



HISTOIRE(S) DU CINÉMA: PREMIO RAIMONDO REZZONICO

Meinhard Will Go On

MAX BORG

The title makes its double meaning explicit right from the start: on the one hand, it is a modern, European stab at the most recognizable of American film genres, with scorching hot landscapes, horses and occasionally flexible interpretations of the law in an unexpected setting; on the other, it is about a culture clash, as the Western mentality of Germany struggles to interact with that of Bulgaria, formerly part of the Eastern Bloc as an ally of the Soviet Union. Such is the experience of Meinhard (Meinhard Neumann, making an impressive acting debut), the main character in **Western**: he's part of a construction crew building a hydroelectric plant in a remote Bulgarian village, a task made increasingly difficult by the language barrier and

a lack of resources; mainly the water itself. Valeska Grisebach's third feature, produced by Komplizen Film, Premio Raimondo Rezzonico 2019, is a subtly powerful character study, where silence plays a major role in shaping the relationships between the modern-day settlers and the indigenous people, complete with occasional bouts of lawlessness and a hint of a darling Clementine. There is a cultural specificity that paints a very contemporary picture, while simultaneously achieving the mythical timelessness of most genre greats. The said myth is still very real, though, thanks to the inspired choice of casting mostly non-professionals in the key roles, and that reality seamlessly leads into iconic cinema.

📍 PalaVideo, **Western**, 9 | 8 | 2019 - 14:00

Proudly presents
the latest arrivals

Denise Carrizo, actress
Agustina Malale, actress
Omid Memar, actor
Dawn Luebke, director

Jocelyn De Boer, actress
Yolande Zauberman, director
Joseph Gordon-Levitt, actor,
Denis Côté, director

Aylin Tezel, actress
Maura Delpero, director
Patrick Vollrath, director
Lidiya Liberman, actress



Made in Switzerland.

FUORI CONCORSO

Nothing but Lanthimos

NADINE VAFI

How would you feel if, at a moment's notice, your life was taken over by another, leaving you facing the fact that your existence is replaceable, becomes indistinguishable and cumulates to nothingness – *nimic*. Award-winning Greek director, screenwriter and producer Yorgos Lanthimos, who has previously caught our eye with his infamous festival darlings such as the vicious, perverse love story *The Lobster* (2015), the surreal psychological thriller *The Killing of a Sacred Deer* (2017) or the sarcastic, back-stabbing power play and period piece *The Favourite* (2018), enlightens us yet with another macabre tale – a short film, co-written with his writing partner Efthimis Filippou and starring the multi-talented Hollywood actor Matt Dillon,

which is nothing short of his aesthetic and narrative trademarks, keeping us on the edge of our seats. Lanthimos walks the fine line between the tragic and the comedic, at once implying the absurd, surreal and brutal nature of reality. With a pinch of sarcasm, he paints a picture delineated by an anamorphic, distorted look and hard cuts that contrast with the ever-spanning presence of urban noise and orchestral music – asking the time and measuring it –, leading us to question individual existence and, at its boiling point, lifting us into a dystopian, infinite loop where time becomes immeasurable. Those who have not yet been dazzled by Lanthimos' ingenious works will be in for a treat with this darkly twisted operetta.



📍 La Sala, **Nimic**, 9 | 8 | 2019 - 16:15

FUORI CONCORSO

Pellicola luminosa

SARA GROISMAN



Mi piel, luminosa, di Gabino Rodríguez e Nicolás Pereda (presenza frequente a Locarno, dove il suo *Los mejores temas* è stato selezionato in Concorso nel 2012), si presenta con le forme del documentario. Si apre con inquadrature di vita quotidiana in una scuola messicana, sottolineate da una distaccata voce fuori campo che spiega la genesi del film: sarebbe stato commissionato dal Ministero dell'educazione per documentare gli esiti di un programma statale. Ma, come in un racconto di Borges, il tono protocollare del narratore non fa che da controcanto a una vicenda degradante nel surreale. Presto ci viene infatti rivelato che in uno degli stabili della scuola, l'edificio M, abita il misterioso Matías, relegato lì dopo aver contratto una strana malat-

tia. La voce narrante ci riporta i pensieri del ragazzo recluso sui suoi compagni e viceversa partendo da inquadrature "oggettive" dei bambini dietro i banchi per poi declinare nel sogno, al seguito delle loro fantasticherie. L'apparizione dello scrittore Mario Bellatin, che legge alla classe un suo racconto, non fa che accentuare l'atmosfera sospesa, con il giovane Jorgito che, invece di ascoltare l'autore, si lascia suggestionare dalla sua figura e lo immagina protagonista di un'avventura sacrale a cui prende parte anche il ragazzino recluso. E cosa potrebbe leggere, Mario Bellatin, se non un'autobiografia surreale che fa da specchio al documentario surreale dei due registi? **Mi piel, luminosa**, s'initola il racconto, proprio come il cortometraggio.

📍 La Sala, **Mi piel, luminosa**, 9 | 8 | 2019 - 16:15