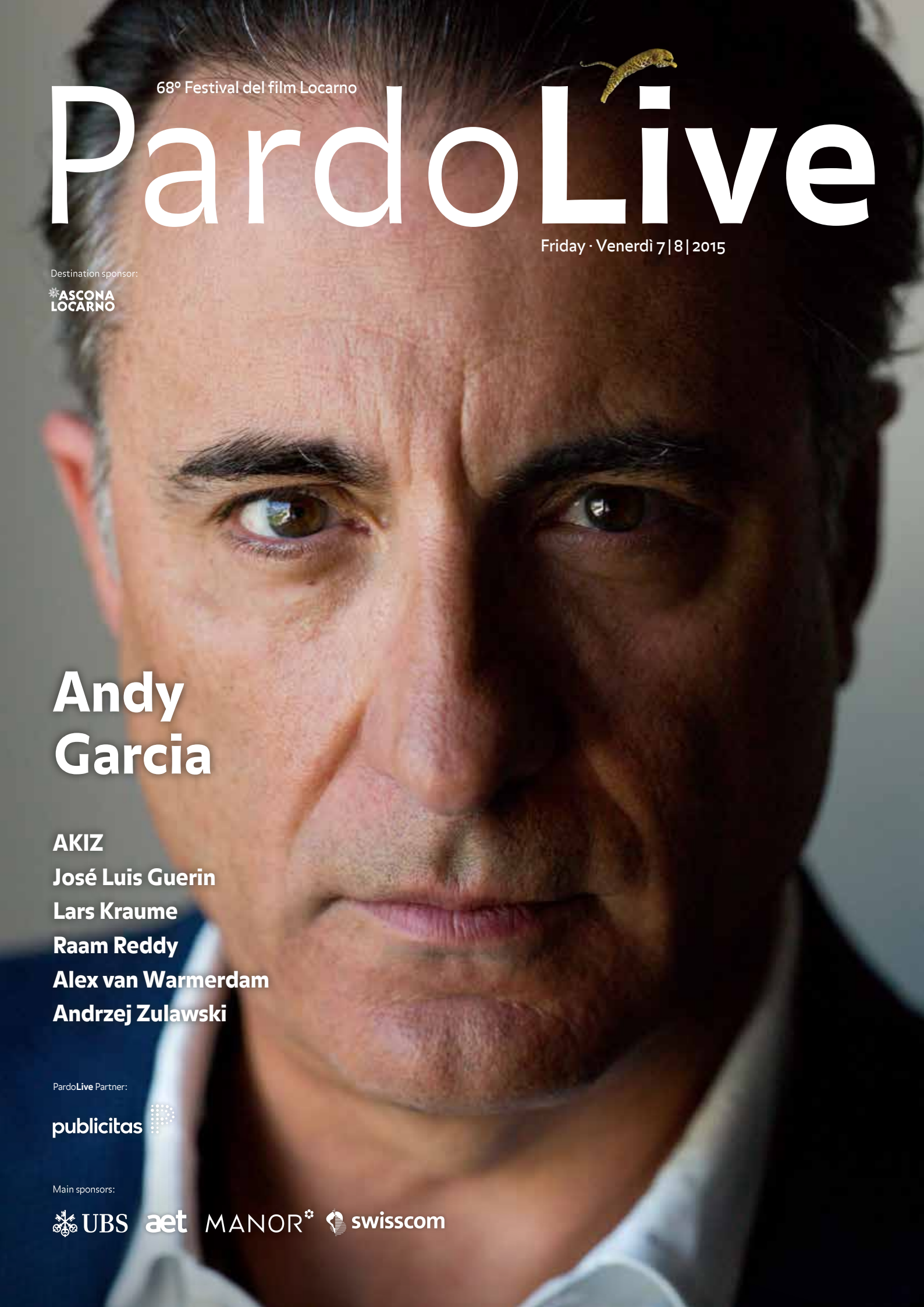

68° Festival del film Locarno

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## Andy Garcia

**AKIZ**
**José Luis Guerin**
**Lars Kraume**
**Raam Reddy**
**Alex van Warmerdam**
**Andrzej Zulawski**

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Piazza Grande, **Southpaw**, 7| 8 | 2015 – 23.30

# I pugni in faccia

**Antoine Fuqua** è una garanzia: con i suoi uomini soli, perdenti pugnaci e sempre alla ricerca di un riscatto, sa usare l'arma della retorica testosteronica come pochi altri al mondo. Il motivo è semplice: come Billy Hope – nome significante alla Bellocchio – lui se la gioca a viso aperto, a guardia abbassata, incassa e restituisce con potenza stordente. Ecco perché **Southpaw** è allo stesso tempo una grande summa del cinema pugilistico più popolare (tantissimi i punti di contatto con **Rocky**), ma anche dell'iconografia della boxe, tanto da farti sentire addosso il pur diversissimo **Tyson** di Toback. Lo aiuta un Jake Gyllenhaal magistrale nel prendere colpi bassi, sul ring e nella vita, e rialzarsi. Sanguinante, lacerato nel corpo e nell'animo, sempre a un passo dal knock-out.

Perché la vita non gli risparmia nulla e lui ha un talento speciale per correre a tutta velocità contro il suo destino. Letteralmente. Tra **Rocky IV** e Iron Mike, con una morte a far da puntello e un immancabile allenatore, Forest Whitaker, a rimettergli in ordine testa, cuore e strategia, noi viviamo **Southpaw** come una danza violenta, con la boxe fotografata mai così bene – sembra di stare a bordo ring, se non dentro, con le soggettive a farti sentire il dolore fisico della caduta,

della resistenza, della liberazione – e una narrazione che per quanto scadenzata e persino prevedibile, ti prende a pugni l'anima. E Gyllenhaal non si vergogna a cercare, nell'interpretazione e nella potenza, non solo interpretativa, il La Motta di Scorsese, un **Toro scatenato** che incorna chi vuole matarlo. Perché chi poteva farlo, non c'è più.

BORIS SOLLAZZO

Fermo immagine
**Carlo Chatrian**
Artistic Director

A man with a beard as long as his gaze and a smile that's always open, Gadappa is not just the nicest character in **Thithi** (an Indian film in the Concorso Cineasti del presente competition) but also someone who teaches us how to interpret the present. Impervious to the frenzy typical of the rest of his family members, Gadappa has the pace of someone who has understood how to "surf" the waves of life.

*Thithi*

**Alex van Warmerdam**'s film has no waves, but a swamp whose calm waters end up gradually swallowing the various characters in his entertaining and surreal spy story. Waves do break violently against the shoreline in Zulawski's film, which endeavours to tackle Gombrowicz's masterpiece. **Cosmos** is a film-world in which the task of giving meaning to a chaotic reality collides with the mission's incongruity.

Curiously, various other films today, between the serious and the silly, provide us with other life lessons: like the humanity grasped by **Claire Simon** in her journey along the paths of the Bois de Vincennes, where she finds the meaning of a lost utopia, or the skirmishes of seduction that entangle **Guerin**'s accomplices in his **L'accademia delle Muse**.

*Der Nachtmahr*

The other film in the Concorso Cineasti del presente competition is also dense with subtle irony. Much more than a successful genre film, **Der Nachtmahr** attempts to combine the Berlin music scene with the obsession with beauty affecting the new generation of the 2000s.

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Piazza Grande, **Southpaw**, 7| 8 | 2015 – 23.30

# Raging Jake

*“I think it becomes a difficult thing as the movie grows in size, to bring the minutiae of ideas to an audience. Nowadays, there are a lot of very large movies being made because there’s a demand for that, and I think that’s amazing. On the other hand, there is also a demand for movies that are of a smaller size, with a smaller budget. It’s interesting. I personally love the opportunity to do both. I really want to make entertaining movies; it doesn’t matter about the size of the budget, it’s just about whether or not you can get creative. I don’t discriminate”*

JAKE GYLLENHAAL

Antoine Fuqua
Director of **Southpaw**

*“The story wouldn’t let me go, Southpaw is my baby. Kurt Sutter wrote it, but I didn’t let that go. It’s really a father/daughter story, the boxing is just the stage. The truth is that it’s all about learning how to become a father or being thrust into the real world. ‘Cause we see these athletes all the time who are young and make money and then something tragic happens and they don’t always have the right support team to guide them through it”*

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Yesterday’s prize draw winner:
Marisa Zattini

*“Il regista più memorabile con cui abbia mai lavorato? Se mi puntate una pistola alla tempia, devo dire Coppola. Ma vi ricordo che sono della famiglia Corleone. Preparatevi a premere il grilletto”*

© Alessio Pizzicannella

# Never Andy Story

***Mr Andy Garcia, with the Leopard Club Award the Festival del film Locarno wants to pay tribute to the mark you've left on movie history.Is it true that your film career began as the result of a stroke of destiny that led to you switching interests from sport to acting?***

*Since a very young age I was highly stimulated by films and the actors in them. That intense feeling towards it was always there, like a dormant virus. But my commitment to organized sports such as baseball and basketball was at the forefront of my activities. Then in my senior year of high school an illness took me away from sports and simultaneously, I took my first acting class and my dormant passion was unleashed.*

***Which principles have driven you in the choice of the movies to take part to?***

*I am open to be stimulated by great material; great actors to collaborate with and of course a great director. Especially a director that gives us the freedom to explore the material deeply. The best directors for me are the ones that embrace improvisation and are in constant search for the sub-conscience of the film. So it can surprise you, and for me that is when the film truly comes alive.*

***More than once, you've said that one of the actors who has most influenced you is Sean Connery. How did you feel about acting next to him in a cult film like Brian De Palma's The Untouchables?***

*It was a great joy and privilege. Sean Connery was one of the actors that inspired me most when I was a young boy, with his portrayal of James Bond. Also James Coburn in* The Magnificent Seven, Our Man Flint, *and* In Like Flint. *Destiny I guess brought us together. The curious thing for me is that my introductory scene in* The Untouchables *with Sean is structured in a similar way to James Coburn's introduction in* The Magnificent Seven. *Both films are intern inspired by* Seven Samurai. *Later on in my career I acted and produced a film with James titled* The Man From Elysian Fields *which also co-starred the extraordinary Mick Jagger. The 60s and 70s were a very fertile time for me, and many films and actors inspired me. Peter Sellers also should be mentioned. Especially his performances in* Dr. Strangelove *and* Being There. *Then of course there is Brando and a long list that followed.*

***You came on board for the third part of Coppola's Godfather saga, winning yourself an Oscar nomination. In the trilogy that began with Ocean's Eleven, on the other hand, your character, George Clooney's adversary, features in all three films. How does an actor's work change when their character makes serial appearances?***

*Characters evolve as we all do in life. Their history informs them, but the objectives of the new story will open different manifestations of your character. Also at times you work with new collaborators, new designers and you stay open to their inspirations of this new chapter. But you are always in service of what is best for the story.*

***You've worked with many great directors. Of which one do you have the best memory? And who inspired you the most when you began directing yourself?***

*That is a most difficult question as I have had the blessing of working with many great directors and have had strong collaborations and great memories with all of them. I learned from them all, as I was always interested in making films, not only acting in them. They all sensed my passion to learn and embraced my participation. But if I were to name a few, I would have to start with Francis Ford Coppola, Gordon Willis and Hal Ashby, also Ridley Scott, Conrad Hall, Sidney Lumet, Jerry Schatzberg and Steven Soderbergh. But again the list is long and I regret not mentioning many directors that I particularly got on with. Like, Stephen Frears, Mike Figgis, Andrew Davis and more recently Raymond De Felitta. Again the list is larger. But if you put a gun to my head I would have to say Francis. And as a Corleone, you better be prepared to pull the trigger.*

LORENZO BUCCELLA

# Segreti di

Germania, fine degli anni Cinquanta. Il paese è diviso tra chi vuole semplicemente cercare il benessere e dimenticare gli orrori del passato, e chi invece vuole continuare la rielaborazione dei fatti accaduti e chiedere giustizia per i crimini perpetrati durante la Seconda Guerra Mondiale. Tra gli ultimi, c'è il procuratore Fritz Bauer (interpretato da un eccellente Burghart Klaussner), ossessionato dall'idea di ritrovare i tanti ufficiali nazisti scappati dalla Germania dopo la guerra, per riportarli in patria e processarli. La figura su cui si concentrano gli sforzi di Bauer è Adolf Eichmann, l'ufficiale delle SS che organizzò le deportazioni degli ebrei verso i campi di concentramento.

Ma anche tra i diretti colleghi di Bauer c'è chi prova ad ostacolare i suoi sforzi, perchè all'interno delle istituzioni statali tedesche si annidano ancora molti collaborazionisti del regime nazista, che potrebbero saltare qualora si svolgesse un processo aperto ad Eichmann. Il punto debole di Bauer è la sua omosessualità, per la quale in passato venne arrestato. Tra i suoi sostenitori, invece, c'è il giovane procuratore Karl Angermann (Ronald Zehrfeld), con cui Bauer organizza un piano per catturare Eichmann con la collaborazione del Mossad, i servizi segreti israeliani.

# Stato

*“It’s essentially the story of a man who fights against a sort of collective amnesia after the Second World War, finding his own destiny”*

LARS KRAUME

*“When I was at school, talking about the Nazi era was a taboo. The 1968 movements came as consequence of this missed processing, and Fritz Bauer certainly was a precursor of this”*

BURGHART KLAUSSNER

*“When an actor has the opportunity to show a new face, there is always the risk to do too much. I had to find the right balance with the help of Lars Kraume”*

RONALD ZEHRFELD

Il film di **Lars Kraume**, regista tedesco nato in Italia e formatosi professionalmente a Francoforte, con un passato tra la TV di qualità e il cinema, riesce a fotografare bene il periodo storico attraverso la messa in scena dei drammi personali dei suoi protagonisti, avvalendosi di un ottimo cast, che oltrei ai due protagonsiti comprende anche Lilith Stangenberg nella parte di Victoria, una conturbante dark lady, *entreneuse* da tabarin che nasconde un «segreto».

MASSIMO BENVEGNÙ

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LA POSTA

*Dinamismo giallo.*

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# Vagabondi nel cosmo

Tornato alla regia 15 anni dopo **La Fidélité**, **Andrzej Zulawski** sceglie uno degli autori più difficili da rappresentare e un testo che mette alla prova per la continua invenzione verbale e per gli scarti narrativi. *Cosmos* – scritto 50 anni fa da Witold Gombrowicz, quattro anni prima della sua morte – è una di quelle opere che creano una sorta di vertigine da abisso. Zulawski mette da subito le cose in chiaro: bastano pochi minuti per far capire allo spettatore che non siamo nel classico adattamento di un romanzo borghese, ma che l'arrivo del giovane Witold nella casa che lo ospiterà è la porta d'accesso a un universo stra-ordinario. Un mondo dove passerotti vengono impiccati, dove strane frecce prendono forma sui soffitti delle stanze, dove la televisione rigorosamente accesa a ogni pasto trasmette incessantemente immagini di guerra, dove la seduzione e il ribrezzo si danno la mano. Il tenue filo della *detection* – scoprire chi è l'autore di questi segni – diventa una metafora per parlare di linguaggio. Si veda al riguardo la geniale tirata del *pater familias*. Più che rifarsi all'attrazione che la semiotica rivestiva per Gombrowicz, Zulawski sembra voler parlare di come la realtà resista al percorso d'imposizione di un significato. Il suo **Cosmos** è un film enigmatico che si apre a una sorta di "follia visionaria"; per fare un paragone matematico è come se ci conducesse in un mondo retto da una geometria non-euclidea. Per chi accetta di fare il passo e percorrere i 103 minuti del film, le illuminazioni, tanto visive quanto verbali, saranno continue e di notevole potenza.

CARLO CHATRIAN

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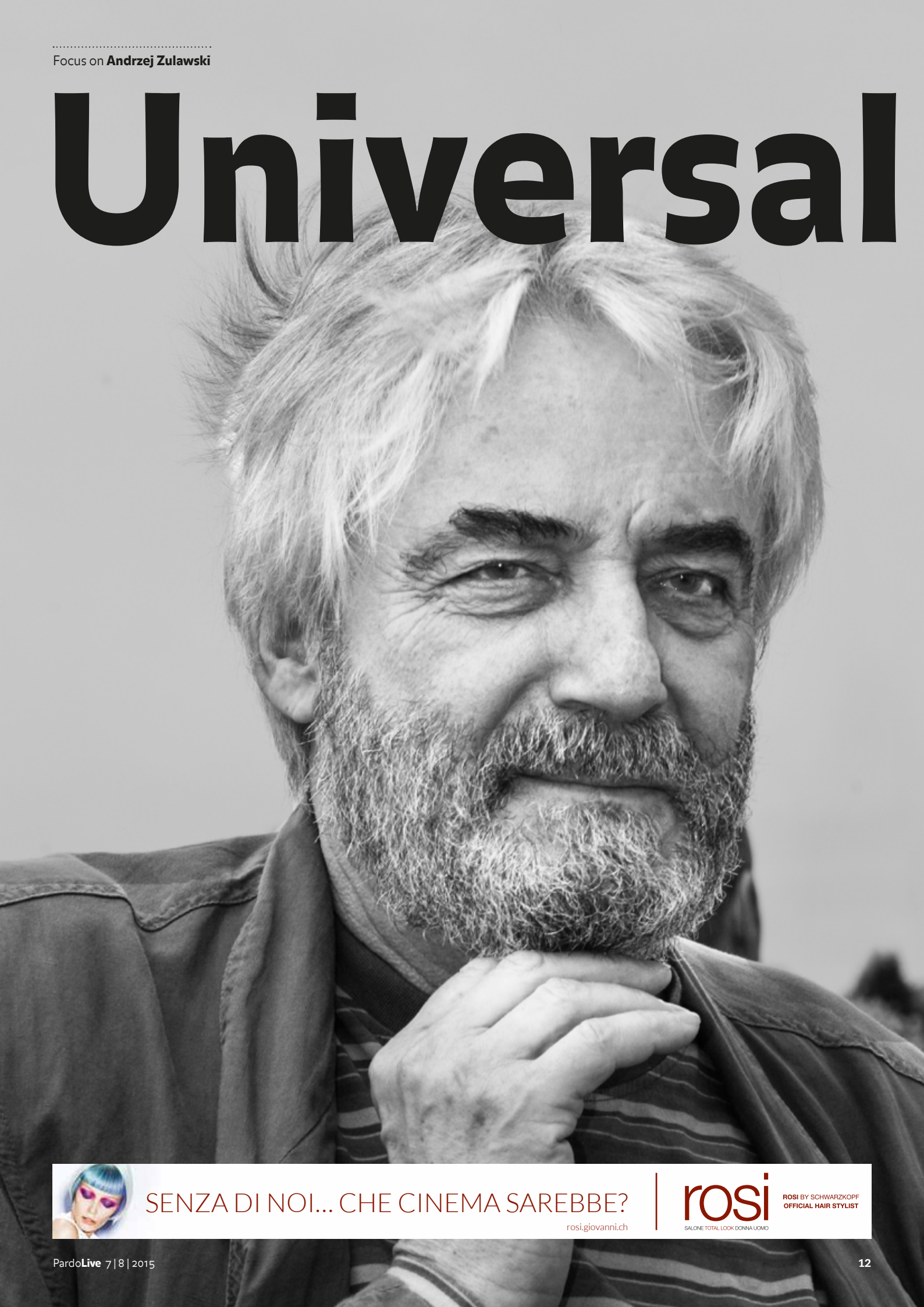


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# Zulawski

***Your last film, La Fidélité, came out in 2000. Did you miss making films?***

*Not at all. I've written 15 books since then. I couldn't explain why I didn't make a film in 15 years, although I consider this era in the history of cinema to be quite drab. But I didn't just watch time go by. They were productive, lively years.*

***How did this adaptation of Witold Gombrowicz's* Cosmos *come about?***

*Cosmos is an important novel in Poland. Gombrowicz is not someone you could easily "love" but like all young people at age 20, I was nourished by this book and cherished its insolence. When Paulo Branco, who had produced* La Fidélité, *called me last year and asked if I knew* Cosmos, *I was so shocked I fell off my chair. A producer who reads novels is already a curiosity, but one who reads Gombrowicz?*

***What were the main challenges in adpting the novel?***

*Gombrowicz's subtle and utterly perverse intelligence was the main obstacle. He clearly didn't have cinema in mind when writing! But the difficulty of adapting the novel made it all the more exciting. The novel takes place in a small village in Poland before World War II, which I found too claustrophobic. I tried to "open" it as much as I could. Most of all I wished to be faithful to Gombrowicz's spirit. I certainly hope I succeeded in doing so, otherwise he will beat me up when I join him in hell!*

***Are you aware that the film is quite funny?***

*I'm really glad to hear it. Even if that's not what one thinks of him spontaneously, Gombrowicz's writing is so surreal that it's bound to be very amusing at times. I tried to keep those traces of humour that I spotted in the novel.*

***How did you get your actors to produce such committed and impressive performances?***

*That's a trade secret, I would never answer that question! Feel free to ask the actors themselves. All I can say is that I find them all absolutely terrific. I didn't know who would end up embodying these characters, having been disconnected from the world of cinema for a few years. So we carefully looked for them one by one, and I'm very happy with our choices.*

***Could you describe your working relationship with producer Paulo Bvranco?***

*After I agreed to direct the film, he came to Warsaw to discuss the project. After I delivered the screenplay he explained that it was very difficult to finance it. It may be Paulo Branco's method, I don't know, but it must be efficient as he produced a good 300 films! My feelings about him are all over the place. On the one hand, I want to kill him as I'm not getting any money. On the other hand, he allows filmmakers to create exceptional films, which is a rare gift. It's not my place to judge the product of my own work, but I do know that* Cosmos *does not look like other films out there.*

***Did the experience of* Cosmos *make you want to go back to directing more films?***

*We will see what happens, but I think so, indeed. I've written a new screenplay…*

AURÉLIE GAUDET

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**Claire Simon**
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**Keeper**
**Guillaume Senez**
Fiction, 2015, 90 min.
Belgium / Switzerland / France

Saturday, 16:15, L'altra Sala

*www.swissfilms.ch*

# La caccia è aperta

*"I didn't intend to make a genre film because that means you have to stick to the laws of the genre. But the principle of a Western – a man in a landscape with a gun; and another man, also with a gun. I've always been intrigued by it. Because it is pure cinema; there's not a word involved"*

ALEX VAN WARMERDAM

Il mondo visto dagli occhi di **Alex van Warmerdam** è una strana battuta di caccia. Un palcoscenico dove appostamenti e false piste si succedono senza soluzione di continuità, imponendo agli interpreti capriole fisiche e metaforiche. Come gli otto precedenti film del regista e attore olandese, anche **Schneider vs. Bax** va a dinamitare con spunti surreali una trama che ben si adatterebbe a un film di genere.

Iniziato sotto il segno della parodia (una *spy story* alla **True Lies**), il film si allarga a includere un'umanità eterogenea, dove a fianco di assassini professionisti trovano posto figlie psicotiche e prostitute di strada. Il gruppo improbabile è riunito per caso e per necessità attorno a una capanna nei pressi di una palude. Il *nonsense* diventa un po' alla volta il tema di fondo del racconto prima della resa dei conti finale, dove la trama si ripiega in un serrato inseguimento, retto da un'abile messa in scena.

A rivitalizzare ogni sequenza ci pensa una frizzante ironia che fa da contraltare a una visione dei rapporti umani in cui violenza e compassione si danno la mano. A metà strada tra i geniali idioti dei fratelli Coen e le vittime predestinate di un ingranaggio che si muove da solo (Tarantino?), i killer di van Warmerdam diventano degli straordinari rivelatori della follia che abita il mondo. Ognuno ha le proprie ragioni, le proprie debolezze e i propri meriti: la *ronde*, pensata a ritmo di agguati e proseguita in un crescendo di assurdità e violenza, sostituisce alla purezza di un Tati l'ibridazione propria di un mondo dove le immagini di una famiglia in attesa di celebrare il compleanno del figlio possono convivere tranquillamente con quelle di un bosco che si fa teatro di una furiosa caccia all'uomo.

CARLO CHATRIAN

Il Ticino è di moda.
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# Alex vs. The Dutch Duelists

***Mr van Warmerdam, congratulations on your selection in the official competition in Locarno. Would you agree to the definition that Schneider vs. Bax is a contemporary Western? Was it a conscious starting point for you, to think about the conflict and structure of Westerns?***

*A Western I didn't have in mind, but the principle of the western – a man alone in a landscape with a rifle, and then another man, also with a rifle – has always had my interest. Because it is pure cinema, there's no dialogue involved. I wanted to do something with a contract killer, a lake, a lot of reeds. The western is intrinsic in this idea. Reeds and water can be seen as a substitute of the prairie, and a contract killer is in fact a bounty hunter. But* Schneider vs. Bax *is also a comedy of errors, bad luck and coincidence.*

***Can you tell me something about the choice of locations for this film? I know they are very personal for you, but at the same time they could metaphorically represent the fact that we are all 'swamped' in our lives.***

*When it comes to metaphors, I'm absolutely innocent. I never think in metaphors, they are simply not in my style. And if metaphors appears in a film of mine it is always the others that makes me aware of it.*
*The choice of the reeds as location is because I know them very well, I was almost born in it. Reeds make a noise when you run through them. You are invisible in the reeds, but not quite. When you're in a reed field, reed is chaotic, especially in the sun, thousands of little shadows. You easily get lost in the reeds; you lose your bearings. Reeds are a visually attractive obstacle.*

***Underneath the surface, we can hint at the psychology of the two main characters and their back stories, and yet they all simply seem like people with "a job to do". Did you try to represent the fact that under the surface, there is a "monster" in everyone?***

*No, not at all. Maybe it's there, but I am not to blame. I just tried to keep the story simple and dry, without a moral judgement, and bring the characters to life with action, not too much dialogue, and only a presumption of their background.*

***There's drugs, violence, cheating and killers, and yet, the one evil word everyone agrees on is "child murderer". Is this the only crime left, while all the rest is by now accepted?***

*An interesting thought, but again, I didn't have this in mind during the writing.*
*Schneider refuses the job. How can Mertens persuade Schneider to liquidate Bax? By saying that Bax is a child murderer. I also liked the word, especially in Dutch –* kindermoordenaar. *That sounds really heavy.*

***Would you say that Schneider and Bax represent two souls of your Country, the intellectual gone-to-seed, a survivor of the 60s and 70s, and the practical, get-the-job-done professional with the nice family, but ready to do the most outrageous things in return?***

*I fully agree.*

***Borgman was the first Dutch film in competition in Cannes in a long time. Are you happy about being in Locarno with Schneider vs. Bax, and what do you enjoy the most about participating in International film events?***

*Yes, I'm happy about being in Locarno. For me it is important to get feedback on my films outside my own Country. And Locarno seems to me like a good place for that, because it is a serious International festival with focus on non-commercial cinema.*

MASSIMO BENVEGNÙ

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# The Creature in my Closet

*"È la storia di una giovane guerriera che si inoltra in un mondo ossessionato dai media, trovando il suo vero io. Il suo essere differente nella nostra "perfetta" società contemporanea può rappresentare l'origine di un problema catalogato come depressione giovanile"*

AKIZ

There is nothing mild about adolescence. It is intense, confusing, often cruel. Everything seems important; for instance, is the boy with the purple hair looking at you from afar? And teenage years retain their mystery after they've passed, to a point where grownups find it difficult to understand their own children as they are strangely molting into adulthood.

Berlin based artist **AKIZ** has an acute understanding of how nightmarish coming-of-age can be. In his self-described "narcotic-mindfuck-melodrama" **Der Nachtmahr**, 17-year-old Tina (newcomer Carolyn Genzkow) has a hard time fitting in. When, at a wild techno party, her smartass friends show off one ultra violent video too many on their mobiles, she struggles to fake nonchalance. She is not as desensitized as the others. Shortly after, things take a turn for the worse as she starts experiencing these spooky visions for real. Tina is convinced that a creepy little monster is haunting her, and the fact that only she can see it draws suspicions on her mental balance.

AKIZ electrifies his dark romance with stroboscopic flashes and a loud techno soundtrack, and his suitable use of wide-angle lenses contributes to taking us on an almost hallucinatory trip by trooper Tina's side.

Vivid, suspenseful and perfectly modern, the unclassifiable **Der Nachtmahr** could well have all audiences agree, from thrill seekers to Freud enthusiasts, without forgetting Kim Gordon fans. Indeed, the musician makes a notable appearance as a teacher able to recognize in Tina a superior ability to connect with her inner self, however uncanny it feels and… looks like.

AURÉLIE GODET

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Concorso Cineasti del presente, **Thithi**, La Sala, 8 | 8 | 2015 – 11.00

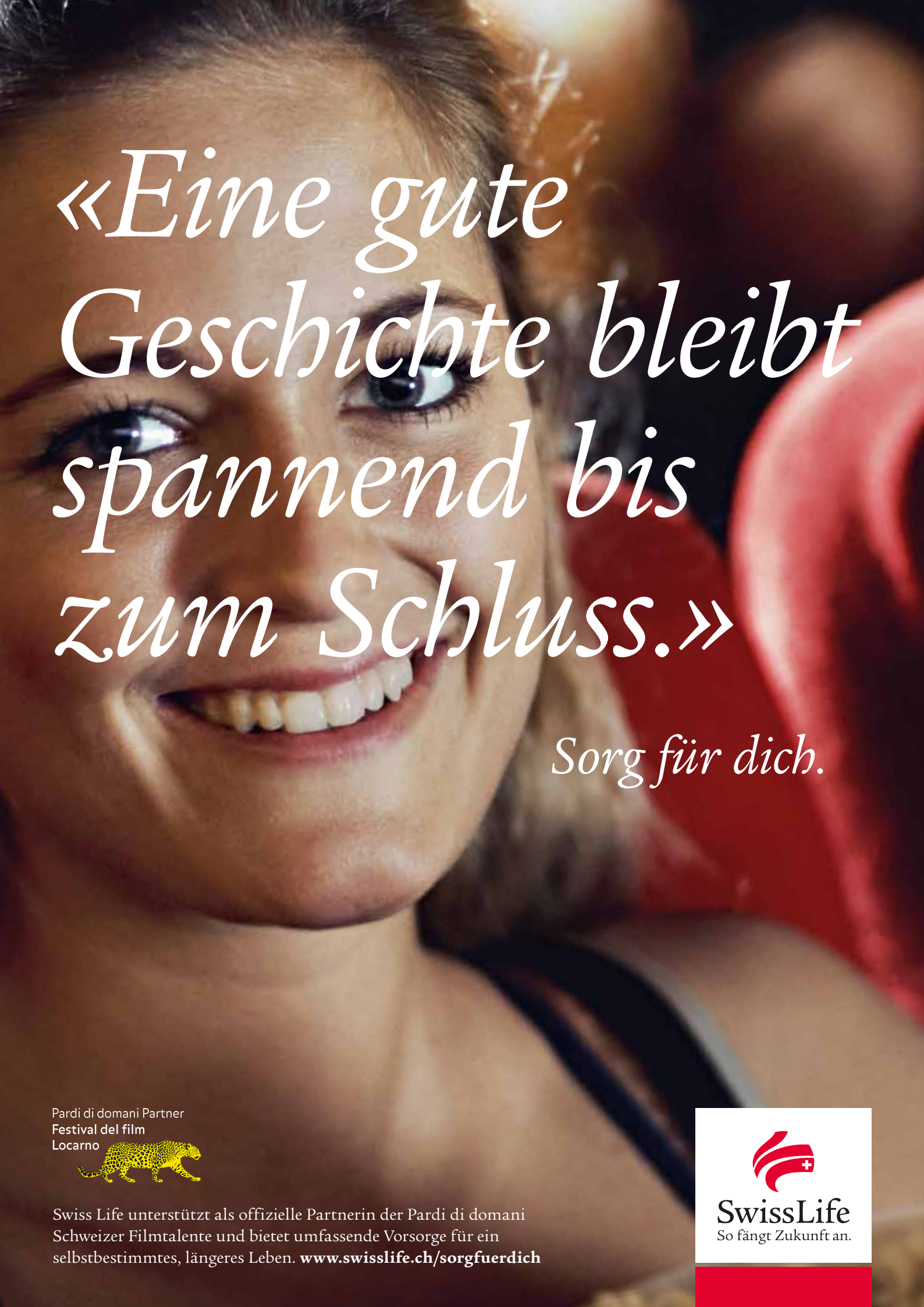
# Il tempo dei figli

*“The narrative of Thithi is a manifestation of my own restlessness, and my constant reaching for connectivity in a disconnected world. And there is no need to have a great significance in it, but rather a playfulness which is more meaningful than all things serious”*

RAAM REDDY

È un momento delicato per il cinema indiano indipendente, con gli studenti del Film and Television Institute of India (FTII) di Pune, la più rinomata scuola pubblica di cinema del paese, in sciopero contro la nomina dell’attore caratterista Gajendra Chauhan alla direzione dell’istituto, pilotata dal partito di governo BJP nell’evidente tentativo di “zafferanizzare” (*saffronize*, dal colore simbolo del movimento conservatore del premier Modi) l’istituzione che a un’impostazione progressista deve gran parte del suo successo. Locarno manda un segnale di sostegno a quella lotta con la selezione di un’opera prima che ribadisce la vitalità dell’ultimissima generazione di filmmaker indiani (**Raam Reddy** non ha ancora 30 anni, è anche scrittore e fotografo) e la capacità di una cinematografia, troppo spesso imbrigliata in abitudini autoreferenziali, di aprirsi invece al mondo (Reddy ha studiato cinema a Praga). Come **The Fourth Direction** di Gurvinder Singh, presentato nella sezione Un Certain Regard all’ultimo festival di Cannes, anche **Thithi** si riallaccia a quel cinema che ha saputo trovare ispirazione nella vita rurale, ridando dignità di protagonisti a paesani e contadini dimenticati dal progresso. Nel solco indicato da autori come Ray e Ghatak, che al cinema popolare Hindi avevano opposto uno sguardo realista ad altre realtà e culture, girando nello stato meridionale del Karnataka e in lingua kannada, Reddy crea un film compatto eppur leggero sui rapporti padre-figlio attraverso ben quattro generazioni, e riesce al primo tentativo nell’operazione già matura di unire epica, commedia e racconto morale, di realizzare un film profondamente contemporaneo ma consapevole della nobile storia di cui fa parte.

SERGIO FANT

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Signs of Life, **L'Accademia delle Muse**, PalaVideo, 8 | 8 | 2015 – 21.00

# The Lesson of the Muses

A teacher talks of muses, those figures able to inspire poets to create something that did not exist before. This scene, with a documentary style and duration, is relativized by a conversation, filmed through the glass of a house, between the teacher and his wife, who challenges him with cutting irony.

In the ritual nature of an academic lesson **José Luis Guerin** has found the perfect mirror for his discourse on cinema as an art of seduction and the filmed story as a base for spreading contagion. The teacher's students are not actually harmless muses but daughters of the 21st century; they don't hesitate to seize the initiative and raise the stakes. What could have been a documentary proves to be the way into a story whose initially comedic tones end up veering towards those of melodrama. The poetesses contaminated by the teacher's words end up resembling the poet according to Pessoa, who is such a good faker that he fakes the pain of pain he actually feels. Like a *vaudeville*, Guerin's latest film ends up a fascinating journey into the world of someone who believes in words and their power to change people, but then realizes that these changes have consequences in real life.

CARLO CHATRIAN

Fuori concorso, **Le bois dont les rêves sont faits**, La Sala, 8 | 8 | 2015 – 16.00

# La foresta della civiltà

Secondo la vulgata la piazza è il luogo della *polis*, mentre il bosco è lo spazio del disordine, dell'incoerenza, del barbaro. **Claire Simon** ci mostra come nel secondo millennio i rapporti si siano rovesciati. Dopo aver immerso i suoi personaggi in quella megalopoli incoerente della Gare du Nord, luogo di transito e di scontro, è nel Bois de Vincennes che la regista francese trova la dimensione ideale per fornirci la più bella rappresentazione di una società moderna.

Il suo film è bagnato in un'atmosfera di grazia e riesce a passare con estrema leggerezza dalla modalità descrittiva a una più introspettiva, allargando ogni volta il campo con improvvise aperture – si veda ad esempio il salto nel '68, quando il bosco era diventato una foresta pensante grazie al progetto di università sperimentale diretta da Foucault – o stacchi inattesi – è il caso della carrellata notturna che ci proietta nella faccia più nota del "Bois". Se il compito di un documentario è quello di proiettare lo spettatore oltre il suo soggetto, il film di Claire Simon coglie nel segno: oltre ad affascinare esso è un prezioso strumento per leggere con occhi diversi quella civiltà che troppo spesso diamo per perduta.

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Histoire(s) du cinéma, **Year of the Dragon**, La Sala, 8 | 8 | 2015 – 21.15

# La guerra è metropolitana

C'è un filo rosso sotterraneo ma pulsante che unisce il folgorante thriller metropolitano di **Michael Cimino** con il suo osannato **The Deer Hunter**, opera che gli regalò l'Oscar per la miglior regia nel 1978. Perché a ben guardare anche **Year of the Dragon** è un film di guerra, anche se stavolta il terreno di scontro è interno: è l'America stessa. Un paese che nell'idea di Cimino possiede la contraddizione di un presente tanto solido quanto edificato però su un passato incerto. Come gli operai-soldati dell'altro film, anche il poliziotto Stanley White di questa perfetta sinfonia contemporanea è un "americano" senza radici salde, che odia e combatte lo "straniero" soprattutto perché in questo modo afferma il suo diritto di appartenenza a un tessuto sociale, allontanando ma solo in maniera fittizia la dolorosa consapevolezza di essere stato messo ai margini. La battaglia del protagonista straordinariamente tratteggiato da Mickey Rourke è quindi profondamente interna e proprio per questo ancor più lacerante.

Raccontata attraverso la narrazione impetuosa di Oliver Stone e lo stile viscerale di Cimino, la parabola di **Year of the Dragon** è un monumento al cinema di genere che diventa opera autoriale perché capace di trascendere il genere stesso. A trent'anni esatti dalla sua uscita in sala, un film ancora oggi sontuoso.

ADRIANO ERCOLANI

Summer Academy

# Long Life to Short Movies!

After last year successful partnership, Festival del film Locarno and Filmakers Academy propose again the Cannes Cinéfondation short movies program, a selection from some of the most important international panorama new talents. The short movies screening will take place at Rialto 3, 8:45 pm. Free admission.

"After the productive experience at Cinéfondacion, their participation here at Festival del film Locarno is particularly relevant for sharing experiences with our young authors" said Stefano Knuchel, Filmakers Academy project manager. **A Ciambra** by Jonas Carpignano for example show the sets and faces that the director is going to use in his new project for a feature film: his first **Mediterranea**, selected for last Cannes Film Festival, is considered one of the most refreshing new italian wave debuts.

**Ice Cream** by Serhat Karaaslan, a young director selected for last year's Filmakers Academy, has been inserted in 2015 Cinéfondacion competition, confirming the value of a partnership which endorses new visions and ideas all over the world. The other short movies in the selection are **The Chicken** by Una Gunjak, **Por Las Plumas** by Neto Villalobos, **Péter** by Gábor Reisz and **We Don't Celebrate Xmas** by Khadar Ahmed.

A. E.

I registi **Martina Parenti** e **Massimo D'Anolfi**

La regista **Catherine Corsini** e la produttrice **Elisabeth Perez**

Il Leopard Club Award **Andy Garcia**

Il cineasta **Vimukthi Jayasundara**

Il regista **Philip Meyer**

La giuria del **Concorso internazionale**

**Cécile de France**, attrice di **La Belle Saison**

Il cast di **Ma dar Behesht**

**Dorna Dibaj**, attrice di **Ma dar Behesht**

Piazza Grande

**Burghart Klaussner** e **Ronald Zehrfeld**, protagonisti di **Der Staat gegen Fritz Bauer**

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La regista **Eliza Kubarska**

Il cineasta **Kamal Aljafari**

Proudly presents the latest arrivals

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Andrzej Zulawski, director
Sabine Azéma, actress
Alex van Warmedam, director
Manuel Mozos, director
Carola Ash, producer
Tom Dewispeleare, actor
Victoria Guerra, actress
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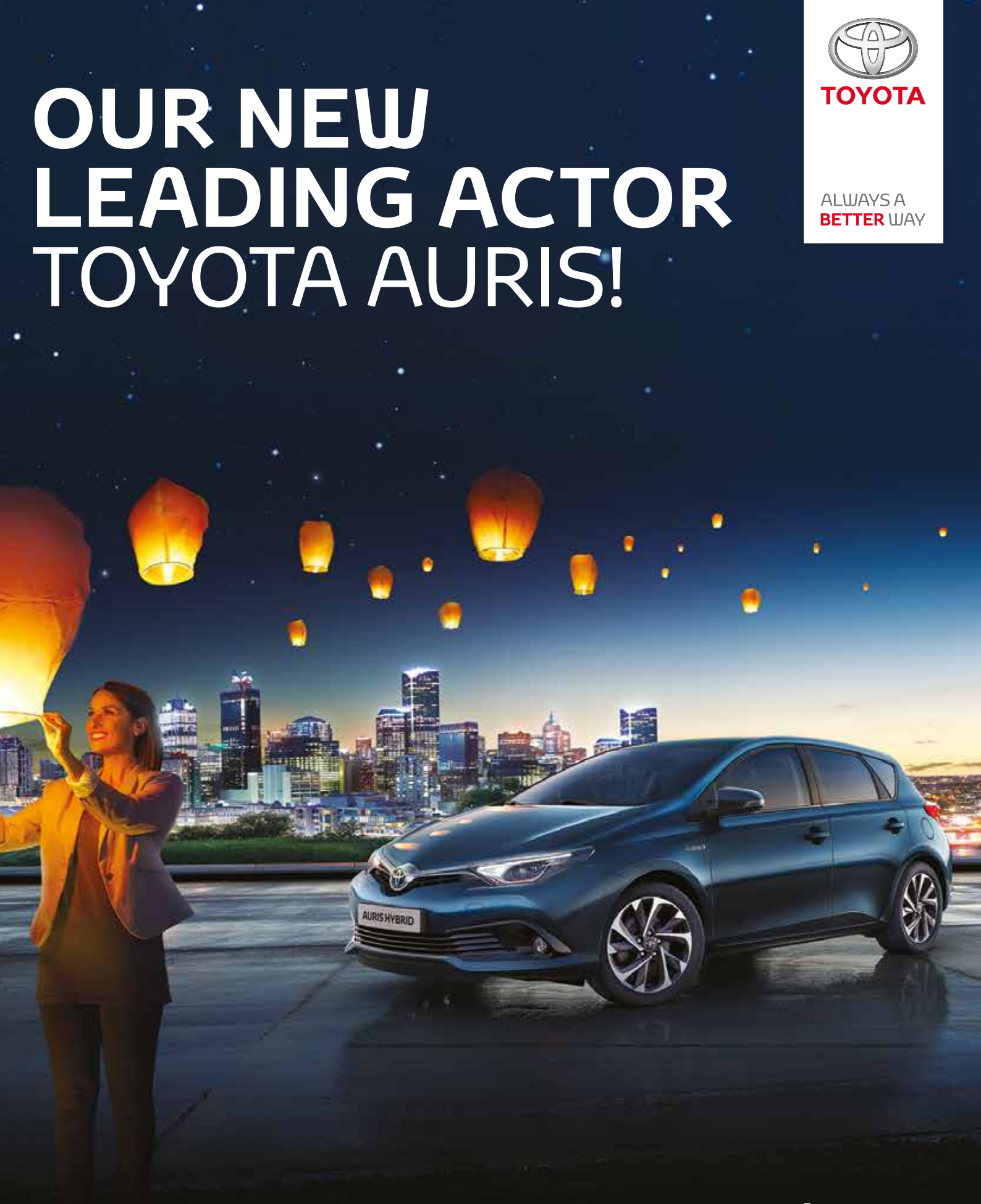


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# Culinary Highlights

From innovative cuisine to traditional dishes, from Michelin star restaurants to characteristic *grottos*, the Ascona-Locarno region has very much to offer to all gourmet friends. As evidence, there are a huge amount of restaurants and culinary events which are not to be found elsewhere in Switzerland. That is also why in the year of Expo Milano and its focus on "Feeding the planet – Energy for life", the choice of electing Locarno as the City of flavours 2015 does not come as a total surprise. Many different tasty occasions aimed at rediscovering the pleasure of food will culminate in the festivities during the Settimana del Gusto (Week of Flavours), from September 17th – 27th. A Wine Festival, with special guest and internationally acclaimed sommelier Paolo Basso, a Risotto Festival as well as a market offering local products are just some of the events awaiting you in Locarno – City of Flavours 2015!

The best examples of the Ticino Cuisine are the "*grotti*", typical and simple taverns of very rustic-style, in quiet hideaway places as well in the shadow of trees. Here you are offered exclusively local products and dishes: salami and cold meats, the vegetable soup *minestrone*, risotto, polenta with joint of roast beef, rabbit, mushrooms and a choice of hard and creamy cheese. Among the Ticino wines the Merlot would be the most renowned and appreciated.

Local products are also to be found in the regional markets which take place in the main squares of the towns and villages, during special events such as gastronomic festivals or the autumn and chestnut festival, a much awaited event taking place on the lake promenade of Ascona during the first weeks of October.

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*Paradise and Paradoxes:*
*Sometimes Cinema is Life Upside Down.* #Locarno68

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**Editor**
Lorenzo Buccella

**Graphic design**
Dimitri Bianchini
Aris Dotti
Michela Di Savino

**Writers**
Massimo Benvegnù
Mattia Bertoldi
Max Borg
Alessandro De Simone
Adriano Ercolani
Lorenzo Esposito
Sergio Fant
Aurélie Godet
Sara Groisman
Mark Peranson
Daniela Persico
Boris Sollazzo

**Guest photographers**
Alessio Pizzicannella – cover
Sabine Cattaneo
Fabrizio Maltese
Vittorio Zunino Celotto – mov(i)e

**Photographers**
Gabriele Putzu (TiPress)
Fotofestival (Marco Abram, Massimo Pedrazzini, Samuel Golay, Sailas Vanetti)

**Advertising**
Raphaël Brunschwig
Elisa Bazzi
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