors. Which requests did he make to you when you started working together?

First of all, he asked me to be free in the six weeks before we were turning the movie. For him it is important to establish a strong relationship with his actors. We are living in a film industry that often makes us forget its profound meaning, the human adventure that should underlie every film. When you are with Philippe, it is as if we could stop this fast and furious car to give back time to time. This is Garrel's great teaching, which is expressed by his approach. Rehearsing with the actors a lot, to

shoot only once with a single camera setting. It is a risk, but it produces an unforgettable cinema.

In *L'Ombre des femmes* you had the chance to play the complex role of a strong and bright woman. How was your meeting with Manon?

Manon is a real heroine. For an actress it is a pleasure playing a role like that because then people are used to associate you with the characters you have played in your career. Manon is primarily a woman full of light, I talked with Garrel in order to find me this inner dimension and then make it shine through the gestures, the look, the tone of the words. I think it is moving seeing a man who is more than 60 years old and wants to tell such a love and resistance story, trying to assume a female point of view and represent the male one with irony.

Among Garrel's movies, this is one of the most open and positive. The lightness that characterizes your performance and Stanislas Merhar's one was something already perceptible on the set?

I was very impressed that the film did very well in French theaters and that audience has been able to overcome the barrier put by a black and white work. I think it happened because there is a positive vision which emerges. When we started shooting, everyone was describing Garrel to me as a troubled man, but he welcomed me on the set with a smile and his positive mood had immediately pervaded all the actors.

DANIELA PERSICO



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Yesterday's prize draw winner:
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ge

“ Il personaggio di Manon è una vera e propria eroina, una donna piena di luce. È molto piacevole interpretare un ruolo del genere, ricercando una dimensione interiore fatta soprattutto di piccoli gesti, sguardi e parole ”

“ *La Florida come meta è un'idea che ci è venuta quasi per caso; poi l'abbiamo declinata in vari motivi (l'automobile Floride, le palme) e così è diventata un luogo mitico. In fondo, la Florida è un po' come una sala da cinema, uno schermo-scritto dove si può sognare, dove chi amiamo è per sempre con noi... ”*

PHILIPPE LE GUAY

The Ur Lightn

There's no best remedy than laughing about things we should cry about. There's no more powerful drama than the one which makes you smile. These are the best possible lessons great comedy authors like Charlie Chaplin, Ernst Lubitsch, Billy Wilder or Woody Allen gave to us. This is **Floride** goal: the **Philippe Le Guay** film deals with serious themes like memory, loss and aging in a way that mixes lightness and painful moment in a difficult balance. The director could try this extremely dangerous cocktail only because as main actor he had one of the

few performers in the world able to give the audience exactly this: Jean Rochefort with his elegance, his sublime touch, his ability to switch from drama to comedy (and vice-versa) in the same shot, is simply stunning. He is, obviously, the heart and soul of **Floride**. How could have been emotionally difficult for a 85-years-old actor like him playing a man at the end of his painful and both soave journey? This is the fair question the audience can't avoid to ask themselves during the whole movie. The answer is in Monsieur Rochefort eyes, fulfilled with a personal

Unbearable ness of Jean



story that drives all of us over the fiction to something that is in some way the essence of art: the awareness that he won't be forgotten. Years ago his tricky health couldn't allow him to act Don Quixote for Terry Gilliam. In **Floride**, in a way that only cinema can find, Jean Rochefort had his artistic retribution and fought against the windmills of time. And – just like only the daydreamers do - won.

ADRIANO ERCOLANI

MANOR

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“È un film su mia madre, che non c'è più; era arrivata in Belgio nel 1938, in fuga dalla Polonia, dalle atrocità e dai pogrom. Qui la vediamo solo nel suo appartamento. Un film sul mondo che cambia e che mia madre non vede”

CHANTAL AKERMAN

Love Letters through Skype

This film is an act of love, one so direct and brazen that it becomes something else. And given that no words will ever be able to translate a daughter's gesture towards her mother, let's dwell on what else **Chantal Akerman** describes in this film.

Filming her mother, Akerman takes leave of a world that is disappearing – that of the 20th century and its great tragedies – and at the same time decides to survey a new reality and its relationship with the concept of space. She herself says it: I want to show how there is no more distance in the world. If for a whole century cinema has served as a link between here and elsewhere, laying

out the narrative as a journey from one to the other, now this journey has lost its significance, because images no longer need cinema to travel.

No Home Movie is a film of presences. A film where the camera records the flow of time. A film designed like an installation, in other words using a device to draw out something that a traditional production can no longer deliver. Look at the shots that compose it: the out-of-focus face of an old woman on a computer monitor, a tree battered by the wind with the desert behind it, glimpses of a house whose furnishings reveal a *petit-bourgeois* context, a modest kitchen...

What makes them significant? What is it that she does to make these simple images become presences that we must confront? As always in Akerman's films, the answer lies in the duration, in extending the weight of the gaze just a bit further than necessary, so that something else can resound. Rightly Chantal Akerman states that she is not making a family film. But she constructs a discourse on the family that concerns our relationship with images.

CARLO CHATRIAN

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A great award for Marco Bellocchio and Michael Cimino. A great honour for us.

For the 19th time, Swisscom is the main sponsor of the Festival del film Locarno. And just like every year, the Pardo d'onore is going out to two of the most influential directors of our time. We would like to congratulate Marco Bellocchio and Michael Cimino and thank everyone who helped us make this Festival del film Locarno possible.

Welcome to the country of possibilities.



swisscom

La Svizzera prima del diluvio

“*Our homeland is basking in security, prosperity and neutrality, even if a black cloud is looming over it. We wanted to have a better gaze. To understand what we are connected by, when storm comes*”

MICHAEL KRUMMENACHER AND JAN GASSMANN,
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Incominciamo col dire che **Heimatland** non è la classica operazione condotta dall'alto per cavalcare il “best of”, che di norma si traduce in insipidi film a episodi. Il film è un progetto molto ambizioso e promettente che si compatta attorno a un'idea semplice e dall'evidente sapore politico. Proseguiamo col dire che **Heimatland** è il frutto della collaborazione tra una generazione di registi e produttori – tutti molto giovani – che hanno voluto comporre un racconto a più voci con l'obiettivo di scuotere la Svizzera dallo stato di torpore in cui si trova. E questo è un bel segnale che va salutato e sostenuto.

Venendo al modo in cui il film articola il suo discorso, va detto che la distopia proposta ha dei tratti che non sarebbero dispiaciuti a Philip K. Dick. La grossa nube, che come una spada di Damocle si addensa sulla Svizzera e che impone alla società un ripensamento delle proprie convinzioni, è un'idea tanto improbabile quanto felice. Come se fosse l'incipit di uno scenario di fantascienza, il film raccorda diverse traiettorie tutte unite dal rapporto con la situazione di emergenza.

Il principio sta nell'effettuare il passaggio dalla visione di una società, confrontata con la necessità di fornire risposte al diluvio che sta per investire il paese, allo sguardo intimo nella psiche di ogni personaggio, a mostrare come questi sia influenzato dal cataclisma.

Realtà e sogni, incubi e azioni si mescolano senza soluzione di continuità. Molto più che un film socio-politico, **Heimatland** si offre come la radiografia di un paese, letto in quelle linee di fondo che investono gli individui e inducono radicali cambiamenti prima che sia troppo tardi.

CARLO CHATRIAN

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Celebration and Sacrifice

“Olmo & the Seagull cerca di prendere in esame le cose che celebriamo e sacrificiamo nelle nostre vite, il nostro obiettivo era popolare il confine tra finzione e realtà. Come registe, abbiamo anche provato a confrontarci con la carenza di film che offrono un'interessante rappresentazione del complesso e intenso percorso della gravidanza”

PETRA COSTA, LEA GLOB

Humans tend to lie to themselves. When making decisions, they labor under the illusion of freedom, unconsciously keeping discouragement at bay. If someone can fall in love because they had nothing to do, as in Luigi Tenco's song, why not consider the idea that key orientations in our lives stem from... mistakes. A wrong choice that becomes the right one just because it was made, and imposes its tyranny of reshuffled priorities and reframed ambitions.

Olivia (Olivia Corsini) is a theatre actress who loves her demanding and rewarding profession. Her boyfriend Serge (Serge Nicolai, a pillar of Ariane Mnouchkine's Théâtre du Soleil) is also her partner on stage, and with their troupe she is rehearsing a major part in Chekhov's *The Seagull*. That is, until she is unexpectedly faced with one of the most fundamental dilemmas in a woman's life. To either keep on enjoying her career fully or to start a family.

The duo of female directors not only tackles an ever-absorbing subject, but does so in giving birth to an alluring and eloquent hybrid between documentary, reverie and playful staging. **Petra Costa** and **Lea Glob**, respectively Brazilian and Danish born, but decidedly multicultural, navigate the flow of emotions as freely as they do the variations of their actors' languages. Their camera stays close to Olivia's dreamy face, occasionally diving into her thoughts as she follows them down the themed tracks of hope and fear, certainty and doubt. Because if life is a stage, when faced with its tricks and traps our knowledge of the great playwrights appears to have left us none the wiser.

AURÉLIE GODET



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Panorama Suisse

Wild Women - Gentle Beasts

Anka Schmid
Documentary, 2015, 96 min.
Switzerland

Monday, 11:00, FEVI



WORLD
PREMIERE

«Hausarrest» by Matthias Sahli

Pardi di domani - Concorso nazionale

PROGRAM 2

Karim Sayad, Matthias Sahli, Jela Hasler,
Caterina Mona, Lora Mure-Ravaud

Monday, 14:00, La Sala



WORLD
PREMIERE

Concorso internazionale

Heimatland

Michael Krummenacher, Jan Gassmann, Lisa Blatter
Gregor Frei, Benny Jaberg, Carmen Jaquier, Jonas
Meier, Tobias Nölle, Lionel Rupp, Mike Schellwiler
Fiction, 2015, 99 min, Switzerland

Monday, 16:30, FEVI



WORLD
PREMIERE

Piazza Grande

Erlking

Georges Schwizgebel
Animation, 2015, 6 min.
Switzerland

Monday, 21:30, Piazza Grande

Swiss Highlights in Locarno on Monday, August 10

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Balli da battaglia



Negli *slums* di Cali si intrecciano diversi generi musicali: contro i fiati della cumbia colombiana si alzano i beat di un hip-hop mutuato dalla scena musicale americana, che scuote i plastici corpi dei più giovani, finché entrambi non dovranno cedere la scena alle note e ai versi dei canti funebri tradizionali creoli.

Ángela Osorio Rojas e Santiago Lozano Álvarez usano la musica della città come trama della loro opera prima, ricorrendo a diversi ritmi e tradizioni per creare il paesaggio sonoro in cui collocare i loro personaggi, in particolare quello di Turco, iconica slanciata figura alla deriva nella città, la cui presenza in scena non può non ricordare il Ventura attore feticcio di Pedro Costa. Turco è uno delle migliaia di migranti costretti dal conflitto armato interno in Colombia

a lasciare la vita rurale per trasformarsi in riluttanti cittadini. Il figlio Yosner al contrario è fin troppo rapidamente assimilato dal nuovo stile di vita; lascerà al padre i passi della cumbia per primeggiare nelle *dance battles* di quartiere, nuovi rituali pagani che minacciano di sostituire quelli religiosi che la comunità ha importato dalla campagna, e tenta di tenere in vita e tramandare. Con **Siembra** il giovane cinema latino-americano conferma di saper calare questioni sociali e politiche urgenti, che in altri tempi sarebbero state squadernate puntando sul naturalismo e l'immediatezza della denuncia, in opere precoci eppure già formalmente ambiziose e mature, capaci di squarciare visionari.

SERGIO FANT

“ We wanted to explore eradication as a feeling, a bloody root trying to find its space to grow up. The relationship with land is memory and self-awareness; the grief represents instead a way to close a wound, setting back the roots to move forward ”

ÁNGELA OSORIO ROJAS,
SANTIAGO LOZANO ÁLVAREZ

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La stanza dei figli

Per il suo esordio con **Rumore bianco** **Alberto Fasulo** aveva disceso il corso del fiume Tagliamento, e intrapreso un altrettanto tortuosa ricerca del cuore del suo Friuli, la regione dove è nato, vive e ha fondato la sua casa di produzione. Con **TIR**, premiato con il Marc'Aurelio d'Oro al festival di Roma, da quello stesso territorio si metteva in viaggio lungo le autostrade d'Europa, superando sia i confini tra paesi che quelli tra fiction e documentario, per raccontare un continente alla deriva visto dalla cabina di un camion. Ora Fasulo ha filmato un altro viaggio, ma tutto all'interno di una stanza, in cui la distanza da coprire è quella che porta a conoscere e comprendere chi ci sta di fron-

te, così vicino. Protagonisti sono i membri dell'Associazione Vivere Insieme del paese di San Vito al Tagliamento, padri e madri di figli disabili o malati che s'incontrano per confrontare dubbi e paure, ma anche gioie e speranze. Lo sguardo di Fasulo stringe sui loro volti, capta ogni sfogo e silenzio, sfida il dolore testimoniando immenso rispetto. Grazie a **Genitori** quella stanza, scrigno custode di quanto di più prezioso quelle persone vivono e raccontano, apre le sue porte a ognuno, invitandoci a sederci, ascoltare, condividere quei sentimenti e quel coraggio per ricordarci che sono dentro ognuno di noi, se mai ce ne fossimo scordati.

SERGIO FANT

Signs of Life, **Slackjaw**, PalaVideo, 10 | 8 | 2015 – 21.00

Punk Human Guinea Pig

Our sad-sack hero, Rob, has no discernible employment outside of fronting a hardcore punk band, which can't really pay the bills. Multinational conglomerate EvCorp has set up shop in Rob's small town (actually Olympia, Washington), and he and a friend apply to be a human guinea pig for "organic synthesis research... to aid the brothers and sisters overseas," justifying it by explaining: "It's the most American thing I can do". After undergoing a series of bizarre tests, he

isn't picked, but his pal stays behind. On his way out, Rob runs into Jesse, an old high-school friend who's obsessed with a song they played together, back in Rob's ukulele days. With nothing much better to do, Rob falls in with Jesse and his friends, more bros than hipsters, whose mindless forms of interaction represent a way of life far removed (and more appealing?) from Rob's reality. All the while, the looming presence of EvCorp threatens to split the com-

munity – shooting in widescreen, director **Zach Weintraub** throws a soupçon of semi-urban paranoia into the indie recipe – and Rob's physical and mental health seem to be deteriorating. **Slackjaw** may refer to a medical condition exacerbated by excessive July 4th hot dog consumption, but of course also evokes the slacker cinema of which Zach Weintraub's bromantic dramedy is a superb addition.

MARK PERANSON

Proudly presents
the latest arrivals

Bille August, director
Mehdi Ben Attia, director
Karolina Bielawska, director
Jean Douchet, director

Philippe Falardeau, director
Patrick Huard, actor
Anurag Kashyap, director
Melanie Manchot, visual artist

Stanislas Merhar, attore
Stefan Schwietert, director
Georges Schwizgebel, director

A STAR ALLIANCE MEMBER

 **SWISS**

From Locarno

A conversation between Carola Ash, Director of Europe, Academy of Motion Picture Arts and Sciences and Nadia Dresti, Delegate to the Artistic Direction and Head of International

Carola, can you explain us your current position within the Film Industry?

I work now for the Academy of Motion Pictures, World-famous for the Oscars, in a new position they created which of Director of Europe, to look after the European membership, as ten per cent of the membership is now based here, and growing all the time. I primarily look after the members, but I guess my main reason for being here is to let people know that the Academy has an office in Europe, and also just to talk to Industry people and like-minded institutions in Europe, and to meet filmmakers. My visit coincides happily with Locarno giving this tribute to Andy Garcia, to whom I have a personal connection to, having worked for him on a past job that I had. My background has been in film production, I guess I know a lot about production and financing, so I am always happy to give advice, particularly within the UK as it was where I have been based, but now this role with the Academy is my full-time job.

How do you see the relationship between the Academy and Film Festivals? After all they are all institutions giving

CA: I think that Festivals are key in discovering more and more new films, which potentially could be Oscar contenders, particularly obviously in the Foreign Language category. I guess Toronto is a prime example, as a large percentage of films that go on to be nominated for the Oscars is shown there first. I think certainly there are several festivals that have this sort of position where industry insiders are looking out and see what are the films that are getting the critics excited, and therefore you read all sort of reports that say a title could be a future Oscar contender. So I see that there is definitely a close relationship in that respect. That said, the Academy definitely has to keep a subjective point of view, as it is not part of its mission to promote films, but they leave it to their members to make the selection.

Nadia the relationship between Locarno and the American Film Industry has always been a strong asset for the festival.

Yes, of course, because the American Film Industry is still the most prominent in the World. Having American Cinema in the festival selection is relevant especially for the Piazza Grande, where it's always great to present a window to new Hollywood productions for our audience. As for the Industry side, it's very important to host buyers from the US, so for example we have several buyers that come from New York that fly in and discover the kind of films that we show here, because they are interested mainly in Independent and Arthouse. And let me add that the fact that Carola is here is very important for us, because it gives the chance to filmmakers and European organizations to get closer to Hollywood. We

don't have to be afraid to get close to Hollywood, discuss and get to know each other to understand our differences, but also work together on the same goals we have.

There was an headline in The Hollywood Reporter that said: «Locarno Film Festival: Europe's Sundance?». Would you care to comment on it?

ND: I love it!

CA: Certainly Locarno has a reputation for supporting independent films, and it has a very strong tradition in that.

ND: Much like Sundance, it's also a discovery festival, it's a festival for new talent. It's small, you can talk to people, connect, and create some buzz, and of course it's all about the quality of the films as well.

What do you think about the future of film festivals, given the ever-changing scenarios within the Industry?

ND: Festivals are more and more important, now that Theatrical Box Office is going down, and people are watching films in a different way, using different platforms, because festivals have become the places where people want to go and have a more «human» relationship and connect with Cinema, so they are becoming more strong. But their main task will always remain to launch films and create opportunity for filmmakers, even if for a certain kind of productions they have remained the only opportunity to be seen on the big screen.

CA: Within American studio productions, there are tentpole pictures that don't need any further promotion, but then there are also the so-called «specialist» pictures, and they will always need festivals to be promoted and stand out in the crowd. I am also a great believer in shorts, because they are a great way for fresh, new filmmakers to put their foot in the door, and I hope that festivals will carry on showing them, since it's extremely rare nowadays to watch them in commercial theaters.

What is the achievement that you want to bring home from this year's edition?

CA: The Academy was never in Locarno as an institution, apart from the fact of course that through the years a lot of Academy Awards members have been guests at the Festival, so I am glad I am here to create a presence, in one of the most important festivals in Europe.

ND: For us, I hope it's the beginning of a long history together with the Academy.

MASSIMO BENVENIGNÙ



Nadia Dresti

to the **Oscars**



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Carola Ash

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An additional screening of the films
Pardi di domani: Concorso internazionale
is set aside:

História de uma Pena
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Lampedusa
Renaître

.....
Fuori concorso: Art Basel

A New Voice for the Festival

Among the 432 pages of this year's Festival del film Locarno catalogue you can find the name of Art Basel, under the Fuori concorso section: a list of five short movies for the Wandering Voices selection which inaugurates a new collaboration between the two events.

Sergio Fant, member of the Festival selection committee, took part to the presentation of a special program dedicated to Duncan Campbell and screened at the Stadtkino Basel in June 2015. "The question was: which kind of crossroad could we find between cinema and modern arts? We chose Campbell due to his affinity with both these worlds and it was incredible to discover in the Art Basel audience such a passion for movies, in a sold-out screening. For us, this collaboration represents a plus".

For Maxa Zoller, curator of Art Basel's film section, the title of the selection is quite representative. "We decided to call it Wandering Voices for exploring the role of the voice in filmmaking, but also for presenting a political dimension which has also recently led many people to occupy squares and streets, speaking out their desires and needs". In 1931, Fritz Lang's **M** for instance used an off-frame voice to describe pure evil represented by a child murderer. "And since then – Zoller remembers – it is an incredible tool to describe what there is outside the frame. We thought it could be the perfect starting point for our new collaboration. To celebrate it, we chose a range of artists from the Seventies until now, with different backgrounds."

From **John Smith's The Girl Chewing Gum** (1976) to **Shirin Neshat's Turbulent** (1998), not to mention **Laure Provoust's It, Heat, Hit** (2010), the Art Basel in Locarno selection also introduces two more recent works: **Karolin Meunier's Anfangsszene** and **Melanie Manchot's Twelve**, both shot in 2015. "We are looking forward to see how this collaboration will develop – the Art Basel Gallery & Project Manager Michael Müller claims – and we are happy to host Meunier and Manchot, who will attend the screening of their short movies".

Wandering Voices selection will be screened at PalaVideo on August 10th, at 16.15.

MATTIA BERTOLDI





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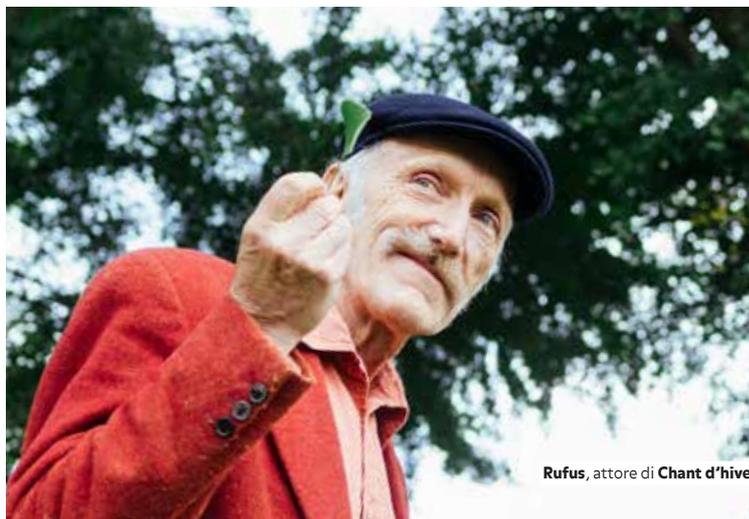
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Il regista **Philippe Le Guay**



Sabine Azéma, attrice di *Cosmos*



Rufus, attore di *Chant d'hiver*

A woman with long, wavy brown hair is shown from the waist up, wearing a strapless dress that is entirely composed of numerous luxury watches. She is looking slightly to her right with a neutral expression. The background is dark, and the lighting highlights her skin and the intricate details of the watches.

Il **Ticino** è di moda.



A Thousand Outdoor Experiences

Leaving the lake region and travelling into the valleys, you will note that the landscape changes radically: mountains, rivers, waterfalls and wonderful forests make this territory very fascinating, wild and unique. Here you can find small and typical villages almost untouched by the ravages of time considered real architectural jewels and living evidence of secular history. This region is the ideal place for hiking (with a very large network of hiking trails). Thanks to several cable cars, it is possible to easily reach very small settlements and mountainous settings of extreme beauty. From the summit

of Cardada-Cimetta, right above Locarno, the view is absolutely breathtaking: you can see the lowest point (Lake Maggiore) right up to the highest point of Switzerland (Dufour peak in Monte Rosa). The Centovalli Valley is one of the favourite destinations of hikers: this valley can also be visited by travelling on the suggestive Centovalli Railway train starting from Locarno. The reclusive Onsernone Valley is characterized by an ensemble of charming villages, chosen by numerous international writers and artists as their home, and is also known for being the most mysterious valley. The Vallemaggia is a huge

territory with impressive smaller side valleys, a land rich in history, with an appealing sole and peaks reaching over 3000 metres above sea level. Last but not least, the Verzasca Valley, well-known and appreciated for the extraordinary beauty and magic colours of its river. Mount Ghiridone and Mount Gambarogno are two further exciting hiking destinations and also offer fantastic views over land and lake.

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