



LA MIA POSTA
REGALA MOMENTI
DI GRANDE CINEMA

posta.ch/sponsoring



Sponsor del

72
Locarno Film Festival
7-17 | 8 | 2019



OPEN DOORS

From Cambodia with Love

NADINE VAFI

«I showed the film over and over again, so they would forget about the guns and bombs». With the birth of film, cinema's power has been proven to an immeasurable extent. Besides the social and artistic indulgence in film, the political one has condemned, abused and celebrated the magic of this medium. Distinguished Cambodian filmmaker Kulikar Sotho epitomizes this *force majeure*, both in its positive and negative verbalism, with her award-winning first feature-length and Oscar entry **Dom fill chong krauey (The Last Reel)**, (2014). The film depicts the life of student Sophoun, who lives in the capital Phnom Penh, trapped between the family's conservative ways – expected to be married off to a stranger – and her denunciation as a beer- and taxi-girl in a criminal gang. With the discovery of an abandoned cinema, her mother's glamorous yet tragic past is unveiled. A past, as Sotho so beautifully and honestly expresses, that does not only belong to Sophoun's family, but to a whole nation scarred by the unfolding events during the 60s and 70s, namely the Vietnam War and its aftermath with the Cambodian genocide carried out by

the Khmer Rouge regime under the leadership of Pol Pot. A time that also put an end to the golden age of Cambodian cinema – as the film communicates, filmmakers were among the regime's main targets and only 30 out of the 300 films survived. An agony so eloquently described by Sophoun's mother: «They say we should bury the past. But how can I? I live with it every day. It's full of pain». The healing of these wounds is where the power of cinema comes in. Reminiscent of Giuseppe Tomatore's *Cinema Paradiso* (1988), the resurfacing of her mother's film allows, through its reels, a recognition yet conquer of war's inhumane horrors. **Dom fill chong krauey** skillfully accomplishes the search into the height of Cambodian cinema with a melancholic streak while addressing the demons of the past – acknowledging the two sides of the same coin – crossed by a horrific fate, ultimately confronting the current generation with its forlornness. «Why was your generation allowed to dream, but we can't?» Hence, let us dream with Sotho».

Teatro Kursaal, **Dom fill chong krauey (The Last Reel)**, 17 | 8 | 2019 – 11:00

**Gertsch
/ Gauguin
Munch /** Cut in Wood
Fino al 22.09

www.masilugano.ch

Partner principale
CREDIT SUISSE

Partner istituzionale
Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun Svizra

Con il sostegno di
Dipartimento federale dell'interno DFI
Ufficio federale della cultura UFC

prohelvetia

MASILugano

Buono sconto
del 30%
sul biglietto
d'ingresso

Valido fino al
31.12.2019
per due persone

Non cumulabile
con altre riduzioni