68º Festival del film Locarno

# PardoLive

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## Udo Kier

**Júlio Bressane**
**Anne Émond**
**Anurag Kashyap**
**Isiah Medina**
**Nazareno Manuel Nicoletti**
**Sergio Oksman**
**Ben Rivers**
**Athina Rachel Tsangari**

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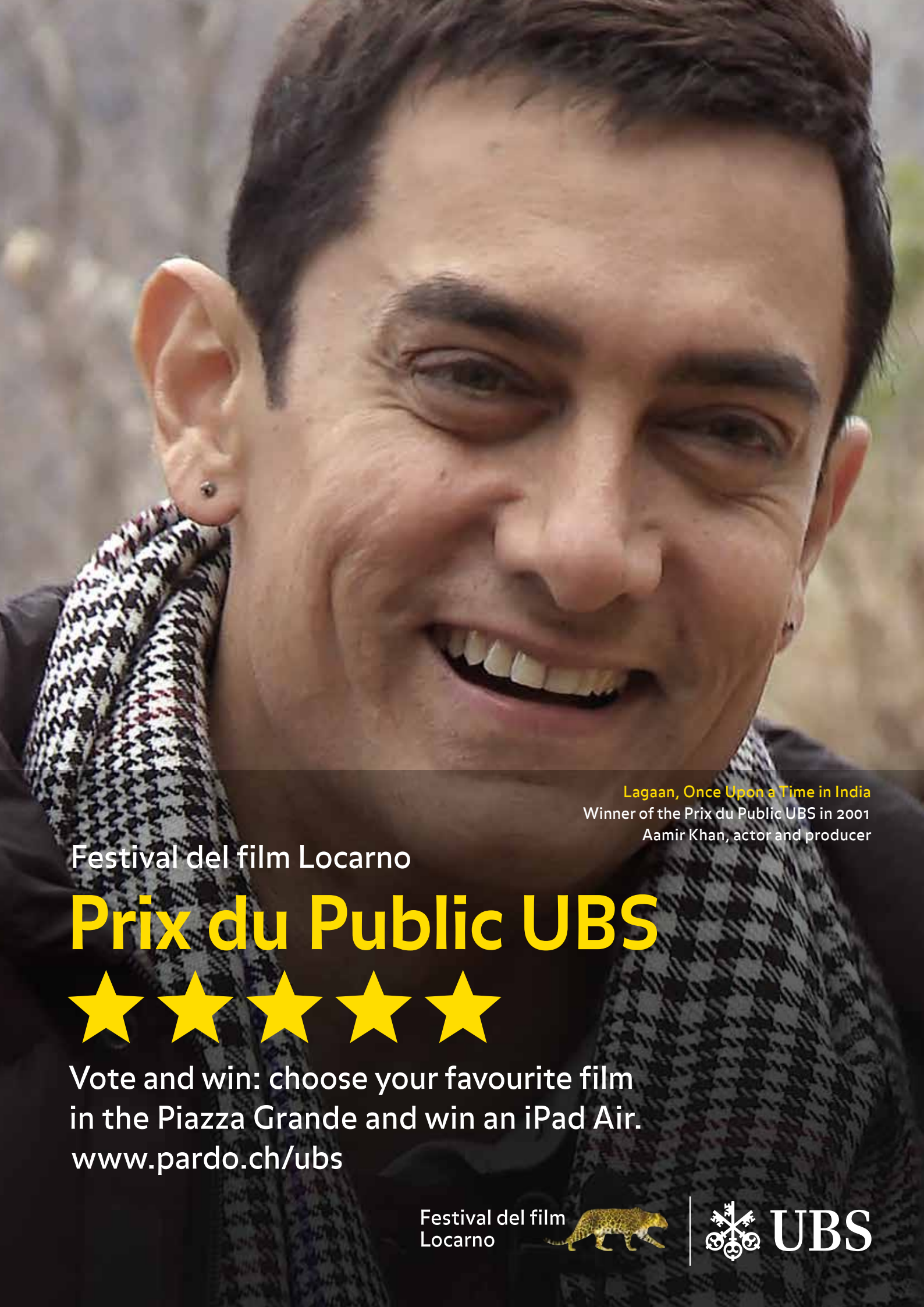
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Piazza Grande, **Bombay Velvet**, 11 | 8 | 2015 – 21.30

# Gangs of Bombay

È sorprendente notare come, malgrado la profusione di articoli e commenti di ogni tono e genere al momento dell'attesissima uscita indiana di **Bombay Velvet**, sia stata rara la citazione dell'appassionante **Mumbai Fables** dello storico Gyan Prakash, pubblicato anche in diverse edizioni europee, a cui **Anurag Kashyap** si è direttamente ispirato per il suo undicesimo lungometraggio, al punto da aver coinvolto direttamente Prakash nella sceneggiatura. L'obiettivo era quanto mai visionario: trasformare un approfondito saggio sui fenomeni politici, sociali, criminali e culturali che hanno fondato e definito la metropoli indiana nell'ossatura intorno alla quale unire una narrazione e una messa in scena sfavillanti, riconoscibili nell'ambito del sistema dei generi di Bollywood, e una fascinazione profonda per il cinema americano, in particolare per il *gangster movie* sia classico che nella versione rivisitata da maestri della New Hollywood come De Palma e soprattutto Scorsese, qui evocato direttamente nella precisione implacabile del montaggio affidato a Thelma Schoonmaker e Prerna Sehgal. Potremmo pensare non esista schermo grande abbastanza per esaltare la spettacolarità delle immagini, il talento produttivo, la proliferazione e precisione dei dettagli di un film come **Bombay Velvet**, oltre che la *performance* fiammeggiante di due star come Ranbir Kapoor (posseduto dallo spirito di Cagney e De Niro) e Anushka Sharma.

Ma se uno ce ne fosse potrebbe essere proprio quello della Piazza Grande, e se il pubblico indiano è stato disorientato da quello che potremmo definire uno dei più costosi esperimenti mai fatti al cinema, potrebbe essere proprio quello di Locarno a sancire che Kashyap ha in realtà creato un classico del futuro, un kolossal capace di coniugare storia, politica e il più brillante *entertainment*, e di far dialogare generi e culture.

SERGIO FANT

Fermo immagine
**Carlo Chatrian**
Artistic Director

**Athina Rachel Tsangari** is back at Locarno with her eagerly awaited new feature, **Chevalier**, which sees six men holidaying on a luxury yacht engage in an entertaining but ruthless competition. The microcosm provided by the boat becomes a pretext for exposing the desire to come first, but also an obsession with perfection that inevitably reflects on the terrible situation Greece is going through at the moment.

Another relationship with national culture passes through a much finer and, so to speak, more intimate filter in the other film in competition: the passion that ties a father and a son to football, much more than just a national sport in Brazil.

**O Futebol** is a story of transmission set against the backdrop of a national tragedy – better to forget how the last world championship ended! – where cinema functions as a glorious magnifying glass between the very small and the very big.

*El Garoto*

The film by **Ben Rivers**, also back in Locarno two years after his most recent work, is based on the idea that cinema imposes an alternative world on the real one. **The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers** travels to an isolated community that starts with the known forms of a film within a film before closing itself inside a universe in pure Peckinpah style. The transition from civilization to a wild state is also the basis of the latest film by **Júlio Bressane**, which inaugurates the Tela Brilhadora project. His **Garoto** (another title that recalls the director of **Pat Garrett & Billy the Kid**) is an irresistibly ironic film that involves a place of inexhaustible fascination, the desert populated by enormous erratic boulders where Bressane shot his wonderful **São Jerônimo**.

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# Stand Up for Kashyap

***Mr Kashyap, this is your second time in Locarno. How did you get here the first time?***

*It was in 2004, Irene Bignardi had come to India and watched* Black Friday *– she wanted to bring it to the Festival. I therefore asked for an Indian passport, I never had one before. I came to Ticino and the movie was screened in Piazza Grande. And then, yes, I also stopped to the Casinò for playing with a slot machine and I won 200 Swiss Franks. But that's not the main reason I love the Festival del film Locarno, of course (he laughs, ndr).*

***Have you used that passport a lot?***

*A lot. I started being invited from several festivals and travelling non-stop. The Festival brought attention on me, this is why I am saying that Piazza Grande is an emotional, special place to me: as filmmaker, I am born here.*

***This year you are presenting* Bombay Velvet*, which is set in the past. But is contemporary India also represented in the movie?***

*Bombay Velvet is the beginning of what India is today. There is no green anymore in Bombay, they have built and built, there are random constructions everywhere. Population was told that it was made for them, but they destroyed our heritage.*

***Beyond listening to music and watching movies, how did you prepare for making this movie?***

*I love reading, I started when I was really young. I think that books offer you many ideas, giving you the time to understand. In the last several years, for example, I read several* noirs *from all over the world – for example all Massimo Carlotto's works. Now I am reading this (he shows us the book is grabbing in the hands, ndr), Malcolm Mackay's* The Necessary Death of Lewis Winter.

***After eleven years, if you could sit next to the youngest-you, in Piazza Grande, that night in 2004. What would you tell him?***

*Probably nothing, but I am telling you one thing: at the time I had no idea what was going on, totally unaware of everything and definitely overwhelmed by the events. But you know what? I miss it. I would like to live it again, I would like to have it back.*

MATTIA BERTOLDI

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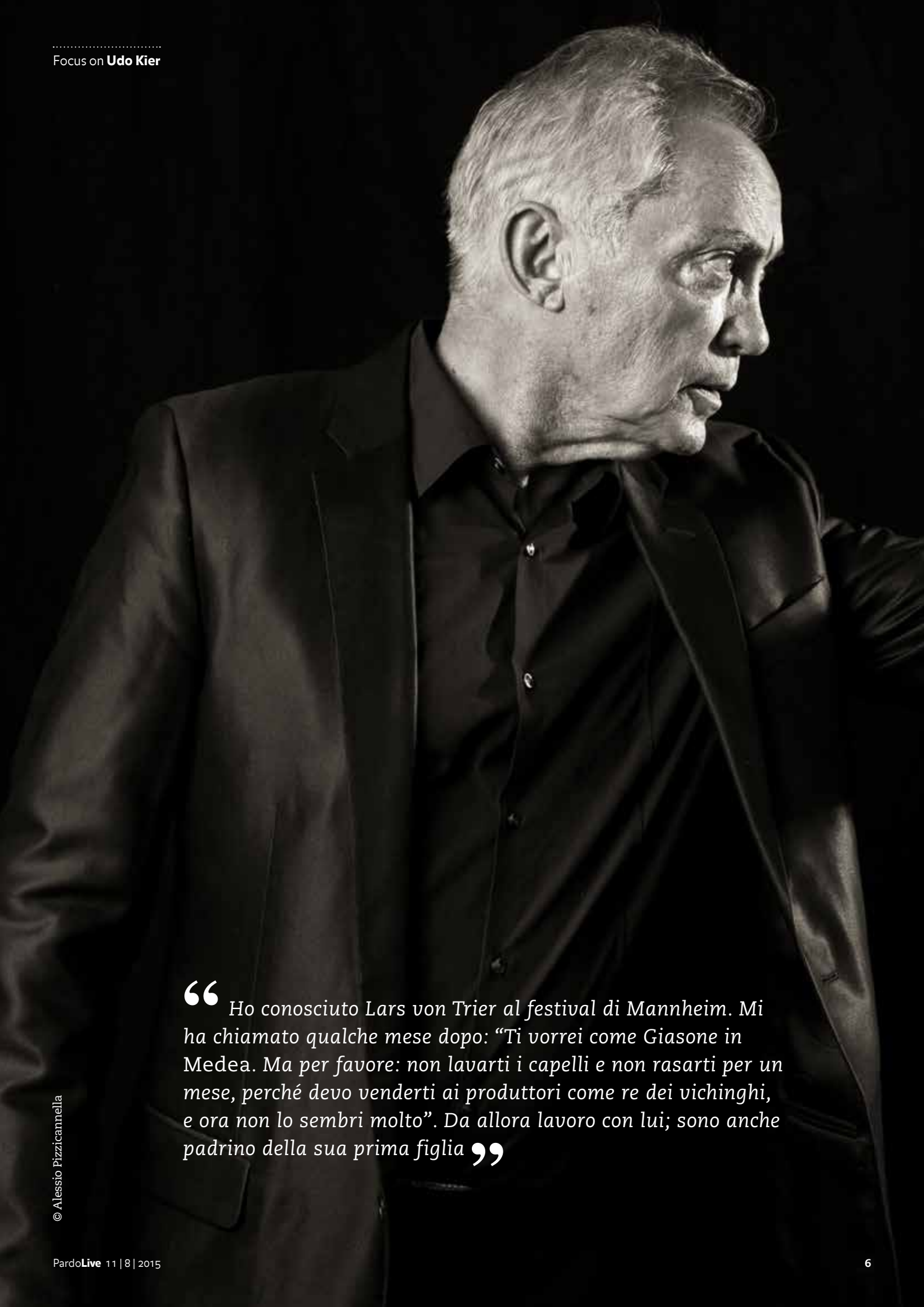

*“Ho conosciuto Lars von Trier al festival di Mannheim. Mi ha chiamato qualche mese dopo: “Ti vorrei come Giasone in* Medea. *Ma per favore: non lavarti i capelli e non rasarti per un mese, perché devo venderti ai produttori come re dei vichinghi, e ora non lo sembri molto”. Da allora lavoro con lui; sono anche padrino della sua prima figlia”*

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# Interview with the Vampire

***Udo Kier, in your impressive career – more than 200 performances! – you have crossed the boundaries of genres and countries, following a journey that has led you to Locarno several times. What is your relationship with the Festival?***

*It's my third time here: in 2004 I was in a jury like today, but the first visit was in 1981, when I was here for Gábor Bódy's* Narcisz és Psyché *which was also awarded. I remember that year very well: I was fascinated by Zulawski, who was presenting* Possession. *One evening, then, I was in a restaurant close to the Piazza Grande screen with Patricia Highsmith, Douglas Sirk and his wife, Paul Morrissey and Elisabeth Kreuzer, who played in the early films of Wenders. There are moments in which the eye becomes a camera. I remember every movement of Patricia Highsmith, who was intensely smoking a gauloise.*

***You made Morrissey's name. How did you get to work with him?***

*I was on a plane, the man next to me started talking with me and asked what I was doing. When I said I was an actor, he said "interesting" and asked for my phone number which he wrote onto the last page of his passport. After a few months he called me: "I make a movie about Frankenstein in Cinecittà and I have a small role for you." I said, "Well, who am I?" He said: "Frankenstein". After the last shot I was sitting in the cafeteria, surrounded by the actors of Fellini who was shooting the studio next door. Morrissey came and said: "Well, in our next movie we'll have a German Dracula. You. But you have to lose 5 pounds in a week". After a week of only salad and water I started performing Dracula.*

***You then played several roles for many great directors.***

*I met Fassbinder in a Cologne club when I was 16, he was 15 and a half years old. We only met again when I was already an actor and we did several movies together:* Die Dritte Generation, *where Hanna Schygulla is my wife,* Berlin Alexanderplatz, Lola*... Another time, in Berlin, a young man came to me and told me: "My name is Gus Van Sant. I'm making a movie with two teenager idols, Keanu Reeves and River Phoenix, and I have a role for you." It was my first movie in America:* My Private Idaho.

***And what about your friendship with Lars von Trier?***

*A short movie I shot as director,* The Last Trip to Harrisburg, *was screened at the Mannheim Film Festival 1984. There I saw Lars von Trier's first long feature,* The Element of Crime. *I was so impressed and asked to meet him. I expected a gloomy man dressed in black, but met this young guy. He called me a few months later: "I make a film based on Dreyer's script* Medea, *and I wish you were Jason. But please: do not wash your hair and do not shave for a month, because I have to sell you to the producers as king of the Vikings, and now you are not looking too much like him." After a month, instead... Since then I have been working with him. I am his first daughter's godfather.*

***You have very often played the villain: is this your favourite role?***

*I am not asking this! In private life I love cooking, gardening, I adopt stray dogs… People want me bad. They often come to me and with delight in their voices they tell me: "You're so eeevil". But, of course, there is one thing I love about villains: they have no limits.*

SARA GROISMAN

# Six Angry Men

At a certain point late into **Athina Rachel Tsangari**'s scabrous and frequently hilarious **Chevalier**, one of the six, well-off, male main characters opines, "Wouldn't it be great to always be on holiday?" Maybe so, but not if you're playing Chevalier, a game lacking precise rules, merely requiring each participant to judge the relative standing of the other players on literally anything – how they sleep, how well they can clean, their cholesterol levels, the size of their morning erections. The winner is crowned "the best in general," and awarded a Chevalier signet ring. In other words, it's symbolic, and it's only a matter of time until the knives come out. Tsangari sets her "vacation" almost exclusively on a boat, taking the Greek Weird Wave to sea on a ship of fools which becomes a self-contained (and remarkably well-staged and photographed) laboratory of masculinity writ large, as a stellar cast comprised of Greek's finest actors go about this petty and vicious contest. The film's masterful script (co-written by Tsangari and Efthimis Filippou) takes its time in revealing just how these manly men are related – through work or blood ties – as well as their secrets and anxieties, setting the stage for raw and just plain mean critical interactions that reach Olympian heights of absurdity, making it impossible to contain all of the barely repressed hatred on board. An allegory for the economic system that has laid waste to Tsangari's country, **Chevalier** posits that the logical endpoint of a society that encourages competition is competition for the sake of competition.

MARK PERANSON

# Buddy Movie Without the Buddies

**Chevalier *is a male-focused story, a total departure from* Attenberg. *Was it a conscious choice?***

*I chose not to include female characters to avoid direct gender implications in the dynamics that evolve in game-playing. In a way, it's a continuation of my previous film* The Capsule *which was written for an all-female cast. In both cases, I didn't set out to make a film about males or females, but humans rather. That said, I believe we are male-female hybrids. I'm interested in how this duality plays out in the performance of self.*

***Would you consider* Chevalier *a satire on masculinity?***

*Our tagline is "a buddy movie without the buddies". I was keen on exploring together with* Chevalier's *cast the performance of power, the futility of selecting "the best", the arbitrariness of victory, the daily dilemma between what is normal vs abject and objectionable. Each of the contestants acts out a distinct anxiety – aging, impotence, fitness, popularity, success. We're programmed to judge ourselves and each other, constantly, by the tiniest of actions. Trained to a certain way of acting upon evaluations that fuel the bluff of objective ranking. Chevalier is a game that we all play to a certain degree in our daily lives. We change our profile picture in our social media conduits, if they don't get enough 'likes' as soon as they are posted. I opted for a boat astray in the sea as our set up, as physical proximity in confined spaces tends to test both desire and self-esteem.*

***Do you feel there is some resonance in this film in regards to what is currently happening in your country?***

*It's unavoidable that my country's limbo runs subterranean currents under* Chevalier's *premise. But i would hope that it is not viewed literally as a direct allegory on the current Greek crisis.*

MASSIMO BENVEGNÙ

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LA POSTA

*Dinamismo giallo.*

Concorso internazionale, **The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers**, Auditorium FEVI, 12 | 8 | 2015 – 16.30

# My Life is a Tin

*“Circa 50 anni fa Paul Bowles ha origliato un uomo in un caffè che diceva il titolo del film, e ha scritto una storia su quella frase. L’ho letta e la frase ha continuato a ronzarmi in testa. Il risultato di quei pensieri (e di altre ossessioni sul cinema e su quanto in là possiamo spingerci per farlo) è questo film”*

BEN RIVERS

In his most ambitious work, British artist and filmmaker **Ben Rivers** draws heavily upon that most underappreciated genre – the film about filmmaking – yet dances his way towards a more narrative cinema. **The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers** is a daring depiction of two mirrored fictional worlds connected by a thin thread. Rivers immerses us into Morocco’s rugged Atlas mountains, presenting a comment-free observation of what we realize is a film set, though not your typical one. Ardent cinephiles will recognize it as the set of Spanish director Oliver Laxe’s forthcoming feature **Las Mimosas**. Much can be gleaned about the necessary problem solving required to mount a production in such a distant location, for one, the mule-to-actor ratio. With such complications, it’s no wonder the director leaves his crew behind, as Laxe drives off into the distance. The rest of **The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers** deals with the ramification of Laxe’s wandering, taking as its source Paul Bowles’ short story “A Distant Episode”. Bowles fans can extrapolate the action, while others are best left surprised by Laxe’s country-spanning, hallucinogenic Western adventure, which ends up with its protagonist disheveled and dehumanized. (Note: the title comes from Bowles’ “He of the Assembly”, which Laxe reads to the camera.) Shooting as usual in 16mm Cinemascope, Rivers has made an atypical, defamiliarizing landscape film that interweaves documentary and fiction, myth and reality, an exciting transgression of established boundaries that well rewards the patient viewer.

MARK PERANSON

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Concorso internazionale, **O Futebol**, Auditorium FEVI, 12 | 8 | 2015 – 18.30

*“We do not want that football became a metaphor of nothing. It is simply an example of a certain methodology, and we like it. An adventurous game in which rules are perfectly written: a green field, a limited amount of time, some regulation, two teams... Was the movie we wanted, wasn’t it?”*

SERGIO OKSMAN

# Il calcio, fuoricampo

La palla è rotonda. Questo adagio custodisce ancora quel po’ di passione e mistero che resta allo sport del calcio. Non indica solo un’imperscrutabilità nel rotolamento (basta un filo d’erba, si sa, a cambiare i destini di una partita), ma assume su di sé l’atto stesso del vedere, traccia le linee di quella peculiare geometria dell’occhio che è il *futebol*. Soprattutto dice una cosa, come un papà al bambino abbagliato che entra per la prima volta in uno stadio: non si può vedere tutto.

In **O Futebol** Simão e Sergio – padre e figlio –, riuniti dopo vent’anni nel Brasile invaso dai Mondiali, affrontano un viaggio intimo alla ricerca di quella prima accecante immagine. L’infanzia del pallone. Esplorando la città di São Paulo lungo le strade svuotate o nei bar affollati, Simão e Sergio seguono le partite, le raccontano, le ascoltano, le vedono dall’esterno degli stadi. Ma il ritorno all’origine è appassionante, malinconico, pericoloso. Siamo nel campo delle probabilità, un centimetro di qua o di là e sei in fuorigioco. C’è un sapere diffuso, misterioso, segreto, che solo i tifosi di calcio sanno definire, e che permette al padre, a metà del viaggio, mentre beve al bancone di un bar, di indovinare le due finaliste e la squadra vincitrice. C’è il vaglio drammatico della memoria, come quando si sfoglia l’album delle figurine. C’è l’imponderabile e una semifinale persa 7-1. La palla è rotonda, allora, è quel che resta del sogno. Simão e Sergio giocano la loro partita come i veri tifosi, di spalle al terreno, bruciandone scampoli tra il frusciare delle bandiere e un battimani ritmato, accettando in partenza l’idea stessa di invisibilità.

LORENZO ESPOSITO

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# The Sensitive Ones

*“È la storia di una famiglia scossa da una tragedia, le cui ripercussioni saranno percepite per diversi decenni. È soprattutto una storia di grande amore tra un padre e una figlia, David e Laurence. Lo vedo come una testimonianza di vita, redenzione e bellezza”*

ANNE ÉMOND

Family dynamics are often observed in fiction through the prism of crisis, operating like a magnifying glass on underlying emotions and behaviors. With her second feature film, an ambitious saga that follows a family for no less than two decades, Quebec filmmaker **Anne Émond** only partially takes this approach. Granted, **Les Êtres chers** opens with the gruesome vision of a young man untying the corpse of his father whom he has just found hanged in the family house’s barn. And yes, a seed of rancor will grow from the reading of the old man’s will, as he singles out another of his five children, David (Maxim Gaudette), as the recipient of his puppetry tools. What is so special about David? Why do his close ones go out of their way to preserve him, going as far as hiding the truth about their father’s death? Do they fear that he might have “inherited” the same suicidal tendencies? “You’re sensitive”, his sister explains to him. And indeed, David’s sadness feels very much like despair, and happy moments may seize him too intensely. Of course, he would be the kind who falls in love at first sight and who would spoil his daughter (the charming Karelle Tremblay).

To portray the ups and downs of this very loving (and lovable) family, Anne Émond demonstrates a sure talent to translate precise emotions into dramatic language. Alternating warm interiors and majestic outdoor landscapes, the film was shot by Mathieu Laverdière, the cinematographer of Locarno’s Prix du Public in 2013, **Gabrielle**. Another quest for happiness against seemingly predetermined odds, waving high the banners of sincerity and courage.

AURÉLIE GODET

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# Cronaca di un uomo

Alberto Musacchio ha vissuto a perdifiato, è stato artista di strada, attore, archeologo, scrittore, poeta, viaggiatore. Ovunque il suo corpo agile e il suo sguardo dolce e ironico – da Roma a Mostar al Canada – ha intessuto rapporti profondi e drammatici. Alberto ha scelto di suicidarsi. Alberto è **Moj brate – Mio fratello**, una *detection* romantica e analitica che prova a ricostruire il mosaico che accomuna la vita interiore dello scomparso e i vuoti pesantissimi di chi lo ha perduto.

Chi è il narratore della vicenda? **Nazareno Manuel Nicoletti**, qui all'opera prima, gioca sulla dialettica fra racconto in prima persona – duro attento e senza pregiudizi, come sempre dovrebbe essere il passo di un osservatore – e la fitta trama di punti di vista di chi, in vita, ha incrociato Alberto. Nessuno è in grado di spiegarsi davvero il suo gesto, al punto che lentamente il vero soggetto del film diventa proprio questa domanda senza risposta, l'interrogazione della vita propria attraverso la sparizione altrui.

Il reale è sempre ineffabile e illusorio, si dirama nei materiali che operano a cuore aperto sul corpo stesso del film: repertorio, vecchi vhs con le riprese dei laboratori teatrali per adolescenti che Alberto organizzava in Bosnia poco dopo la fine della guerra civile, spezzoni di film, lettere d'amore, una sinuosa e indagatrice GoPro montata sul capo di Stefano Gabrini, che aveva a sua volta diretto Alberto nel film **Il gioco delle ombre** (1991). Così è la vita, tanto impetuosa quanto dispersa, disseminata. Come le ceneri di una persona cara sparse in più punti del mondo, a mettere radici qui e altrove.

LORENZO ESPOSITO

*"A messenger bursts into the life of whom has an unsolved death in the heart. Moj brate inspects what is left: without answers, or soothed guilt. Memories are vibrating among feelings through time of memory, in a shadow zone between subject, object and oblivion. Everything's suspended"*

NAZARENO MANUEL NICOLETTI

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Signs of Life, **88:88**, PalaVideo, 12 | 8 | 2015 – 21.00

# There's No Justice, Just Us

Preternaturally talented, the young Winnipeg-born artist/filmmaker **Isiah Medina** (b. 1991) has gained an ardent cult following from a series of short works released directly on the Internet. With his feature-length debut, Medina confirms his promise as the most adventurous and contemporary practitioner of the *avant-garde* of his generation, creating a stunningly photographed, radically edited work that merits comparison to late Godard… that is, if Godard was raised on hip-hop and without money. Medina's films are part personal diaries, shooting his friends and family, and part social critique, placing them in a world where, to quote one of **88:88**'s voiceovers, "There's no justice, just us." A comparatively demanding and often intense work, **88:88** takes its name from the flashing numbers that appear when one can't pay the bills, demonstrating that people who live in poverty also live in suspended time. (Pedro Costa also comes to mind.) Influenced by mathematical theory and contemporary philosophy, most visibly Alain Badiou, **88:88** is a film bursting with –ologies and ideas, in terms of both sound and image; there's more in five minutes of Medina than most of cinema at festivals these days. Not hamstrung by an old cinephilia, his work is a constant search for new forms, new ways of expression, and often overwhelms.

MARK PERANSON

Fuori concorso, **Yes No Maybe**, PalaVideo, 12 | 8 | 2015 – 16.00

# All We Need Is Love

Qual è il segreto dell'amore? Una domanda a cui pare praticamente impossibile replicare, ma che allo stesso tempo è impossibile da evitare. Il lavoro di **Kaspar Kasics** non cerca una risposta preconfezionata ma tenta di proporre al pubblico un'analisi della questione attraverso il racconto di due storie, due età, due modi di vivere questo sentimento in base alla propria personalità e alle proprie esperienze di vita. Il tutto commentato dallo scrittore Sven Hillenkamp e dalla sociologa Eva Illouz. Il risultato è un puzzle composito che riflette su come il rapporto di coppia sia evoluto (o involuto?) nel corso del tempo, influenzato dai cambiamenti sociali e psicologici che la nostra società ha vissuto. È possibile credere ancora che l'amore sia assoluto, o meglio non influenzabile da fattori esterni a esso? In un tempo in cui la poesia del sentimento ha dovuto necessariamente confrontarsi con la frammentazione sempre più accentuata dei rapporti sociali, **Yes No Maybe** riconduce il nocciolo della questione a ciò che è più vero e duraturo: i rapporti umani. La forma filmica è quella di un documentario drammatizzato scarno, stilizzato, che lascia spazio alla parola come veicolo principale di empatia. La sincerità del racconto orale riconduce tutto a un'unica questione: di cosa tutti noi abbiamo realmente bisogno?

ADRIANO ERCOLANI

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Neto Villalobos

**Ice Cream - 16'**
Serhat Karaaslan

**Péter - 13'**
Gábor Reisz

**We don't celebrate Xmas" - 11'**
Khadar Ahmed

**A Ciambra - 16'**
Jonas Carpignano

## About a Woman

Have you ever really looked at a woman?

**Bond - 10'**
Vera Egito

**Monster - 9'**
Rina Tsou

**En dehors de la ville - 18'**
Rim Mejdi

**Stationed - 23'**
Nitzan Zifrut

**Wed. 12 | 8 | 2015 – 7 pm**

## Stop Making Sense

And don't ask questions!

**Wedding Preparations in the Country - 18'**
Youdid Kahveci

**Fall - 12'**
Felipe Rodriguez

**Loop - 6'**
Lihn Duong

**The Mad Half Hour - 21'**
Leonardo Brzezicki

**Thu. 13 | 8 | 2015 – 7 pm**

## Love Will Drive You Crazy

When love takes you to the darkest places, you'll meet a filmmaker

**Morning Prayers - 20'**
Katarina Stankovic

**Xing - 19'**
Bradley Liew

**Serori - 15'**
Pedro Collantes

**Prémices - 29'**
Pao Paixao

For 68 years the Festival del film Locarno has been the greatest open air school of cinema fuelled by the spirit of discovery and innovation. Building on this spirit in 2010, the Locarno Summer Academy is born with the aim of assisting the development of emerging talents in the world of cinema, maximising Locarno's unique qualities as a meeting place. A lab where one can get a better understanding and be fully involved in the current changes occurring in the entire world.

"The expanding, but increasingly fine-tuned offering of the Locarno Summer Academy – the Artistic Director Carlo Chatrian claims – has made it a workshop that covers the whole professional skill set of filmmaking, and has a result has become one of our most keenly fostered core projects."

In 2015 five different sections have been presented, welcoming an increased number of 90 young film talents from all over the world, still favouring quality over quantity, thanks to the launch of a new academy, the Locarno Industry Academy, dedicated to junior professionals involved in distribution, sales, marketing, exhibition and programming.

The **Locarno Filmmakers Academy** involves 15 promising filmmakers from the best international Film schools who will enjoy daily sessions with top-level representatives from the world of film, including directors, actors, producers, festival directors and training experts (among past tutors: Werner Herzog, Abel Ferrara, Lav Diaz, Pedro Costa, Agnès Varda, Victor Erice, Aleksandr Sokurov). Since 2014, trainees include six young talents selected for the Cannes Festival's Résidence Cinéfondation.

This year, this academy welcomes two important partners: Swatch and Red Bull. One artist of the Swatch Art Peace Hotel residency project in Shanghai will join the ranks of the participants and the Red Bull Music Academy will contribute to a masterclass with a young emerging talent who is redefining the world of movie soundtracks.

The **Locarno Industry Academy** has been designed as a very practical shortcut to the film industry with a strong European and international dimension, and to help young professionals to extend their own network of contacts. This first edition will welcome ten participants from nine European countries and one from Mexico, exploring the perspective of an international opening of this program.

The **Locarno Critics Academy** involves ten aspiring young film critics. The participants will work under the editorial guidance of Eric Kohn (Indiewire), Brian Brooks (Film Society of Lincoln Center in New York), Ruedi Widmer (ZHdK), Florian Keller (SVFJ) and Stefan Gubser (Cineman). During the festival, they will be required to write about various films and events on a daily basis for PardoLive and other outlets in addition to meeting with established film critics and various other members of the film community.

Already in its 15th edition, the **Documentary Summer School** is a residential academic program jointly organized by the Università della Svizzera italiana and the Festival del film Locarno, in collaboration with la Semaine de la critique. It is open to up to 25 undergraduate and early-stage graduate students from all the world in the fields of film, media and communication studies.

Now in its 56th edition, **Cinema&Gioventù** brings together 33 students from Swiss and north Italian colleges, vocational schools and universities.

The Locarno Summer Academy enjoys support from the Ernst Göhner Stiftung (Zug) and Prof. Otto Beisheim Stiftung. Annoucements concerning the Locarno Summer Academy's initiatives can be consulted on: www.pardolive.ch

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*Panorama Suisse*

**Imagine Waking Up Tomorrow and All Music Has Disappeared**
**Stefan Schwietert**
Documentary, 2015, 86 min.
Switzerland / Germany

**Wednesday, 11:00, FEVI**

*Fuori concorso*

**YES NO MAYBE**
**Kaspar Kasics**
Documentary, 2015, 105 min.
Switzerland

**Wednesday, 16:00, PalaVideo**

*Concorso internazionale*

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

**Wednesday, 18:30, PalaVideo**

# Swiss Highlights in Locarno on Wednesday, August 12

# SWISSFILMS

*Piazza Grande*

**Amnesia**
**Barbet Schroeder**
Fiction, 2015, 95 min.
Switzerland / France

**Wednesday, 21:30, Piazza Grande**

*www.swissfilms.ch*

# Aiming to the Impossible

***Let's start with the question that lies behind everything. What is cinema to Júlio Bressane?***

*A love that started perhaps too soon. When I was 11, my mother gave me a film camera and a projector. Though then the feeling of urgency and the need to make movies came later. In my experience, this art is personal transformation, something that through the disciplines is an aspiration towards the impossible, a radical activity.*

***Do you remember the first images you shot?***

*My mother. New York, Central Park, Washington. It was 1958. Those are the first I remember. And then a trip to Portugal: I was shooting the street, what we were living, the things I liked.*

***Your first film,* Face to Face *came a few years later. It arrived here at Locarno, in 1968.***

*A disaster! The critics of the time destroyed it. There was a very ideological cultural milieu and I remember one reviewer who predicted "the career of this director is over". I was 20. But I'm not at all bitter, over half a century I've brought my other films here and now they've chosen me as a jury member.*

***What's it like to judge other people's films?***

*Very hard, but interesting. I don't think I have a talent for this work; I struggle to objectively evaluate something that's not to my taste, but it is a useful and fascinating exercise for a director. We must constantly learn that not only the things we like are important.*

***Your films have a similar energy to that of Carmelo Bene. Do you recognize this parallel?***

*I'm honoured and yes, I think there is a link. What's more, our paths crossed often: in Cannes, in 1969, for example, where he brought* Capricci. *His creative and artistic impulse was very powerful. Forty years later I wrote an essay about him, in the* Deslimite *collection: he was a total master, perhaps the best. His insight and his sensibility have disappeared from present-day cinema.*

***Now you're here with Tela Brilhadora. Where did this project come from?***

*From the desire to share the risk with young talents, from the fact that at times we forget that cinema is collective individualism. As a director and most of all a producer – have we forgotten that geniuses like Méliès were producers first? – I wanted to create a cinematographic object made up of four parts, very faithful to my culture, because our society must escape from intolerant Eurocentrism. I wanted something that went against the mainstream and which was a declaration of love. As usual.*

BORIS SOLLAZZO

*"Nel 1968 mi stroncarono e mi dissero che la mia carriera era finita. Avevo 20 anni. Ora sono a Locarno come membro di giuria"*

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# Cosmologia

Anzitutto il titolo. Tela Brilhadora significa voler riferire il battito della luce, la fenomenologia di una Lingua incognita (la lingua portoghese? Il cinema?). Per far questo **Júlio Bressane** e altri tre sognatori-amatori (*amateurs*) – **Rodrigo Lima**, **Bruno Safadi** e **Moa Batsow** – si avventurano oltre se stessi, oltre il proprio stesso desiderio di immaginarsi avventurieri su questa terra. Sono degli ossessi, dei pazzi lucidi, che scartano leggermente verso l'abisso, sapendo di potersi perdere, di poter perdere tutto.

Il primo a buttarsi è Bressane stesso. **Garoto**, ispirato al racconto di Borges **Bill Harrigan, assassino disinteressato** (contenuto in **Storia universale dell'infamia**), considera la possibilità che il suolo calpestato sia la prima ineliminabile realtà occulta del pensiero, e che nella tempesta – vento sole roccia foresta donna – vengano decifrati i segni indecifrabili del desiderio, dell'omicidio, dell'infinito. La comprensione del testo sarà sempre enigmatica, Bressane lo sa e dà subito la cadenza: un'incredibile massa sonora che si ripercuote su tutto il progetto, su tutta la *tela*.

Ne è immediata sponda **Origem do Mundo** di Batsow. Un ulteriore salto mortale, stavolta all'indietro, verso l'arte preistorica che ribolle nell'entroterra brasiliano, viva nella tradizione orale degli anziani. Batsow è un segugio dell'aria, fiuta le oscillazioni di energia, l'elettricità primordiale – iscrizioni misteriose al di là e al di qua dei consueti concetti di spazio e tempo.

Tela Brilhadora è una sorta di metafisica del fantastico, che riprende l'antico concetto di filosofia della natura: riconoscere la crisi e provare a riconferire densità alla materia. Una cosmologia in cui i cineasti sono continuamente sbalzati fuori, e possono rispondere all'attrito solo filmando e inventando una realtà parallela, nella speranza che un giorno rientri nel naturale giro degli astri. È questo il tentativo del sindaco di Rio de Janeiro in **O Prefeito** di Safadi: rilocalizzare la città, abbatterla e ricostruirla su nuove fondamenta, separata dal Brasile, dagli uomini e dall'universo. Ma viene travolto dal suo stesso sogno, travolto dalle apparizioni femminili (la donna in Tela Brilhadora letteralmente appare, si riverbera di frammento in frammento), travolto dal sentimento atavico dell'oblio.

La natura abbatte sul mondo il suo spirito. È uno spirito panico che in **O Espelho** di Rodrigo Lima (dal racconto di Machado de Assis), travolge tutto al suo passaggio. Come in Cocteau la donna-natura esce dallo specchio d'acqua e si unisce all'uomo sottoforma di puro riflesso, coinvolgendo l'intera foresta in una battaglia di fango e di verde, forse per riscrivere il mondo, forse per fuggire a se stessa. Tenta il tutto per tutto, anche a rischio di sparire: esattamente come fanno i quattro moschettieri della Tela Brilhadora.

LORENZO ESPOSITO

**Garoto**
La Sala
12 | 8 | 2015 – 16.15

**Origem Do Mundo**
La Sala
12 | 8 | 2015 – 17.30

**O Espelho**
La Sala
14 | 8 | 2015 – 17.30

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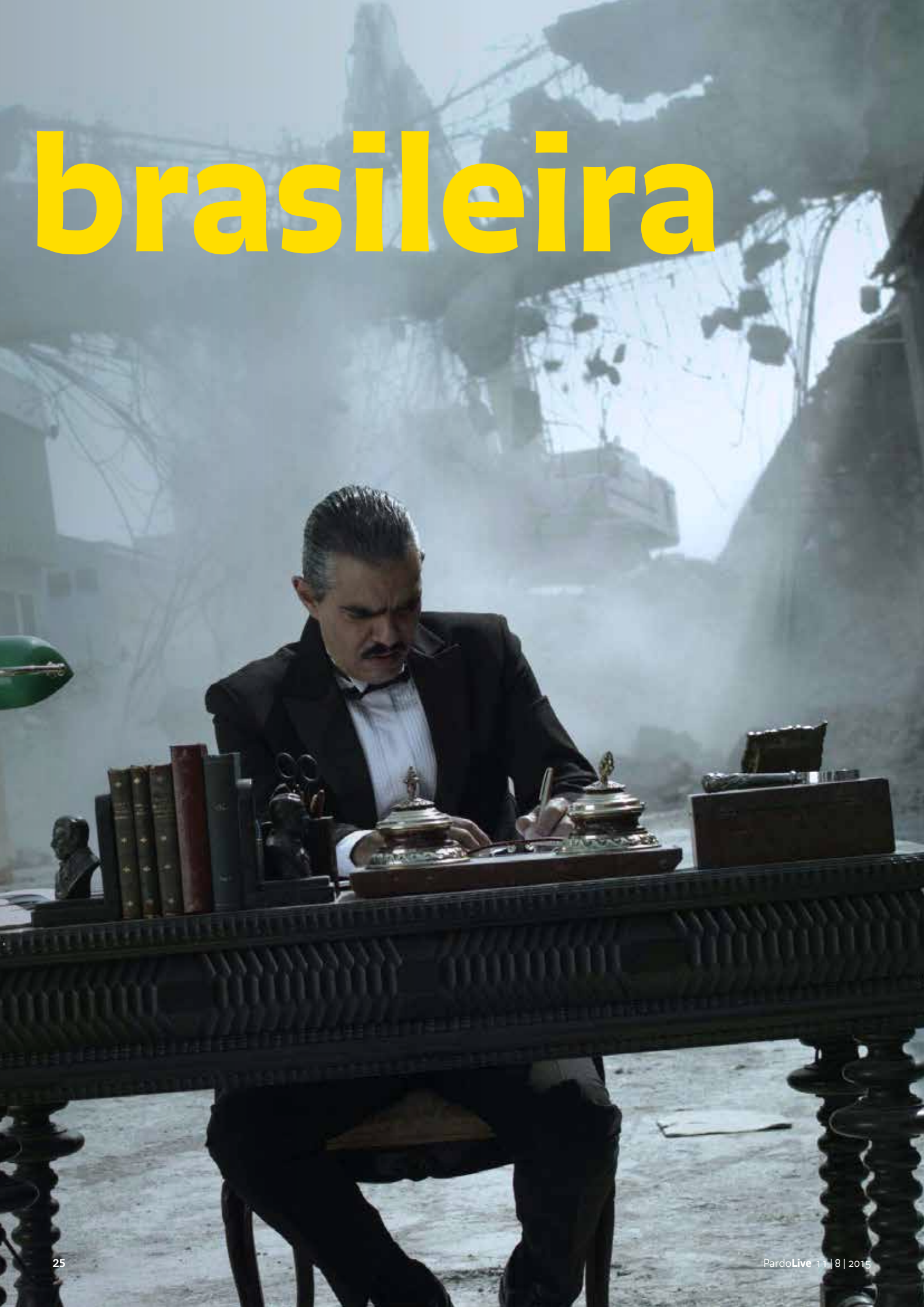

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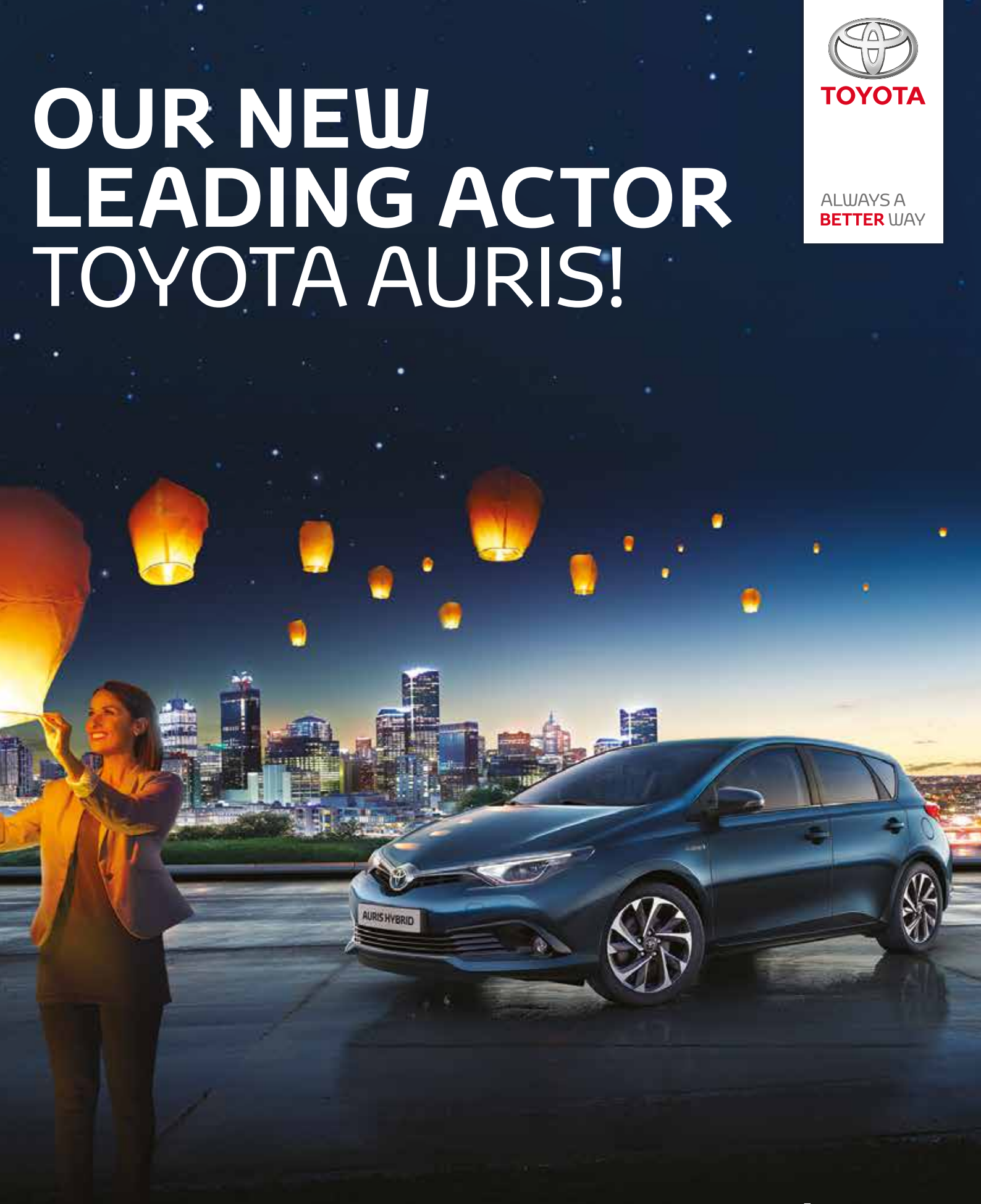


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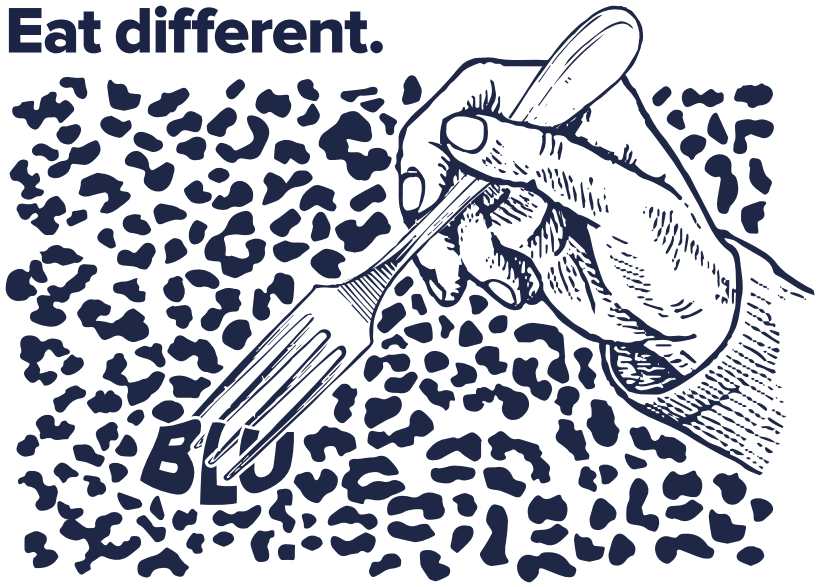


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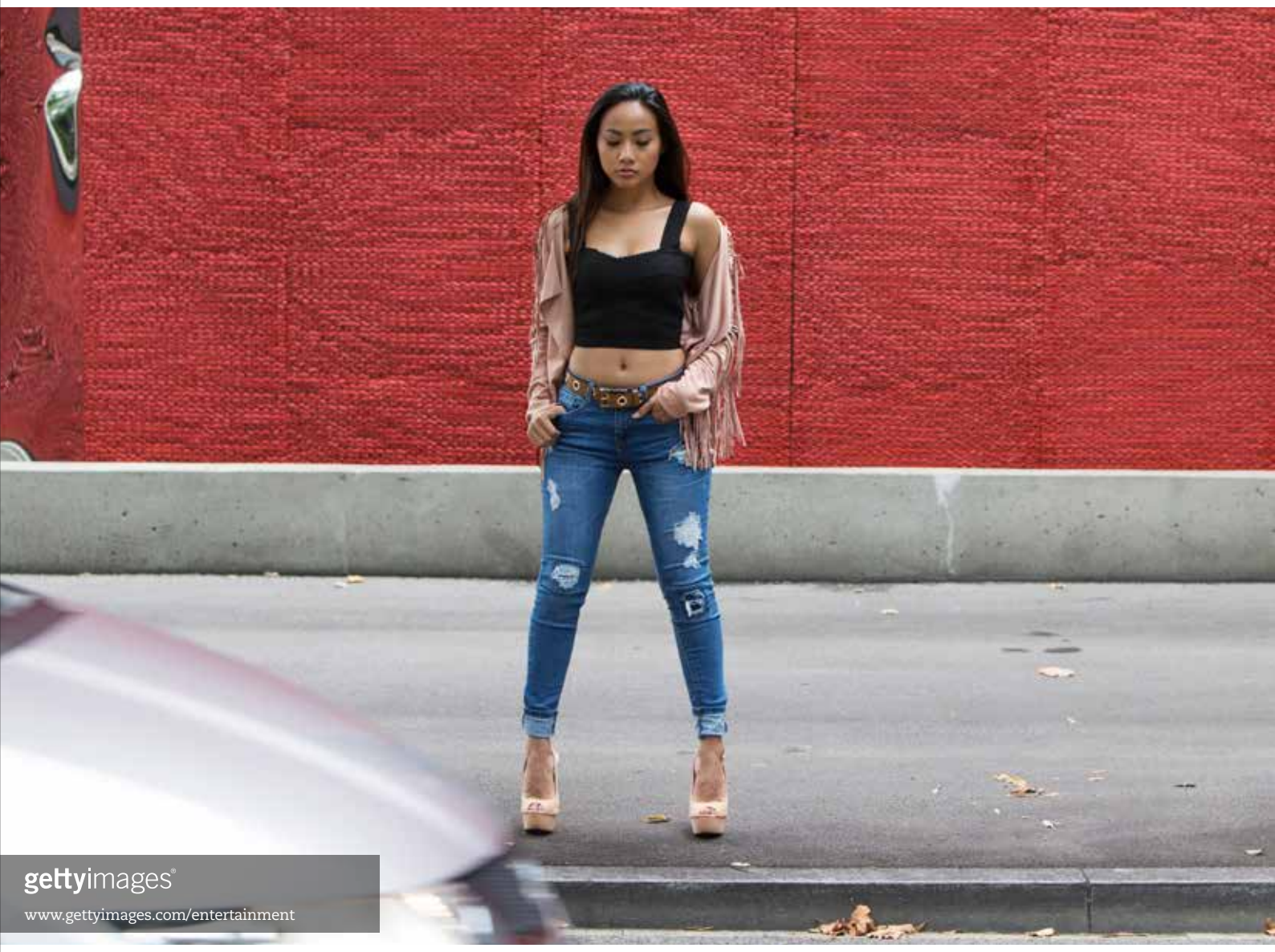


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by Vittorio Zunino Celotto

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