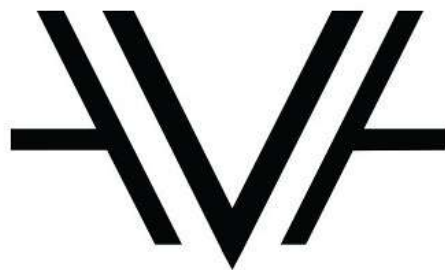
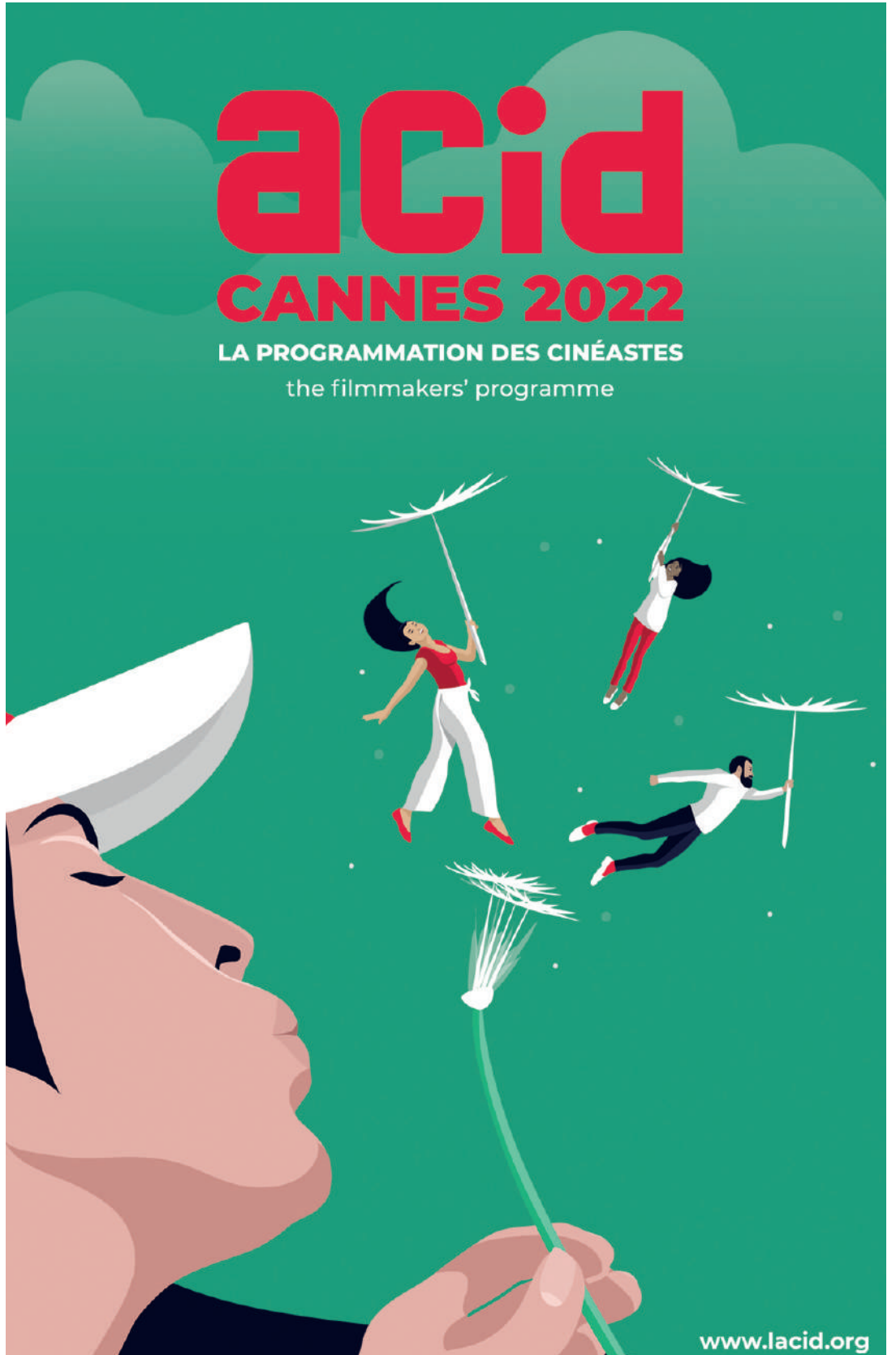


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AGENCE VALEUR ABSOLUE

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TRADDES

7 avril 2022
Lise Pedersen

Coming-of-Age Doc Set in Putin's Russia 'How to Save a Dead Friend' Debuts Trailer (EXCLUSIVE)



Swiss-based sales and distribution agency Lightdox has acquired world rights for "How to Save a Dead Friend," the debut doc by Russian filmmaker Marusya Syroechkovskaya. Lightdox provided *Variety* exclusive access to the film's trailer ahead of the film's world premiere at Swiss doc film fest Visions du Réel next week.

Shot over more than a decade, the film chronicles the love story between millennials Marusya and Kimi, and his descent into drug addiction against the backdrop of Putin's rising autocracy.

The filmmaker was given her first video camera at the age of 10, and has never stopped filming the world around her since. "It was my tool to make sense of everything that was happening to me, to explore the world," she tells *Variety*, speaking from Israel, where she and her partner have taken refuge since early March following Russia's invasion of Ukraine.

"I was protesting for many years: I went to anti-government rallies and, lately, to the anti-war demonstrations. My brother was arrested, my boyfriend spent time in prison for protesting. The authorities knew where we were, so it was just a matter of time before we would get arrested," she says.

26 avril 2022
Elsa Keslassy

Best Friend Forever Boards Cannes's ACID Pics 'The Strange Case of Jacky Caillou,' 'Madgala' (EXCLUSIVE)



Brussels-based company Best Friend Forever has acquired pair of French movies, "The Strange Case of Jacky Caillou" and "Madgala," which will world premiere in the Cannes sidebar, ACID.

"The Strange Case of Jacky Caillou" is the feature debut of Lucas Delangle, who previously worked with Claire Simon on "The Competition," among other films. Set in a small village in the French Alps, the film follows a young man, Jacky Caillou, who lives with his loving grandmother Gisele, a magnetic healer.

Produced by Charles Philippe and Lucile Ric at Les films du Clan, the film stars newcomer Thomas Parigi and rising French talent Lou Lampros ("The French Dispatch," "Peaceful"). Arizona Distribution will release the film in France later this year.

"Lucas Delangle is a new French voice to be discovered; he is already very mature and plays with cinema narration and genre," said Martin Gondre and Charles Bin, Best Friend Forever co-founders. "His first film is a naturalistic take on a genre theme, that stands out as a most surprising, authentic and alluring movie," the pair added.

"Madgala," meanwhile, marks the fifth feature film by Damien Manivel. His latest film "Isadora's Children" won the Leopard Award for best director at Locarno, and his 2017 film "The Night I Swam" played at Venice.

The film revolves around the biblical figure of Mary Magdalene who has withdrawn from the world since the death of Jesus. Her hair has turned white, she eats berries, drinks water from the rain and sleeps among the trees. Alone in the heart of the forest, she remembers her lost love.

“Madgala” stars American choreographer Elsa Wolliaaston, alongside Aimie Lombard, Olga Mouak and Saphir Shraga. It is produced by Martin Bertier and Damien Manivel for MLD Films. Météore Films will release the film in France later this year.

“Damien Manivel is an incredible addition to the BFF slate, and we can’t be more happy to handle the beautiful ‘Madgala,’ a new step in his career. It’s a masterful film, pure in its formal audacity,” said Gondre and Bin. They added that the film sheds a new light on “a timeless Biblical figure, with a breathtaking ending that will mark your mind.”

Best Friend Forever’s Cannes lineup also includes the animated feature “Perlimps” by Oscar-nominated director Alê Abreu. The banner launched in 2019 and is a sister company of Paris-based Indie Sales.

13 mai 2022
Leo Barraclough

Erotic Love Story '99 Moons' Debuts Trailer Ahead of World Premiere in Cannes (EXCLUSIVE)



Erotic love story "99 Moons," which will have its world premiere in Cannes' ACID sidebar, has debuted its trailer (below). Berlin-based sales outfit M-Appeal has acquired the world sales rights to the film, which is directed by Jan Gassmann.

The film centers on Bigna, a 28-year-old scientist, and 33-year-old Frank. Bigna is used to having everything under control, even her erotic desires follow rules. Frank searches for meaning in a haze of drugs, feeding on other people's affection. Their different worlds collide, and they become obsessively entwined in a passionate affair.

Upending outmoded gender roles, Bigna is autonomous, dominant and takes what she wants. She defines her interactions with other people, always on her terms. But with Frank, it is different: what starts as a cold encounter sparks the beginning of a passionate attraction and power games that send their lives in a different direction.

First-time actors Valentina Di Pace and Dominik Fellmann lead this "amour fou" story "with a strong and visceral chemistry," M-Appeal said.

"99 Moons" is Gassmann's third feature film, and he is "not new to making films with a free and uninhibited approach to romance and sex," M-Appeal said. "While his documentary 'Europe, She Loves' (2016) followed four couples, '99 Moons' translates these themes to fiction, this time exploring the mechanisms of love and power by focusing on one couple. With unflinching intimacy, the raw cinematography (Yunus Roy Imer, 'Systemcrasher') brings the audience close to the secrets and conflicts of extreme erotic magnetism; the glue that traps two people in an addictive power play of attraction and rejection."

Gassmann said the film was about “the desperate struggle for rationality in love, the tragedy of not being able to let go of one another. We are hooked, like junkies on dope.”

Working with an intimacy coordinator for each sex scene, detailed choreographies and predefined limits in terms of touch and camera angles were worked out in advance, M-Appeal explained. Gassmann added that allowing more freedom and trust, this process taught him a lot about communication in relation to intimacy on screen.

M-Appeal managing director Maren Kroymann said: “Sexuality on screen has always been one of our core interests at M-Appeal, and we are impressed by Jan Gossmann’s natural and free exploration of erotic attraction in ‘99 Moons.’ The film’s strong female lead portrays a dominance rarely represented, which is a refreshing addition for the erotic market.”

In his previous films, Gassmann has worked on the borderline between fiction and documentary. His 2007 documentary “Chrigu” was in competition at the Berlin Film Festival, and won the prize of the Ecumenical Jury. He has been back in Berlin twice, with “Off Beat” (2010) and “Europe, She Loves” (2016). His other movies, “Karma Shadub” (2013) and “Heimatland” (a 2015 omnibus film he initiated), won awards in the main competition sections at the Nyon and Max Ophüls festivals, respectively, and premiered at Locarno.

The producers are Reto Schaerli and Lukas Hobi. The production company is Zodiac Pictures, and the co-production companies are Swiss Radio and Television SRF. The film is supported by Bundesamt für Kultur (EDI), Zürcher Filmstiftung, Kulturfonds-Suissimage, Kanton Luzern and Media Desk Suisse.

19 mai 2022
JD Linville

Jan Gassmann's '99 Moons' Brings Soul and Body to Cannes



Zürich-born writer, director and burgeoning auteur Jan Gassmann ("Chrigu," "Europe, She Loves") will bring his newest film, "99 Moons," to the ACID sidebar at Cannes, and with it a voyeuristic glimpse into the lives of lovers in head-on collision. Produced by Reto Schaerli and Lukas Hobi at Zodiac Pictures in co-production with Swiss public broadcaster SRF, the film follows Bigna, a 28-year-old disaster prevention scientist and her chance encounter turned love affair with Frank, a 33-year-old DJ. The film, which has been acquired by Berlin-based sales outfit M-Appeal, has already sold its German rights to Alamode Films.

Newcomers Valentina Di Pace and Dominik Fellmann star in the picture, and their on-screen chemistry is center stage. The film takes place over 99 months, or "moons," and focuses on the ever-evolving relationship between Bigna and Frank as they navigate their own attraction. Battling the past for a chance at their future, both lovers engage in emotional and sexual warfare, then must learn to live with the casualties.

Variety spoke with Gassmann the film's premiere at Cannes.

I guess for starters, can you talk about the birth of '99 Moons?' How did it come to be?

I had just had a huge breakup and I wrote a short story, which stayed with me for a few years and I never had the courage to make a movie out of it. And when I met my producers Reto and Lukas, we were talking about another project but suddenly I remembered this short story. I showed them the text and they were interested, but then it took another six or seven years to write it.

t's been a very long process of writing and also kind of a growing up process for me personally. I was not the same person anymore who fell in love at twenty-five. In that sense, the story kind of grew with me, or became more adult. I realized at some point that what really hurts in the long run is that you will always love this person. And it's not just the breakup itself, which in the moment clearly hurts. You understand that it will stay with you and you understand this is the one love you will probably never forget, even though you can be in love again.

The film is broken up into chapters, and time passes in jumps, with each jump labeled by a certain number of "moons." What was your intent using this narrative device?

Those six fragments are like memories and very subjective. Everything in between, the moons that pass when they don't see each other – have no importance to me, because Frank and Bigna are separated. It's the story of their love, not of their life. I always thought about their love as an addiction, they are high on each other and then go cold turkey, hoping not to meet again...

It was very interesting to fill the gaps with the actors, to invent a life that the viewer will never see on screen, to create characters who live through the time of "99 Moons." I also love the way this concept creates rough breaks. I was able to cut out in the middle of an important scene and step back into their life much later. That's how memory feels to me, sometimes.

In the film, Bigna works in disaster prediction. Can you talk about the importance of that backdrop which persists through the chapters of the film?

Bigna is always trying to be in control: in her sex life as well as in her work life, but she also has this need to put herself in danger. This is something that connects my two protagonists, this poetic death wish, which Batailledescribes like this: "Eroticism, it may be said, is assenting to life up to the point of death." That's what their love is: The beauty of destruction, the beauty of a natural disaster, while being aware of all the casualties.

When I came up with her job it felt important to me to really research her field. I managed to talk with a professor, who is doing disaster prevention and passed some of his knowledge to the actress. For Valentina it was a great help to understand the thinking pattern of her character. I obviously like the metaphor and I like that we treat the earthquakes in a realistic way. To me it's also a reference to inner earthquakes, how we experience love.

Sex is center stage in "99 Moons," as an important part of the story. How did you approach creating intimacy and reality in these scenes?

We never tried to hide it: The script was explicit, so everyone knew what we wanted to do. One of the reasons it worked out was certainly the casting process of almost two years. Being okay with your body in front of a camera is something that as a director, you can't give to someone. You can work on it, but it's something the actors need to bring on set. Valentina and Dominik, both non-professional actors, were able to do that. Also, we decided from the beginning that we wanted to work with an intimacy co-ordinator. For an action film you have a stunt co-ordinator, for our film we wanted an IC to make sure no one gets hurt psychologically. With Conny we talked and rehearsed a lot and choreographed those scenes in a precise way.

Because of the detailed preparation, there was a lot of confidence on the set, the actors felt free to live in front of the camera and we were able to shoot these scenes in long continuous takes.



ALBERTO MIELGO

An Academy Award animated short winner for "The Windshield Wiper," Mielgo's credits also include "The Witness" episode from Netflix' hit "Love, Death & Robots." "Animation is just a technique. My big dream is to make a great movie considered just as a picture, independent of technique," he says. He's working on two ambitious features.



ESTÍBALIZ URRESOLA

Following a women's choir as they face off with an environmentally unfriendly big corporation, Urresola's short, "Chords," plays Cannes Critics' Week. Urresola is also about to shoot her feature debuts, a project tackling child transgender identity. Urresola's hallmark style encompasses "a direct and close cinematographic language, without large artifice," as she puts it.



EVA SAIZ

Saiz's "Woman Without a Child" scooped up multiple awards at 2019's Málaga Festival. New short "Magical Thinking," a first Cannes Focus Script title, forms part of her feature debut, the unusual coming-of-age "House of Beasts," developed at Madrid's prestigious Incubator lab. "I'm interested in a cinema of disobedience, but far from the paradigms of normal generational conflicts," she says.



AINARA VERA

An editor on Victor Kossakovsky's "Gunda," Vera's first short, "Sertres," premiered at Locarno. Playing the Cannes ACID showcase, Vera's first feature, the documentary "Polaris," follows a ship's captain in the Arctic. "My intention is to capture beauty in reality, provoking viewers not to consume it passively," she says. She also says she's working on a fiction film "with comedy strokes."

19 mai 2022
Leo Barraclough

EXCLUSIVE
**'99 Moons'
Shines With
Sales**

BY LEO BARRACLOUGH

Film financier Amcomri Entertainment and Ireland's Studio Atlantic have struck a multi-picture production deal. Erotic love story "99 Moons,"

which has its world premiere in the ACID sidebar today, has kicked off international sales. Berlin-based M-Appeal is handling the rights to the film, which is directed by Jan Gassmann.

Arthouse VOD platform Filmin has taken the rights in Spain, and arthouse distributor StraDa Films for Greece. France and Latin America are in negotiation. Alamode Films

has the rights to the film for Germany and Austria. The Swiss distributor is Filmcoopi Zürich.

The film centers on Bigna, a 28-year-old scientist, and 33-year-old Frank. Bigna is used to having everything under control, even her erotic desires follow rules. Frank searches for meaning in a haze of drugs, feeding on other people's affection.

Their different worlds collide, and they become obsessively entwined in a passionate affair.

First-time actors Valentina DiPace and Dominik Fellmann lead this "amour fou" story.

Gassmann said the film was about "the desperate struggle for rationality in love, the tragedy of not being able to let go of one another. We are hooked, like junkies on dope."

Working with an intimacy coordinator for each sex scene, detailed choreographies and predefined limits in terms of touch and camera angles were worked out in advance, M-Appeal said. Gassmann added that allowing more freedom and trust, this process taught him a lot about communication in relation to intimacy on screen. 🎬

19 mai 2022
Joe Otterson

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The Biggest Stories of the Week From Our Reporters

Compiled by Joe Otterson



1 Disney+ Series 'Percy Jackson' Casts Aryan Simhadri, Leah Sava Jeffries

The "Percy Jackson and the Olympians" series at Disney+ has found its Grover Underwood and Annabeth Chase. Aryan Simhadri ("Cheaper by the Dozen," "Spin") will star as Grover, with Leah Sava Jeffries ("Empire," "Rel") set to play Annabeth. They join previously announced series lead Walker Scobell, who will play Percy. The series adaptation of the Rick Riordan book series was ordered at the streamer back in January. Production on "Percy Jackson and the Olympians" will begin soon in Vancouver. —Joe Otterson



2 M-Appeal Buys Erotic Love Story '99 Moons'

Berlin-based sales outfit M-Appeal has acquired the global sales rights to "99 Moons," directed by Jan Gassmann, which will have its world premiere in Cannes' ACID sidebar. The film centers on Bigna, a 28-year-old scientist, and 33-year-old Frank. First-time actors Valentina Di Pace and Dominik Fellmann lead this "amour fou" story "with a strong and visceral chemistry," M-Appeal stated. "99 Moons" is Gassmann's third feature, and he is "not new to making films with a free and uninhibited approach to romance and sex," M-Appeal said. —Leo Barraclough

3 Brandon Scott Jones Joins 'Renfield'

Critics Choice Award nominee and breakout comedic talent Brandon Scott Jones has been cast in Universal's upcoming Dracula

comedy "Renfield." While production wrapped nearly a month ago, Jones' casting had previously gone unreported. He joins Nicholas Hoult and Nicolas Cage in the tale of the iconic vampire's loyal footman. Jones has broken out as a must-watch on the Hollywood-beloved series "The Other Two" and on the top-rated CBS show "Ghosts." —Matt Donnelly

4 Netflix Renews 'Sweet Magnolias' for Season 3



"Sweet Magnolias" has been reupped for a third season by Netflix. JoAnna Garcia Swisher, Brooke Elliott and Heather Headley are all set to reprise their roles on the series. The show takes place in the small town of Serenity, S.C., and stars Garcia Swisher as Maddie Townsend, a divorced woman with three children. Also back is showrunner and executive producer Sheryl J. Anderson. The series is based on the "Sweet Magnolias" series of novels by author Sherryl Woods. —Michael Schneider

25 mai 2022
Pablo Sandoval

Cannes ACID Title 'Polaris' Broken Down by Director Ainara Vera



World premiering at the Cannes ACID showcase, "Polaris" explores the intimate relationship between two sisters, Hayat and Leila. The film, set between the isolated Northern Sea and warm, well-connected France, aims to bring a human perspective to this tale of sisterhood set against dramatic land- and seascapes.

"Polaris" marks the doc feature debut of Spain's director Ainara Vera whose experience includes workings a first AD and co-editor on several of Victor Kossakovsky's productions, including the Berlinale 2020-selected "Gunda."

Vera and Hayat met on the shoot of another Kossakovsky movie, "Aquarela," during which the two fostered a bond, with Hayat serving on Kossakovsky and Vera's sailors crew. Their relationship evolved as Vera followed Hayat back to France in order to film the sisters' story.

The film is produced by Point-du-Jour and Les Films du Balibari in France and Greenland's Ánorâk Film. The Party Film Sales handling international sales.

Vera's short film debut "Sertres" premiered at the 2014 Locarno Film Festival; medium-length "See You Tomorrow, God Willing!" premiered at 2017's IDFA. Vera has been selected by *Variety* as an up-and-coming Spanish director to track.

Variety spoke with Vera ahead of "Polaris'" premiere at Cannes.

You worked with Hayat previously but how did this story come together?

It was a deep night in the middle of the ocean. Hayat was night-watching, and I decided to accompany her. We chatted all night and she shared something very painful with me: her sister was in jail and she was not emotionally prepared to visit her. She felt her sister was repeating her mum's trajectory. When we arrived in Greenland and said "bye," I knew that I would be accompanying her to France to meet her sister. The rest of the process was a mystery, but I guess the three of us needed to make this film.

How would you describe the transition the main characters suffer in your film?

When I met Hayat, she was unable to speak openly about her past. She was ashamed. Today she is a much more confident person, and she embraces her story. The film has helped her to articulate it.

Both protagonists are women, opening the door to a really interesting female perspective. How would you explain your role as a female director?

It is difficult for me to answer this question. When I wake up and walk down the street, I don't ask myself how I walk like a female person. I am just me! I only know that at rentals they questioned my capacity to mount the camera on top of the mast and film from there. I was in shock because I knew it was an easy thing to do! Finally, I decided to hide that I was pregnant even from my mother. I travelled to Greenland, and one day, at 5 am, sitting 20m high in a harness, I was the happiest person on Earth while watching icebergs pass my frame. I sent a kiss to the rental house from there!

How did you approach the environment on the film?

Historically we, humans, behave as if we are the owners of Earth. It was clear to me from the beginning that I was in a territory that we have partially conquered as a species and that I should not be there. I filmed the landscape with great respect. For instance, Hayat has a big connection with whales. My first reaction was, let's make a spectacular sequence with underwater cameras, and let's film the skin of the whales very close. I wanted to make a mind-blowing scene! But soon I realized that it was a colonialist approach. Instead, every time we met a whale, we turned off the engine, we kept silent, and we let the whale decide what to do. There are no whales in the film and I am very happy about it!

There are many metaphors during the film, how did those become so important to the sisters' story?

At times, documentary filmmaking can become a reality show, especially when you film human stories. I wanted the viewers to understand the soul of the two characters, to feel them intimately, but at the same time, I didn't want to be obscene. Distance is the key. In this case, metaphors!

Spectators may feel they're observing an intimate story. Can you explain how you achieved that point of view?

I wanted the viewer to feel Hayat and Leila directly. I gave each shot a certain distance, time, and space so the viewer could have a real human encounter with them. My role was to select the most relevant moments and film them at the right distance.

How did you use the camera as a narrative asset?

Documentary filmmaking is an art where aesthetics became ethics. I only moved the camera when there was a reason behind it. Most of the time there was no reason for movement so stillness was mandatory.

Silence helps mould "Polaris" rhythm. How did you approach the post-production, and especially, how did you blend the sound into the narrative?

They are magicians! They knew when and how to create silence: perhaps the most difficult sound in a film.

From the beginning, I wanted to bring the invisible visible into the film. The sound was the best ally for it! We didn't want to be naturalistic, we wanted the sound to recreate Hayat's mindset. Alexander Dudarev [sound editor] and Alexandre Widmer [sound mixer] are two poets. Give them some wind and they will transform it into an emotion. They are magicians! They knew when and how to create silence: perhaps the most difficult sound in a film.



25 mai 2022

Leo Barraclough

Erotic Love Story '99 Moons' Wraps Further Deals for France, Italy, Japan (EXCLUSIVE)



Berlin-based sales outfit M-Appeal has closed further deals for Jan Gassmann's "99 Moons" in Italy (Teodora Film), France (La Vingt-Cinquième Heure) and Japan (AT Entertainment), following the film's world premiere in the Cannes' ACID sidebar.

"99 Moons" follows the passionate and turbulent relationship of Bigna and Frank, two people from different worlds who become entwined in an erotic love story. With raw and intimate cinematography (Yunus Roy Imer, "Systemcrasher"), the film takes an unflinching look at the magnetism and power games of sexual attraction. The film is led by first-time actors Valentina Di Pace and Dominik Fellmann.

Teodora Film will distribute the film in Italy, with a theatrical release planned in major cities for 2023. Having recently distributed Joachim Trier's "The Worst Person in the World," Teodora has also acquired Italian distribution rights for Cannes Competition title "Triangle of Sadness" by Ruben Östlund.

Stefano Finesi, CEO of Teodora Film, said: "At first we were intrigued by the more transgressive aspects of the film, then we discovered that it is actually a beautiful love story, an emotional roller coaster that reminded us in some ways of 'The Worst Person in the World.' And the newcomer Valentina Di Pace delivers a terrific performance."

In France, distribution for "99 Moons" will be handled by La Vingt-Cinquième Heure, a rising company dedicated to titles focused on feminist themes and female sexuality. Having released "My Name Is Clitoris" by Lisa Billuart Monet and Daphné Leblond in French cinemas in 2021 and "Sans Frapper" by Alexe Poukine in 2022, La Vingt-Cinquième Heure continues to expand its lineup and theatrical distribution with a debate-oriented approach.

"Jan Gassmann's film is above all a magnificent love story. As an extension of the #metoo movement, we are convinced that it will demonstrate that an erotic auteur film can reach a wide audience, especially young people, adults, while intelligently questioning the classic conception of the heterosexual couple," said Pierre-Emmanuel Le Goff, founder of La Vingt-Cinquième Heure.

In an interview with Variety, Gassmann highlighted that working with an intimacy coordinator on set was important for the film: "Because of the detailed preparation, there was a lot of confidence on the set, the actors felt free to live in front of the camera and we were able to shoot these scenes in long continuous takes."

Distribution in Japan will be handled by AT Entertainment.

The film has already been sold to Alamode Film for Germany, Synapse for Latin America, PoongKyung SoRi (Scene & Sound) for South Korea, and Estinfilm for Estonia. Swiss distribution is being handled by Filmcoopi Zürich.

3 mars 2022

Mélanie Goodfellow

Cannes Critics' Week, Directors' Fortnight, ACID will not boycott Russian filmmakers

Parallel sections highlight their tradition of welcoming "dissident artists, persecuted in their home countries".



The three sections made it clear, however, that they would be taking the same approach as that announced by the Cannes Film Festival of barring Russian state-backed film organisations but keeping the door open for individual Russian filmmakers.

"Ever since their creation, the parallel sections of the Cannes Film Festival have welcomed dissident artists, persecuted in their home countries. We have always endeavoured to share their voices and images with audiences from around the world," the three sections said in a joint statement.

"We will continue to do so freely as we strive to keep the spirit of resistance alive, in all its forms and colours. We will continue to receive and consider films from all filmmakers regardless of their nationality."

Russian forces intensified their attacks on towns and cities across Ukraine on Thursday as Russia's full-scale invasion entered its second week. Ukrainian authorities said on Wednesday that at least 2,000 civilians had been killed due to Russian military action so far.

The statement from the parallel sections comes amid growing calls from Ukrainian cinema professionals for an outright boycott of Russian cinema. Ukrainian producer Denis Ivanov pointed out in an open letter on Thursday that all Russian films receive some sort of state support regardless of the director's political beliefs.

He added that many are also backed by funds owned by oligarchs. He cited the example of Kinoprime, which belongs to Roman Abramovich, who is currently trying to push through the sale of Chelsea football club before potential UK sanctions hit. "Most of the Russian "opposition" directors can work only because they were allowed to work by Putin's regime.

They have their roles in the play, written and directed in Kremlin. Presentation of their work at film festivals has the only aim - to falsely show that Russia is part of the so-called civilized world," he wrote.

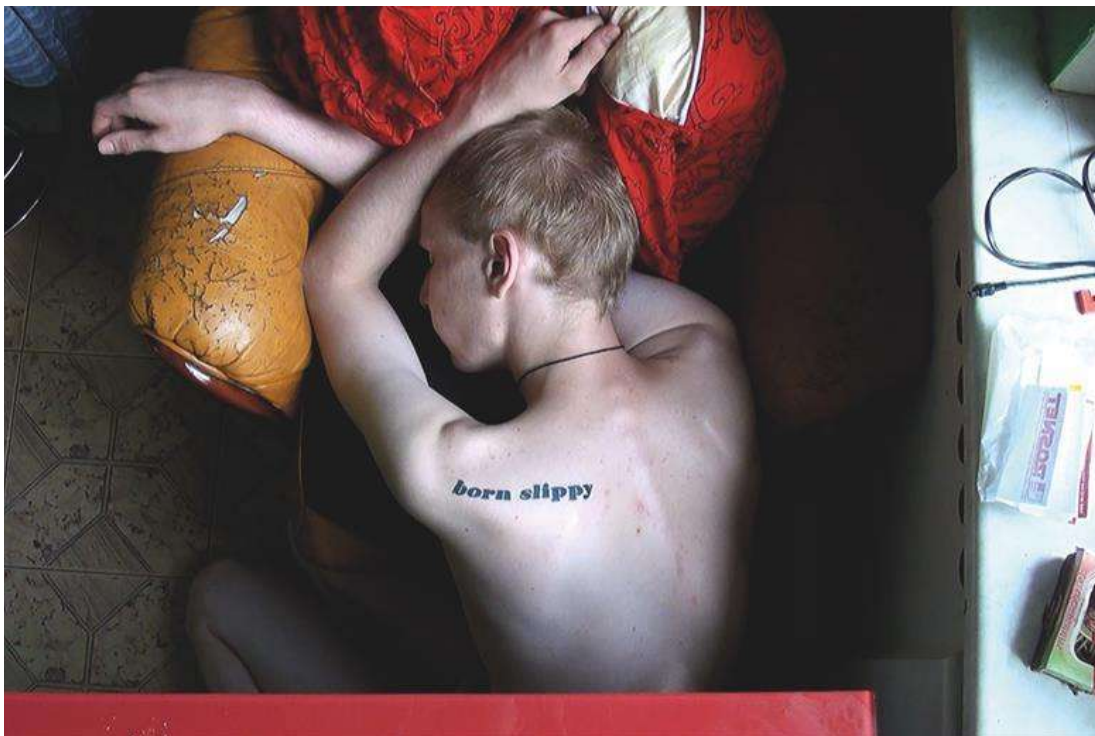
Later in the day, filmmaker Oleg Sentsov also joined the call for a boycott via an open letter sent from the Ukrainian frontline where he is serving as an army reservist volunteer. He asked artists around the world to show support for his country by signing the Ukrainian

Film Academy's petition calling for a boycott. The film industry in Estonia, another Russian neighbour that is looking vulnerable in light of the Ukraine invasion, has also called for a boycott of both Russian and Belarussian filmmakers this week.

12 avril 2022
Jonathan Romney

'How To Save A Dead Friend': Visions du Reel Review

A fearsomely candid and moving documentary about being young and rebellious in Putin's Russia



For anyone currently wondering about the condition of nonconformist youth in Russia, Marusya Syroechkovskaya's *How To Save A Dead Friend* makes a fascinating watch – although the picture it presents is more than a little desolate. This documentary memoir cum love letter is moving, harrowing and, despite everything, hopeful; above all, it is fearsomely candid. The film is a valedictory for, and a portrait of, the writer-director's partner of 16 years, Kimi Morev. Comprising video footage shot mainly by herself and Morev, with occasional archive footage and the director's voice-over, the film presents a caustic, melancholy panorama of what it might mean to be young and rebellious in Putin's Russia, and offers a testament to the life-saving power of love – life-saving only up to a point, that is. Playing in the international feature competition of Visions du Réel, this very personal work will attract festivals, notably those with a focus on youth and counterculture, and deserves exposure notwithstanding the current widespread reservations about showing the work of Russian filmmakers.

"At times, the candour is extraordinary, not least in the scene where Kimi breaks down in front of the camera on his fifth stay in a psychiatric hospital"

The film is a scrapbook-style account of the director's relationship with Kimi – short for 'Kirill' - with whom she shared wild times on Moscow's music scene, and harder times as the couple faced what Syroechkovskaya calls the 'bad trip' of Russia's 21st century. At the start of the film, she is seen arriving at Morev's funeral after his death in November 2016. The couple's view of their native country is clear from the start: "Everyone knows Russia is for the depressed." By and by, we learn that Marusya, after a happy childhood, became troubled in her teens, with a spell in psychiatric hospital, a history of self-harm and a preoccupation with suicide. It is not surprising that she bonded so firmly with fellow rebel Kimi – an intelligent, wryly humorous devotee of Nirvana and Joy Division. The film's punk romanticism is typified by her memory of their first kiss, at a gig where her indie band was playing: Kimi's nosebleed left Marusya, up on stage, looking like a shot from Carrie.

Early on, in the film's only cutesy moment, Syroechkovskaya gives us an ironic 'once upon a time' slide show of the inseparable couple's romance; but she later warns, "If you're a fan of the happy-ever-after genre, you should probably stop watching." Depression is a constant among the couple's circle; at one point she reels off a list of friends who have died, either from suicide or from drug overdoses. Kimi eventually gets hooked on heroin, like his older brother Andryusha, whose physical and mental state is seen deteriorating over the years. Marusya, however, exorcises her discontent through art – music, filmmaking and photography. She also appears to be involved in political protest: while not spelling out the issues at hand, she includes footage of a demonstration against the detention of political prisoners, and one honouring the murdered journalist, Anna Politkovskaya. Kimi's own parallel revolt, however, is through drugs, triggering a series of stays in rehab. The couple separates, but clearly maintain a deep, tender connection right up to Kimi's death.

Syroechkovskaya marks the passing of time partly through a series of official Russian TV broadcasts marking the New Year. Vladimir Putin himself, of course, took power on New Year's Eve 1999; and in a stroke of irony that has become all the more bitter in recent weeks, we see him years later addressing his nation on the values of kindness and compassion.

One thing that holds the film back from absolute bleakness is the way that it maps the enduring bond of tenderness and trust between the young couple, even when their lives are going horribly wrong. At times, the candour is extraordinary, not least in the scene where Kimi breaks down in front of the camera on his fifth stay in a psychiatric hospital. As for the couple's involvement with indie music, it is clear that the codes of youth rebellion involve something substantially more meaningful in Russia than they necessarily do in the west – whatever the emotional authenticity of Kurt Cobain and the original grunge movement. Syroechkovskaya, meanwhile, is seen exploring her own self-expression in different directions, including a somewhat unnerving session of body suspension, involving hooks in her back.

Often visually rough in classic video diary style, the film also has moments of striking beauty, not least when Syroechkovskaya digitally manipulates Kimi's image on a tablet. Some of her still photos of their life have the unvarnished directness of famous counterculture documenters like Nan Goldin and Larry Clark. In glossier vein, smoothly executed aerial shots of (presumably) Moscow apartment blocks take on a hypnotic, magical quality at the end, with mirror effects making them seem magically suspended in the sky. A moody electronic cover of Joy Division's 'Love Will Tear Us Apart' – effectively, the couple's personal anthem – plays to poignant effect, but like everything else in a film where so much seems tainted with despair, the effect is bracingly defiant.

19 avril 2022

Mélanie Goodfellow

Cannes parallel section ACID unveils nine features in 2022 selection



France's Association for the Diffusion of Independent Cinema (ACID) has unveiled the nine features it will showcase in its parallel Cannes section, running May 18 to 26.

Seven titles will world premiere including French director Damien Manivel's fourth feature *Magdala*. Inspired by the final days of the biblical figure of Mary Magdalene, it stars his long-time muse Jamaica-born, France-based choreographer Elsa Wolliaston. Manivel's last film, *Takara*,

The Night I Swam, co-directed with Kohei Igarashi, premiered in Venice Horizons in 2017. Further French selections include Martin Jauvat's *Grand Paris*, following two young slackers who find a mysterious artefact on a construction site for a new outer Paris metro line, and Lucas Delangle's debut feature

The Strange Case Of Jacky Caillou about a young man with healing powers. International fiction titles comprise Swiss director Jan Gassman's drama *99 Moons*, exploring modern notions of love, and Japanese director Juichiro Yamasaki's third feature *Yamabuki* about three intersecting lives in a small mining town in the mountains of western Japan.

The latter title premiered in the main competition at Rotterdam earlier this year. Three documentaries world premiere: Spanish filmmaker Ainara Vera's French-Greenlandic co-production *Polaris*, about two sisters on very different trajectories after difficult childhoods;

Denis Gheerbrant and Lina Tsrinova's *The Hill*, revolving around people who scavenge a hillside rubbish tip in Kyrgyzstan and French director Fanny Molin's *Atlantic Bar* about life inside a local bar threatened with closure. T

he line-up also features Russian director Marusya Syroechkovskaya's lost generation portrait *How To Save A Dead Friend* which recently debuted in competition in Switzerland's *Visions du Réel* festival, garnering a special mention. The selection was overseen by 15 filmmakers and has a special focus on independent films that have yet to secure French theatrical distribution and first features.

Filmmakers to have shown their early works in ACID since its launch in 1992 include Kaouther Ben Hania, who is the head of the Cannes Critics' Week jury this year, Claire Denis, Jim Cummings and Jude Radu.

16 mai 2022
Geoffrey Macnab

Cannes ACID feature '99 Moons' sells to Germany (exclusive)



Alamode Films has picked up German rights to Cannes ACID title *99 Moons* from M-Appeal.

Directed by Switzerland's Jan Gassmann, the erotic drama is the latest Cannes official selection film to be picked up by Alamode, following *Triangle of Sadness*, *Holy Spider* and *Corsage*.

99 Moons follows the passionate and turbulent relationship of Bigna and Frank, two people from different worlds who become drawn inexorably together. Shot by Yunus Roy Imer, who was also the cinematographer on Nora Fingscheidt's *System Crasher*, the film explores the magnetism and power games of sexual attraction.

Valentina Di Pace and Dominik Fellmann, both newcomers, play the lovers caught in the stormy relationship.

The film is produced by Zodiac Pictures and co-produced by Swiss Radio, and Television SRF. It was supported by Bundesamt für Kultur (EDI), Zürcher Filmstiftung, Kulturfonds-Suissimage, Kanton Luzern and Media Desk Suisse. The producers are Reto Schaerli and Lukas Hobi.

"We were drawn into this wild story right from the start," said Tobias Lehmann, managing director of Alamode. "The lead actors give strong performances and the chemistry between them seems totally authentic. We know that there is an audience for this type of sophisticated, sexually driven drama."

Swiss distribution is being handled by Filmcoopi Zürich.

19 mai 2022
Jonathan Romney

How To Save A Dead Friend

REVIEWED BY JONATHAN ROMNEY

For anyone wondering currently about the condition of nonconformist youth in Russia, Marusya Syroechkovskaya's *How To Save A Dead Friend* makes a fascinating watch — although the picture it presents is more than a little desolate. This documentary memoir cum love letter is moving, harrowing and, despite everything, hopeful; above all, it is fearsomely candid. The film is a valedictory for, and a portrait of, the writer/director's partner of 16 years, Kimi Morev. Comprising video footage shot mainly by herself and Morev, with occasional archive footage and the director's voiceover, the film presents a caustic, melancholy panorama of what it might mean to be young and rebellious in Putin's Russia. Following screenings at Visions du Réel and Cannes, this very personal work deserves exposure, notwithstanding the current widespread reservations about showing the work of Russian filmmakers.

The film is a scrapbook-style account of the director's relationship with Morev, with whom she shared wild times in Moscow's music scene, and harder times as the couple faced what Syroechkovskaya calls the 'bad trip' of Russia's 21st century. At the start of the film, she is seen arriving at Morev's funeral after his death in November 2016. The couple's view of their native country is clear from the start: "Everyone knows Russia is for the depressed." We learn that Syroechkovskaya, after a happy childhood, became troubled in her teens, with a spell in psychiatric hospital, a history of self-harm and a preoccupation with suicide. It is not surprising that she bonded so firmly with fellow rebel Morev — an intelligent, wryly humorous devotee of Nirvana and Joy Division.

One thing that holds the film back from absolute bleakness is the way it maps the enduring bond of tenderness and trust between the couple, even when their lives are going horribly wrong. At times, the candour is extraordinary, not least where Morev breaks down in front of the camera on his fifth stay in a psychiatric hospital.

A moody electronic cover of Joy Division's 'Love Will Tear Us Apart' — effectively, the couple's personal anthem — plays to poignant effect, but like everything else in a film where so much seems tainted with despair, the effect is bracingly defiant.

ACID

Swe-Nor-Fr-Ger.
2022. 103mins

**Director/
screenplay** Marusya
Syroechkovskaya

**Production
companies** Sisyfos
Film, Docs Vostok

International sales
LightDox

Producers Ksenia
Gapchenko, Mario
Adamson

Editing Qutaiba
Barhamji

Cinematography
Marusya
Syroechkovskaya,
Kimi Morev

Music Felix Mikensky



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20 mai 2022
Amber Wilkinson

'99 Moons': Cannes Review



A frank, erotically charged portrait of two lovers plays out in Cannes' ACID programme

The repeated waxing and waning of a couple's relationship across several years is captured in Jan Gassmann's erotically charged drama, which is as much about control and desire as it is about that little thing called love. There is an impressive frankness and unpredictability to the sexual encounters that pepper the film but putting such an emphasis on the physical over the conversational leads the structure to feel repetitive after a while. Given the erotic nature of much of the content, *99 Moons* is most likely to find future play with open-minded festivals after its world premiere in the Association for the Diffusion of Independent Cinema (ACID) showcase at Cannes.

Gassmann is much more interested in body language than the spoken word.

Tsunami expert Bigna (Valentina Di Pace) certainly has no interest in finding 'the one', choosing one-time role-play hook-ups with men who arrive wearing Jason Voorhees-style hockey masks. As we first meet her, the encounter could initially be mistaken for assault, although Gassmann quickly subverts classical gender roles in a stance that is maintained throughout. Something about Bigna's latest encounter with Frank (Dominik Fellmann) is not quite the same though – and the pair could not be more different. She, apparently, is most at home with her computer in the more sterile environment of her workspace, while he leads a cluttered life as a gregarious party animal. Her initial decision to block his calls doesn't last long, however, and by the time we catch up with them 'nine moons' later, it is clear they are a couple, at least after a fashion.

"We could be more than this," Frank tells her, while she counters: "You're confusing sex with love." This debate lies at the heart of the rest of the film, which – as other relationships come and go – suggests the power of desire can act as a wrecking ball just as easily as a magnet. Di Pace and Fellmann came to their roles as amateur actors rather than professionals, a brave move from their perspective given the large number of sex scenes involved. They acquit themselves well in terms of chemistry but they aren't called upon for much when it comes to dialogue as Gassmann is much more interested in body language than the spoken word. This is one of the frustrations of a film that repeatedly hints at deeper waters regarding sexual fidelity, gender roles in modern society and monogamy, dipping its toe into these ideas while refusing to take the full intellectual plunge.

The director has previously considered the ins and outs of modern relationships in documentary *Europe, She Loves*, but within his fictional world it feels as though little is left to chance. Despite the film's generally loose plotting, people just happen to bump into one another with immaculate timing or show up on the doorstep at the perfect moment, while even thunder and earthquakes seem to arrive right on cue.

By making his characters so apparently self-centred in terms of their desires, Gassmann, conversely, makes them less attractive to us. The sex scenes too, shot by cinematographer Yunus Roy Imer with an emphasis on the erotic rather than the pornographic, begin to feel on the boring side without more underlying drama to support them. While Gassmann captures the energy of a younger generation in which traditional ideas around relationships are shifting, he struggles to fully shape it into a compelling narrative.

23 mai 2022

Geoffrey Macnab

99 Moons bares all for Latin America

Rio's Synapse has bought all rights for Latin America to M-Appeal's steamy drama *99 Moons*, screening in Acid.

PoongKyung SoRi (Scene & Sound) has picked up South Korea, while Estinfilm has Estonian rights.

27 mai 2022
Amber Wilkinson

'The Strange Case of Jacky Caillou': Cannes Review

Lucas Delangle's offbeat debut concerns a young man torn between mysticism and music



Near-documentary realism is married to something altogether more otherworldly in Lucas Delangle's engagingly offbeat debut fiction feature, even though he doesn't always succeed in striking a perfect balance between the two. Nevertheless, the mysterious strangeness of *The Strange Case of Jacky Caillou* and its unusual genre element is likely to interest fantasy festivals and it could also find favour with arthouse distributors after opening the Association for the Diffusion of Independent Cinema (ACID) section of Cannes.

While Delangle's film never strays into full blown horror territory, the fantastical increasingly impinges on the action

The unconventional is part of everyday life for Jacky (Thomas Parigi), whose grandmother Gisèle (Edwige Fenech) is a healer. She and those around her believe her powers stem from channelling magnetism as she holds her hands over patients. Like recent Nordic chiller *The Innocents* (2021), these healing powers are evoked by suggestion rather than special effects – a nod too towards how important belief is in these healing processes. Delangle deftly sets the mood by encouraging us to focus on things we cannot directly see from the start, as we watch Jacky capturing sounds around his grandmother's house with a cassette recorder, including her whispered prayers from behind a closed door as she ministers to one man while a crowd of other locals wait their turn in her living room.

Later we'll see Jacky creating music with a theremin, his ability to make the sounds without touching the antennae another nod to invisible forces.

The first portion of the film has a warm and spirited humour as Jacky and his grandmother gently joke with one another, even on a visit to the stone cairns that mark his parents' graves. But internal forces are competing within Jacky himself, as he is torn between an increasing interest in his grandmother's healing skills and leaving the place for good in search of a career in music – an element of the film that feels as though it is forced into the back seat once the more obvious genre elements kick in. Change is sparked by the arrival of a young woman, Elsa (Lou Lampros) and her father, seeking help with a mysterious patch on her back that might put veteran viewers in mind of influential horror *The Blood on Satan's Claw* (1971). While Delangle's film never strays into full blown horror territory, the fantastical increasingly impinges on the action as it seems Elsa might be taking a walk on the wild side connected to trouble that has been happening in the village.

The casting of non-professional and first-time actors, including Blondiau, who Delangle met while shooting his short documentary *Du Rouge au Front* (2017), adds to the strong sense of place in the film, which is also enhanced by Clément Decaudin's score, whose strong accordion notes feel as though they could be traced back into the traditional music of the area.

Although the second half of the film, in which Jacky becomes increasingly desperate in his attempts to cure Elsa, doesn't quite gel with the amiable set up of the first, Delangle and his co-writer Olivier Strauss succeed in maintaining an impressive ambiguity both about Jacky's abilities and the motivations of Elsa, whose desires might not match his. Transformation, it seems, is a much trickier beast than we might first imagine, with one person's freedom another's curse, and Delangle leaves us to decide which we believe in.

19 avril 2022

L'industrie du film européenne réagit à l'attaque de l'Ukraine par la Russie

Un aperçu des réactions des professionnels du cinéma, qui ne cessent d'affluer depuis l'offensive de la Russie sur l'ensemble du territoire ukrainien



Malgré tout ce que l'ensemble de la communauté européenne aurait pu imaginer, au XXI^e siècle, la Russie a déclaré la guerre à l'Ukraine. Le 24 février 2022, le gouvernement de Vladimir Poutine a lancé une vaste offensive sur le territoire ukrainien, poursuivant son invasion au-delà des zones déjà occupées (la Crimée et une partie du Donbass) vers d'autres régions clés du pays dont la capitale, Kiev. Cette attaque a provoqué une situation de chaos : des milliers d'Ukrainiens tentent de fuir le pays, et la loi martiale a été instaurée par le président ukrainien Volodymyr Zelensky pour combattre l'ennemi russe.

L'invasion a été condamnée par la communauté internationale, et l'industrie du cinéma est fortement consciente de la souffrance et de la détresse des citoyens ukrainiens.

Voici un parcours des (nouvelles) réactions des professionnels du cinéma, qui ne cessent d'affluer depuis le début de l'invasion (en anglais):

In solidarity with the Ukrainian film industry, EFP (European Film Promotion) is now also offering promotional support for finished and unfinished films from the Ukraine via its initiative, Film Sales Support (FSS).

Cineuropa and several partners will screen the recent Ukrainian feature Klondike [+]¹ directed by Maryna Er Gorbachon 19 April in the evening at Brussels' Cinema Galleries.

This screening will close a week of Ukrainian cinema organised by Galeries. It will be mainly for institutional guests (by invitation) with a limited numbers of tickets for sale for the general public (100% of revenues for director/producer).

Ukrainian media companies launch a \$20 million content fund to help the country's TV industry.

Newly-formed Ukrainian Producers' Association, whose objective is to produce documentaries, educational films and series telling the world about origins, causes and consequences of the Russian war in Ukraine, announces its first seven projects.

SOFA organises a workshop for its Ukrainian and Belarusian alumni.

Since its inception by the International Coalition for Filmmakers at Risk (ICFR) three weeks ago, the "Emergency Fund for Filmmakers" has already supported 108 filmmakers who are in direct danger because of the ongoing war in Ukraine.

Lithuanian filmmaker Mantas Kvedaravicius died on 2 April as he was trying to leave the Ukrainian town of Mariupol, besieged by Russian forces.

The Italian Minister of Culture, Dario Franceschini, has signed a decree that allocates 2 million euros to 20 Italian cultural foundations for the realization of artistic residences for Ukrainian artists in their respective sectors of activity: theater, cinema, visual arts, opera, dance, museology. "A concrete support to the Ukrainian artists who in these dramatic hours are fleeing the war to find refuge in Italy", said the Minister. Among the supported foundations, Fondazione Biennale di Venezia e Fondazione Centro Sperimentale di Cinematografia di Roma.

CinEast4Ukraine: CinEasts supports the victims of the war in Ukraine with a special charity screening of *The Earth Is Blue As An Orange* by Iryna Tsylik at Kinopolis Kirchberg on Thursday 31 March at 19.00, followed by a discussion about the humanitarian situation (readmore).

The FIAPF (International Federation of Film Producers Associations) announced that the Moscow International Film Festival and Message to Man International Film Festival have had their accreditation paused "until further notice."

Sergei Loznitsa is expelled from the Ukrainian Film Academy. According to the body, the director "has repeatedly stressed that he considers himself a cosmopolitan, "a man of the world". However, now, when Ukraine is struggling to defend its independence, the key concept in the rhetoric of every Ukrainian should be his national identity. There can be no compromises or halftones here."

Four short films made by Mariupol locals are available worldwide on Ukrainian VOD platform Takflix, with 50% of proceeds going to Mariupol City Council and its humanitarian missions.

Bif&st-Bari International Film Festival will confer the Federico Fellini Award to the filmmakers of Ukraine. The award will be delivered to the Ukrainian director Daria Onyshchenko who will become ambassador to her colleagues. Onyshchenko will present her film in Bari in the same afternoon, *Zabuti (The Forgotten)*, an intense and engaging drama about the tragic situation in Ukraine.

Olias Barco, the French-Belgian filmmaker behind the viral campaign video from the Ukrainian government about a hypothetical attack in Paris, is fighting against Russia on the Ukrainian front.

CPH:DO Xstands with Ukraine In solidarity with Ukraine and its filmmakers. The festival adds three Ukrainian films to this year's programme, and hosts a dedicated programme of seven powerful films focusing on Ukraine.

The Berlinale takes a clear stand against a general boycott of cultural works on the basis of their origin "as this would also suppress many critical voices. And the world needs those critical voices. It is a different matter to exclude official state institutions and, in this case, Russian institutions or delegations".

The Green Screen platform of European Greens will be screening Sergei Loznitsa's Maidan[+], chronicling the civil uprising which took place in Kiev, Ukraine, in the winter of 2013-2014, for free from 23 March 00:00 CET to 24 March 23:59 CET.

The Molodist Kyiv International Film Festival has published an open letter to the film industry calling for the boycott of Russian cinema.

French filmmakers Nicolas Blies and Stéphane Hueber-Blies, directors of Zero Impunity[+], have sent an open letter supporting Ukrainian filmmakers and calling for a boycott of Russian cinema.

The Sarajevo Film Festival adds Ukraine to its regional programmes. Ukrainian films, projects and filmmakers will now be eligible for the festival's official sections, CineLink Industry Days, Talents and a newly launched residency programme.

Czech-Slovakian distribution company Film Europe is helping humanitarian organisation in Slovakia People in Need by sending to them all sales benefits from French-Swiss-Ukrainian movie Olga[+], directed by Elie Grappe, for their support fund to Ukraine.

Filmmakers for Ukraine is a place of help for filmmakers and their families and minorities in and from Ukraine. Created by Crew United, the platform aims to support Ukrainian filmmakers and their families, as well as disadvantaged groups and minorities in Ukraine.

The Krakow Film Festival hosts a part of the Docudays UA International Human Rights Documentary Film Festival, which was due to begin on 25 March in Kyiv.

The Tallinn Black Nights Film Festival (PÖFF) will present Ukrainian projects in Cannes this May and launch a film programme dedicated to Ukrainian cinema on its web cinema platform.

The Ji.hlava IDFF kicks off a special online event to support Ukraine. From Monday to Sunday, it will offer a selection of films that help to explain contexts of the post-Soviet space. Each day until the end of the week one film will be available for free to viewers worldwide via DAfilms.com.

The Wiz-Art - Lyiv International Short Film Festival, has curated 4 programmes of short films from Ukraine, all available online. All proceeds go to helping Ukrainian children).

The Slovak Film Institute strongly condemns the Russian Federation's aggression against Ukraine's sovereignty and expresses solidarity and full support for its people and takes several steps against Putin's government and in support of the Ukrainian filmmaking community ([readmore](#)).

The International Coalition for Filmmakers at Risk (ICFR) launches "Emergency Fund for Filmmakers" in the wake of the Ukraine war ([readmore](#)). Netflix has announced that it will halt its services entirely in Russia amid ongoing concerns over its invasion of Ukraine. Europa International stands in solidarity with the Ukrainian people, and its members will put on hold further business with Russia as the war rages on.

The Polish Film Institute supports Ukrainian filmmakers with the creation of a fund to promote Polish-Ukrainian film and cultural initiatives, publishes jobs ads under their "Help for Ukrainian Citizens" tab and offers office space, legal assistance ([readmore](#)). The filmmakers of the French organisation L'ARP strongly condemn the Russian invasion on the Ukrainian territory ([readmore in French](#)).

New Europe Films Sales, sales agent of Valentyn Vasyanovych's *Reflection* [+], the Venice-selected film that tells the story of an Ukrainian surgeon captured by the Russian military forces in the war zone in Eastern Ukraine and tortured while in captivity fully empathizes with their Ukrainian friends and the team behind the film, and hence would like to take this message further, to a wider public. In order to help them share the story of *Reflection* with audiences across the globe and financially support people who made it and are now striving for survival in Kyiv, if distributors, exhibitors or festival programmers can find space for the film in their programme they can reach out to New Europe Film Sales and they will assist with all deliverables at no cost and will renounce the right to any commission sending 100% revenues to producers.

Ukrainian producer Denis Ivanov sends an open letter to ask for support of the boycott of Russian cinema and culture.

Ukrainian director Oleh Sentsov asks the international film community to support the boycott of Russian cinema and culture.

CICAE expresses solidarity with Ukrainian exhibitors and people of the country and takes a stand against the war. The network offers a visual message prepared in several languages to be put on the big screen of the member arthouse cinemas, and lists initiatives carried out by them.

Giornate degli Autori embraces wholeheartedly the position of La Biennale di Venezia with regard to the tragedy that is unfolding in Ukraine, feeling it is right to take a common stand, one that is straightforward and unequivocal, and which clearly distinguishes between respect for artists' freedom of expression and any official initiatives taken regarding the institutions of the Russian Federation. Unifrance confirms its support to the Ukrainian people.

The Stockholm International Film Festival stands with Ukraine and announces the country as the centre of this year's edition's focus.

The Series Mania Festival has selected Ukrainian film producer Julia Sinkevych as the jury president for its International Competition. The festival will take place from 18-25 March in Lille, France. Given that she is a Kyiv resident, Sinkevych's presence in Lille is not guaranteed at this point.

Docudays UA International Human Rights Documentary Film Festival has postponed their 19th edition, scheduled to run March 25 - April 3, and calls for international help (readmore).

Kyiv IFF Molodisthas suspended any preparations for its 51st edition, planned for 28 May - 5 June, and calls international community to action.

Cannes' parallel sections Critics' Week, the Directors' Fortnight and the ACID join the Cannes Film Festival in expressing their solidarity for the Ukrainian people, fighting today for their freedom.

International Union of Cinemas (UNIC), the trade body representing the interests of cinema operators across 39 European territories, has today issued a statement expressing its solidarity not just with Ukrainian exhibitors but also the Ukrainian people as they look to repel the attack on their country by Russian forces.

EFAD members affirm that they stand in solidarity with the Ukrainian people following the invasion of Ukraine which violates the territorial integrity of a sovereign nation (readmore). European Women's Audiovisual Network, strongly condemn the criminal actions of Putin's regime. We stand for all filmmakers who are opposing the criminal regime in Russia regardless of their nationality, because we are one nation: the film nation, the freedom of expression nation.

The Festival de Cannes "wishes to extend all its support to the people of Ukraine and all those who are in its territory. Unless the war of assault ends in conditions that will satisfy the Ukrainian people, it has been decided that we will not welcome official Russian delegations nor accept the presence of anyone linked to the Russian government".

La Biennale di Venezia has "manifested its full support to the Ukrainian people and to its artists, and express its firm condemnation of the unacceptable military aggression by Russia. For those who oppose the current regime in Russia there will always be a place in the exhibitions of La Biennale. As long as this situation persists, La Biennale will therefore not accept the presence at any of its events of official delegations, institutions or persons tied in any capacity to the Russian government."

The Executive Committee of the International Federation of Film Archives (FIAPF) express "their deep concern for the wellbeing of their colleagues at the Oleksandr Dovzhenko National Centre in Kyiv, their families and friends, as well as for the safety of the unique collections and the premises of this important cultural institution, following the latest dramatic events in Ukraine".

AFIC (Association of Italian Film Festivals) expresses solidarity to the citizens of Ukraine, and in particular to the festivals and theatres of this splendid country which is experiencing dramatic days of war, instability and suffering.

The Estonian film industry calls for boycott of films from warring Russia and Belarus. The Slovak Audiovisual Fund and the Slovak Film Commission express full solidarity with the country, people, and institutions of Ukraine, following its non-acceptable invasion by Russian Armed Forces.

The European Film Academy (EFA) has issued "an unequivocal condemnation" of President Putin's invasion of Ukraine, excluded Russia from the European Film Awards and joins Ukrainian Film Academy in boycott of Russian films.

The members of the Ukrainian Film Academy, on behalf of the society of Ukrainian film professionals and cultural figures call for a boycott of Russian cinematography.

The Ukrainian FIPRESCI branch asks members of FIPRESCI "to abstain from participating in any film or other event organized, hosted or funded, directly or indirectly, by Russian Federation. We urge you not to take part online or otherwise in any film festivals and cultural forums in the Russian state".

The Belarusian film community has issued a statement in which it "strongly condemns the Russian military aggression against Ukraine. We are outraged that the Russian aggressor uses our territory for launching deadly missiles to Ukraine".

The international documentary community of filmmakers and film professionals stands with the Ukrainian people and asks that the response of the international community will be adequate.

Over 250 film professionals and institutions across the world, including producers, distributors, festivals, directors, publicists, journalists, cinematographers and other industry professionals, reply to Ukrainian filmmakers' call not to remain silent in the face of Russia's invasion.

Federation of European Screen Directors (FERA) representatives said: "We stand in full solidarity with the Ukrainian people, with our colleagues, relatives and friends in Ukraine, as well as those opposing the conflict in Russia and Belarus, amidst a dangerous and uncertain situation following the invasion of Ukraine by the Russian army."

The Berlinale team stated: "We - festival workers, artists, filmmakers... - think fondly of our friends in Ukraine, and we are by their side in a call for peace." The International Coalition for Filmmakers at Risk (ICFR) stands by the Ukrainian film community and is ready to take concrete steps to help, such as an emergency fund to support Ukrainian filmmakers.

Ukrainian filmmakers Oleh Sentsov, Valentyn Vasyanovych, Maryna Er Gorbach, Nataliia Vorozhbyt, Iryna Tsilyk and Nariman Aliev, and executive director of the Ukrainian Film Academy and the Odesa International Film Festival Anna Machukh are appealing to the international audience not to be silent and not to stand aside, and asking for help and certain actions that can help Ukraine regain peace.

19 avril 2022
Fabien Lemerrier

Sept premières mondiales à Cannes pour L'ACID

Le cinéma indépendant se déploiera au Festival de Cannes avec neuf films, dont cinq fictions et quatre documentaires. Une sélection où brillent les nouveaux Damien Manivel et Jan Gassmann



Fidèle à sa ligne éditoriale désireuse d'offrir de la visibilité à des œuvres indépendantes de qualité souvent insuffisamment diffusés dans un environnement d'hyperconcentration en sortie, l'ACID (Association du Cinéma Indépendant pour sa Diffusion) a dévoilé le 35e programme qu'elle proposera sur la Croisette, du 18 au 27 mai, dans le cadre du 75e Festival de Cannes.

Une sélection de 9 longs métrages (dont sept en première mondiale et cinq premiers films), incluant cinq fictions et quatre documentaires.

En vitrine se distingue notamment Magdala de Damien Manivel, le 5e long du passionnant cinéaste français après Un jeune poète (mention spéciale Cinéastes du présent à Locarno en 2014), Le parc (ACID Cannes 2016), Takara, la nuit où j'ai nagé (Venise Orizzonti 2017) et Les enfants d'Isadora (Léopard de la mise en scène à Locarno en 2019 et mention spéciale Zabaltegi Tabakalera à San Sebastián). Vainqueur du Eurimages Lab Project Award au Work in Progress du 12e Les Arcs Film Festival, ce nouvel opus, interprété dans le rôle principal par la célèbre chorégraphe américaine Elsa Wolliaaston, revisite la trajectoire de Marie-Madeleine après la mort de Jésus.

Brille aussi à l'affiche 99 Moons, le second long de fiction du Suisse Jan Gassmann après Off Beat [+] (Panorama de Berlinale 2011) et son 5e long au total puisque le cinéaste compte également à son actif trois documentaires : Chrigu (Forum de la Berlinale 2007), Karma Shadub (Grand Prix à Visions du Réel en 2013) et Europe, She Loves (Panorama Dokumente de la Berlinale 2016).

Émergent aussi deux premiers longs français de fiction avec Jacky Caillou de Luca Delangle et Grand Paris de Martin Jauvat qui retrace les mésaventures de deux jeunes banlieusards découvrant un mystérieux artefact provoquant d'étranges phénomènes.

A signaler enfin côté fiction Yamabuki, le 3e long de Juichiro Yamasaki, une coproduction franco-japonaise dévoilée (en ligne) dans la compétition Tiger du dernier Festival de Rotterdam.

Au rayon des documentaires pointe le nouvel opus du chevronné cinéaste français Denis Gheerbrant, qui retrouvera pour la 3e fois la vitrine cannoise de l'ACID (La vie est immense et pleine de dangers en 1995, Après, un voyage dans le Rwanda en 2004) et qui a partagé pour la première fois la réalisation avec Lina Tsrinova (qui avait co-signé le scénario de l'opus précédent du cinéaste, Avant que le ciel n'apparaisse) pour une immersion au Kirghzistan.

Voyage également pour la production franco-groenlandaise Polaris [+] de Ainara Vera, le premier long de réalisatrice de l'Espagnole remarquée comme monteuse de Gunda et Aquarela - L'Odyssée de l'eau de Viktor Kossakovskiy. Un documentaire ancré dans le sillage d'un capitaine de bateau dans l'Arctique.

L'écho du monde contemporain sera également tout particulièrement vibrant avec How to Save a Dead Friend de Marusya Syroechkovskaya, une plongée dans la vie de deux adolescents russes amoureux ayant filmé leur quotidien pendant dix ans. Produit par la Suède, la Norvège, la France et l'Allemagne, ce documentaire vient de remporter une mention spéciale en compétition internationale à Visions du Réel.

À noter enfin le premier long documentaire Atlantic Bar de la Française Fanny Molins qui a planté sa caméra au cœur d'un bar d'Arles, un épice d'humanité dominée par la figure de sa patronne mais dont la mise en vente va bouleverser les habitués.

La sélection :

99 Moons – Jan Gassmann (Suisse)

Atlantic Bar – Fanny Molins (France)

La colline – Denis Gheerbrant et Lina Tsrinova (France)

Grand Paris - Martin Jauvat (France)

How to Save a Dead Friend – Marusya Syroechkovskaya
(Suède/Norvège/France/Allemagne)

Jacky Caillou – Luca Delangle (France)

Magdala – Damien Manivel (France)

Polaris – Ainara Vera (France/Groenland)

Yamabuki – Juichiro Yamasaki (Japon/France)

19 avril 2022
Fabien Lemercier

Seven world premieres will grace Cannes' ACID selection

Independent film is set to be showcased in this nine-film-strong selection comprising five works of fiction and four documentaries, and including new movies by Damien Manivel and Jan Gassmann



True to its editorial line and commitment to shine a light on high-quality independent works, which aren't enjoying the circulation they need in the current context of en masse releases, the ACID (Association for the Circulation of Independent Film) competition has unveiled its 35th line-up which is due to be presented on the Croisette between 18th and 27th May, within the 75th Cannes Film Festival.

The selection consists of 9 feature films (of which seven will be screening in world premieres and five are first films), comprising five works of fiction and four documentaries.

Magdala by Damien Manivel steals particular focus within the showcase. It's the 5th feature film offered up by the fascinating French director who previously gave us *A Young Poet* (awarded a Special Mention in Locarno's Cinéastes du Présent section in 2014), *The Park* (gracing Cannes' ACID selection in 2016), *The Night I Swam* (Venice's Orizzonti line-up in 2017) and *Isadora's Children* (which scooped the Leopard for Best Direction in Locarno 2019 and a Zabaltegi Tabakalera Special Mention in San Sebastián).

The winner of the Eurimages Lab Project Award within the Work in Progress section of the 12th Les Arcs Film Festival, this new opus starring the famous American choreographer Elsa Wolliaaston in its lead role revisits the road walked by Mary Magdalene following Jesus's death.

Equally eye-catching on the agenda is 99 Moons, which is the second feature film put forth by Switzerland's Jan Gassmann after Off Beat (selected in the 2011 Berlinale's Panorama section) and his fifth feature film overall, given that the director also has three documentaries under his belt: Chrigu (Berlinale Forum 2007), Karma Shadub (walking away with the Grand Prize at the 2013 Visions du Réel Festival) and Europe, She Loves (gracing the 2016 Berlinale's Panorama Dokumente line-up).

Two French first fiction features also stand tall in the selection, namely Luca Delangle's The Strange Case of Jacky Caillou and Martin Jauvat's Grand Paris, which charts the misadventures of two suburban youngsters who discover a mysterious artefact responsible for strange phenomena.

Last but not least in the field of fiction, there's Yamabuki, Juichiro Yamasaki's third feature film, which is a French-Japanese co-production previously unveiled (online) in the last Rotterdam Film Festival's Tiger competition.

Standing out in the documentaries line-up, there's the latest opus by seasoned French filmmaker Denis Gheerbrant who's returning to Cannes' ACID showcase for the third time (after La vie est immense et pleine de dangers in 1995, and Après, un voyage dans le Rwanda in 2004) having teamed up with another, for the very first time, in order to make this Kyrgyzstan-set film: Lina Tsrimova (who co-wrote the script of the filmmaker's previous opus Before the Sky Came to Light).

Ainara Vera's French-Greenlandic documentary Polaris - the first feature film directed by the Spaniard who made her name as the editor of Viktor Kossakovskiy's Gunda and Aquarela - likewise transports us elsewhere, following in the wake of a ship's captain in the Arctic.

Echoes of the modern world will be especially vibrant in Marusya Syroechkovskaya's How to Save a Dead Friend which delves into the lives of two loved-up Russian teenagers who have filmed their day-to-day lives for the past ten years. Produced by Sweden, Norway, France and Germany, this documentary recently bagged a Special Mention in the Visions du Réel Festival's International Competition.

Worth a final mention is Atlantic Bar, the first feature-length documentary by France's Fanny Molins who sets her camera down in a bar in Arles. The venue acts as an epicentre of humanity, dominated by its landlady, but her decision to put it on the market leaves her regulars reeling.

The full selection is as follows:

99 Moons – Jan Gassmann (Switzerland)

Atlantic Bar – Fanny Molins (France)

The Hill – Denis Gheerbrant and Lina Tsrimova (France)

Grand Paris - Martin Jauvat (France)

How to Save a Dead Friend – Marusya Syroechkovskaya
(Sweden/Norway/France/Germany)

The Strange Case of Jacky Caillou – Luca Delangle (France)

Magdala – Damien Manivel (France)

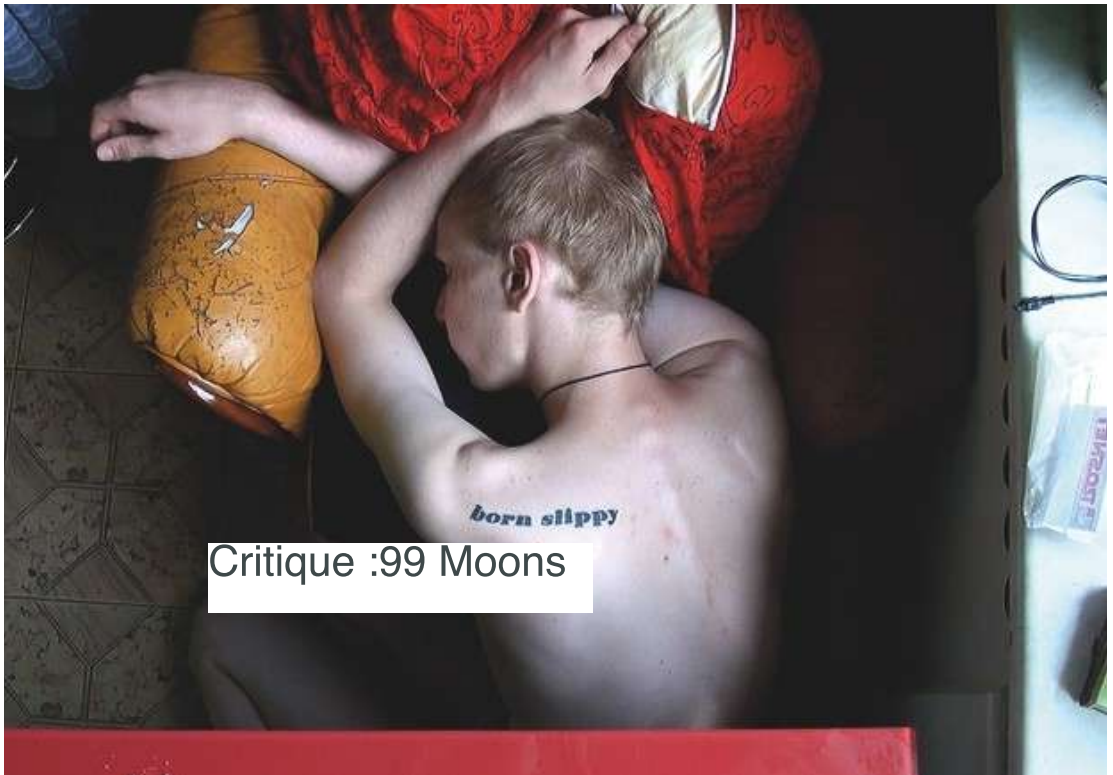
Polaris – Ainara Vera (France/Greenland)

Yamabuki – Juichiro Yamasaki (Japan/France)

20 avril 2022
Vladan Petkovic

Critique : How to save a dead friend

Ce documentaire de Marusya Syroechkovskaya décrit ce que signifie grandir dans la Russie du XXIe siècle, mais il est tellement sincère qu'il fonctionnerait aussi bien extrait de tout contexte



Critique :99 Moons

How to Save a Dead Friend de Marusya Syroechkovskaya est un film brut, sincère et émouvant, comme son titre le laisse entendre. Ce premier long-métrage documentaire est si totalement et puissamment lié à l'histoire personnelle de la jeune réalisatrice que son contexte, celui de grandir en Russie dans les années 2000 et 2010, en devient presque négligeable – bien que l'histoire soit, naturellement, indissociable de son contexte social. Ce film a fait sa première mondiale en compétition à Visions du Réel, où il a obtenu une mention spéciale

Marusya avait 16 ans en 2005. Après avoir vu son film, on a l'impression que c'est une amie, de sorte qu'on va continuer de l'appeler ici par son prénom. Cette aspirante-musicienne de rock et réalisatrice croyait alors que ce serait sa dernière année sur Terre. Comme beaucoup de ses congénères en Russie (pays qu'elle surnomme, avec un humour amer et un sens de l'analyse étonnant, "la Fédération de Dépression"), elle a un penchant pour les drogues mais aussi, peut-être pas tout à fait comme beaucoup d'autres, une propension à se faire du mal à elle-même. Ses tendances autodestructrices vont trouver plus qu'un écho en Kimi, plus âgé d'un an. Elle passe les 12 années suivantes à filmer leur relation et, quand celle-ci se met à s'essouffler, leur amitié.

Avec une des voix off les plus vivantes et proches du spectateur du cinéma documentaire récent, elle décrit le moment où ils se sont rencontrés et la manière dont elle a craqué pour ce fan de Joy Division (comme elle), avec ses allures de Kurt Cobain. Kimi ne ressemblait peut-être pas tant que ça à Cobain, mais le concept éminemment grungy d'être un adolescent désenchanté dans une société qui offre beaucoup de tentations et aucune protection amène incontestablement le spectateur à le percevoir ainsi. Et le fait qu'ils se retrouvent tous les deux à se piquer à l'héroïne ne fait qu'ancrer cette impression.

Marusya vient d'une famille aisée, Kimi d'une famille de la classe moyenne. Les deux familles semblent avoir sincèrement aimé leurs enfants – la mère de Kimi le prouve sans l'ombre d'un doute tout au long du film. Le père du jeune homme est mort quand il avait neuf ans, ce qui l'a meurtri à vie, et son frère, qui a 18 ans de plus que lui, est un toxicomane de longue date. Donc ce n'est pas la pauvreté, l'exclusion sociale ou un manque affectif qui les a amenés à ces excès. Ce n'est pas non plus le fait de vivre dans une société russe brutale, même si Marusya incrimine beaucoup leur quartier à Moscou (de la même manière que les gens du Bronx, de Brixton ou de Belgrade sont à la fois fiers et critiques de leur lieu d'origine). Il semble plutôt que la cause soit l'échec évident des idées de progrès, de futur, de succès et d'égalité des droits qui les ait amenés là où l'un d'eux s'est retrouvé, et où l'autre a trouvé une échappatoire.

Sur le plan stylistique et formel, le film de Marusya est une véritable machine à remonter le temps. La période de la moitié des années 2000, qui est aussi celle où Marusya et Kimi vivaient avec un chat nommé Ian, comprend un segment infantile réalisé sur Windows Movie Maker. Le personnel croise le social, et le temps est compté au fil des discours de vœux de Nouvel An d'Eltsine (en images d'archives) puis Poutine, puis Medvedev, Poutine, Poutine... Des images de manifestations dans les rues, filmées par Marusya elle-même, interviennent régulièrement, mais l'impression est qu'on ne perdrait pas grand chose si elles n'étaient pas dans le film.

Sur les 12 ans de tournage de ce travail, Marusya a utilisé beaucoup de caméras différentes, et c'est tout à l'honneur de l'équipe de post-production (notamment le monteur syrien Qutaiba Barhamji, qui avait réussi une prouesse similaire pour Little Palestine, journal d'un siège, si les visuels fonctionnent si bien ensemble et si l'histoire est aussi fluide.

How to Save a Dead Friend a été coproduit par Sisyfos Film (Suède), Docs Vostok, Folk Film (Norvège) et Les Films du Tambour de Soie (France) avec la participation de Lyon Capitale TV et Rundfunk Berlin-Brandenburg et en collaboration avec ARTE. Les ventes internationales du film sont assurées par la société suisse Lightdox.

13 mai 2022
Aurore Engelen

Best Friend Forever en force à l'ACID de Cannes

La société basée à Bruxelles vend Jacky Caillou, premier long métrage de Lucas Delangle, et le nouveau Damien Manivel, Magdala



Best Friend Forever, la filiale bruxelloise d'Indie Sales attaque le Marché du Film du Festival de Cannes (17-28 mai) avec deux films présentés à l'ACID.

Le premier, qui fera l'ouverture de la section, est un premier long métrage signé par le prometteur Lucas Delangle, diplômé de la Femis, premier assistant de Claire Simon. Jacky Caillou nous entraîne dans un village de montagne, haut dans les Alpes. On y retrouve Jacky, qui vit seul avec sa grand-mère, Gisèle, une magnétiseuse-guérisseuse reconnue de tous. Alors que Gisèle commence à lui transmettre son don, une jeune femme arrive de la ville pour consulter. Une étrange tâche se propage sur son corps. Certain qu'il pourra la soigner, Jacky court après le miracle. Le jeune cinéaste adopte une vision naturaliste, avec une esthétique proche du documentaire, ou encore "du genre qui n'est pas du genre", comme le présente Martin Gondre, responsable de Best Friend Forever. Le film est produit par Les Films du Clan et coproduit par Micro Climat.

Toujours à l'ACID, BFF présente le nouveau film de Damien Manivel, qui poursuit ainsi une carrière exigeante, entamée sous de bons auspices (dont le dernier long Les Enfants d'Isadora a reçu le Léopard de la Meilleure réalisation à Locarno). Avec Magdala, il se s'approprie un passage des Evangiles, ré-imaginant le personnage de Marie-Madeleine, en faisant un personnage complexe et hyper contemporain, toujours dans la lignée de son cinéma, "audacieux et sensoriel", se réjouit Martin Gondre. Le film est produit par MLD Films.

BFF dévoilera également en avant-première marché le film d'animation brésilien Perlimps, de Alê Abreu, en lice pour l'Oscar du Meilleur film d'animation en 2016 pour Le Garçon et le Monde. Le film suit les aventures de Claé et Bruô, agents secrets de royaumes ennemis. Perdus dans la Forêt Enchantée, ils se rendent compte que leurs missions respectives sont identiques : sauver les Perlimps des terribles géants qui encerclent la zone. Le film sera montré en juin à Annecy.

Autre animation au line-up de BFF, pour adultes cette fois, The Island d'Anca Damian, relecture contemporaine du mythe de Robinson Crusoé par la réalisatrice roumaine à qui l'on doit L'Extraordinaire voyage de Marona.

Enfin, BFF défendra également le nouveau film de Nicolas Silhol, dont le premier long Corporate, présenté à Karlovy Vary, avait fait plus de 250.000 entrées en France. Il poursuit son exploration de monde de l'entreprise avec Anti-Squat, thriller implacable sur les dérives de nos sociétés hyper libérales porté par Louise Bourgoïn (lire la news), qui devrait sortir à l'automne.

20 mai 2022
Giorgia Del Dion

Critique : 99 Moons

Ce film de Jan Gassmann se présente comme une histoire d'amour divisée en plusieurs chapitres qui se transforme en pure obsession et défie la conception classique du couple hétérosexuel



Avec 99 Moons, le réalisateur suisse Jan Gassmann prolonge en quelques sortes le discours sur l'intimité et les relations commencé avec son film précédent, Europe, She Loves, qui mettait en scène quatre couples éparpillés dans quatre villes européennes différentes. 99 Moons, projeté en première mondiale à l'ACID du 75e Festival de Cannes, abandonne la forme documentaire pour raconter l'histoire de Bigna et Frank, deux trentenaires aux vies très différentes qui sont confrontés à une attirance entre eux aussi inattendue que bouleversante, un attirance tellement forte qu'elle remet en question leurs certitudes et fait voler en éclats l'image du couple qu'ils avaient imaginée pour eux-mêmes.

Le nouveau long-métrage de Jan Gassmann met en scène deux personnages trentenaires : Bigna, une scientifique spécialisée dans les tsunamis qui est sur le point de partir au Chili pour un programme de recherche dont elle rêve depuis longtemps et Frank, le hipster typique dont les principaux intérêts sont les fêtes, les discussions jusqu'à l'aube avec les amis et les paradis artificiels. Au-delà de leurs styles de vie, ce qui semble les différencier, mais en fin de compte les rapproche irrésistiblement, c'est leur conception du désir et du couple.

Si Bigna (interprétée par Valentina Di Pace, pour la première fois à l'écran) a besoin d'organiser jusqu'au moindre détail ses brèves rencontres nocturnes, qui se déroulent comme des jeux de rôles entre inconnus où elle se transforme en dominatrice sans pitié, Frank (Dominik Fellmann, lui aussi débutant) semble emprisonné dans son rôle d'homme cisgenre apparemment ouvert mais en réalité suffoqué par des clichés qui impliquent la domination et la suprématie de la pénétration. Il est pour lui difficile d'admettre qu'il ressent du désir et de l'excitation à travers ces jeux de rôle dans lesquels il adopte (volontairement) une position subordonnée. Cette prise de conscience douloureuse et déstabilisante à certains égards l'amène à remettre en question tout un système de valeurs : l'exaltation du couple hétérosexuel et monogame, l'idée d'une masculinité virile et conquérante. Malgré son apparente ouverture d'esprit, l'abandon des rôles de genre classiques s'avère beaucoup plus difficile que ce qu'il croyait. Bigna va de son côté devoir revoir les règles qu'elle s'est fixées et la possibilité de les enfreindre au nom d'une attirance qu'il serait limitant de définir comme de l'"amour".

Jan Gassmann met en scène l'histoire de Bigna et Frank en différents chapitres faits de rencontres et d'abandons qui se succèdent sur plus de huit ans. Huit ans pendant lesquels les remises en question sont sans fin, accompagnées d'un désir qui semble ne pas vouloir s'éteindre et qui se transforme en véritable obsession. Si tous les deux tentent, séparément et ensemble, de suivre la voie de l'hétéronormativité, celle-ci semble inmanquablement déboucher sur une impasse. Ce qui les unit semble à l'inverse être intimement lié à une liberté et une unicité qui ne peuvent (ni ne veulent) se laisser brider, quelque chose d'unique qui n'appartient qu'à eux et que Gassmann n'hésite pas à montrer à travers des scènes de sexe directes et frontales qui défient nos habitudes en tant que spectateurs.

Qu'est-ce qui différencie sexe et amour ? Est-il vraiment possible de dicter des règles communes pour chaque couple ? Et si les injonctions et l'impossibilité de choisir librement les règles qu'on veut suivre étaient justement source de destruction ? Voici quelques unes des questions auxquelles essaie de répondre Gassmann en mettant en danger un équilibre qui définit notre société même.

99 Moons a été produit par Zodiac Pictures et la SRF Schweizer Radio und Fernsehen. M-Appeal s'occupe des ventes internationales du film.

21 mai 2022
Giorgia Del Dion

Jan Gassmann • Réalisateur de **99 Moons**

“Mes films ne sont jamais loin de moi : j’ai besoin de vivre ce que j’écris”

Nous avons interrogé le réalisateur suisse, dont le nouveau long-métrage raconte l’histoire de deux personnes très différentes qui sont incapables de vivre l’une sans l’autre



99 Moons screening as part of the Cannes Film Festival's ACID selection, is a movie about sexual attraction, but also about freedom. Director Jan Gassmann tells the story of two very different people who can't live apart and who are caught up in a passionate love affair that turns their lives upside down.

Cineuropa: Relationships, love and sex are central topics in your films. Why are you so interested in these dynamics?

Jan Gassmann: My movies are never far away from me; I need to live what I'm writing. And as a person, I'm trying to find out what kind of a relationship I want to experience. This search also happens through my films. In my surroundings, the quest for love seems to have replaced the search for God. The determination to find your "true love", your soulmate, creates so many contradictions. And of course, there is what the French call *l'amour physique*, a sort of relationship that is characterised by high intensity, ecstasy, and emotional wear and tear. The greatest challenge is to transform it before it cools down and take the next step. That's what my characters Frank and Bigna are trying to do.

Your leads are acting for the first time here; how did you choose them, and how did you succeed in gaining their confidence, especially for the more intimate scenes?

The casting process took almost two years, and I screen-tested with both professional and non-professional actors. I have known Dominik [Fellmann], who plays Frank, for ten years: he worked as a carpenter on my movie *Off Beat*. Three years ago, I met him by chance and told him that he should try out for the casting. My casting director, Lisa Oláh, was fascinated by his energy and spurred him on. Valentina [Di Pace], who plays Bigna, applied through social media and immediately gave a strong impression. When we finally did a joint casting with those two, we all felt there was a lot of tension.

Once the decision had been made, we started to work: we improvised and rehearsed scenes. We spent a lot of time discussing the characters' motivations. A few months before the shoot, we started to work with Cornelia Dworak on the intimate scenes. As an intimacy coordinator, she provided us with the necessary tools to discuss the way we wanted to shoot these scenes, what the taboos would be and what the boundaries were. Finally, we went into choreographing those scenes. It was a slow process, which enabled us all to be confident on set but to feel free as well.

I strongly believe that the way we touch each other, the way we make love, is a mirror of our relationships and sexuality; it is a form of expression that should not be left out of cinema. Those scenes are not just "sex scenes" to me; they give us important keys to understanding the story and the relationship. They let us dive into the characters.

The way you narrate the movie is quite dry, as a lot of things (including intentions and feelings) are suggested, rather than depicted, per se. Was it intentional to leave viewers to fill in the gaps of the story, which develops over a long period of time?

Yes, it was intentional. This is the sort of narration and acting I like. It was also my intention to use as little dialogue as possible. The structure of the movie, consisting of six fragments over a period of 99 moons, had to let us focus on the moments that Frank and Bigna have together and was never meant to be explanatory. I love the idea that each viewer will perhaps have a different interpretation of the "blanks" that we don't see on screen.

Would it be correct to see the movie as a critique of, or a reflection on, the classical model of the heterosexual couple and its limitations?

Yes, it is a critique. Bigna and Frank try out different forms of their relationship, but they fail each time to meet their ideal. Yet they still need those ideals to hold on to. They both understand and feel that society is changing: Frank, for example, discovers through Bigna a sexuality that is not based on penetration, which is liberating for him. Bigna staunchly refuses the role of a mother, knowing she wants to follow her scientific passion. But then they have a tendency to fall back into old-world patterns. Maybe we are a generation in between – verging on 40 and imitating our parents?

ÉTATS-UNIS

THE FILM VERDICT

site internet
presse internationale
audience : NC

2 juin 2022
Jordan Mintzer

99 Moons



VERDICT: A hot-blooded affair crashes up against the realities of long-term relationships in this engagingly explicit modern romance from Swiss director Jan Gassmann.

Sex and love don't always make for ideal bedmates, and the strain one places on the other is at the heart of Swiss writer-director Jan Gassmann's latest feature, *99 Moons*. Provocative but also thought-provoking, this story of a couple that meets through a Tinder-like hookup app and falls into a long-term relationship is backed by fearless turns from Valentina Di Pace and Dominik Fellmann, two non-actors willing to go the distance in a film that trails their characters over the many moons of its title.

Shot on a small budget, with a documentary-like approach reminiscent of Gassmann's earlier work — including his 2007 Berlin prizewinner, *Chrigu* — this Cannes Acid premiere is not necessarily the most original romance on the planet, but its raw approach to contemporary questions of intimacy and commitment is well worth a look. More festivals, and perhaps a small-scale release, are on the horizon.

In the film's racy opening sequence, Bigna (Di Pace), an ambitious young scientist specializing in tsunamis, is attacked by a masked man in a empty parking garage, only to wind up quite literally sitting on his face in what turns out to be a crude game of erotic role-playing. The assailant is Frank (Fellmann), a seductive party boy who, like Bigna, is more interested in random anonymous trysts than in anything serious.

And yet an attraction gradually develops between the two opposites, with Bigna showing up at the clandestine club where Frank bartends and also lives, searching for a connection that may be more than sexual after all.

They keep on hooking up — in the basement, the kitchen, the car — but soon it's about more than just the nookie. At least that seems to be the case with Bigna, who forgoes an important research trip to Chile in order to shack up with Frank and start what may be, gulp, a real relationship.

Gassmann has a good feel for the carefree yet desultory lives that the two initially lead, with drugs and booze fueling their desires much more than anything sentimental. The Zurich-based bar where Frank works, captured in Gaspar Noé-esque red light by DP Yunus Roy Imer (*System Crasher*), features a dance floor of partygoers bopping around wearing wireless headphones — a system clearly meant to avoid noise complaints from the neighbors, but that also underlines how people in the same room can be connected through technology instead of through sheer physical proximity.

When Frank and Bigna take the plunge and become something like an actual couple, that's also where the troubles begin. Frank, who at first fled commitment like it were an STD, seems to enjoy the taste he gets of a more settled-down life, transforming from a punkish playboy into a concerned and hardworking homebody. Bigna, meanwhile, has more and more misgivings about her decision to forego a promising career path for love, and she eventually winds up reconnecting with her thesis advisor, George (Danny Exnar).

This kind of push-and-pull between the professional and personal, between passions and emotions, is nothing entirely new, but Gassmann manages to give his film a fresh and somewhat fleeting feel. Rather than watching a pair of manufactured movie characters, it's as if we were viewing snapshots of lives that come across as both real and vaguely familiar.

The performances by the two leads add to that tangible sensation, with Di Pace — a Sicilian artist based in Zurich — especially convincing as a woman unable to reconcile her wants and needs, and unable to make any compromises, as she grows older.⁹⁹ *Moons* doesn't judge Bigna's behavior, nor does it Frank's, and by the end the couple seems to have gained as much as they've lost. The irony is that, for all the risky business they engage in early on, the true risk is making a choice and sticking with it.

20 avril 2022
Jordan Raup

Cannes Critics Week and ACID Unveil 2022 Lineups



Two more sidebars at this year's Cannes Film Festival have unveiled their lineup. First up, Critics Week (aka La Semaine de la Critique), which brings together first and second features, has announced its 2022 slate, which includes a special screening of Jesse Eisenberg's *When You Finish Saving the World*, which we reviewed at Sundance. While the festival is primarily geared towards discoveries, it also includes a new short by Yann Gonzalez.

ACID (Association for the Distribution of Independent Cinema) also unveiled its nine features, which notably includes a new film by Damien Manivel, who recently directed the acclaimed *Isadora's Children*. Check out both lineups below.

Critics Week

Special Screenings

When You Finish Saving The World (US) (Opening film)

Dir. Jesse Eisenberg

Sons Of Ramses (Fr)

Dir. Clément Cogitore

Everybody Loves Jeanne (Fr)

Dir. Céline Devaux

Next Sohee (S Kor) (Closing film)

Dir. July Jung



In Competition

Aftersun (UK-US)
Dir. Charlotte Wells

Alma Viva (Fr-Port)
Dir. Cristèle Alves Meira

Dalva (Bel-Fr)
Dir. Emmanuelle Nicot

La Jauría(Col-Fr)
Dir. Andrés Ramírez Pulido

Summer Scars (Fr)
Dir. Simon Rieth

Imagine (Iran)
Dir. Ali Behrad

The Woodcutter Story (Fin-Den-Neth-Ger)
Dir. Mikko Myllylahti

Short Film Competition

Canker (China)
Dir. Lin Tu

Las criaturas que se derriten bajo el sol (Chile-Fr)
Dir. Diego Cespedes

Chords (Sp)
Dir. Estibaliz Urresola Solaguren

Will You Look At Me (China)
Dir. Shuli Huang

Ice Merchants (Port-UK-Fr)
Dir. João Gonzalez

It's Nice In Here (Neth)
Dir. Robert-Jonathan Koeyers

I Didn't Make It To Love Her (Bos-Sp-UK)
Dir. Anna Fernandez De Paco

On Xerxes' Throne (Gr)
Dir. Evi Kalogiropoulou

Manta Ray (Fr)
Dir. Anton Bialas

Swan In the Center (Fr)
Dir. Iris Chassaigne

Short Special Screenings

Amo (Fr)

Dir. Emmanuel Gras

Hideous (UK)

Dir. Yann Gonzalez

Scale (Fr-UK-Czech Rep-Bel)

Dir. Joseph Pierce

ACID

99 Moons – Jan Gassmann

Atlantic Bar – Fanny Molins

La colline– Denis Gheerbrant and Lina Tsrimova

Grand Paris – Martin Jauvat

How to Save a Dead Friend – Marusya Syroechkovskaya

Jacky Caillou – Lucas Delangle

Magdala – Damien Manivel

Polaris – Ainara Vera

Yamabuki – Juichiro Yamasaki



12 mai 2022



At long last, Cannes returns to its proper May slot. With the event kicking off next week, running from the 17th through the 28th, much cinematic greatness awaits.

Ahead of the festivities we've rounded up what we're most looking forward to—and while we're sure many surprises await, per every year, one will find twenty films that should already be on your radar.

Honorable Mentions

Of course, 20 selections merely scratch the surface of what's in store. We're also looking forward to the Dardennes' *Tori and Lokita*; Brett Morgen's Bowie doc *Moonage Daydream*; Lee Jung-Jae's thriller *Hunt*; Riley Keough's directorial debut *War Pony*, helmed with Gina Gammell; the Vicky Krieps-led *Corsage*; Hlynur Pálmason's *Godland*; Agnieszka Smoczynska's *The Silent Twins*; and Jerzy Skolimowski's *Eo*.

Along with the high-profile premieres of *Elvis* and *Top Gun: Maverick* (reviewed here), smaller on the radar but no less anticipated is Serge Bozon's *Don Juan*; Léonor Serraille's *Un petit frère*; Louis Garrel's *L'Innocent*; Patricio Guzmán's *Mi Pais Imaginario*; Damien Manivel's *Magdala*; Léa Mysius' *The Five Devils*; and Véréna Paravel & Lucien Castaing-Taylor's *De Humani Corporis Fabrica*.

While not on the film side, we couldn't be more intrigued by Olivier Assayas' adaptation of his own *Irma Vep*, which will screen a few episodes at Cannes and arrive on HBO Max June 6.

Last but certainly not least, Cannes Classics brings an incredible slate of restorations, including Jean Eustache's *The Mother and the Whore*--the first in a number of long-awaited restorations from his filmography.

19 avril 2022
Melanie Goodfellow

Cannes parallel section Acid unveils nine features in 2022 selection



France's Association for the Diffusion of Independent Cinema (ACID) has unveiled the nine features it will showcase in its parallel Cannes section, running May 18 to 26.

Seven titles will world premiere including French director Damien Manivel's fourth feature *Magdala*. Inspired by the final days of the biblical figure of Mary Magdalene, it stars his long-time muse Jamaica-born, France-based choreographer Elsa Wolliaston. Manivel's last film, *Takara*,

The Night I Swam, co-directed with Kohei Igarashi, premiered in Venice Horizons in 2017. Further French selections include Martin Jauvat's *Grand Paris*, following two young slackers who find a mysterious artefact on a construction site for a new outer Paris metro line, and Lucas Delangle's debut feature

The Strange Case Of Jacky Caillou about a young man with healing powers. International fiction titles comprise Swiss director Jan Gassman's drama *99 Moons*, exploring modern notions of love, and Japanese director Juichiro Yamasaki's third feature *Yamabuki* about three intersecting lives in a small mining town in the mountains of western Japan.

The latter title premiered in the main competition at Rotterdam earlier this year. Three documentaries world premiere: Spanish filmmaker Ainara Vera's French-Greenlandic co-production *Polaris*, about two sisters on very different trajectories after difficult childhoods;

Denis Gheerbrant and Lina Tsrinova's *The Hill*, revolving around people who scavenge a hillside rubbish tip in Kyrgyzstan and French director Fanny Molin's *Atlantic Bar* about life inside a local bar threatened with closure. T

he line-up also features Russian director Marusya Syroechkovskaya's lost generation portrait *How To Save A Dead Friend* which recently debuted in competition in Switzerland's *Visions du Réel* festival, garnering a special mention. The selection was overseen by 15 filmmakers and has a special focus on independent films that have yet to secure French theatrical distribution and first features.

Filmmakers to have shown their early works in ACID since its launch in 1992 include Kaouther Ben Hania, who is the head of the Cannes Critics' Week jury this year, Claire Denis, Jim Cummings and Jude Radu.

19 avril 2022

Emily

SKIN 2022: DISCOVER THE LIST OF SELECTED FILMS IN ACID



ACID has presented the selection for the 75th edition of the Cannes Film Festival. Discover the list of movies presented in this parallel section in 2022.

Return to ACID

Acid or Independent Film Association for its distribution Created by 180 filmmakers after their "Résister" manifesto in the early 1990s. Since 1993, ACID has been programming the Cannes Film Festival with 9 feature films selected from hundreds of films from around the world.

2022 edition

This year there are 9 feature films, including 3 documentaries. Usually, special attention is paid to films without a French distributor and the first films". 4 feature films (co) directed by women. As always, this choice gives a proud place to French cinema with 4 feature films produced in France and 3 French co-productions.

99 Moon by Jan Gasman (Switzerland)

Fanny Mollin (France)'s first feature film Atlantic Bar

Denis Gheerbrant & Lina Tsimova's La Colline, Documentary (France, Belgium) The first feature film to be co-produced

Martin Juvat Grand Paris (France) The first feature film

How to Save a Dead Friend Marusia Marusia Siroechkovskaya, Documentary (Sweden, Norway, France, Germany) First Feature Film

Jacky Caillou The first feature film by Luca Delangle (France)

Magdala Damien Maniel (France)

Ayra Vera Polar, Documentary (France, Greenland) The first feature film

Yamabucci Juichiro Yamasaki (France, Japan)

In their selection statement, the 15 filmmakers * who invented it state: "Our ACID Cannes 2022 program occupies torn areas, bodies struck by fate that are both human comedy and tragedy. Films whose stories are combined with saint and profane metamorphosis as resistance to the passage of time. In our volatile world, all of these films run counter to the brilliance of their gestures, the courage of cinematographers who build trails where life, in all its forms, regains all its rights. Our show captures torn areas, bodies shaken by fate that are part of human comedy, as well as its tragedy. Singular cinematic expressions whose stories combine sacred and profane, metamorphosis as resistance to the passage of time. In our volatile world, all of these films run counter to the brilliance of their gestures, the courage of cinematographers who build trails where life, in all its forms, regains all its rights."

Among the films selected for ACID 2021, I COMETE, in theaters this Wednesday, April 20th

* Acid 2022 Programming Directors: Alin Fischer, Bozhena Horakova, Mathieu Lisi, Emanuel Mile, Thomas Paulo, Nicolas Peduzzi, Vladimir Perisic, Lor Portier, Frederic Ramade, Maria Regiani, Katie Sebah, Ina Segazerino, Vaclav.



20 avril 2022
David Hudson

site internet
presse nationale
audience : 1.3 millions visites/mois

Critics' Week and ACID Lineups



While Cannes artistic director Thierry Frémaux prepares to add a few more films to this year's lineup, the independent programs running parallel to the main event have been announcing their own selections. After the Directors' Fortnight presented a first round of twenty-three features on Tuesday—one more will be added in the coming days, along with an array of short and medium-length films — Critics' Week, the annual showcase of first and second films, and ACID, the Association for the Circulation of Independent Film, unveiled their 2022 lineups.

Seven features and eleven shorts will compete during the sixty-first edition of Critics' Week, which will run from May 18 through 26. Tunisian director Kaouther Ben Hania will preside over the jury that includes filmmakers Ariane Labed and Benedikt Erlingsson, cinematographer Benoît Debie, and Busan International Film Festival director Huh Moon-young. Among the contenders in the competition are Iranian director Ali Behrad's feature debut, *Imagine*, in which a cab driver falls for a passenger played by Leila Hatami (*A Separation*); Charlotte Wells's *Aftersun*, starring Paul Mescal and Francesca Corio as a father and daughter on holiday; and *The Woodcutter Story*, the first feature from Mikko Myllylahti, who cowrote *The Happiest Day in the Life of Olli Mäki* (2016) with director Juho Kuosmanen.

A special screening of a film launched at Sundance in January, *When You Finish Saving the World*, the first feature directed by Jesse Eisenberg, will open this year's edition. "The independent American cinema landscape has been impacted by the health crisis, challenged by streamers, and while we favor world premieres at Critics' Week, we felt that since Sundance was held online, it would be an act of solidarity to shine a spotlight on this beautiful film on opening night," artistic director Ava Cahen tells *Variety's* Elsa Keslassy.



Julianne Moore stars as Evelyn Katz, a social worker who runs a shelter for victims of domestic violence, and Finn Wolfhard plays her teenage son, Ziggy, who spends his days in his room, live-streaming his songs to listeners around the world. “The self-involved pair don’t understand each other because, well, *teenagers*, but also because Evelyn is a preachy-cruel liberal and Ziggy is a doofus whose lyrics come from RhymeZone and whose voice sounds like Rivers Cuomo’s Bob Dylan impression,” writes Jacob Oller at *Paste*. “They’re bad to each other, and they’re looking for something different to make them whole.”

Filmmaker’s Vadim Rizov notes that Eisenberg “favors slow zooms in and out and/or lateral dollies and pans with the occasional switch to conspicuously rough handheld—simple moves that serve the script and don’t embarrass him. As a writer, his dialogue sounds like something you could imagine in his incredibly distinctive delivery, but his ability to convincingly voice multiple people isn’t quite there.”

Next Sohee, the long-awaited second feature from Jung July—her debut, *A Girl at My Door*, premiered in the Un Certain Regard program at Cannes in 2014 — will close out this year’s edition. Bae Doona and Kim Si-eun star in what Cahen calls “a gripping feminist crime film.” This is Cahen’s first year as artistic director. She’d served on the selection committee for several years when she replaced Charles Tesson, who had held the position since 2012. In the video below, Cahen introduces the entire 2022 program (click “CC” for English subtitles).

Previewing the nine features lined up for ACID’s thirty-fifth edition at Cineuropa, Fabien Lemercier finds his eye caught first by *Magdala*, in which choreographer Elsa Wolliaaston plays Mary Magdalene, who has withdrawn from the world following the death of Jesus. Director Damien Manivel has won awards in Locarno, Jeonju, and San Sebastián, and *The Night I Swam* (2017), codirected with Kohei Igarashi, premiered in the Orizzonti program in Venice. A standout among the documentaries is *La Colline*, a study of scavengers who live and work on a garbage mound in Kyrgyzstan from directors Denis Gheerbrant and Lina Tsrimova.



19 avril 2022
Laura E. Ford



Cannes parallel section ACID unveils nine feature films from the 2022 selection

The French Association for the Distribution of Independent Cinema (ACID) has unveiled the nine feature films it will present in its parallel Cannes section, from May 18 to 26.

Seven titles will be presented in world premiere including the fourth feature film by French director Damien Manivel *Magdala*. Inspired by the final days of the biblical figure of Mary Magdalene, it features her longtime muse, Jamaican-born French choreographer Elsa Wolliaston.

Manivel's latest film, *Takara, The night I swam*, co-directed with Kohei Igarashi, premiered at Venice Horizons in 2017.

Other French selections include Martin Jauvat's *Greater Paris* following two young slackers who find a mysterious artifact at a construction site for a new metro line on the outskirts of Paris, and Lucas Delangle's first feature film *The strange case of Jacky Caillou* about a young man with healing powers.

International fiction titles include Swiss director Jan Gassman's drama *99 moons* exploring modern notions of love, and the third feature by Japanese director Juichiro Yamasaki *Yamabuki* about three lives that intersect in a small mining town in the mountains of western Japan. The latter title was first showcased in the main competition in Rotterdam earlier this year.

Three world premiere documentaries: the Franco-Greenlandic co-production by Spanish filmmaker Ainara Vera *Polaris*, about two sisters with very different trajectories after difficult childhoods; Denis Gheerbrant and Lina Tsrinova *The hill* which revolves around people recovering a hillside dump in Kyrgyzstan and French director Fanny Molin *Atlantic Bar* about life inside a local bar threatened with closure.

The line-up also includes Russian director Marusya Syroechkovskaya's portrait of the lost generation. *How to save a dead friend* which recently made its competitive debut at the Swiss festival Visions du Réel, earning a special mention.

The selection was overseen by 15 filmmakers and focuses on independent films that have yet to secure French theatrical distribution and feature debuts.

Among the filmmakers who have shown their first works in ACID since its launch in 1992 are Kaouther Ben Hania, who this year chairs the Cannes Critics' Week jury, Claire Denis, Jim Cummings and Jude Radu.

24 mai 2022
Blake Williams

Cannes 2022: Triangle of Sadness, Magdala, The Natural History of Destruction



Triangle of Sadness stands as the conclusion of what Ruben Östlund has recently deemed a trilogy about “being male in our times.” (It will not be a quartet.) As with the middle entry of said triptych (his 2017 Palme d’Or-winner *The Square*), *Triangle* is a movie of set pieces blanketed by a shapeshifting social critique obsessed with the myriad ways in which civilization and morality distort human life. Its initial target is the modeling industry, a chapter (the first of three, Östlund’s new favorite number) dominated by cheap shots at the scene’s stereotypical superficiality and cattiness, especially its particular gender pay gap, which, as the film reminds us many times, privileges women over men. Influencer couple Carl (Harris Dickinson) and Yaya (Charlbi Dean) are the focal point here, and engage in an ongoing quarrel over the gender politics behind which of them ought to pay for dinner—the man, of course, except not, because he makes less money. Östlund is fairly obviously so over woke culture, and “bullshit feminism” is outted as the root cause during a handsomely filmed backseat ride back to their hotel, a single take in a very cramped space and a desire to eschew shot reverse-shot. Mechanical whip-pans, it is!

The stabs at capitalism are broad and obvious in this first (and worst) act, but the spectacle of Östlund’s go-for-broke style can (and, for me here, does) trump his tiresome penchant for both-sides-ism. The next (and longest) chapter, called “The Yacht,” feels especially relevant this week in Cannes. It commences with more cynicism, including more than a couple implied eyerolls directed at the crew’s collective mantra, “We are all equal.” Carl gets a crew member (Timoleon Gketsos) expelled from the boat for being shirtless in front of Yaya, and jokes are made at the expense of a disabled woman—a German stroke victim incapable of saying anything except the line, “In den wolken” (“In the clouds,” which of course, because everyone there is so out of touch).

The only truly enjoyable activity on board is drinking, so the captain (Woody Harrelson) does so constantly, while a bored, inebriated, extremely wealthy Russian woman demands that every worker (cooks included) enjoy the resident waterslide instead of fulfilling their duties. As in the celebrated restaurant sequence in Jacques Tati's *Play Time* (1967), the inability of workers to efficiently do their jobs crescendos into utter mayhem, and a storm-rattled Captain's Dinner provides one of this festival edition's genuine high notes. Without spoiling it, I'll just say that one of my pet peeves about the lack of realism in cinematic puking—so often represented by a single mouthful of some standardized, yellow-ish custard—is a non-issue here. This, the film's comedic climax, lands so close to the euphoric abjection found in the *Jackass* franchise's best moments that it muted my mounting skepticism of the project's simplistic political stakes, and served as a reminder that Östlund can be quite a bit of fun when he isn't bombarding his audience with mediocre satire.

I was introduced to the work of French filmmaker Damien Manivel when his lovely *Le Parc* screened in Cannes's ACID sidebar in 2016, and checked in with him there again for *Magdala*. The 78-minute film is an imagined portrait of Mary Magdalene shortly after the death of Jesus, and is a throwback to aughts-era slow cinema rigor. The conservatively color-graded 16mm cinematography was transferred to digital sans matting (i.e. the edges are rounded and feathered, sprockets vaguely visible), as Manivel goes all in on the elemental minimalism of early Lisandro Alonso and Albert Serra (viz. *La Libertad* [2001] and *Birdsong* [2008], respectively). Until she cries to heavens, "My love, my love...", the film envelops the viewer in a score of rustling leaves, snapping twigs and the occasional breeze as Magdalena methodically crawls, walks, pees and weeps her way through a forest, encouraging us to consider the pointedly profane materiality of her image, situation, and environment.

Moments of abstraction peak in, such as a cutaway to Jesus's bloody, staked feet, or another to Magdalena literally ripping out her own heart, but these exceptions are metaphors for the trauma absorbing her imagination; this is, in every essential way, an image-forward movie. Manivel is well aware that the action onscreen is held together by popular familiarity with Christian narratives—the religion's mythology and iconography does all of the heavy lifting—and flirts with the limits of content and context in *Magdala*'s construction. Like the first filmed Passion Plays that helped usher narrative logic into cinema during its early years (e.g. the Lumière brothers' *La Passion* [1897]), *Magdala* pushes information to the margins, and asks if an image can simply be an image. When Magdalena idly uses her walking stick to etch a portrait that I quickly recognized to be Jesus into the ground, my own act of inserting information into an image that gave very little of it—completing it, imposing upon it, with memories of other images of Him I've encountered in the past—became palpable in ways I've rarely felt in movies, and that's not nothing.

Sergei Loznitsa's latest archival footage montage film, *The Natural History of Destruction*, arrives as a Special Screening. Born in Belarus before completing school in Kyiv, Ukraine, Loznitsa has received particularly more attention than usual this year after he was expelled from the Ukrainian Film Academy, who called him a cosmopolite after the filmmaker made comments criticizing the European Film Awards for banning Russian films in light of the ongoing Russo-Ukrainian War. The premiere of this new film, which he's been working on since last year, feels aptly timed, though it stands well on its own even without the recently intensified relevance. *Destruction* is named after W.G. Sebald's 1999 essay collection that criticizes German post-war literature for being largely silent about the Allies' destruction of German cities during World War II. That thesis hangs over Loznitsa's assemblage of this material for those who are aware of the connection (no quotes or citations here), but as a cinematic object it's actually quite removed from the world of literature. Based on material sourced from collections at PROGRESS.film, Imperial War Museums and British Pathé (among others), Loznitsa's film is structured in movements, beginning with footage of bucolic everyday life during peace time, through preparation for battle (including factory production of planes and artillery), and into and out of documentation of aerial bombings—first in a glistening nocturnal passage, later in the brutal clarity of day.

.These bombing sequences, accompanied by percussive explosion foley, are as harrowing as they are sublime, instantly joining the ranks of the most unforgettable war imagery I've seen on screen. Among the self-critical thoughts I had regarding the way I instinctively registered these visions of mass death as beautiful, I likewise couldn't shake the sense that I was watching some of the greatest war-adjacent outsider art ever produced—stunningly plastic images that were created, no doubt, without even the vaguest artistic pretense. To his credit, Loznitsa knows how to let images speak for themselves, at least until he doesn't. Music is used sparingly (and, for the most part, unobtrusively), but sad violins are unwisely draped over theNatural History's final passage of flyover shots of destroyed German cities, and run counter to the faith I'd always assumed the filmmaker had in an document's ability to dictate its own emotional notes. Grouping the material into thematically alike segments and adding foley is one thing, but this was entirely another

20 avril 2022
 Peter T. Chattaway

Mary Magdalene movie to get its world premiere at Cannes



A new movie about the last days of Mary Magdalene will premiere in France next month.

Magdala — starring Jamaica-born, France-based choreographer Elsa Wolliaaston as Mary Magdalene — is one of seven films that will have its world premiere at a showcase running parallel to the Cannes Film Festival May 18-26.

The showcase is organized by the Association for the Diffusion of Independent Cinema (ACID), a group of filmmakers who have selected the films with an eye towards first features and films that don't have distribution in France yet.

The ACID webpage for the film offers the following synopsis in French and English:

MAGDALA

Un film de Damien Manivel

France – 2022 – 78 min

Depuis la mort de Jésus, Marie-Madeleine s'est retirée hors du monde. Ses cheveux sont devenus blancs, elle se nourrit de baies, boit l'eau de la pluie et dort parmi les arbres. Seule au cœur de la forêt, elle se souvient de son amour perdu. Elle cherche un chemin pour le retrouver.

Since the death of Jesus, Mary Magdalene has withdrawn from the world. Her hair has turned white, she eats berries, drinks water from the rain and sleeps among the trees. Alone in the heart of the forest, she remembers her lost love. She looks for a way to find him.

I **mentioned** the film here at FilmChat when I first heard about it 15 months ago. Two days later, **Cineuropa** posted an interview with director Damien Manivel:

The extracts you unveiled at Les Arcs' Work in Progress event hint at a sensorial and mystical work, an atmospheric picture revolving around this character...

As with all my films, it's the portrait which prevails, both the portrait of a character and the actor playing her. It's a film without dialogue, so heavily based upon atmospheres, sounds and the movements performed by Elsa, who is an exceptional dancer. We're still working on a realist and fictional language, but it's also a product of the work we've both carried out in the field of dance. It's all about the detail; it's very minimalist in some sense, but it also places sensations centre stage. And if there's anything mystical about it, it's to do with the act of filming itself, because this is a movie shot on film, which is important for me, and to do with how nature will encounter her body and how her body will encounter nature.

Why tackle the character of Mary Magdalene?

Firstly, because it touched me, because in this film I work on the final moments of Mary Magdalene's life. It's something that's been heavily depicted in paintings and poetry, but this period of her life has never been explored in film. What we often see in paintings is Mary Magdalene in a cave, in a state of contemplative rapture. I asked myself how those days and nights she spent in that forest might really have gone. I wanted to follow her, to be with her, and what moved me the most about her character was the radical decision she made to leave human society behind her, to isolate herself and be utterly alone with nature.

Two points about the synopsis:

First, the implication that Jesus is Mary Magdalene's "lost love" raises questions. Does the film imagine that there was some sort of romantic or sexual attraction between them (unrequited or otherwise), a la **The Da Vinci Code**, **The Last Temptation of Christ**, **Jesus Christ Superstar**, and other films? Or is it more of a spiritual love — a "kindred spirit" sort of feeling — like what we saw in Garth Davis's **Mary Magdalene**?

Second, the synopsis mentions "the death of Jesus", but what about his resurrection? At least two of the gospels says Mary was one of the primary witnesses to it, if not the primary witness to it (à la John 20:11-18). Is that part of the back-story here?

We'll find out soon enough, I guess. Here's hoping the showcase helps the film land a

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14 mail 2022

10 DFI supported films selected for Cannes Film Festival 2022



The Doha Film Institute has set another milestone with an impressive list of 10 films endorsed by the region's leading film institution and selected for the prestigious Cannes Film Festival 2022.

The Institute continues its proud legacy of supporting great films from around the world, which have again made headlines at international film festivals this year, with a key delegate at Cannes 2022, May 17-28. Among the films selected, five will be screened at Un Certain Regard, while four will be part of the Directors' Fortnight and one will be screened in the ACID section. In addition, three Institute-sponsored films by local and Qatari talent were selected for Atelier Cannes.

Fatima Hassan Al Rami, Executive Director of the Doha Film Institute, said: "In recent years, films supported by the Institute have made headlines at the Cannes Film Festival, which is reflected in the quality of the projects we manage. This year, with an impressive selection of films, including those from top directors, we continue to contribute to world cinema through compelling films that resonate globally. "Our mission is to celebrate independent voices in cinema and the proud choice of Cannes, the epitome of great cinema, is a testament to our commitment to supporting important voices in film."

Among the films screened at Un Certain Regard:

- “All the People I’ll Never Be” (France, Germany, Belgium, South Korea, Romania, Qatar) by Davey Chu
- “Scheme 75” (Japan, France, Philippines, Qatar) created by Hayakawa Chie
- “Domingo and the Mist” (Costa Rica, Qatar) by Ariel Escalanta
- “Mediterranean Fever” (Palestine, France, Germany, Cyprus, Qatar) by Maha Al-Hajj
- Insect film (Egypt, France, Tunisia, Belgium, Germany, Luxembourg, Qatar) by Lotfi Natan

The films screened in two weeks by Directors (Quinzaine des réalisateurs), independent selection at the Cannes Film Festival, are:

- Askel (Tunisia, France, Qatar) directed by Youssef Chebbi.
- “Under the Fig Trees” (Tunisia, Switzerland, Qatar, France) by Aryeh Sehiri
- “The Dam” (Lebanon, France, Sudan, Germany, Serbia, Qatar) by Ali Sherry
- “1976” (Chile, Qatar) by Manuela Martelli

The parallel program of the Association du Cinema Indépendant pour sa Diffusion (L’ACID) in Cannes is dedicated to exceptional independent films. This year the film “Polaris” (France, Greenland, Qatar) will be screened at ACID with the support of the Inner Vera Foundation DFI. . The three films were selected at the Cinefondation studio in Cannes, with the support of the Institute, given the quality of their directors’ previous work and the potential of their current projects. The selected films are:

- “Queen of Cotton” (Sudan, Qatar) by Susanna Mirghani
- “Cement from Slums” (Egypt, Saudi Arabia, Lebanon, Qatar) by Ahmed Fawzy Saleh
- Al-Baiser – The Blind Phrase (Iraq, Switzerland, Qatar) by Ali Al-Fatlawi

13 mai 2022
Gary James

Cannes Market Sidebar Cannes Docs Reveals Doc Day Lineup

The Cannes Docs sidebar of the Cannes Film Market has announced the lineup of its annual Doc Day, which takes place on May 24.

The day will open with a morning session dedicated to ACID Cannes 2022 title “Polaris,” described by organizers as “a creative and human journey interwoven with uncompromising, gentle and bold filmmaking by a woman filmmaker, set against the backdrop of the Arctic.” Entitled “A Producing Journey,” the session will bring together Marion Schmidt, the co-founder of Cannes Docs partner DAE (Documentary Association of Europe), director Ainara Vera and producers Clara Vuillermoz (Point du Jour – Les Films du Balibari) and Emile Hertling Péronard (Ánorák Film).

The first half of the day will also feature a discussion between Polish director and screenwriter Agnieszka Holland, president of the 2022 l'Œil d'or Jury and president of the European Film Academy, and Pauline Durand-Vialle, CEO of the Federation of European Film Directors. One of the European film industry's most acclaimed figures and a tireless social and political campaigner, Holland has won multiple awards including a Silver Bear at the Berlin Film Festival for “Spoor.” She was Oscar nominated for “Europa Europa” and “In Darkness” was Oscar nominated too.

Morning events also include a conversation between Brett Morgan (“Jane,” “Kurt Cobain: Montage of Heck”), who directed, wrote and produced Cannes 2022 title “Moonage Daydream,” the first film ever sanctioned by the Bowie estate, and Mandy Chang, global head of documentaries at Fremantle.

Five years in the making, “Moonage Daydream” features previously unreleased 35mm and 16mm footage from Bowie's personal archives. It will be screened in the Cannes festival's Midnight Section and will make its streaming premiere on HBO and HBO Max in spring 2023.

Doc Day afternoon sessions are “A New Generation of Indian Doc Makers – Thoughts and Impressions” and “Feminist Counterattack – A Filmic Narrative.”

The former brings together Indian filmmaker Shaunak Sen, whose feature-length doc “All That Breathes” picked up the World Documentary Grand Jury Prize at Sundance this year, and is part of the Cannes 2022 Special Screenings, directors Sushmit Ghosh and Rintu Thomas, whose debut feature “Writing With Fire” won multiple prizes including two Sundance awards in 2021 and a 2022 Oscar nomination, Rahul Jain (“Invisible Demons,” Cannes 2021), and Shirley Abraham and Amit Madheshiya (“The Cinema Travelers,” Cannes 2016).

“Feminist Counterattack – A Filmic Narrative” proposes a conversation between Marie Perennès and Simon Depardon, whose debut feature “Riposte Féministe” is part of Cannes 2022’s Special Screenings, and film critic and programmer Laura Pertuy. “Riposte Féministe” follows French activists who plaster the names of victims of femicide on walls across the country. It is produced by Palmeraie et Désert and France 2 Cinéma, with Wild Bunch handling French theatrical distribution.

The closing keynote will be by U.S. producer Opal H. Bennett (“POV Shorts”) who will re-imagine the discussion around diversity, equity and inclusion with the question: “How can arts institutions go beyond equity, and turn their focus towards what various artist communities need to thrive?”

The Docs-In-Progress awards will be handed out at an evening ceremony and will be followed by a closing screening of “Polaris.”

Speaking to Report Door, Cannes Docs chief Pierre-Alexis Chevit said: “We are excited with the very eclectic program we’ve put together for this year’s Doc Day in Cannes, from the Arctic to India.... via David Bowie! We’re also proud to be giving visibility to essential socio-political issues such as feminism, diversity and inclusion. If Doc Day can help raise awareness, even modestly, both on the extraordinary vitality of the genre itself, and on some of the most pressing challenges and battles of our time, then it’s a win!”

Doc Day is organized by Cannes Docs- Marché du Film, with the support of Doc Alliance – a partnership of seven European documentary film festivals including CPH:DOX in Copenhagen, Doclisboa, Docs Against Gravity, DOK Leipzig, Marseille Festival of Documentary Film, Jihlava Intl. Documentary Film Festival and Visions du Réel Nyon – and Los Angeles-based production company Participant, in association with L’Œil d’or, DAE, CNC, ACID and Unifrance.

26 mai 2022
Michael Sicinski



Magdala — Damien Manivel

In recent years, Damien Manivel seems to have become a latter-day example of the French auteur hiding in plain sight. Like such figures as Paul Vecchiali, F. J. Ossang, and Jean-Charles Fitoussi, Manivel has existed at the periphery of the French industry, making films his own way and following his own star. His 2016 film *The Park* debuted at Cannes that year, and his last film, *Isadora's Children*, attracted attention after being picked up by MUBI for online distribution. In light of this, one might reasonably expect that by this point, he'd be appearing in the Quinzaine, if not *Un Certain Regard*. But it's to the credit of Cannes' newest sidebar fest, ACID, that they chose to screen Manivel's latest as their opening night feature.

Magdala is a meditative film, proffering only the broadest outline of narrative information. That's partly because Manivel is operating in the mythic register. This film observes the agonized final days on earth of Mary Magdalene, played by veteran actress Elsa Wolliaaston in a bracingly physical performance. For much of the film, Magdala is hunched over and hobbling through a wooded thicket beside a stream, bearing herself along with a walking stick and soothing her parched lips with rainwater dropping off of leaves. At various moments, her survivalist resolve breaks down, and she curls up in anguish as she mourns for the lover she has, in a sense, outlived, but who of course is ever-present. In one particularly striking moment, Wolliaaston uses the walking stick to draw a rough portrait of Jesus in the mud-caked on a rock, and she has a compulsion to bind twigs together with blades of grass in the form of the cross.

In *Filmmaker Magazine*, Blake Williams noted that *Magdala* partakes of a somewhat familiar "slow cinema" sensibility, at times suggesting the work of Lisando Alonso and especially Albert Serra. The former's *La libertad* and the latter's *Roi Soleil* are certainly appropriate points of comparison, but I also observed a focus on ritual and portraiture that recalls the para-narrative works of Philippe Grandrieux. It should be noted, however, that *Magdala* does not quite match the mastery of form displayed by those filmmakers. The film is attractively shot by Mathieu Gaudet, and the images often lend Wolliaaston's skin a verdant tone, as if she were less a human being than an extension of the surrounding landscape which, under the circumstances, we're asked to recognize as God's creation.

But when it comes to the cinema of longueurs, editing is paramount. Manivel assembled *Magdala* himself, and at times there is a lack of clear motivation for one image following another. Also, although the final act may be preordained in some respect, it is protracted without achieving the desired rhythm or mood. *Magdala* almost signals this sense by ending on a strikingly literal note, a move very much at odds with the atmospheric film that we've just watched. Perhaps the most successful tonal shift arrives mid-film, when Magdalena recalls her younger self (Olga Mouak) in a tender moment with Christ (Saphir Shraga). This interlude, which provides Magdalene with an interiority that she lacks for most of the film, hints at the richer, more complex film Manivel might have made. Nevertheless, *Magdala* is a wholly unique cinematic statement, the kind that one encounters less and less at the big international festivals.

28 mai 2022
Matt McCracken



Yamabuki — Juichiro Yamasaki

Over the course of his three-feature film career, Japanese filmmaker Juichiro Yamasaki has been at pains to elucidate and track the situation and situatedness of contemporary Japanese rural life under the terms of socio-historical relations and economic development. 2011's *The Sound of Light* related its protagonist's struggle between following a path of modern urban living and pastoral life as a dairy farmer; while 2015's *Sanchu Uprising: Voices at Dawn* explored in a formally avant-garde, genre-honoring and -defying manner the prescience and lingering relevance of class struggle and peasant revolt for rural Japanese society as related in the film from the Edo period of the 1700s through to the present day. And in *Yamabuki*, Yamasaki's IFFR-competing and Cannes 2022-programmed third feature, the director demonstrates that such raw socio-political concerns continue to fiercely persist in his mind.

The film — whose name references a yellow flower native to Japan, Korea, and China, as well as the name of one of its principal actors (Kilala Inori) — may in its structure and plotting remind viewers of a similarly botanically inclined work, *Magnolia*, encompassing as it does the intersecting and weaving, happenstance-laden narrative threads of struggling, quarry-working Korean migrant worker and former Olympic equestrian Chang-su (Kang Yoon-soo) and his de facto but precariously footed Japanese family; secondary school-attending *Yamabuki*'s nascent interest in political activism and search for identity, each of which affects and causes friction with her widowed policeman father (Yohta Kawase) and high school love interest; and, at the margins, more besides, in a gang of money-robbing criminals and bar-owning organizers, alongside communities of itinerant workers and social justice organizers activated on issues related to almost any cause of contemporary relevance.

Elucidating the story's business is useful here in that it makes apparent the sheer amount of concerns and interests Yamasaki brings to the work; which, unlike the 180-minute aforementioned American film, clocks in at just over 90 minutes before credits. While this observation may shape out the dimensions of a criticism that the work is too busy — and it almost certainly is — or that the director has bitten off more than he can chew, it's the view of this writer that the director's achievements outweigh such commentary. Yamasaki's approach, if anything, displays a sense and awareness of the complexity that rural living contains, and that it may indeed be at the forefront of some of, the most stirring and existentially charged elements of modern living; and in this it is likely no mistake that the director has found and imagined this in shooting in his hometown in western Japan.

Beyond such stated success, the film boasts in Kilala Inori an excellent performance that pensively threads through the narrative over-load and -lap, giving expression to the spiritual substance and perhaps even optimism of a work that — in subtly rejecting nationalism and bringing a multiplicity of international experiences present in Japan to the forefront — champions youthful discovering and knowing in the face of seemingly overwhelming propaganda. And it's for all this that perhaps a more apt Western reference point may well be less *Magnolia* and more *Twin Peaks* in how Yamasaki resolves his thoughts on how spirituality inflects his narrative and informs the interactions of grace and despair in his characters, as some are left with loss while others find all they want returning to them beyond reason. All this and more in 90 minutes is quite an achievement, and it speaks to the promise of the director who, much like in *Sanchu Uprising's* black-and-white, Jidaigeki genre and New Wave-honoring experimentation, is here no less interested in formal richness, as the final moments of this washed-out, 16mm work give way to time- and medium-bending psychological editing and match cuts that throw into question all that has been and is being seen. Yes, it may be the case that ultimately all of this is decidedly too much — but, much like life itself, things often feel just too much. If nothing else, Yamasaki perfectly captures the nature of this experience here.

1er juin 2022
C.J. Prince

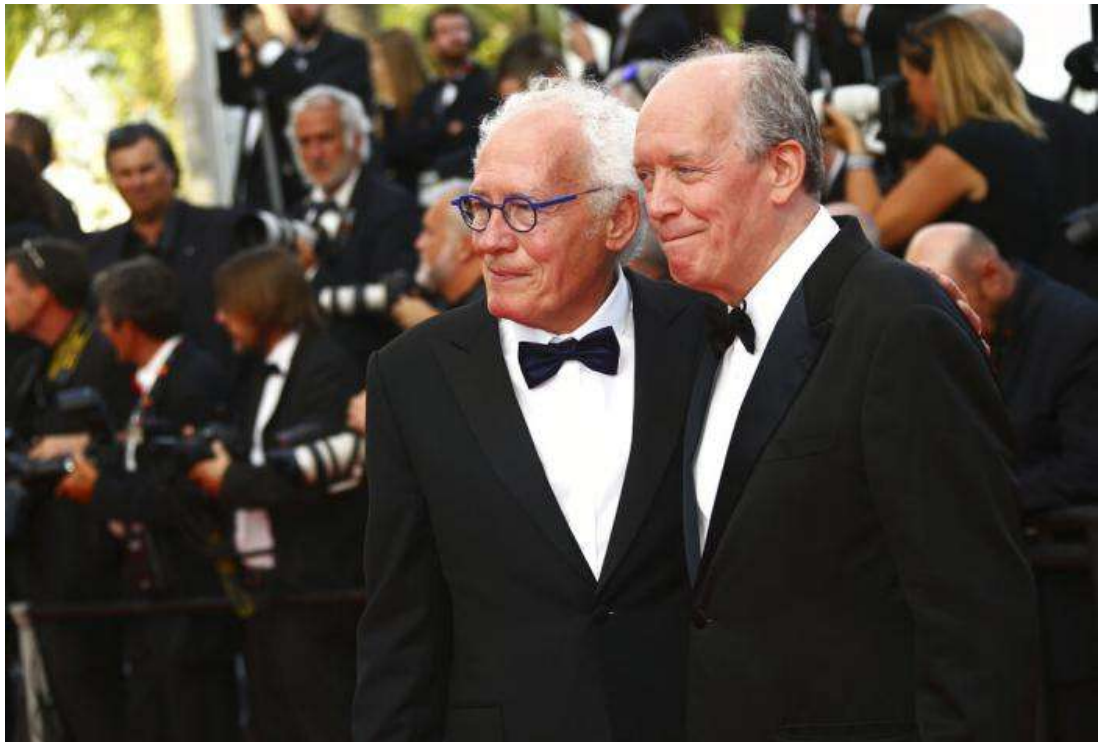
Cannes Diary 5: Winners and Final Thoughts



Given the amount of people attending Cannes and the variety of films playing, it's no surprise that folks from around the world who attend the festival will have disagreements and varying opinions about what they see. But there seemed to be one thing almost everyone agreed on: this was one of the festival's worst lineups in recent memory; a disappointment considering the importance of the 75th anniversary and the messaging of this edition doubling as the return of cinema post-pandemic. Some have speculated that COVID might be the logical culprit for the lackluster selection, as costly health and safety protocols reduced the number of films getting made and forced the industry to think smaller. It could also just be a case of a generally so-so year for cinema (every year can't be a winner), or a reflection of the lack of imagination from more established auteurs, or more generally filmmakers who had access to enough financing to get their films made. We're only halfway through the year though, so it's too early to make any declarations for 2022 just yet other than hoping we can only go up from here.

It makes sense, then, that for an edition full of mediocrity the festival jury would match that energy. In the closing ceremony this past weekend, jury president Vincent Lindon and his eight fellow jurors (including actors Noomi Rapace and Rebecca Hall, along with directors Asghar Farhadi and Jeff Nichols) handed out awards to nine films in seven categories (both the Grand Prix and Jury Prize were ties), along with a special 75th anniversary award, a generous celebration of films a lot of festivalgoers were not too generous about. The coveted Palme d'Or went to Ruben Ostlund's "Triangle of Sadness," his second consecutive Palme after he won in 2017 for "The Square."

I already spoke on the film, which I found mostly fun if uneven, but it's hardly worthy of the top prize compared to the inventiveness of "EO" (which took the Jury Prize in a tie with "The Eight Mountains") or the singular vision of David Cronenberg's "Crimes of the Future" (which went away empty-handed). Other prize winners include Claire Denis' exhausting "Stars at Noon", Lukas Dhont's middling and manipulative "Close" (both shared the Grand Prix), Park Chan-wook's disappointing "Decision to Leave," (Best Director) Tarik Saleh's forgettable "Boy from Heaven" (Best Screenplay) and Ali Abbasi's slog "Holy Spider," though its Best Actress prize for lead Zar Amir-Ebrahimi isn't too bothersome since she's the best part of one of the Competition's worst films.



It wasn't entirely a bad year, however. The Competition did have highlights like the aforementioned "EO," "The Eight Mountains," and "Crimes of the Future," along with Jean-Pierre and Luc Dardennes' powerful "Tori and Lokita." The brothers received that special 75th Anniversary Prize from the jury, an award that will be as well remembered as the 70th Anniversary Prize (try to guess who won that without looking it up). It's unfortunate to see a film like "Tori and Lokita" given such a backhanded prize, given its story of two West African immigrants trying to survive after fleeing to Belgium showcases the balancing act the Dardennes somehow keep pulling off since the 90s: naturalistic yet meticulously constructed, humanist yet almost clinical in how it observes its characters, unflinching yet never exploitative. It's a gripping and tragic showcase of human perseverance within societal, cultural and political systems designed to stack the deck against them. It doesn't surprise me that a film so unsparing in its look at the ugly political realities of today would take a backseat to the broadness and gentle ribbing of Ostlund. "Triangle of Sadness" may mock the rich and do it well, but his approach ensures they always have the central role, and who doesn't love attention?

For the final days of Cannes, I decided to delve into some more titles across the festival, including some nominated for the Queer Palm. This year's award went to Saim Sadiq's "Joyland," which also won the Jury Prize for the festival's Un Certain Regard program. I unfortunately missed "Joyland," though my prediction for the Queer Palm would have been Maryam Touzani's "The Blue Caftan." Set in Morocco, its story of an ill wife (Lubna Azabal), her closeted husband (Saleh Bakri), and the apprentice (Ayoub Messiou) working at their caftan store is so respectable and stately in its direction it feels like an easy choice for a jury to give a prize to. It's hard to find much fault with Touzani's work here, with the exception of the wife's illness used as a device to help her husband learn to be comfortable with his attraction to men, but it's a story so neatly put together it can feel stifling. This film seems engineered to have a long life on the festival circuit, so expect to hear a lot more on "The Blue Caftan" as more people get to see it.

Over in the Official Competition, Valeria Bruni Tedeschi's "Forever Young" certainly gives its all in its portrayal of teens in 1980s France during their first year at the prestigious theater school Les Amandiers. Bruni Tedeschi is an actor herself, so maybe it shouldn't come as a surprise that she'd make a film about acting with all the focus on her young ensemble's performances. It's too bad that "Forever Young" is so sloppy in its construction, with a decent first half focused on the audition process undone by a second half that turns the film into a clown car stuffed with dramatic stakes (pregnancies, abortions, drug addictions, affairs, a predatory teacher, an AIDS scare, explosive break-ups and so much more). An attempt to capture the heightened emotions of an experience that can only be tied to one's youth, "Forever Young" lays the histrionics on a little too thick to make this story of theater kids work.

To close off my festival experience, I wanted to focus on two highlights from Cannes that didn't get as much attention due to their placement in the parallel sections. **The ACID festival**, a small event dedicated to showcasing features seeking distribution in France, played Damien Manivel's "Magdala," which describes itself as a reverie on the last days of Mary Magdalene. In Manivel's version, we see Mary Magdalene slowly succumb to old age as she lives in exile in a forest, long after Christ's death and resurrection. With little dialogue and a deliberately slow pace, "Magdala" may prove to test some people's patience even over its short runtime. But Manivel does pull off something graceful in his look at a life that's come to be defined by absence, and with that absence he creates a space for viewers to bring in their own feelings and interpretations around some of the most well-known figures in human history. For me, catching a film as modest as "Magdala" in the middle of a festival filled with titles that were anything but modest provided a nice break.



20 avril 2022
Oliver Adey

Cannes 2022: discover the list of films selected at ACID



ACID has unveiled its selection for the 75th edition of the Cannes Film Festival. Discover the list of films presented in this parallel section in 2022.

[acid](#)

[Back to ACID](#)

ACID or Association of Independent Cinema for its Diffusion was created by 180 filmmakers in the early 1990s following their "Résister" manifesto. Since 1993, the ACID has had its programming at the Cannes Film Festival with 9 feature films, chosen from among hundreds of films from all over the world.

The 2022 edition

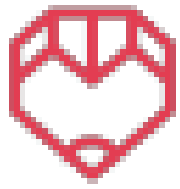
This year, there are 9 feature films, including 3 documentaries, "*with, as usual, particular attention paid to films without a French distributor and to first features*". 4 features are (co)directed by women. As always, this selection gives pride of place to French cinema with 4 feature films produced in France and 3 French co-productions.

- 99 Moons by Jan Gassmann (Switzerland)
- Atlantic Bar by Fanny Molins (France) 1st feature film
- La Colline by Denis Gheerbrant & Lina Tsrinova, documentary (France, Belgium) 1st feature film in co-production
- Grand Paris by Martin Jauvat (France) 1st feature film
- How to Save a Dead Friend by Marusya Marusya Syroechkovskaya, documentary (Sweden, Norway, France, Germany) 1st feature
- Jacky Caillou by Lucas Delangle (France) 1st feature film
- Magdala by Damien Manivel (France)
- Polaris by Ainara Vera, documentary (France, Greenland) 1st feature film
- Yamabuki by Juichiro YAMASAKI (France, Japan)

n the announcement of their selection, the 15 filmmakers* who concocted it specify: *“Our ACID Cannes 2022 program takes hold of torn territories, of bodies shaken by destinies that are both human comedy and tragedy. Films whose stories mix sacred and profane, metamorphosis as resistance to the passage of time. To our wavering world, all these films oppose the brilliance of their gesture, the audacity of filmmakers who build paths where life, in all its forms, takes back all its rights. Our programming seizes torn territories, bodies shaken by destinies that are part of human comedy as well as its tragedy. Singular cinematographic expressions whose stories mix sacred and profane, metamorphosis as resistance to the passage of time. To our wavering world, all these films oppose the brilliance of their gesture, the audacity of filmmakers who build paths where life, in all its forms, takes back all its rights.”*

Among the films selected at ACID in 2021, I COMETE, in theaters this Wednesday, April 20

* The filmmakers programming Acid 2022: Aline Fischer, Bojena Horackova, Mathieu Lis, Emmanuelle Millet, Thomas Paulot, Nicolas Peduzzi, Vladimir Perišić, Laure Portier, Frédéric Ramade, Maria Reggiani, Kathy Sebbah, Ina Seghezzi, Idir Serghine, Reza Serkanyan and Corto Vaclav.



31 mai 2022
Oliver Adey

“Grand Paris”, a great peri-urban mop



Leslie (Mahamadou Sangaré) and Renard (Martin Jauvat) in “Grand Paris”, by Martin Jauvat.ECCE FILMS

ASSOCIATION OF INDEPENDENT CINEMA FOR ITS DISTRIBUTION (ACID)

They are in their twenties, walk around their house in tap-dancing socks, can stay seated for a long time on an electrical cabinet on the edge of the forest and dream of pleasing girls by pulling out their Snapchat nickname or flaunting with their most beautiful football jackets. For one night, Renard, a fake blond, headband hanging on his forehead, who wears a banana slung over his shoulder, and his friend Leslie, enhanced with scattered mini-dreads on his head, go to survey a space that we see very little in cinema: peri-urban areas. This dive into what is neither frankly urban nor frankly rural, with all the hassle of transport that this can cause, will soon turn into a surreal road trip.

The plot starts quietly... Leslie takes her bowl of cereal in the kitchen of the family apartment in Pantin (Seine-Saint-Denis) when a mission calls her. For around twenty euros, he agrees to drop off a bag of drugs at the other end of Ile-de-France, in Saint-Rémy-lès-Chevreuse (Yvelines). His journey begins at the Pommiers-Cimetière bus stop, where he picks up his friend Renard. Metro, RER... The plan will turn out to be flawed: a technical problem on the line makes any return to the capital impossible. Our two beautiful kids are stuck for the night in La Hacquièrre (Essonne), “*La Hacq*” as they say in the area... Behind this unsuspected station name is emerging a new Eldorado.

A world in itself

As in his first short films (*Holidays in Chelles* in 2019, and *The Blood of the Vein*, in 2021), Martin Jauvat, 25, also an actor in the film, takes a tender and inventive look at the outer suburbs. At home, each pavilion, with its rooms of eternal teenagers, is experienced as a world in itself and composes a constellation of roughcast facades behind which strangeness can arise. From a cinematographic point of view, it is ultimately the opposite path to the representation of the nearby suburbs which works on a strongly identified imagination, where towers and blocks saturate the frames.

Out on the road, Renard and Leslie discover a mysterious artefact on a construction site for the future Grand Paris Express line. Their treasure? A stone engraved with symbols that could be hieroglyphs, unless they are Sumerian characters or alien writing. Here, in this futuristic setting, like a tagged building site in open country, genre cinema enters the scene.

22 mai 2022
James Pereira



'The Hill': Cannes Film Revisits The Soviet Union's Smouldering Remains

The violent legacy of the break-up of the Soviet Union is dissected in "The Hill" by Lina Tsimova and Denis Gheerbrant, an astonishing documentary shot entirely on a gargantuan rubbish heap in Kyrgyzstan and screened this week at the Cannes Film Festival's parallel section ACID.

The first time Alexander killed in the battle for Grozny, Chechnya's capital, he cried for days on end. The second and third time, he got used to the killing. By the fourth, he was enjoying it.

"We used to impale women and children and roll over the enemy with our tanks," says the veteran of Russia's Chechen Wars, crouched on the mountain of trash that has been his home for several years, his face blackened and emaciated. "I was just a killing machine. I left people without their fathers, mothers and children. I'm a monster who crossed all limits."

Alexander's brutally honest testimony of his part in Vladimir Putin's first war is just one tragic story in a landscape of desolation captured by "The Hill". It echoes with the war currently raging in Ukraine and the mounting evidence of horrific crimes committed by Russia's invading forces.

The consequences of Russia's long history of state violence, and the personal and collective traumas it engendered, are exposed with grim clarity in this haunting documentary, filmed on a landfill outside Kyrgyzstan's capital Bishkek. A metaphor for the decay of the Soviet world, the dump is a world apart, with its own inhabitants and time, floating somewhere in between the end of one empire and Putin's attempts to build another.

ROYAUME-UNI

23 mai 2022
Alex Denney

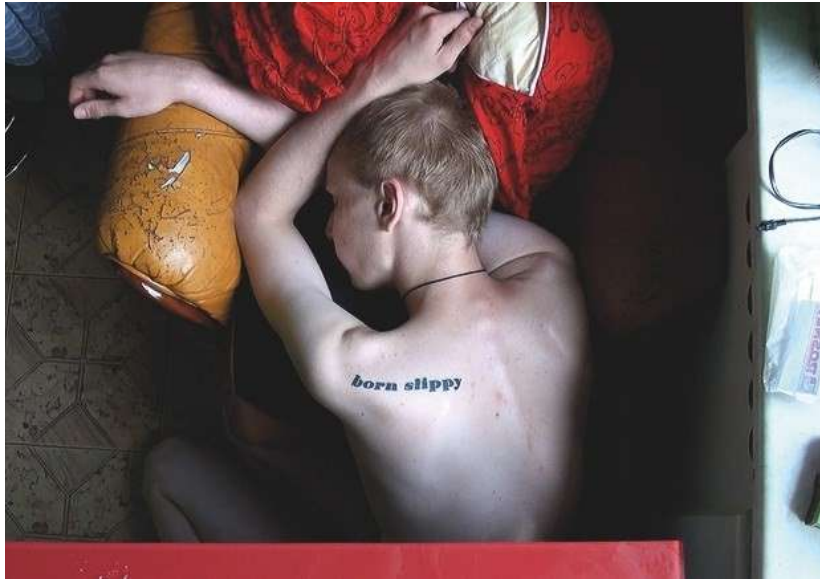
72 Hours in Cannes With a Film Festival Virgin



Our guide to what was popping during the first week of the French film industry extravaganza, back in bacchanalian full swing after a low-key 2021

On the red carpet at Cannes last week, Tom Cruise flashed his pearly whites at a team of French fighter jets as they blazed a tricolore trail overhead for a screening of his new film, *Top Gun: Maverick*. At the previous day's opening ceremony, President Zelenskyy delivered an impassioned address on the war in Ukraine over videolink, the French film industry having pledged its solidarity to the cause – now the oligarchs' superyachts have all fled, of course -- by banning Russian delegates from the event. Welcome to Cannes 2022, reality and unreality colliding in two very different blockbuster moments.

I've been fortunate enough to blag entry to the world's biggest film festival for a few days and, as a Cannes virgin, it's fair to say all this takes a bit of adjusting to. I'd been to the city once before, the autumn before Covid hit, and didn't care for it much: despite the beauty of its natural setting, it felt cold, void of life, manifestly not for the likes of me. But the festival – now restored to full ludicrousness after 2021's ~~ban-the-bisou~~ affair – is a vision of pure surreality, a teeming bacchanal of A-listers, B-listers, photographers, hacks, tuxedo-clad producers strutting about the place as if they were James Bond, and assorted PR flim-flam. ("Oh, you've been with *Xavier Dolan*? Tell him it's way past his bedtime!" one guy hollers to his mate a few rows back at a screening – he can't be much older than 12.) Still, once you learn to let go, Cannes is undeniably a laugh – and who would begrudge people indulging in a bit of razzle-dazzle after the two years we've had? My own personal moment of surrender comes during a brief moment's inattention on a zebra crossing, when I look up to see the literal Batmobile comes to a halt in front of me. What is it even doing there? Do you really have to ask?



But let's talk business, my times at Cannes being but brief. I decide to take the plunge with *How to Save a Dead Friend's Life*, a Russian documentary screening as part of the festival's Acid Film strand. Harrowing yet undeniably full of life and the kind of gallows humour that comes naturally to the habitually depressed, it's a doomed love story between teenager Marusya, in what she imagines to be the last year of her life, and Kimi, a kindred spirit who shares her intimate knowledge of Joy Division's back catalogue. Lovingly assembled from old home footage and newsreel clips by its co-star and director, Marusya Syroechkovskaya, the film doubles as a fond farewell to a friend and a deeply affecting portrayal of depression and addiction amid the steadily darkening backdrop of life in 21st-century Russia.

I chase that down with a screening of *Rodeo*, a red-hot favourite in this year's Un Certain Regard competition. It's a terrifically stylish debut from director Lola Quivoron, a heist movie of sorts that immerses us in the French subculture of stunt bike riding. Tough, enigmatic and suffused with the kind of shotgun feminism increasingly being brought to the screen by French directors like Julia Ducournau (*Titane*) and Coralie Fargeat (*Revenge*), it's lit up by a vital performance from first-timer Julie Ledru as the reckless young girl who sets out to infiltrate this male-dominated world.



Next up is *Armageddon Time*, James Gray's autobiographical story of a Jewish kid growing up in the hothouse atmosphere of early-80s New York. When Paul (Michael Banks Repeta) gets caught smoking weed with his Black BFF Johnny (Jaylin Webb) at school, his wealthy grandparents agree to send him to a private school in Queens, where none other than Fred Trump, racist landlord and father to future Prez Donald, is governor. It's a deeply personal work from a director who has brought deft auteurish touches to big-budget genre fare like *Ad Astra* and *Lost City of Z*, but the white-liberal guilt that powers the film feels somehow misplaced to me, suggesting the seeds of Trumpism lay in the racial battlegrounds of 80s NYC rather than decades of neoliberal policy laying waste to the country's blue-collar communities.

On Friday I head to the Salle Debussy for a film called *Plan 75*, directed by Chie Hayakawa, about a Japan of the near future where elderly citizens are encouraged to sign up for a state-assisted suicide in order to revive the country's tanking economy. With a top-line like that, you might be expecting a kind of OAP's *Squid Game* or *Battle Royale*, but it's the kindness that kills in this sober-minded sci-fi riff on Japan's ageing population problem, its characters observing social niceties even as the full horror of the programme sinks in. Still, it's hard to shake the feeling that Hayakawa's film creeps up on its subject matter almost *too* politely -- it's a story that unsettles, without ever really getting under your skin.



In *My Imaginary Country*, doc-maker Patricio Guzmán gives a gripping account of the civil unrest that swept through Chile in 2019, leading to the biggest protests in the country's history and the drafting of a new political constitution. Guzmán made his name chronicling the rise of Salvador Allende and his subsequent toppling by General Pinochet in a CIA-backed coup in the 1970s; nearly thirty years after the dictator's downfall, he finds Chilean democracy in trouble once more, this time thanks to plummeting living standards and an out-of-touch political elite (sound familiar?). This time, it was women at the forefront of the political earthquake, a fact that Guzmán acknowledges by speaking exclusively to the movement's many female protagonists, whose incandescent rage is matched only by their eloquence and clear-eyed optimism for the future: "It's as if the soul had returned to the body," as one protester says in the film.

OK, time for one last hurrah before heading home: *Aftersun*, another avowedly personal work from first-time director Charlotte Wells, tells the story of a young girl on holiday with her beloved father in Turkey at the end of the 90s. The 'twist' is that dad is clearly depressed, a fact that the girl is only just beginning to wrap her head around, and the trip is refracted through the girl's efforts to remember it as an adult somewhere in the here and now. All package-holiday details from the era are present and hilariously on-point, from the Macarena-dancing dads to the arcade-game encounters with other kids, and both father and daughter are beautifully portrayed by *Normal People* star Paul Mescal and newcomer Frankie Corro. It culminates in a fantastically realised – and unbearably sad – dance between the two that reduces the whole audience to tears. Cue a standing ovation for the visibly emotional director and cast, who have created something very special here, and a welcome reminder of the best thing about film festivals: the chance to witness first-hand the heart and soul that go into films by the people that make them. What a way to say goodbye.

TABLE

21 mai 2022
Chiara Ugolini



Cannes, '99 moons', il film erotico che fa impazzire il mercato

Lo firma lo svizzero Jan Gassmann, presentato nella sezione Acid dedicata ai professionisti, ha acceso l'interesse dei distributori

CANNES- Novantanove lune erotiche: *99 Moons* è il film d'amore ed eros presentato in prima mondiale a Cannes 2022 nella sezione Acid dedicata ai professionisti che ha subito scatenato l'interesse dei distributori. Lo firma il regista svizzero Jan Gassmann che racconta una storia d'amor fouche mette in campo la domanda eterna: "Esiste il sesso senza sentimento?".

I protagonisti sono **Bigna**, una scienziata di 28 anni, e **Frank**, 33 anni. Lei è abituata ad avere tutto sotto controllo, anche i suoi desideri erotici seguono delle regole precise a cui sottopone i suoi partner, vuole avere pieno potere su quello che accade e organizza delle serate curate nel dettaglio in cui deve essere lei la dominatrice. Mentre Frank è alla ricerca di un significato nella nebbia di droghe in cui è sprofondata e di un'empatia con le persone che lo circondano. I loro mondi diversi si scontrano e si intrecciano ossessivamente in una relazione appassionata e contorta. Gli attori debuttanti **Valentina Di Pace** e **Dominik Fellmann** sono Bigna e Frank. Il regista la racconta per capitoli, un prendersi e lasciarsi che dura anni, lei vorrebbe essere libera da ogni cliché e regola sociale, lui cerca di seguire i suoi desideri.



Il regista Gassmann ha spiegato che il film racconta la lotta disperata per cercare la razionalità nell'amore, la tragedia di non essere in grado di lasciarsi andare l'un nei confronti dell'altro ma allo stesso tempo rimanere dipendenti come da una droga. Sul set gli attori hanno lavorato con un coordinatore dell'intimità per ogni scena di sesso, coreografie dettagliate e limiti predefiniti in termini di contatti e angoli di ripresa sono stati elaborati in anticipo, hanno spiegato dalla produzione M-Appeal. Gassmann ha aggiunto che, consentendo più libertà e fiducia, questo processo gli ha insegnato molto sulla comunicazione, in relazione all'intimità sullo schermo.



Takis Veremis, Ceo di Stra Da Films, lo definisce "il film d'autore più sexy che ho visto da La vita d'Adèle (che vinse la Palma d'oro nel 2013), che abbiamo distribuito". *99 Moons* è il terzo film di Jan Gassmann non nuovo nel realizzare lavori con un approccio libero e disinibito al romanticismo e al sesso. Prima di questo film di finzione aveva realizzato il documentario *Europe, She Loves* (2016) in cui aveva seguito quattro coppie ai margini della crisi economica e sociale che si traduceva anche in crisi sessuale, *99 Moons* porta questi temi in una storia di finzione, esplorando i meccanismi dell'amore e del potere nella coppia.

22 mai 2022

99 Moons, sesso violento e... Il film-scandalo sconvolge il mondo: ecco cosa si vede



Il **Festival di Cannes** è partito con il botto e anche nella giornata di ieri, venerdì 20 maggio, le pellicole presentate hanno riscontrato un enorme consenso dalla platea. Tra questi c'è **Three Thousand Years of Longing** di George Miller con Tilda Swinton e Idris Elba. Film che, secondo *Variety*, sarebbe già pronto all'Oscar. È stato presentato anche **Frère et soeur** di Arnaud Desplechin dove Marion Cotillard e Melvil Poupaud interpretano due fratelli che si odiano da vent'anni.

Boys From Heaven è invece il film di Tariq Saleh. Un thriller complesso dove un infiltrato del governo (Tawfeek Barhom) entra nella scuola islamica sunnita Al-Azhar del Cairo proprio quando muore il Grande Imam. Ad aggiungersi alla lista c'è anche l'applauditissima pellicola di Elena Lopez Riera: **El Agua**, una storia che racconta la realtà di un paesino del sud est spagnolo che si confonde con i miti locali.

Ultimo, ma non per importanza, è il film scandalo della sezione Acid: lo svizzero **99 Moons** di Jan Gassman con gli esordienti attori Valentina di Pace e Dominick Fellman. Quest'ultimo ha riscosso un notevole successo tanto che tutti i distributori presenti a Cannes se lo stanno comprando. Nella pellicola due ore di sesso intenso, amore, psiche, pasticche mescolati alla musica techno. Gli unici a non accaparrarselo sono stati i distributori italiani. Il film inizia con una scena di sesso sadomaso molto violenta. A Bigne (Valentina Di Pace) piace essere leccata da uomini mascherati, ma solamente dopo che l'hanno violentata. Un film molto spinto e diverso da quelli di sempre che, però, sta riscuotendo molti consensi dalla critica.

23 mai 2022

99 lune, il film hot che infiamma il mercato

La pellicola dello svizzero Jan Gassmann nella sezione super off



Passano gli anni ma, puntuale come la vendetta, si scatena la frenesia per il film « hot » dell'anno.

A dire il vero ormai c'è ben poco che il cinema non abbia già mostrato in materia di sesso ma oggi, in mancanza d'altro, i fari si sono puntati sullo svizzero Jan Gassmann (non sono accertate parentele) che nella sezione super-Off Acid, ha portato il suo « 99 LUNE ».

Già rivelatosi alla Berlinale, qui Gassmann ricama sull'eterna impossibilità di separare passione e sentimento da pulsione erotica. Il limite vorrebbe essere conservato dalla volitiva e gelida ricercatrice Bigna e il più giovane Frank cerca di assecondarla senza poter reprimere i sentimenti. Si cercheranno e lasceranno a ripetizione in un rapporto sempre più improntato alla dominazione ma, come già in Bertolucci, al cuor non si comanda.

Del film si è molto parlato oggi al Marché ma per ora solo i paesi di lingua tedesca e quelli latino-americani hanno fatto offerte d'acquisto.

16 mai 2022
Enrico Azzano



FESTIVAL DI CANNES 2022 – PRESENTAZIONE

Al via il Festival di Cannes 2022, edizione numero settantaquattro, con il solito programma sovrabbondante ma anche una più che zoppicante (per così dire...) gestione dei biglietti. Un dettaglio nel grande ingranaggio, ma che ci riporta a una questione irrisolta e forse irrisolvibile: serve davvero un festival così grandioso e smisurato? Serve davvero a tutti i film, agli autori, alle produzioni e alle distribuzioni? Sì e no, come per altri festival internazionali, Venezia compresa.

504 Gateway Time-out. Inizia più o meno così il Festival di Cannes 2022, mostrando al mondo intero tutta la sua strombazzata grandeur. E sì, certo, nessuno può negare la centralità della kermesse transalpina, l'imponenza del Palais e via discorrendo. Il tappeto rosso che gronda stelle del cinema, il programma abnorme, le sezioni che trasudano qualità, talento, grandi nomi, a volte persino nuovi, inattesi – sì, ovvio, non è compito di Cannes inabissarsi nella ricerca matta e disperatissima, contano di più le prime pagine, la massa, i lustrini. E, in parte, è anche giusto così.

La lista dei film è abbacinante. Dal concorso peschiamo qualche titolo a caso: Armageddon Time di James Gray, Broker di Hirokazu Kore-eda, Close di Lukas Dhont, Nostalgia di Mario Martone, The Stars at Noon di Claire Denis... ma ci sono anche Tarik Saleh, Desplechin, l'attesissimo Cronenberg, Park Chan-wook, Skolimowski, la meravigliosa Kelly Reichardt (che, giova ricordarlo, ad agosto riceverà un giustissimo Pardo d'onore al Locarno Film Festival) e via discorrendo. Un concorso sulla carta sontuoso. Senza particolari sorprese, ma per sondare un po' di novità basta spostarsi più in là, tra Un Certain Regard, Quinzaine des réalisateurs, Semaine de la critique e ACID.

Server Error in '/' Application. Ad oggi, per tornare alla grandeur, questa abnorme lista di sezioni e titoli presenta un conto salato, in primis alla stampa. Il rischio, in realtà, è che a rimetterci siano soprattutto le pellicole più deboli, quelle inserite tra le pieghe del festival – pensiamo, tanto per fare un esempio, al destino amaro del pur lodevole *Le sommet des dieux* di Patrick Imbert, relegato alla sezione *Cinéma de la plage* nel 2021: una sola proiezione, presenza quasi nulla della stampa e quindi poca copertura. Ecco, appunto, la copertura e la visibilità. A che servono numeri abnormi se restano solo numeri? La rana più grande dello stagno festivaliero, costantemente in corsa con Venezia, probabilmente non scoppierà mai, ma le sue dimensioni iniziano a mostrare crepe sempre più preoccupanti: tornando alla scorsa edizione, come dimenticare l'accumulo disordinato di pellicole nei giorni che precedevano il festival? Annunci su annunci di film che, tranne rari casi, sono finiti in un indistinto blob, dispersi e presto dimenticati. Erano davvero così necessari?

Availability pending. Il Festival di Cannes 2022, come tutte le precedenti edizioni, è chiaramente una gioiosa macchina da guerra, emblema spavaldo di una nazione che da sempre investe tanto, tantissimo e bene nella cultura, nel cinema, nelle strutture e negli artisti. E, ça va sans dire, negli eventi. Eppure, come per altri mastodontici appuntamenti internazionali, questo continuo gonfiarsi il petto ha stritolato alcuni aspetti fondamentali dei festival: ad esempio, per quanto sia fantastico poter recuperare a Cannes Classics titoli come *Visions of Eight* e *Il dio nero e il diavolo biondo*, dove sono finite le retrospettive festivaliere? Già, le retrospettive, quello sguardo che si posava sul cinema, lo studiava, ci restava sopra e a lungo. Da anni, si veda anche Venezia Classics, è tutto una toccata e fuga. I costi, dicono. Il budget. I soldi. Ovviamente non è vero, ma tutti si sono accodati, persino il Torino Film Festival, tanto per restare dalle nostre parti. Insomma, Cannes è un capofila che può tranquillamente permettersi di spartire le colpe, anche nella gestione dei biglietti, delle code – giusto, Venezia?

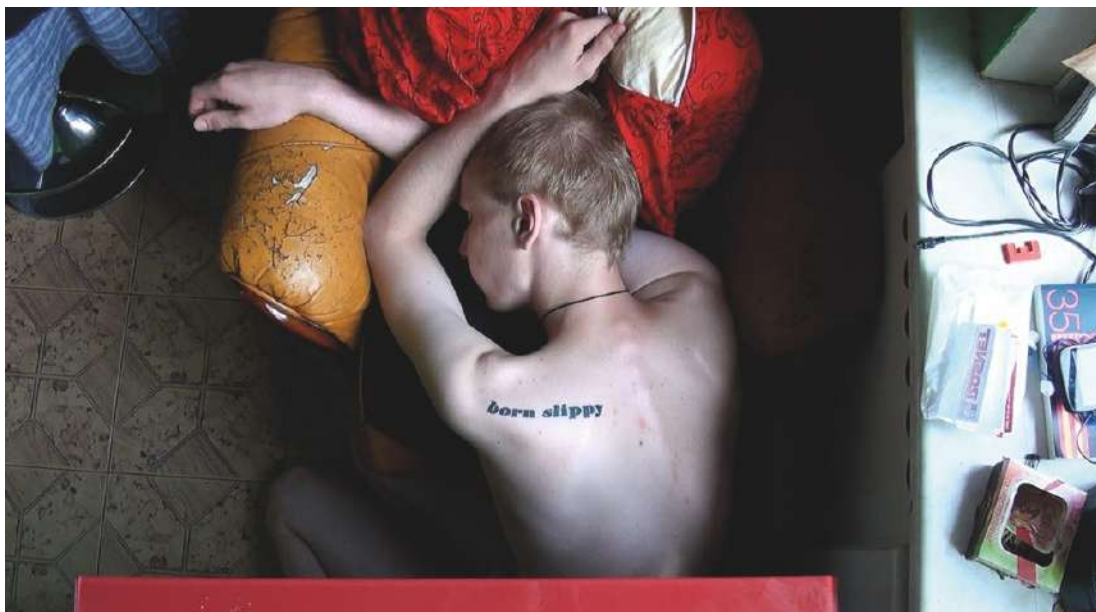
Désolé. Inizia così il Festival di Cannes 2020, con un désolé che resterà virtuale. Un désolé che andrebbe rivolto a molti, film compresi. Ma qui si apre una parentesi fin troppo ampia e che non riguarda solo la Croisette. Anzi. Riguarda anche gli accreditati stampa, la loro debolezza strutturale, il declino della critica e dei suoi spazi, il tramonto di una cinefilia seria, consapevole. I festival stanno assomigliando sempre più ai loro nemici virtuali, Amazon e Netflix, e la stampa sembra procedere come un gregge, lungo code reali e virtuali, passando da un film all'altro seguendo linee già tracciate. *Le sommet des dieux* sembra distantissimo. Ogni giorno di più...





27 avril 2022

Francesco Dubini



“HOW TO SAVE A DEAD FRIEND” DI MARUSYA SYROECHKOVSKAYA

How to Save a Dead Friend, (come) salvare un amico morto: questa la volontà testamentaria del commovente lavoro autobiografico di Marusya Syroechkovskaya (in concorso feature film al Visions du Réel), cruda documentazione di quindici anni di vita nella Russia a cavallo degli anni dieci del 2000. Un paese distruttivo, antidemocratico, che si regge su una costituzione votata, nel 1993, dal 30% della popolazione e dove la depressione giovanile è una piaga sociale dilagante. Un film che innesca riflessioni profonde sul senso esistenziale del cinema e sul legame carnale che i film (come questo) interessati alla realtà, sono in grado d'intessere con la vita. Un film che intaglia nella memoria un ricordo indelebile, segna un *prima* e un *dopo*, sposta le certezze. La visione di *How to Save a Dead Friend* è lacerante ma non mortifica: accende al contrario la felice consapevolezza che il cinema è risorsa vitale e illuminante nell'esperienza umana su questa terra. Anche di fronte alla morte.



Scritto in fase di post-produzione e commentato a posteriori dalla voce dell'autrice, il film sviluppa un montaggio asciutto e postmoderno che lega soluzioni grafiche, materiale di repertorio, found footage e riprese in stile amatoriale (utilizzo del *selfshot*) che la regista comincia a girare a 16 anni e che diventano – con lo scorrere degli anni e del film – sempre più mature e consapevoli. Nelle vite di Marusya e Kimi la videocamera è una presenza costante che come una scatola nera registra ogni cosa: gli incidenti, la sofferenza, gli svaghi, l'euforia, l'ansia e le paranoie, la droga, l'alcol, la paura di cedere e commettere l'irrimediabile. Marusya filma d'istinto, in modo spontaneo e fisico, il risultato è graffiante come la musica grunge che ascolta insieme a Kimi. Non c'è spazio per il superfluo, la forma non conta, è assorbita dal gesto e modellata dal bisogno costante di raccontare e salvare ogni momento. Perché filmare è una luce nel buio, un porto sicuro. Permette a Kimi (che pure, in certe occasioni, impugna la videocamera) un dialogo con sé stesso, al punto che, a volte, sembra parlare più con la lente che con Marusya. Per lei significa avere un obiettivo, una passione, dei sogni. Con la videocamera entrambi hanno un legame viscerale, necessario, è un'arma nella lotta alla vita, una maniglia da afferrare, una compagna. Li aiuta a inseguire un senso che scivola e sfugge e appassisce inesorabilmente fino all'apatia e l'incapacità di sentire più alcuna cosa. E' una via d'uscita dalla *zona grigia* – per citare il Primo Levi dei *Sommersi e i salvati* – della depressione giovanile.



Molti giovani russi ne restano sommersi; molti, troppi, non riescono a salvarsi. Il 4 novembre 2016 Kimi si è ucciso. Eppure, malgrado la tragedia, la sua vita è salva. Attraversando la lente è rimasta aggrappata ai pixel; grazie ai pixel si è tramutata in immagini e infine è diventata film. Grazie a Marusya, Kimi rivivrà per sempre sullo schermo, vivrà in me e in chiunque abbia visto *How to Save a Dead Friend*. Vivrà in chiunque lo vedrà: *"If there's life after death, then it's digital like this, where you remain pixelated forever; where each moment of our lives repeats over and over"*. Se c'è vita dopo la morte, allora è digitale come questa, dove si resta pixelati per sempre e dove ogni momento delle nostre vite si ripete ancora e ancora.

22 mai 2022

99 Moons, perché tutti parlano (tranne in Italia) del film scandalo di Cannes 2022



C'è la fila a Cannes per comprare il dramma erotico dello svizzero Jan Gassmann con gli esordienti Dominik Fellmann e Valentina Di Pace: ecco il motivo

Il Festival di Cannes 2022 ha il suo film-shock, e non è Triangle of Sadness di Ruben Östlund con Woody Harrelson e abbondanti dosi di feci e vomito. Lo "scandalo" arriva dall'ACID, la sezione dedicata al cinema indipendente, dove è stato presentato in anteprima mondiale 99 Moons del regista svizzero Jan Gassmann, un passato da documentarista e una voglia matta di confrontarsi con temi come l'intimità e le relazioni di coppia già sperimentata con il precedente Europe, She Loves. 99 Moons, trama del film scandalo di Cannes 2022 Ambientato in un'inedita Svizzera notturna e peccaminosa, 99 Moons racconta la storia d'amore di due trentenni, Bigna e Frank. Lei è una ricercatrice universitaria che studia gli tsunami, ma dietro questa facciata si cela una dominatrice a cui piace il sesso violento ed essere leccata da uomini mascherati. Lui è un hipster che gestisce un locale dove si consumano musica techno, orge, coca e MDMA. In apparenza Bigna e Frank sono completamente diversi. Quando si conoscono e sperimentano la passione, lei padrona e lui schiavo, un'attrazione travolgente e inattesa li colpisce. Le 99 lune del titolo sono le fasi durante le quali brucia il loro amour physique, sei frammenti per otto anni di tira e molla tra incontri ardenti e abbandoni dolorosi, regole infrante e una mascolinità dissacrata.



99 Moons, cast di esordienti assoluti Prodotto da Zodiac Pictures e SRF - Schweizer Radio und Fernsehen, 99 Moons ha per protagonisti i due esordienti Valentina Di Pace (scovata sui social) e Dominik Fellmann, un passato da falegname. Gassmann li ha scelti dopo un casting durato due anni e ha collaborato con l'intimacy coordinator Cornelia Dworak per le numerose (e selvagge) scene di sesso. Che non sono una provocazione, precisa il regista, ma "importanti chiavi di lettura per comprendere la storia e la relazione tra i due personaggi e permetterci di immergerci in loro". In un'intervista a Variety, Gassmann descrive 99 Moons come un dramma erotico sulla "disperata lotta per la razionalità in amore" e "la tragedia di non riuscire a lasciarsi andare". Tutti i distributori presenti a Cannes stanno facendo la fila dal sales agent tedesco M-Appeal per comprare il film, che evidentemente interessa poco in Italia dove non ha ancora un distributore. La "benedizione" definitiva è arrivata da Takis Veremis: il distributore greco di StraDa Films ha definito 99 Moons come "il film d'autore più sexy che abbia visto negli ultimi anni dai tempi di La vita di Adele".

31 mai 2022
Alessandro Zoppo

Dalla Palma d'oro "Triangle of Sadness" distribuito da Teodora a "Close" e "Broker" in sala con Lucky Red

È calato il sipario su Cannes 2022 e ora i film passati nelle varie sezioni del Festival sono pronti ad arrivare sugli schermi. La prima parte di *Esterno notte* di Marco Bellocchio è al cinema dal 19 maggio e la seconda arriverà il 9 giugno, prima della messa in onda su Rai 1 in autunno. Invece *Top Gun: Maverick* di Joseph Kosinski e *Nostalgie* di Mario Martone sono nelle sale dal 25 maggio scorso. Ma cosa ne sarà di tutti gli altri, inclusi quelli che hanno ricevuto i premi più importanti?

Cannes 2022, vincitori principali arrivano al cinema

Il 1° giugno esce *Marcell!* di Jasmine Trinca, presentato nelle Séances spéciales e distribuito da Vision Distribution. Giovedì 22 giugno è poi il turno di *Elvis* di Baz Luhrmann, il biopic sul re del rock'n'roll con Austin Butler e Tom Hanks distribuito da Warner Bros. Tutti gli altri film di Cannes saltano l'estate e debuttano direttamente in autunno o nel 2023.

Lucky Red mette a segno diversi colpi, a partire da *Les amandiers* di Valeria Bruni Tedeschi. *La società* di Andrea Occhipinti si occuperà pure di portare sugli schermi il vincitore del Grand Prix *Close* di Lukas Dhont, *Broker* di Kore-eda Hirokazu (valso a Song Kang-Ho la Palma per la migliore interpretazione maschile: arriverà in partnership con Koch Films) e *Decision to Leave* di Park Chan-wook, premiato per la migliore regia. Ancora Lucky Red distribuirà *Tori et Lokita* dei fratelli Dardenne, vincitore del Premio Speciale del 75mo anniversario, e *Mascarade* di Nicolas Bedos, passato Fuori Concorso. *Le otto montagne* di Felix van Groeningen e Charlotte Vandermeersch con Alessandro Borghi e Luca Marinelli, vincitore del Prix du Jury, arriverà nelle sale con **Vision Distribution**. Le vele scarlatte di Pietro Marcello sarà distribuito da **01 Distribution**.

Bim Distribuzione acquisisce i diritti di *Corsage* di Marie Kreutzer (rilettura femminista della figura dell'imperatrice d'Austria Elisabetta, passata alla storia come Sissi) e *R.M.N.* di Cristian Mungiu, mentre Eagle Pictures si aggiudica *Three Thousand Years of Longing* di George Miller con Tilda Swinton e Idris Elba.



***Triangle of Sadness*, dove vederlo? Ci pensa Teodora Film**

Teodora Film porta a casa sei titoli importantissimi, a partire da *Triangle of Sadness* di Ruben Östlund, la Palma d'Oro della 75ma edizione del Festival di Cannes. Gli altri cinque includono *Un beau matin* di Mia Hansen-Løve con Léa Seydoux, vincitore del Label Europa Cinemas alla Quinzaine des Réalisateurs, e *Un petit frère* di Léonor Serraille dal Concorso Ufficiale. Dalla Semaine de la Critique la società pesca Dalva, esordio della regista Emmanuelle Nicot premiato per la migliore interpretazione (la giovanissima Zelda Samson) e con il prestigioso premio FIPRESCI. Teodora si è aggiudicata anche i diritti del polar *La Nuit du 12* di Dominik Moll e del "film scandalo" *99 Moons* dello svizzero Jan Gassmann con gli esordienti Valentina Di Pace e Dominik Fellmann.

Academy Two distribuirà *Holy Spider* di Ali Abbasi, il thriller iraniano valso all'attrice Zar Amir Ebrahimi la Palma per la migliore interpretazione femminile. **Movies** Inspired porterà nelle sale *Boy from Heaven* di Tarik Saleh, premiato per la migliore sceneggiatura, e *Le Bleu du caftan* della regista marocchina Maryam Touzani, selezionato a Un Certain Regard.

Colpacci pure per **I Wonder Pictures**, che dal Concorso acquista l'iraniano *Leila's Brothers* di Saeed Roustaee e il biopic *Tchaikovsky's Wife* di Kirill Serebrennikov. I Wonder porterà inoltre al cinema i tre vincitori della sezione Un Certain Regard: *Les Pires* di Lise Akoka e Romane Gueret (miglior film), *Metronom* di Alexandru Belc (migliore regia) e *Rodeo* di Lola Quivoron, premiato con il "Coup de Coeur Prize". Dalle Séances spéciales distribuirà il documentario *Mi país imaginario* di Patricio Guzmán.

Infine non si conoscono distributore e date d'uscita, almeno per il momento, di *Coupez!* di Michel Hazanavicius, *Crimes of the Future* di David Cronenberg, *Stars at Noon* di Claire Denis (Grand Prix ex aequo con *Close*), *Pacifiction* di Albert Serra, *Armageddon Time* di James Gray, *Frère et sœur* di Arnaud Desplechin e *War Pony* di Gina Gammel e Riley Keough, vincitore della Camera d'Or come migliore opera prima.



22 mai 2022

Antonio Maiorino

'How to save a dead friend' a Cannes 2022: dalla Russia con depressione. Intervista a Marusya Syroechkovskaya

Il documentario della regista russa è un atto d'amore e memoria raccontato con estro tra confessione personale e disagio di generazione



Magari per curare la depressione bastasse dirsi *Nevermind* - come quell'album dei Nirvana. Il commento musicale di ***How to save a dead friend*** della regista russa **Marusya Syroechkovskaya** suona invece come *Love will tear us apart* dei Joy Division. Fan del gruppo, a 16 anni, nel 2005, la ragazza è aspirante musicista e regista, ma è anche convinta che sia il suo ultimo anno di vita. Il suicidio è nel suo *teen spirit*, ed ha l'odore acido della depressione. In proiezione a **Cannes 2022** nella sezione **ACID**, il documentario è un atto musicato di amore e memoria verso Kimi, che Marusya incontra nel mezzo di quelle turbe adolescenziali: anche lui fan dei Joy Division e, suo malgrado, adepto dell'autodistruzione. Niente più li dividerà, se non il precipitare del giovane nel baratro delle dipendenze, fino alla morte nel 2016.

Incubato in 12 anni di riprese, ***How to save a dead friend*** raccoglie incubi e speranze sullo sfondo della Russia del terzo millennio, dalla gioventù malandata ma con slanci ribelli, imbevendosi di eccitazione e disagio. Tra corde dell'anima e della chitarra, cameretta e disco, confessione personale e apatia generazionale. *Death will tear them apart*, e Kimi se ne va; ma il cinema di Marusya lo riporta in vita. **Scapigliato e commovente, un documentario da salvare in memoria.** Ne abbiamo parlato con la regista.

Il trailer



La trama

2005. Nella “Federazione della depressione” (la Russia), governata da leader desiderosi di portare avanti un sogno autoritario, i suicidi *deimillennial* sono diventati onnipresenti – ultimo atto di volontà personale di una generazione a cui è negata la possibilità di immaginare un futuro migliore. Dal canto suo, **Marusya**, 16 anni, ha deciso che questo sarà l’anno della sua morte. Marusya è sorpresa, quindi, di incontrare un’anima gemella: **Kimi**, un giovane depresso le cui depressioni rispecchiano le sue.

Diventano inseparabili, filmando l’euforia e l’ansia, la felicità e la disperazione della loro giovinezza, mentre si consumano come candele – alimentati da droghe e musica in mezzo alla libertà tattile scoperta da Marusya nelle sue esplorazioni artistiche.

La loro incrollabile storia d’amore prende piede in questo mondo distruttivo, mentre Marusya usa la telecamera per raccontare tutto – dall’ascesa della speranza quando lei e Kimi si sposano e iniziano le loro vite insieme, alla minaccia sempre crescente delle armi interne del loro Paese di **isolamento e divisione**.



Quando la **tossicodipendenza** di Kimi lo spinge oltre il limite della propria tormentata discesa, il suo tentativo di utilizzare a proprio vantaggio gli strumenti repressivi dei governi crea un'irrealtà kafkiana progettata per farlo scomparire lentamente. La macchina da presa di Marusya adesso diventa la sua ultima possibilità di salvare qualcosa del fragile Kimi.

How to save a dead friend parla fluentemente il linguaggio di una generazione privata dei propri diretti e silenziata, mentre "salva" almeno una voce dal perdersi per sempre. *(Sinossi ufficiale)*

L'intervista: Marusya Syroechkovskaya racconta *How to save a dead friend*

COME SALVARSI IN CAMERA

How to save a dead friend utilizza molte riprese di momenti della vita tuoi e di Kimi, evidentemente realizzate in maniera spontanea, senza l'idea che se ne facesse, anni dopo, un film. In altre parole: è un documentario *retrospettivo*. Come hai fatto ad avere così tanto materiale? Credo che lo spettatore si faccia l'idea che vivessi sin dall'adolescenza praticamente attaccata a una macchina da presa.

Praticamente è stato così per anni. Succedeva perché attraversavo l'esperienza della **depressione** e non riuscivo a trovare le parole giuste per esprimerla. Non sapevo come spiegarla. Al principio, in realtà, non mi rendevo conto nemmeno di soffrirne. La telecamera mi aiutava a trovare un senso per tutto quanto succedesse intorno a me. Si trattava del mio modo di trovare **una via di comunicazione con il mondo**. Ecco perché ho finito per avere così tanto materiale.

Quando esattamente è sorta l'idea di passare da quest'uso *esistenziale*, direi, della macchina da presa, a un film vero e proprio?

Penso due anni dopo la morte di Kimi. Dopo tanti anni, sono riuscita a rivedere tutto questo materiale filmato e devo confessare che è stato molto **doloroso**. Ho però avuto sin dall'immediato la sensazione che lì, da qualche parte, ci fosse un film. Dovevo solo estrarlo da tutte quelle riprese.

CAMPIONESSA DI SCHERMI

Un'idea quasi michelangiolesca: come estrarre la forma della statua dal blocco di marmo. Parlando invece di blocchi emotivi, e come superarli, vorrei insistere sul ruolo della macchina da presa. Qual è stata la sua missione: salvare Kimi dall'oblio, come da titolo, oppure, mentre filmavi, salvare la tua relazione con Kimi attraverso lo spazio mediato della telecamera?

All'inizio della nostra relazione, io e Kimi ci filmavamo molto. La macchina da presa era sempre con noi, che fosse durante un party o semplicemente con degli amici. In seguito, ho ripreso a filmare particolarmente nella fase in cui la situazione andava facendosi sempre più sofferta. Il dolore stava diventando soverchiante e la telecamera mi offriva un senso di **protezione**. Quando Kimi è entrato nell'ospedale psichiatrico, per me è diventato ancora più doloroso vederlo così depresso. **Non sapevo come aiutarlo**. Per proteggere me stessa da tutto questo penso di aver usato la camera per schermarmi. Quando guardi qualcosa su un piccolo schermo non ti sembra più così reale.

IL MALE OSCURO IN RUSSIA

Questo effetto di anti-realtà è quasi paradossale per una documentarista. Guardando anche alla realtà esterna, *How to save a dead friend* racconta di una depressione individuale o generazionale? Nel film alludi alla Russia come a una federazione della depressione.

Si tratta di un gioco di parole dal russo. Ti spiego. All'inizio ho considerato solo la mia situazione personale, pur essendo la depressione molto diffusa già all'epoca in Russia. Parlare di **federazione della depressione** era un modo ironico per prendersi gioco di un detto nazionalista che recita "la Russia per i Russi". In russo, "federazione della depressione" fa rima con questo slogan. Volevo rovesciare il modo di dire sciovinista. Anche su di me ho spesso utilizzato questa chiave ironica del racconto.

Ma in generale, è vero. **Ho tanti amici che si sono suicidati al tempo per la depressione**. Il problema era anche che se da un lato capitava a molta gente di andare incontro a episodi depressivi, dall'altro non era facile accedere al sistema sanitario in questo senso. **Non c'era una scienza della depressione** che rendesse riconoscibile il malessere. Io stessa non avevo nessuno da consultare e in qualche modo penso che non fosse un problema solo mio, bensì generazionale. In particolare, lo trovo collegato anche al Paese in cui viviamo, in cui non è facile parlare di depressione e quando si può fare, non sai come farlo.

DEPRESSIONE E D'ESPRESSIONE

Ecco, in termini di facilità di raccontare: mettere in film una vicenda così intima è più facile, per il fatto di conoscerne, sulla pelle, le sfumature emotive, oppure è più difficile, per la difficoltà di trovare una distanza oggettiva?

È più difficile. Da un lato, certo, esiste quella facilità di cui parli tu, perché conoscevo ciò che avevo provato e volevo mostrarlo come tale a chi non avesse mai vissuto una situazione depressiva. Dall'altro, però, era difficile perché significava fare di me stessa il personaggio di un film. Non riesco a pensare a me come personaggio. **È difficile trovare la distanza tra me come persona fisica e me come persona filmica**. Penso anche, tuttavia, che si tratti di una parte significativa della mia vita, che mi ha profondamente influenzata e per la quale era importante trovare una forma di espressione. Ero come divorata dentro, vivevo una sensazione indicibile. Credo che questo fosse l'unico modo per raccontarlo.



Hai saputo narrare anche elementi della collettività. Penso alle frequenti immagini delle proteste e degli interventi della polizia. C'è un raccordo tra la tua situazione e il profilo che hai lasciato emergere della Russia?

Assolutamente sì. Io e Kimi non vivevamo certo in un vuoto. La nostra esperienza, come quella di tutti, è fortemente influenzata dalla situazione sociopolitica in cui siamo immersi. Fuori dalla nostra privata, *How to save a dead friend* mostra tutta l'**aggressività che ci circondava**, per esempio nelle proteste e negli interventi della polizia. Parlando metaforicamente, la società russa, depressa e apatica, aveva come "droghe" di governo la militarizzazione e il nazionalismo.

SHE'S LOST CONTROL

Torniamo alla tua situazione privata. Dei tuoi pensieri suicidi da adolescente e della tua depressione hai parlato con chiarezza nel film, facendone un documentario di robusto impatto. Così anche di Kimi e della sua dipendenza per le droghe. Arrivi persino a mostrare alcune scene del funerale da vicino. Temi che questo possa portare lo spettatore a interessarsi al tuo film più per una potenziale morbosità dei contenuti, un certo sensazionalismo della confessione, anziché apprezzarlo come un buon film di una brava regista?

Non sento di poter influenzare il modo in cui le persone percepiscono questo aspetto. Ogni spettatore ha il proprio bagaglio emozionale e reagisce in base alle esperienze di vita. Per ogni persona c'è un'opinione diversa rispetto alla quale penso di non essere in controllo.

Non c'è controllo sulla reazione dello spettatore, ma ce n'è sulla composizione del tessuto visivo del film. In *How to save a dead friend* mi colpisce la presenza di elementi figurativi non direttamente riconducibili al cinema. Penso alle fotografie, ma anche alle scritte grafiche o a quella giocosa presentazione della tua storia d'amore con Kimi, che inizia con "C'era una volta..." e che sembra realizzata con un software amatoriale stile MovieMaker. Perché queste scelte?

Penso che questa caratteristica provenga da un lato dal materiale che avevo a disposizione, caratterizzato da media diversi. Ne è venuta fuori la forma caleidoscopica nel linguaggio del film. Dall'altro, deriva anche dalla mia identità artistica. **Amo usare media e formati differenti nelle mie opere.**

Da questo punto di vista, dunque, è conseguenza di una tendenza stilistica personale. Ritengo infatti che il cinema possa venire da tutto e che possa includere molto di più rispetto alle tradizionali riprese. È stato dunque naturale per me adottare questo linguaggio, non ho potuto resistere.

IL TEMPO SE NE VA (MA LA MUSICA NO)

Se la formacaleidoscopica è stata naturale conseguenza del tuo percorso, c'è però anche qualche opzione stilistica che pare frutto di una riflessione più ponderata. Mi riferisco, ad esempio, al netto cambio di tono e, di conseguenza, di stile tra prima e seconda parte. Euforica la prima, nonostante il racconto della depressione; più spenta e silenziosa, meno satura la seconda.

Assolutamente vero. In un certo senso, la storia vede me e Kimi crescere insieme ed ha dunque una logica il fatto che il linguaggio cambi man mano che cresciamo. **Kimi finisce sempre più profondamente nell'abisso delle proprie dipendenze**, c'è sempre meno gente attorno a noi, le sequenze diventano più lunghe, i colori meno saturi. Tutto ciò doveva essere un riflesso del passaggio del tempo.

Un altro crocevia tra individuale e generazionale è quello della musica, ulteriore aspetto che hai manipolato coscientemente. Love will tear us apart dei Joy Division diventa quasi la theme song del film. Concerti, canzoni ascoltate pigramente sdraiati sul letto, soundtrack della tua generazione musicale: ti senti di definire How to save a dead friend anche come un atto d'amore per la musica e per come essa accompagna le storie?

Assolutamente. La musica è tutto per me. Prima suonavo in una band, anche se ora ho smesso. Dal momento che il film è la storia di me e Kimi che cresciamo insieme, è inevitabilmente anche **la storia di come la musica ci abbia formati**. C'è la musica che ascoltavamo da adolescenti, ma anche quella della mia band; e soprattutto, c'è questa operazione di "sonificazione", per cui, attraverso un software avanzato, c'è la possibilità di tramutare un'immagine in un suono. Si chiama **VOSIS**, è un sintetizzatore che utilizza i pixel di una scala di grigi per creare timbri sonori e melodie a partire da una foto o un video. Si utilizza per le performance musicali.

Per intenderci, si tratta di quelle scene del film in cui ti si vede toccare su un iPad un ingrandimento del viso di Kimi.

Esatto. La melodia deriva infatti da come l'utente tocca l'immagine. Dall'immagine si tira fuori la musica; è una metamorfosi che trovo poetica. Non sappiamo cosa ci possa succedere quando moriamo, e a me piace l'idea che Kimi sia diventato musica.

LO SPARTITO EMOTIVO DEL FILM

Poc'anzi mi parlavi dell'uso di un registro ironico, specie nella prima parte. Quegli anni giovanili a inizio millennio, tra club, feste e qualche follia, sembrano persino includere una parlata visiva da videoclip. Si tratta del modo in cui effettivamente guardi alle tue vicende, oppure di una scelta "drammaturgica", volta a evitare un tono troppo greve per il film?

Da un lato volevo scherzare sull'esperienza attraverso cui sono passata. È una cosa che faccio anche nella mia vita. **Mi affido al gioco come meccanismo di difesa.**

Quindi, da questo punto di vista l'utilizzo della chiave ironica veniva da sé. Dall'altro lato, ho pensato che, in effetti, se ci fosse stato un tono troppo tragico nella *miavoice* ovvero in alcune scene del film, sarebbe diventato difficile vederlo. L'esatto contrario delle mie intenzioni: io volevo assolutamente che la gente potesse vedere e capire *How to save a dead friend*.



La parte "tragica" è soprattutto il baratro della dipendenza e del disagio mentale di Kimi. C'è una differenza, forse, rispetto al tuo pensiero di suicidarti. Mentre il suicidio è un gesto risoluto, Kimi sembra invece affrontare un processo lento di autodistruzione. Pensi che suicidio e autodistruzione siano la stessa cosa?

Nel suicidio decidi di morire, nell'autodistruzione ti provochi del male. Naturalmente c'è una convergenza tra le due tendenze. Ciò che complica il quadro è il fatto che possano avere la stessa natura, ma l'origine può essere completamente diversa. **A volte questi atteggiamenti provengono dalla depressione**, altre dall'impossibilità di venire a capo di certe esperienze; altre ancora, dalla difficoltà di processare i propri sentimenti, se non da autentici disturbi mentali.

MY GENERATION

Mi piace spostare ancora una volta la dialettica di queste considerazioni dal piano individuale a quello nazionale. Nel film *Ahed's Kneedi* Nadav Lapid, Premio della Giuria a Cannes 2021, il regista israeliano mette in bocca al proprio protagonista - un cineasta frustrato e fortemente critico verso il proprio Paese - un'argomentazione che definirei "il circolo vizioso delle generazioni". In uno Stato oppressivo e ottuso, ogni generazione - sostiene il personaggio - è peggio di quella precedente, in quanto ne è il frutto marcescente. Visto il tuo occhio critico sulla Russia e il malessere generazionale che hai raccontato, pensi che sia applicabile un ragionamento del genere anche al tuo Paese?

Non ho visto questo film di Nadav Lapid ma prometto di rimediare. Non penso, comunque, di trovarmi d'accordo col regista israeliano sul peggioramento irrecuperabile della situazione di generazione in generazione. **Oggi in Russia si vive in un regime autoritario e quello che sta succedendo è terribile.** Abbiamo iniziato una guerra con l'Ucraina... forse *terribile* non è nemmeno il termine più appropriato, perché è anche peggio. Quando la guerra è iniziata, ero pessimista sul futuro. Poi, però, **ho visto gente protestare contro la guerra** nonostante il rischio di finire in prigione per molti anni. Il fatto che si continui a protestare mi dà speranza per il futuro. Niente è per sempre. Nemmeno Putin è per sempre. Piuttosto, ci saranno sempre persone che protesteranno.

ANNO NUOVO, VITA VECCHIA

In tema di futuro e politica, hai insistito, sempre ironizzando, sui discorsi di fine anno dei Presidenti: Medvedev, Eltsin, Putin. Così come sul mostrare più volte i fuochi d'artificio dell'inizio di anno nuovo. Che percezione volevi fondare su queste scene reiterate?

Volevo mostrare in qualche modo come passi il tempo in Russia. Ogni anno, l'indirizzo ricevuto tramite il discorso in televisione è un po' diverso, e le parole sono diverse, ma significano la stessa cosa, e le facce sono le medesime. Intendevo pertanto assecondare l'idea di poter mostrare come, nonostante tutto, la situazione non cambi.

POLVERE ALLA POLVERE?

Ma il tempo, appunto, passa. E a volte dilava il ricordo, dissolve le storie. Anche ciò che si filma può destinarsi alla dimenticanza, a diventare *digital dust* - polvere digitale. Qual è la tua speranza rispetto alla storia di Kimi? Senti di essere riuscito a "salvarla" con il film?

Il mio intento principale allorché ho iniziato a lavorare ad *How to save a dead friend* era proprio quello di preservare il ricordo di Kimi. Credo che non sei veramente morto finché la gente ti ricordi. Auspico che lo spettatore colga il mio tentativo di salvare il ricordo. È quello che il cinema fa, secondo me. Ancor di più quello documentario. **Il cinema mantiene le persone in uno spazio collettivo.** Non importa se siano vivi o morti: sono ancora lì. È anche per questo che mi piace girare film. Lo trovo a suo modo magico.

NESSUN UOMO È UN'ISOLA

Il tuo film ha vinto la Menzione Speciale del *Visions du Réel* 2022 ed è stato appena proiettato a Cannes nella sezione ACID. Proprio il vincitore del *Visions du Réel*, Tizian Büchi, da me intervistato dopo aver conseguito il premio, mi raccontava che la comunità del quartiere delle Faverges di Ginevra protagonista del suo film *L'Îlot* non ha ancora visto il film. Per un documentarista è importante confrontarsi con la reazione del pubblico alle proiezioni in sala. Come ha reagito la platea a Cannes?

Dopo la proiezione del film, per me la cosa più importante è stata vedere che molta gente veniva da me e mi raccontava di aver vissuto la mia stessa esperienza, oppure di capirmi bene perché era successo a qualche loro amico. Significa tanto per me, perché mentre crescevo e provavo la depressione, pensavo di essere sola. Non riuscivo a esprimere come mi sentivo. Mi chiedevo se sarebbe durato per sempre.

Sapere di non essere soli in questo tipo di disagio è un sentimento potente. E quando le persone mi dicono che anche loro sono passati attraverso questa situazione, non soltanto penso che non sono più sola, ma anche che loro possano sentirsi meno soli e possano avere una speranza. Penso che la depressione sia una malattia che porta all'isolamento e spero che questo film possa rompere tale isolamento.

E io spero che questa intervista possa dare il proprio contributo. Grazie, Marusya.

Grazie a te.

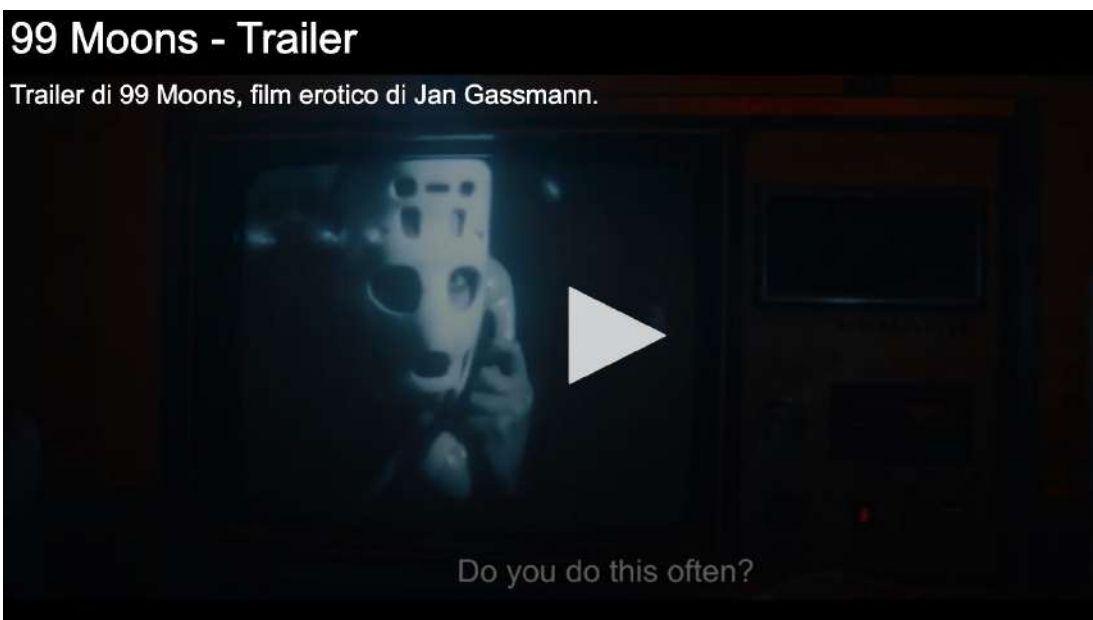
How to save a dead friend

- Anno: **2022**
- Durata: **103'**
- Genere: **Documentario**
- Nazionalità: **Svezia, Norvegia, Francia, Germania**
- Regia: **Marusya Syroechkovskaya**

13 mai 2022
Beatrice Pagan

99 MOONS: IL TRAILER DEL FILM EROTICO DI JAN GASSMANN CHE VERRÀ PRESENTATO DURANTE IL FESTIVAL DI CANNES 2022

Nella selezione di ACID a Cannes 2022 verrà presentato il film erotico di Jan Gassmann, ecco il trailer del progetto intitolato 99 Moons.



99 Moons, il film erotico diretto da Jan Gassmann, debutterà nel programma di ACID durante il Festival di Cannes 2022 e online è stato condiviso il **trailer** del progetto, destinato quasi sicuramente a far discutere e parlare di sé sulla Croisette. Nel video si introduce la protagonista e i suoi tentativi di controllare ogni aspetto della propria vita, anche i rapporti sessuali, andando in crisi quando il suo partner ammette di essersi innamorato di lei.

Il film 99 Moons ha come protagonista una scienziata chiamata Bigna, che ha 28 anni, e Frank, che ne ha 33. La donna è abituata ad avere tutto sotto controllo, anche i suoi desideri erotici. Frank cerca invece il significato alla vita nella droga e alimentandosi dei sentimenti degli altri. I loro mondi si scontrano e i due personaggi verranno coinvolti in una storia all'insegna dell'ossessione. Bigna è autonoma, dominante e abituata a prendere ciò che vuole, interagendo con gli altri solo a modo suo. Con Frank, invece, tutto è diverso.

I ruoli dei protagonisti sono stati affidati agli esordienti Valentina Di Pace e Dominik Fellmann. Jan Gassmann ha dichiarato che il film parla della disperata lotta per avere della razionalità in amore e della tragedia di non poter lasciarsi: "*Siamo legati, come dei tossicodipendenti e la droga*". Per girare le scene più esplicite è stato utilizzato un coordinatore di intimità e ogni scena di sesso è studiata con attenzione dal punto di vista delle inquadrature prima di arrivare sul set.

Maren Kroymann della casa di produzione M-Appeal ha dichiarato: "*La sessualità sullo schermo è sempre stato uno degli elementi a cui si interessa M-Appeal e siamo rimasti colpiti dall'esplorazione naturale e libera dell'attrazione erotica compiuta da Jan Gassmann con 99 Moons. La protagonista femminile molto forte è un personaggio all'insegna dell'abitudine a dominare raramente rappresentata*".

30 mai 2022

Valentina Torlaschi

Cannes, per Teodora la Palma d'oro e altri 5 film

Ricco bottino di acquisizioni per Teodora Film sulla Croisette, da *Triangle of Sadness* di Ruben Östlund a *Mother and Son*, passando per *One Fine Morning* con Léa Seydoux



Sarà Teodora Film a distribuire in Italia il film vincitore della Palma d'Oro al Festival di Cannes, ***Triangle of Sadness*** di Ruben Östlund. Non solo, perché Teodora porterà in Italia altri cinque titoli applauditi in questi giorni sulla Croisette.

Tra questi, un altro film del concorso, ***Mother and Son*** (*Un petit frère*), di Léonor Serraille, storia struggente di una famiglia ivoriana emigrata a Parigi negli anni Ottanta: benché esclusa dal Palmarès, l'opera seconda della giovane regista ha ottenuto recensioni entusiastiche dalla stampa internazionale come *Variety*, *Le Monde* ("Commuove per la sua umanità"), *Daily Telegraph* ("Una vera sorpresa, con un'interpretazione superba della protagonista Annabelle Lengronne") e *The Guardian*, che assegna al film quattro stelle.

Dalla Quinzaine des Réalisateurs arriva invece **One Fine Morning** (Un beau matin), il nuovo film di Mia Hansen-Løve con una straordinaria Léa Seydoux. La storia di una madre single in un momento delicato della vita, tra la malattia del padre e un nuovo amore per un uomo sposato, ha conquistato pubblico e critica, oltre al premio Europa Cinemas Label, di fatto il più importante della Quinzaine, sezione non competitiva.

Presentato fuori concorso a Cannes Première, sarà distribuito in Italia da Teodora anche **The Night of the 12th** (La Nuit du 12), un polar d'autore firmato da Dominik Moll e incentrato sulle indagini su un femminicidio in una città di provincia. Già da molti definito lo "Zodiacfrancese", è un film capace di unire la tensione di un thriller a una riflessione mai banale sulla società di oggi. Dalla Semaine de la Critique arriva poi **Love According to Dalva** (Dalva), esordio sensazionale dedicato a un tema scomodo come l'incesto, che la regista Emmanuelle Nicot tratta con una sensibilità fuori dal comune, tratteggiando un personaggio indimenticabile. Il film ha ottenuto il premio per la migliore interpretazione (la performance della giovanissima Zelda Samson lascia a bocca aperta) e il prestigioso premio FIPRESCI della stampa specializzata.

Sarà infine distribuito in Italia grazie a Teodora **99 Moons** di Jan Gassmann, uno dei film più trasgressivi di questa edizione del festival: dietro l'apparenza di un racconto erotico a tratti estremo, si nasconde però un'intensa storia d'amore tra due anime solitarie, capace di sorprendere e emozionare.

29 mai 2022

Triangle of Sadness: il film vincitore della Palma d'Oro a Canne s 2022 uscirà al cinema in Italia con Teodora Film

Oltre al film vincitore della Palma d'Oro Triangle of Sadness, Teodora Film distribuirà in Italia altri cinque titoli applauditi in questi giorni al Festival di Cannes 2022



Oltre al film vincitore della Palma d'Oro, Triangle of Sadness di Ruben Östlund, Teodora porterà in Italia altri cinque titoli applauditi in questi giorni al Festival di Cannes. Innanzitutto un altro film del concorso, Mother and Son (Un petit frère), di Léonor Serraille, storia struggente di una famiglia ivoriana emigrata a Parigi negli anni Ottanta: benché esclusa dal Palmarès, l'opera seconda della giovane regista ha ottenuto recensioni entusiastiche dalla stampa internazionale, incluse testate come Variety, Le Monde ("Commuove per la sua umanità"), Daily Telegraph ("Una vera sorpresa, con un'interpretazione superba della protagonista Annabelle Lengronne") e The Guardian, che assegna al film quattro stelle.

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Sarà infine distribuito in Italia grazie a Teodora *99 Moons* di Jan Gassmann, uno dei film più trasgressivi di questa edizione del festival: dietro l'apparenza di un racconto erotico a tratti estremo, si nasconde però un'intensa storia d'amore tra due anime solitarie, capace di sorprendere e emozionare.

Triangle of Sadness: la trama e le clip ufficiali del film vincitore della Palma d'Oro a Cannes 2022

Triangle of Sadness, film diretto da Ruben Östlund, è ambientato nel mondo della moda e racconta la storia di due modelli e influencer, Carl (Harris Dickinson) e Yaya (Charlbi Dean), che stanno meditando di dare l'addio alle passerelle. Nonostante la loro giovane età, il tempo inizia a mostrare i primi segni del suo passaggio e nello stressante mondo del fashion le rughe non sono viste di buon occhio. È così che Carl e Yaya si ritrovano di fronte a un bivio: abbandonare o resistere? Dopo l'ultima Fashion Week, i due vengono invitati su un yacht per una crociera di lusso. Mentre l'equipaggio si occupa di ogni piccolo bisogno degli ospiti, il capitano (Woody Harrelson) si rifiuta di uscire dalla sua cabina, mentre la famosa cena di gala si avvicina. Di colpo gli avvenimenti prendono una svolta inattesa, i rapporti di forza s'invertono e si scatena una tempesta che rischia di mettere seriamente in pericolo il confort dei passeggeri...

SUISSE

14 mai 2022
Stéphane Gobbo

Soyons fiers de notre cinéma!

Quatre coproductions suisses seront présentées ces deux prochaines semaines au Festival de Cannes. Plus une validation du travail effectué qu'une consécration



«Cannes 2022 avec quatre premières mondiales suisses.» En avril dernier, l'agence de promotion Swiss Films publiait un communiqué pour se réjouir de la forte présence helvétique sur la Croisette lors du 75e Festival de Cannes, qui se déroule cette année du 17 au 28 mai, reprenant ainsi sa case printanière après une annulation en 2020 et un report à juillet l'an dernier.

Parmi ces quatre premières mondiales, un exploit pour un pays de la taille de la Suisse, trois coproductions romandes: La Dérive des continents (au sud) du Vaudois Lionel Baier, El agua de l'Espagnole de Genève Elena Lopez Riera et De humani corporis fabricadu duo de documentaristes français Véréna Paravel et Lucien Castaing-Taylor. Ces trois longs métrages ont été sélectionnés par la Quinzaine des réalisateurs, section parallèle très en vue dédiée au meilleur du cinéma d'auteur. De son côté, le Zurichois Jan Gassmann défendra 99 Moons à l'ACID, section plus alternative consacrée au cinéma indépendant.

Travail de fond d'une filière dynamique

On pourrait encore ajouter à ces «coproductions officielles» trois autres titres financés dans des proportions plus minimales par des sociétés genevoises: Sous les figes de la Tunisienne Erige Sehiri, toujours à la Quinzaine des réalisateurs, Triangle of Sadness du Suédois Ruben Östlund et La Femme de Tchaïkovski du Russe Kirill Serebrennikov dans la compétition officielle, celle sur laquelle se tournent tous les regards, avec en ligne de mire le graal que représente pour les réalisateurs, producteurs et distributeurs la Palme d'or.

Cette visibilité suisse dans un festival qui reste le plus important du monde n'est pas une consécration, mais tout simplement le résultat logique du travail de fond d'une filière qui, des écoles d'art aux nombreuses structures de production ayant compris que la politique de l'attentisme n'est pas une solution, est plus dynamique que jamais. L'an dernier déjà, Elie Grappe, ancien étudiant de l'ECAL, présentait à Cannes Olga, un film unanimement salué et qui bénéficie aujourd'hui encore d'une grande exposition puisqu'il a pour toile de fond la révolution ukrainienne des années 2013-2014.

Alors que les Suisses votent ce week-end sur la loi sur le cinéma, il est important de rappeler que le box-office national n'est pas un critère recevable pour juger de la qualité ou non d'un film, et plus globalement du cinéma helvétique, comme certains opposants le pensent. Saluer la sélection de coproductions suisses majoritaires dans les grands festivals que sont Cannes, Venise, Berlin et Locarno est un argument autrement plus recevable. Car à l'heure où le circuit traditionnel des salles fait face à une érosion de sa fréquentation, celui des festivals reste un havre de cinéphilie, avec des publics conséquents. Y voir notre cinéma est réjouissant, soyons-en fiers.

15 mai 2022
Agathe Seppey

Dans le cinéma post-#MeToo, des anges gardiens du consentement

Il a été le foyer à partir duquel le feu #MeToo s'est embrasé. Le cinéma s'adapte aujourd'hui au monde de «l'après»: le métier de coordinateur d'intimité est apparu sur les plateaux de tournage



Le passage de la vague a été brutal. Terrain amèrement fertile du mouvement #MeToo, le cinéma tente aujourd'hui de dessiner l'après. Un nouveau rôle a fait son apparition sur les plateaux de tournage: celui d'une gardienne, souvent une femme, de l'intimité et du consentement. Comme pour fixer un juste curseur entre le nécessaire, le réaliste, l'acceptable et l'intolérable. Décryptage, au moment où le Festival de Cannes déroule sa 75e édition.

«Je ne suis pas la police de la «bonne morale». Il s'agit simplement de poser un cadre professionnel sur les scènes de sexe ou de nudité», précise d'entrée de jeu Monia Aït El Hadj au bout du fil depuis Paris. Elle est coordinatrice d'intimité et serait même «la première en France». Cette ancienne responsable juridique de 46 ans, passionnée de cinéma et de psychologie, raconte comment elle s'est retrouvée, dans un virage de carrière, après avoir suivi une école de cinéma, sur les bancs d'une formation inédite aux Etats-Unis. C'était en 2019, auprès d'Amanda Blumenthal, intimacy coordinator, l'une des pionnières en la matière outre-Atlantique. Trois ans après, le métier arrive sur les plateaux suisses. La société de production zurichoise Zodiac Pictures y a par exemple fait appel pour le long métrage 99 Moons, réalisé par Jan Gassmann et sélectionné à Cannes cette année (section ACID).

Définir où commence l'intime

Les missions de Monia Aït El Hadj, qui a notamment travaillé sur le plateau de la saison 2 de la série Netflix *Emily in Paris*, commencent des semaines avant le tournage. «Je lis d'abord le scénario, j'identifie les scènes qui nécessitent mon intervention puis des allers et retours ont lieu entre le réalisateur, les comédiens et moi», détaille-t-elle. Les définitions de l'intimité, aux contours aussi personnels que mouvants, sont mises sur la table et accueillies sans tabou. Le graal: arrêter un équilibre admissible entre le script, les souhaits du réalisateur et les limites individuelles des acteurs et actrices.

Trouver des solutions vestimentaires pour masquer les parties intimes est aussi au programme. S'ensuit la signature d'un protocole – une pratique qui n'est pas fondamentalement nouvelle, les clauses régissant la nudité existant déjà bien avant #MeToo. Après quelques répétitions, vient alors le moment d'allumer les caméras. Monia Aït El Hadj continue: «Durant tout le processus, je vérifie que le protocole soit respecté, qu'il n'y ait que les personnes indispensables sur le plateau quand ça tourne, et je m'assure du consentement des comédiens.» La coordinatrice veille également à la construction de scènes qui soient les plus réalistes possible.

Des scènes aussi techniques que les cascades

Si son métier est relativement récent, l'objet de son attention – les scènes intimes – est aussi vieux que le cinéma. Or si le corps est un outil artistique et narratif, il ne doit pas dépasser ce cadre-là, estiment les actrices suisses Noémie Kocher, Janine Piguët et Noémie Schmidt, que *Le Temps* a contactées. Aucune d'entre elles n'a travaillé pour l'heure avec une coordinatrice d'intimité. Elles racontent des tournages où le malaise des comédiens est bien souvent au rendez-vous à l'heure de mimer l'amour et le sexe. «Le public imagine que ces» scènes sont une partie de plaisir, c'est en réalité tout sauf cela», confie Noémie Kocher, qui est aussi scénariste et a tracé sa carrière entre Genève et Paris.

L'actrice Janine Piguët assure: «On est terrorisés, les femmes comme les hommes. On doit outrepasser la peur et je nous trouve très courageux.» C'est qu'il y a le dévoilement et la gêne, auxquels s'ajoute la précision des angles à tenir pour cacher ce qui doit l'être tout en esquissant des gestes crédibles dans le registre de la tendresse et de la complicité. «Ces scènes sont aussi techniques et difficiles à régler que les cascades, en plus d'être souvent très floues dans le scénario», indique Noémie Kocher. La même analogie est d'ailleurs utilisée par Monia Aït El Hadj: «Si on tourne une cascade, le réalisateur ne va pas juste ouvrir la fenêtre et dire à son comédien de sauter. Pour la simulation du sexe, c'est pareil. On ne peut pas juste dire aux acteurs: «Allez-y, vous le faites bien dans votre vie personnelle!» Elle revendique l'importance de ce rôle d'information, de sécurisation et de chorégraphie.

«On m'a suppliée, menacée, manipulée»

Chez les actrices, les souvenirs de certains plateaux sont parfois pénibles, voire douloureux. Noémie Schmidt a été «énormément» appelée à jouer l'intime. La Valaisanne raconte: «Quand j'ai questionné des séquences, je n'ai pas toujours été écoutée. Et quand j'ai refusé de faire certaines choses, j'ai été l'objet d'énormément de pressions de la part des producteurs, des réalisateurs, mais aussi des acteurs. On m'a suppliée, menacée, manipulée.» Janine Piguët, elle, se souvient de ce jour où un comédien lui a glissé une remarque d'ordre pornographique juste avant la prise. «Ça m'a choquée, j'ai dû faire cette scène avec lui dans un lit, c'était horrible. Tout se passe très vite et je pense qu'on doit apprendre à parler sur le moment.» Marquer son désaccord, exiger, formuler des conditions très claires par écrit: les comédiennes ont petit à petit opté pour la fermeté et témoignent aussi d'expériences, pour certaines, très positives.

Du côté des hommes, le Vaudois Kacey Mottet Klein dit avoir eu affaire depuis ses débuts dans le 7e art à des professionnels très à l'écoute. Il se remémore toutefois une fois où, sans l'avertir, on a tenté de le «forcer psychologiquement» à changer la teneur d'une scène. «Une actrice et moi étions censés seulement nous embrasser. Elle était à peine majeure, et cela me déstabilisait déjà. Au dernier moment, le réalisateur a exigé que nous nous déshabillions. Elle devait se mettre en soutien-gorge, moi à moitié nu. Nous avons refusé, il a insisté lourdement, mais on lui a tenu tête.»

Un cadre, voire un pare-feu

Dès lors, l'engagement d'une coordinatrice d'intimité est-il perçu comme nécessaire pour que les acteurs se sentent protégés? Pour Noémie Kocher, «si cette présence rassure tout le monde et qu'elle crée de la confiance et de la douceur dans des moments vécus de manière fébrile et tendue, c'est formidable». Sur le plan artistique, on y gagnerait, estime Janine Piguët, qui voit à travers l'expertise d'une professionnelle une occasion de créer des séquences originales et bien pensées. La Romande, qui est elle-même réalisatrice et productrice, perçoit en revanche un danger: «Il ne faut pas que ce nouveau rôle devienne un outil légal de plus pour se décharger d'une responsabilité en cas de viol, même si les violences sexuelles surviennent plutôt hors des plateaux.»

Noémie Kocher partage cet avis. Elle avait été l'une des rares femmes, au début des années 2000, à soulever la chape de plomb pesant sur le cinéma en portant plainte contre le réalisateur Jean-Claude Brisseau. Ce dernier avait été condamné pour harcèlement sexuel en 2005. «Cette situation, extrêmement violente, s'était déroulée en casting et en répétition. Sur le plateau, il me semble avoir toujours été face à des gens bienveillants», livre-t-elle. Rappelons en revanche la confession d'Alyssa Milano qui, en 2019, avait témoigné d'un abus sexuel subi alors que la caméra tournait.

Pour Kacey Mottet Klein, si «tout le monde est protégé, sur le plateau et du côté des productions, c'est un bon compromis». Le Vaudois ajoute qu'il faut «encadrer ce milieu où il règne beaucoup d'admiration, de machisme et de patriarcat, et où des gens malveillants peuvent aisément avoir une emprise sur vous».

Une «impunité énorme»

Par ailleurs, Noémie Schmidt n'hésite pas à afficher une position tranchée. Pour elle, le fait que le cinéma ait besoin de coordinatrices d'intimité révèle de profondes failles. La Valaisanne dit avoir connu sensiblement plus de tournages «avec harcèlement que sans». Elle lance: «Si on se retrouve face à des soucis de consentement, c'est qu'il y a des soucis d'écoute. En France, un problème majeur réside dans le fait que des personnes sous le coup d'accusations de violences sexuelles continuent de tourner en studio en marge de leur procès. Il y a une impunité énorme.» Elle considère ainsi que l'engagement de gardiennes de l'intimité ne serait qu'un «pansement temporaire» posé sur une plaie dont la cicatrisation prendra du temps... à condition qu'on veuille bien s'en occuper.

On le voit, celles et ceux qui aspirent à un cinéma post-#MeToo demeurent vigilants. Pour que cette nouvelle ère advienne, c'est toute la représentation de la sexualité qu'il faut repenser. Que veut-on raconter et comment s'y prendre, dans le respect de chacun·e?

22 mai 2022
Stéphane Gobbo

Cannes, jour 6: Lionel Baier en ambassadeur de la diversité suisse

La présentation dimanche du nouveau film du cinéaste vaudois est la pointe de l'iceberg de la présence helvétique sur la Croisette



Samedi soir, la Suisse était à la fête sur la plage de la Quinzaine des réalisateurs, section parallèle du Festival de Cannes dans laquelle figurent cette année quatre coproductions romandes, qu'elles soient majoritaires ou minoritaires. Mais ce n'est pas tout: 99 Moons, du Zurichois Jan Gassmann, a été sélectionné par l'ACID, tandis que deux longs métrages qui concourent pour la Palme d'or bénéficient dans leur puzzle financier de fonds helvétiques (La Femme de Tchaïkovski et Triangle of Sadness). L'occasion donc d'un soupçon d'autocélébration, alors que la douce Suisse est souvent plus à l'aise dans l'autoflagellation.

Article à venir

18 mai 2022
 Juliane Monnin et
 Ellen De Meester

Festival de Cannes 2022: les réalisatrices et les films à suivre

Du 17 au 28 mai 2022, la 75e édition du festival conviera son annuel parterre de stars sur la Croisette. En attendant de découvrir lequel des 21 films en lice succédera à «Titanes», palme d'Or 2021, voici quelques titres réalisés par des femmes... plutôt rares cette année



99 Moons, du réalisateur suisse Jan Gassmann (sélection ACID, Association pour le Cinéma Indépendant), narre une rencontre amoureuse intense et un bouleversement de convictions.

Dans *Tori et Lokita*, de Jean-Pierre et Luc Dardenne, un jeune garçon et une ado arrivés seuls d'Afrique en Belgique confrontent leur amitié et les difficultés qu'ils ont rencontrées lors de leur exil. En salles le 28 septembre 2022.

Après *BAC Nord*, Cédric Jimenez revient avec *Novembre*, qui retrace la traque des auteurs des attentats du 13 novembre 2015 à Paris. Au casting, on note Jean Dujardin, Sandrine Kiberlain et Lyna Khoudri.

Dans *Les Cinq diables*, Léa Mysius explore l'enfance, les secrets familiaux et de mystérieux troubles physiques (perte de la vue, de l'hypersensibilité ou de l'odorat). Au casting: Adèle Exarchopoulos et Daphné Patakia.

36 ans après la sortie de la comédie romantique culte *Top Gun*, *Top Gun: Maverick* de Joseph Kosinski fera vibrer les fans de Pete Mitchell, alias Tom Cruise, qui aura 60 ans en juillet. *Take my breath away...* Au casting, on note également Jennifer Connelly. En salles le 25 mai 2022.

Dans *Les crimes du futur*, de David Cronenberg (en compétition officielle), Léa Seydoux, Kristen Stewart et Viggo Mortensen évoluent dans une société où la chirurgie est devenue si désirable qu'on la compare au sexe (*Surgery is the new sex*). Dans ce monde normé par les mutations corporelles, un artiste dévoile la métamorphose de ses organes grâce à des spectacles d'avant-garde. Pas sûr que le thriller glaçant atterrisse sur Netflix.

29 mai 2022



Trois films suisses présentés à Cannes

Lionel Baier, Elena López Riera et Jan Gassmann

"La dérive des continents (au sud)" du cinéaste romand Lionel Baier, co-production de la RTS a été présenté dimanche soir en avant-première mondiale à la Quinzaine des réalisateurs, une sélection parallèle du Festival de Cannes qui a pour vocation de faire découvrir de nouvelles et nouveaux cinéastes à un large public.

Le film est produit par les Genevois Pauline Gygax et Max Karli, aussi présents à Cannes. "D'être passé par Cannes est témoin, à juste titre ou pas d'ailleurs car tout cela est très relatif, d'un niveau d'excellente et de qualité qui va donner une valeur au film au fur et à mesure de sa vie en festivals, en marché et en salles", explique Pauline Gygax à la RTS.

Mais c'est aussi un risque: suite aux projections cannoises, les premiers articles publiés vont donner une tendance qui aura une grande influence sur le succès futur du film. Pour le dernier long métrage de Lionel Baier, la pression a pu toutefois redescendre suite aux bons retours de la première projection de presse.

"La dérive des continents (au sud)" est le troisième opus de la tétralogie "caustique et sentimentale" du réalisateur suisse Lionel Baier sur la construction européenne, une exploration des quatre points cardinaux de l'Europe, démarrée en 2006 avec "Comme des voleurs (à l'est)" suivi en 2013 par "Les Grandes Ondes (à l'ouest)".

Pour Lionel Baier, avoir son film à la Quinzaine des Réalisateurs est "une très belle reconnaissance pour toute l'équipe du film." Et du point de vue économique, être à Cannes a aussi un grand intérêt. "On peut en quelques jours présenter son travail à la totalité des acheteurs et vendeurs du monde entier", confie-t-il à la RTS

Deux autres films suisses

Egalement co-produit par la RTS, "El agua", le premier long métrage d'Elena López Riera, a été retenu par la section Quinzaine des Réalisateurs. On y suit une bande de jeunes qui essaie de survivre à la lassitude de l'été.

"99 Moons" du Zurichois Jan Gassmann, qui raconte l'histoire d'un amour fou, est quant à lui présenté dans la sélection ACID Cannes. Depuis 1993, l'Association pour le cinéma indépendant ACID sélectionne à chaque fois neuf longs métrages pour Cannes.

12 mai 2022

Trois films suisses et les stars de retour à Cannes



Avec un défilé de stars dont Idris Elba et Tilda Swinton, et de cinéastes cultes comme Cronenberg, le Festival de Cannes s'ouvre mardi. Trois films suisses, dont l'un du cinéaste romand Lionel Baier, seront au rendez-vous.

Après une édition sous le soleil de juillet l'an dernier, pour cause de Covid, les festivaliers retrouvent le mois de mai, et sans restrictions sanitaires pour la première fois depuis le début de l'épidémie.

Le tapis rouge attend son lot de stars. Tom Cruise pour le nouveau "Top Gun", Idris Elba et Tilda Swinton chez George Miller, Léa Seydoux et Viggo Mortensen chez David Cronenberg, ou le prometteur Austin Butler, qui incarnera le "King" dans un biopic d'Elvis signé Baz Luhrman.

Cinéma helvétique

On pourra aussi voir des films suisses sur la Croisette. "La dérive des continents (au sud)" du cinéaste romand Lionel Baier concourt dans la section Quinzaine des Réalisateurs, peut-on lire jeudi dans une newsletter de Media Desk Suisse. Il s'agit du troisième opus de la tétralogie "caustique et sentimentale" de Lionel Baier sur la construction européenne, une exploration des quatre points cardinaux de l'Europe, démarrée en 2006 avec "Comme des voleurs (à l'est)" suivi en 2013 par "Les Grandes Ondes (à l'ouest)".

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Compétition: 21 films

Côté compétition, 21 films sont en lice pour succéder à "Titane", Palme d'Or gore et sans concession de la Française Julia Ducournau, deuxième réalisatrice couronnée dans l'histoire de Cannes.

Quand jury et sections parallèles tendent désormais à la parité, la compétition n'offre toujours qu'une place réduite aux réalisatrices: cinq sont en lice, dont Claire Denis qui retrouve Robert Pattinson pour "Stars at noon".

Parmi les cinéastes attendus, de 30 à 84 ans: David Cronenberg ("Crash"), qui promet une nouvelle fois de secouer le public avec "Les crimes du futur", ou James Gray ("Ad Astra") qui présentera "Armageddon Time", dans le New York des années 80, en pleine ascension de la famille Trump.

Plusieurs réalisateurs déjà couronnés sont en lice: les Belges Jean-Pierre et Luc Dardenne ("Rosetta") avec "Tori et Lokita", le plus grinçant des cinéastes suédois, Ruben Östlund ("The Square"), avec "Triangle of Sadness", le Japonais Hirokazu Kore-eda ("Une Affaire de famille"), qui a cette fois tourné "Broker" avec la star sud-coréenne de "Parasite", Song Kang-ho, et le Roumain Cristian Mungiu ("4 mois, 3 semaines, 2 jours"), avec son dernier film, "RMN".

Au-delà de la compétition, toujours pas ouverte aux plateformes, fans comme cinéphiles devraient se régaler avec des dizaines d'oeuvres très attendues: nouveau film de George Miller, très loin a priori de ses "Mad Max" ("Trois mille ans à t'attendre" avec Idriss Elba et Tilda Swinton), retour de Marco Bellocchio sur les années de plomb en Italie, l'as espagnol du polar Rodrigo Sorogoyen ou les passages à la réalisation de Lee Jung-jae, star de "Squid Game" et Jesse Eisenberg ("The social network").

Serebrennikov libre

Tout ce programme aura pour toile de fond la guerre en Ukraine, inévitablement "dans tous les esprits", a souligné le délégué général Thierry Frémaux.

Deux générations de cinéastes ukrainiens seront présentes, avec l'habitué Sergei Loznitsa pour "The Natural History of Destruction", sur la destruction des villes allemandes par les Alliés pendant la Seconde Guerre mondiale, mais aussi le jeune Maksim Nakonechnyi pour "Bachennya Metelyka" (Un certain regard).

Cannes devrait accueillir pour la première fois sur ses marches Kirill Serebrennikov, devenu symbole des artistes russes en rupture avec le régime depuis qu'il a pu rejoindre légalement l'Europe après le déclenchement de la guerre.

Le réalisateur n'avait pas pu quitter son pays pour ses précédents films en compétition, "Leto" et "La fièvre de Petrov", mais est désormais libre de venir défendre "La femme de Tchaïkovski", premier film projeté de la compétition.

Palme d'honneur pour Forest Whitaker

L'acteur Forest Whitaker, prix d'interprétation en 1988 pour son incarnation du jazzman Charlie Parker dans "Bird" de Clint Eastwood, sera aussi là, pour une Palme d'Or d'honneur.

Le jury est présidé par l'acteur français Vincent Lindon, prix d'interprétation en 2015 et acteur dans "Titane". Il prend la suite du réalisateur américain Spike Lee.

12 mai 2022

Les stars comme Idris Elba et Tilda Swinton de retour à Cannes



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20 avril 2022
Rafael Simon

ACID, eine parallele Sektion von Cannes, enthüllt seine aktuellen Hot- oder Traumfilme



„Wie man einen toten Freund rettet“, ein Tagebuch der russischen Regisseurin Marusya Syroechkovskaya. FILMPRODUKTION SISYFOS/DOCS VOSTOK

Pustebblumen auspusten: Das Plakat für ACID, eine Parallelsession von Cannes, die auch 2022 ihre dreißig Kerzen „ausbläst“, gibt das Maß aller Hoffnungen, die das Kino birgt. Perspektiven der Freiheit, neue Ästhetik, Beleuchtung einer zunehmend fragilen und bedrohten Welt. Bevor wir die Auswahl bekannt geben, die vom 17. bis 28. Mai in Cannes zu sehen sein wird, erinnern wir uns daran, dass die Filme von ACID – Association of Independent Cinema for Distribution – von einem Team von Filmemachern ausgewählt werden, die als „Sponsoren“ und „Paten“ fungieren „ „- und sie haben nicht unbedingt einen Händler, wenn sie an der Croisette auftauchen. Sie garantieren keine Wunder, wie es der Heilpraktiker *tut Kieselstein* von Lucas Delangle, einer der ausgewählten Arbeiten, setzen sich die neun Filme des Jahrgangs 2022 (darunter sechs Erstlingsfilme) in unterschiedlichsten Formaten mit dem Zeitgeschehen auseinander.

Hier ist das gefilmte Tagebuch, *Wie man einen toten Freund rettet* in dem die russische Regisseurin Marusya Syroechkovskaya von einer zutiefst deprimierten und trotzigen Jugend erzählt. Und siehe da, in der Fiktion *yamabuki* das Erwachen des kollektiven Handelns in einer Stadt in Japan, eingefangen vom Filmemacher Juichiro Yamasaki – die Geschichte einer jungen Frau, Anhängerin des stillen Protests, die sich mit anderen Einwohnern kreuzen wird.

Gesten und Bewegung werden im Mittelpunkt anderer Geräte stehen. Innerhalb *Cupcake*, der Franzose Damien Manivel, ein Filmemacher des Diminutivs und des Poetischen, greift die Figur von Maria Magdalena auf, einer Jüngerin Jesu, die ihn bis zu seinen letzten Tagen begleitete. Verkörpert wird die Figur hier von der Choreografin Elsa Wolliaaston, derjenigen, die auch das vorangegangene „Long“ von Manivel beleuchtet hat, *Isadoras Kinder* (2019), sowie sein „kurzer“ *die dame mit dem hund* (2010). Darin tanzen wir auch *Atlantische Bar*, Dokumentarfilm von Fanny Molins, bis die Schließung des Ortes das Ende einer Welt markiert.

große Räume

Also müssen wir gehen, sagen uns mehrere Filme, die im Freien gedreht wurden..Innerhalb *Polarstern*, Dokumentation und Potenzial*Boot Film*,Die spanische Regisseurin Ainara Vera filmte in der Arktis einen Schiffskapitän, der mit seiner gerade entbundenen Schwester, aber auch mit dem unermesslichen Himmel „verbunden“ ist. Innerhalb*Der Hügel*, Denis Gheerbrant und Lina Tsimova entführen uns nach Kirgistan, in Zentralasien, wo die Luft nicht unbedingt atembare ist. Näher bei uns, *intolles paris* von Martin Jauvat (erweiterte Fassung des Kurzfilms*Großer Paris-Express*, ausgewählt beim Clermont-Ferrand Festival) wandern zwei etwas müßige, lustige und schrullige junge Leute umher und entdecken ein mysteriöses Objekt am Stadtrand von Paris. Besser als das Geld, das von ihrem beschissenen kleinen Plan erwartet wird, verändert das Seltsame den Tag der beiden Freunde. Sie müssen sich nicht mehr bewegen, das seltsame Objekt klebt sie an ihre Träume.

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19 avril 2022

Cannes 2022

In the renowned parallel sections of the Cannes Film Festival 2022, no less than four feature-length films from Switzerland will celebrate their world premieres. Three productions from French-speaking Switzerland will be shown in the 54th edition of the Quinzaine des réalisateurs. Another entry from German-speaking Switzerland was selected for the ACID section. The films were all made by established Swiss filmmakers who have already won numerous international awards and who are now making an impressive comeback at the Croisette with new, strong productions.

LA DÉRIVE DES CONTINENTS (AU SUD) is the name of the latest political feature film by the busy Swiss director Lionel Baier. The Swiss-French co-production (Bandita Films, Geneva | Les films du Losange, Paris) with Swiss actress Ursina Lardi in a leading role will be shown in the Quinzaine section. In 2017, Baier presented LA VANITÉ in Cannes (ACID) and in 2018 ONDES DE CHOC at the Berlinale (Panorama), two of his greatest international successes.

Also at the Quinzaine, Geneva resident Elena Riera Lopez will screen her debut feature EL AGUA. The Swiss-Spanish-French co-production was produced by Alina Film (Geneva) and - like LA DÉRIVE DES CONTINENTS (AU SUD) - co-produced with RTS. Elena Riera Lopez succeeded internationally with her acclaimed short films PUEBLO (2015, Quinzaine, Cannes) and LOS QUE DESEAN (2018, Locarno) and in 2018 was selected by Cinéfondation La Résidence for the project development of EL AGUA.

Finally, DE HUMANI CORPORIS FABRICA, a French-Swiss-American co-production by Swiss-born French director and anthropologist Verena Paravel, will be screened at the Quinzaine. The documentary was co-produced by Max Karli and Pauline Gygax (Rita Productions, Geneva). With the César-winning and ©Oscar®-nominated animated film MA VIE DE COURGETTE, the pair of producers launched one of Switzerland's biggest film successes at Cannes (Quinzaine) in 2016.

99 MOONS, the eagerly awaited third feature film by Zurich director Jan Gassmann, was selected for the ACID Cannes. The renowned Association du Cinéma indépendant pour sa diffusion (ACID) selects only 9 feature films each year to premiere at the Palais du festival. Gassmann was successful at the Berlinale (Panorama) in 2016 with the abysmal love film EUROPE SHE LOVES, for which he was nominated for the European Film Award. For his latest Swiss German-language feature film, Gassmann worked for the first time with producers Reto Schaerli and Lukas Hobi (Zodiac Pictures, Zurich). With ACHTUNG FERTIG CHARLIE (2003), DIE KLEINE HEXE (2016) and the international cinema hit HEIDI (2015), the producer duo is responsible for several of the most successful Swiss feature films worldwide in recent years.

In addition to the (so-called) "official Swiss co-productions" already mentioned here, this year's programme includes other film productions that were made in collaboration with a Swiss production company but without public funding (or only a marginal share of less than 10% of the budget). Among these films is UNDER THE FIG TREE by Tunisian director Erige Sehiri, whose film was co-produced by Akka Films in Geneva.

The Tunisian-French-Swiss production will also be screened in the Quinzaine. As he has done many times in previous years, Geneva producer Dan Wechsler has also co-produced films in this year's Cannes Competition programme with his company Bord Cadre films (Geneva). This year it is TRIANGLE OF SADNESS by Ruben Ostlund as well as TCHAIKOVSKY'S WIFE by Kirill Serebrenikov.

+++ An update on the Swiss films in Cannes as well as on the activities of SWISS FILMS within the Cannes Film Festival will follow at the beginning of May +++

The 75th Cannes Film Festival will take place from 17 to 28 May 2022. SWISS FILMS, the promotion agency for Swiss film, operates the Pavillon Suisse in the Village international at the Marché du Film in Cannes.

FILME

El agua

La dérive des continents (au sud)

99 Moons

De Humani Corporis Fabrica

FESTIVALS

54e Quinzaine des Réalisateurs Cannes

Cannes ACID 2022

75e Festival international du film de Cannes

PERSONNES

Lionel Baier

Ursina Lardi

Elena López Riera

Max Karli

Pauline Gygax

Jan Gassmann

Reto Schaerli

Lukas Hobi

Dan Wechsler

17 mai 2022

Schweizerisches Filmschaffen an der Croisette

Am 75. Filmfestival von Cannes (-28.Mai) feiern vier Schweizer Produktionen Weltpremiere. Drei davon laufen in der Sektion Quinzaine des réalisateurs; «99 Moons» von Jan Gassmann läuft als einer von neun selektionierten Independent-Langfilmen, wie die Promotionsagentur Swiss Films mitteilte.



Es ist der dritte Teil seiner Tetralogie, mit der er Europa aus den vier Himmelsrichtungen erkundet. Der erste Teil war «Comme des voleurs (à l'est)» (2006), gefolgt von «Les Grandes Ondes (à l'ouest)» (2013). Die schweizerisch-französische Koproduktion «La dérive des continents (au sud)» wird am 22. Mai an der Croisette gezeigt.

Ebenfalls von Gygax und Kali produziert wurde der Dokumentarfilm «De humani corporis fabrica». Regie führte das französische Duo Verena Paravel und Lucien Castaing-Taylor. Dieser Film ist eine französisch-schweizerisch-amerikanische Koproduktion. Er rückt fünf Krankenhäuser in den nördlichen Stadtteilen von Paris in den Fokus. Mittels neuester Technologien der medizinischen Bildgebung ist ein dreifaches Porträt entstanden, das des menschlichen Körpers, der Ärzteschaft und der französischen Hauptstadt.

Der dritte Film, der in die Sektion Quinzaine des réalisateurs aufgenommen wurde, ist eine schweizerisch-spanisch-französische Koproduktion: «El agua» der Regisseurin Elena López Riera. In ihrem ersten Langspielfilm folgt sie einer Gruppe von Jugendlichen während eines heissen und ermattenden Sommers.

Die vierte Schweizer Produktion läuft im Programm der Association for the Distribution of Independent Cinema (Acid Cannes): «99 Moons», der dritte Spielfilm des Zürcher Regisseurs Jan Gassmann. Der Film erzählt die Geschichte einer amour fou. Seit 1993 wählt Acid Cannes jeweils neun Spielfilme für das Filmfestival aus.

Darüber hinaus laufen in Cannes weitere Filme mit Schweizer Beteiligung: so die tunesisch-französisch-schweizerische Koproduktion «Under the Fig Tree» von Erige Sehiri in der Sektion Quinzaine des réalisateurs; der Genfer Produzent Dan Wechsler ist mit seiner Produktionsfirma an zwei Filmen beteiligt, die im Wettbewerb laufen, an «Triangle of Sadness» von Ruben Ostlund und «Tchaikovsky's Wife» von Kirill Serebrenikov.

17 mai 2022

Vier Schweizer Produktionen feiern in Cannes mit

Die Vorbereitungen vor dem offiziellen Start der Filmfestspiele in Cannes sind weitgehend abgeschlossen: Am Dienstag wurde der rote Teppich vor dem Festspielhaus ausgerollt. Mit dabei sind vier Schweizer Filmschaffende.

Der Countdown zum 75. Filmfestival in Cannes läuft. Überall in der französischen Stadt fanden sich Hinweise, dass eines der wichtigsten Filmfestivals der Welt vor der Tür steht. Die Wände von Läden und Strassen sind gesäumt mit Filmplakaten, vor dem Grand Hôtel ist eine grosse «Top Gun»-Filmhelm-Installation aufgebaut.

Schweizer Filmschaffende an der Croisette

Mittendrin feiern am Filmfestival vier Schweizer Produktionen Weltpremiere. Drei davon laufen in der Sektion Quinzaine des réalisateurs; «99 Moons» von Jan Gassmann läuft als einer von neun selektionierten Independent-Langfilmen, wie die Promotionsagentur Swiss Films mitteilte.

Zwei der Filme in der Sektion Quinzaine des réalisateurs wurden von den Genfer Produzenten Pauline Gygax und Max Karli produziert: «La dérive des continents» von Regisseur Lionel Baier ist einer davon. Es ist der dritte Teil seiner Tetralogie, mit der er Europa aus den vier Himmelsrichtungen erkundet. Der erste Teil war «Comme des voleurs» vom 2006, gefolgt von «Les Grandes Ondes» im 2013. Die schweizerisch-französische Koproduktion «La dérive des continents» wird am 22. Mai an der Croisette gezeigt.

Drei Spielfilme, ein Dokumentarfilm

Ebenfalls von Gygax und Kali produziert wurde der Dokumentarfilm «De humani corporis fabrica». Regie führte das französische Duo Verena Paravel und Lucien Castaing-Taylor. Dieser Film ist eine französisch-schweizerisch-amerikanische Koproduktion. Er rückt fünf Krankenhäuser in den nördlichen Stadtteilen von Paris in den Fokus. Mittels neuester Technologien der medizinischen Bildgebung ist ein dreifaches Porträt entstanden – das des menschlichen Körpers, der Ärzteschaft und der französischen Hauptstadt.

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Mit Schweizer Beteiligung

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Let the show begin

Los geht es am Dienstagabend, 17. Mai, dann wird das Filmfestival mit einem Film von Michel Hazanavicius eröffnet. «Coupez!» ist eine Komödie, die in einer stillgelegten Fabrik spielt. Dort soll ein Low-Budget-Zombiefilm gedreht werden, der etwas aus dem Ruder gerät. Des Weiteren wird am Eröffnungstag der US-amerikanische Oscar-Preisträger Forest Whitaker (60) erwartet.

Er erhält dieses Jahr die Goldene Ehrenpalme. Whitaker präsentiert in Cannes den von ihm produzierten Film «For the Sake of Peace». Er handelt von Menschen, die sich im Südsudan für Frieden einsetzen. Am Mittwochabend soll zudem Tom Cruise an der Croisette «Top Gun: Maverick» präsentieren - die Fortführung des Kultstreifens von 1986.

Im Video schauen wir auf 75 Jahre Filmfestspiele in Cannes zurück.

28 avril 2022

PM Cicchetti

HOW TO SAVE A DEAD FRIEND | MARUSYA SYROECHKOVSKAYA



[...] If films are cultural objects, and if cultural objects have a life, then «How to Save a Dead Friend» is a biopic of itself, of its own coming into the world, and thus its images, like its protagonists, belong to its epoch.

[...] «How To Save a Dead Friend» is as much a testament to Kimi's life as it is a document of what it meant to grow up in Russia at the turn of the millennium, both in what it tells, and in what it painfully takes for granted.

Filmexplorer had the chance to meet and discuss with Marusya Syroechkovskaya (director), Qutaiba Barhamji (editor), and Ksenia Gapchenko (producer) in Nyon – here below the interview.

On one hand, How to Save a Dead Friend is a lament for a lost generation. The contours of such loss are specific, as are the voices and pulses of each generation, but the loss itself is universal. Every human life leaves behind a catalogue of irretrievable instants: private jokes, nocturnal sorties in search of food or drugs or memories to share, poignant silences, poignant laughter, poignant touches. Cinephilia has long insisted on film's unique ability to record and preserve the flotsam of reality, the often unattended, passing fragments that inject into each frame something of the quotidian (Laura Mulvey comes to mind). It's the old Bazinian mantra: let reality transpire on the screen, and it will breed an aesthetic.

To these two constants – the elegy of time lost, and what Bazin would call the ontology of the image – filmmaker Marusya Syroechkovskaya adds a third element: the generational. Her film is a monumental work of editing, the result of sixteen years of cumulated footage, ranging from teenage party clips to intimate confessions. Syroechkovskaya films as she grows up, as she falls in love, as she witnesses her lover and partner, Kimi, give up on his own life. Because of this, she is able to inflect her material with a unique lived-historical quality, which is to say a sense of time and place: Russia, during the years that see the collapse of the fledgling post-Soviet democracy and Putin's growing hold on power. Time lost becomes more than just time: it becomes time lived, time made and shared with others. Depression, hope, addiction, loss, they take on a larger resonance. Marusya and Kimi become emblems of an epoch, of the many lives and stories that seem to encompass their own.

*There is more. The film itself enters the frame, as people around Marusya discuss her filming and talk semi-seriously about the film since the early teenage sequences. If films are cultural objects, and if cultural objects have a life, then *How to Save a Dead Friend* is a biopic of itself, of its own coming into the world, and thus its images, like its protagonists, belong to its epoch. The early shots in particular mobilise the language of home movies: camcorders and phone cameras, their formats, quirks, pre-coded effects, they all impress on these images the same historical markers that clothes and hairstyles of decades past impress on people.*

*Ultimately, at the core of *How to Save a Dead Friend* is an ontological gesture: the tragic, impossible attempt to “save a dead friend”, to transcode the essence of one, historically confined lifetime (of a young man struggling with, and eventually succumbing to his demons, in Russia, in the first decade of the millennium) into images and sounds that are equally historically confined. In a few sequences, the film shows us Marusya post-processing images of Kimi through Ryan McGee's VOSIS app, a synthesizer which converts visual data into sound. What could have been a technological gimmick turns into an arresting piece of self-reflective cinema, one that reinforces the metaphysical paradox of the medium. Unlike images, sounds are lost the moment they are perceived to exist; what is left of Kimi is a trace, forever lost and yet forever present.*

*What does not work – at least not as well – is the attempt to recast the generational aspect that permeates the film as political commentary. It is not that the link isn't there, between self-destructive behaviour and an oppressive social context – of course it is – but here we see simultaneously too much and too little of it. Televised New Years' addresses delivered by Medvedev and Putin over the years punctuate the narrative. Marusya takes her camera to the streets to document protests and repression. We hear her quip, in voiceover narration, about Putin's Russia being the Depression Federation, but at the centre of the frame remains Kimi, and his inexorable, heart-rending self-destruction. The gap between his private, proximate drama and the distant realities of power and oppression is too wide. The link exists, but the film takes it for granted, it does not care to substantiate it generationally – which is both paradoxical and somewhat strident. I found myself wondering about Kimi's early intellectual efforts: his poetry, his writing. The class divide between the two protagonists as well: what part did it play? Activism, art, class – *How to Save a Dead Friend* chooses to side-line these aspects, and the potential for historical grounding they would bring into the film. Therefore, the connection between personal tragedy and political context remains too vague, too implied, especially when compared to the raw impact of seeing a life progressively unravel in front of the camera.*

*However, perhaps this too is the nature of generational history, and by extension generational cinema: common frames of reference and shared understandings become engrained in the lived reality of the everyday. They become transparent, self-evident. In a sense, they are. There is no need to spell out what everybody knows and sees, and if that's true, then *How To Save a Dead Friend* is as much a testament to Kimi's life as it is a document of what it meant to grow up in Russia at the turn of the millennium, both in what it tells, and in what it painfully takes for granted.*

12 mai 2022



Le cinéma suisse sera présent au Festival de Cannes

Ce mois de mai marque le retour de l'un des événements cinématographiques les plus attendus de la branche. Trois films suisses seront présentés et le spectre de l'Ukraine trônera «dans tous les esprits».

Le Festival de Cannes, qui s'ouvre mardi, accueillera son lot de stars, mais pas seulement. Trois films suisses, dont l'un du cinéaste romand Lionel Baier, seront projetés sur la Croisette.

Le gotha du cinéma sera emmené par la star Tom Cruise pour le nouveau *Top Gun*. Sont également annoncés **Idris Elba**, **Tilda Swinton**, **Léa Seydoux**, **Viggo Mortensen** ou le **(très) prometteur Austin Butler** sur les marches du festival, qui s'achèvera le 28 mai prochain.

Tom Cruise arrivera-t-il en hélico à Cannes ?!

La Suisse au rendez-vous

Du côté des productions helvétiques, plusieurs films pourront aussi être vus avec notamment:

- **La dérive des continents (au sud)** du cinéaste romand Lionel Baier, qui concourt dans la section Quinzaine des Réalisateurs.
- **El agua**, le premier long métrage d'Elena López Riera – qui suit une bande de jeunes essayant de survivre à la lassitude estivale – a également été retenu dans la section Quinzaine des Réalisateurs.
- **99 Moons** de Jan Gassmann, qui raconte l'histoire d'un amour fou, présenté dans la sélection ACID Cannes

L'Ukraine en toile de fond

Laguerreen Ukraine sera inévitablement «dans tous les esprits», a souligné le délégué général Thierry Frémaux. Mais le pays, victime de la guerre de Poutine, sera également représenté au festival.

Deux générations de cinéastes ukrainiens seront présentes, avec l'habitué Sergei Loznitsa pour *The Natural History of Destruction*, sur la destruction des villes allemandes par les Alliés pendant la Seconde Guerre mondiale, mais aussi le jeune Maksim Nakonechnyi pour *Bachennya Metelyka*.

Cannes devrait accueillir, pour la première fois sur ses marches, Kirill Serebrennikov, devenu symbole des artistes russes en rupture avec le régime depuis qu'il a pu rejoindre légalement l'Europe après le déclenchement de la guerre.



13 avril 2022

Michael Sennhauser

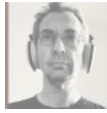
HOW TO SAVE A DEAD FRIEND von Marusya Syroechkovskaya



Die 16jährige Marusya in Moskau ist überzeugt, sie werde das Ende des Jahres 2005 nicht mehr erleben. So viele ihrer Freundinnen und Freunde sind bereits tot – Suizid wirkt unter diesen Teenagern in Putins neuem Russland wie der letzte verbliebene Akt des Widerstands.

Aber dann lernt Marusya Kimi kennen, der so deprimiert, überdreht und überraschend ist, wie sie selbst. Und süchtig nach Kicks, nach Substanzen, nach Ideen. Kimi studiert Geschichte, wenn er dazu kommt; Marusya will Filme machen.





Er sitzt Nächte lang neben ihr, wenn ihre Depression zu stark wird. Er bringt sie zum Lachen: «Ich war überzeugt, niemandem könne es schlechter gehen als mir. Du machst mir Hoffnung!»

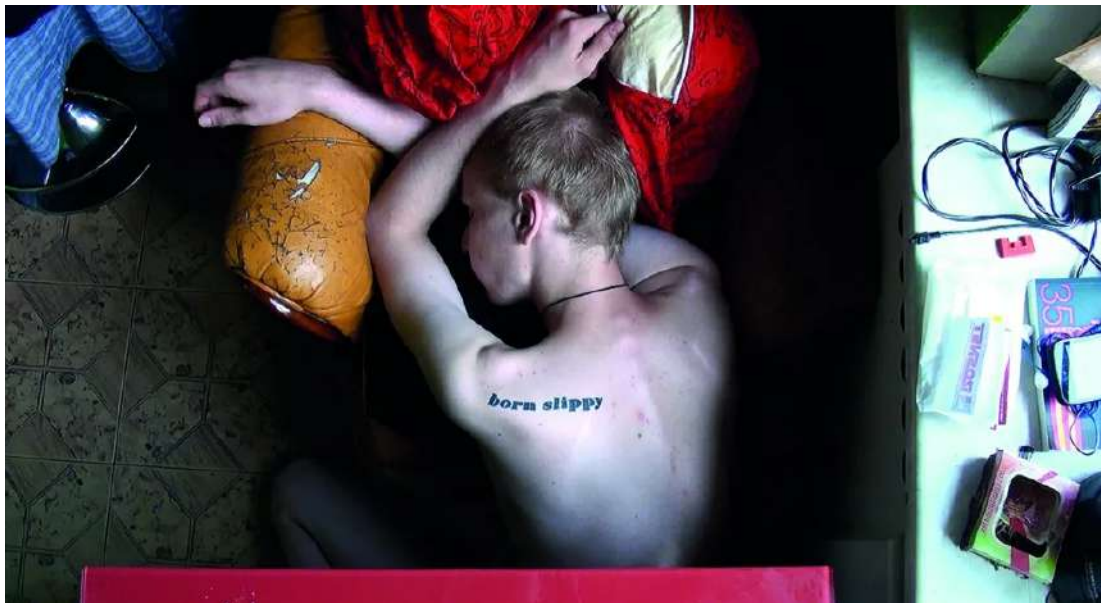
Die beiden werden unzertrennlich, sie heiraten. Marusya hält alles mit der Kamera fest, das Gerät ist ihr Kommunikationskanal, ihr Schutzschild, ihr Hoffnungsträger.

Dann merkt Marusya, dass die Drogen Kimi wichtiger werden als sie.

Junkie-Filme haben oft den gleichen Rahmen, den gleichen Verlauf. Auch *How to save a Dead Friend* ist so gesehen ein Genre-Film, eine Variation auf längst bekannte Schemata.

Und trotzdem ganz anders.

Auch wenn diese Junkie-Jugend, die erwartungsgemäss mit dem Tod von Kimi endet (und beginnt, das Begräbnis steht am Anfang des Filmes), ist die Ausgangslage eine andere als bei den meisten vergleichbaren Filmen.



Marusya hat 2005 angefangen zu filmen; es gibt Familienaufnahmen von ihr, Kinderbilder, Aufnahmen von der Neujahrsfeier 1999, Putins erster Fernsehneujahrsansprache nach seiner Machtübernahme von Boris Jelzin, sein Versprechen von Demokratie, Freiheit und Russlands neuer Grösse.

Solche Neujahrsansprachen bilden die Zeitanker in diesem Film, der sich über fast die ganze bisherige Putin-Ära erstreckt. In den Jahren der verzweifelten Liebe zwischen Kimi und Marusya ist es Putins Statthalter Medwedew, der die Reden hält.



Aber Marusyas Aufnahmen machen diesen Film zu einer Langzeitdokumentation mit persönlichem Fokus und gerade dadurch auch zu einem aufschlussreichen Langzeitdokument

An der russisch-schwedisch-norwegischen Koproduktion sind auch ARTE und der Rundfunk Berlin Brandenburg beteiligt. Marusya Syroechkovskaya und ihre russische Produzentin Ksenia Gapchenko haben Russland kurz nach Beginn des russischen Überfalls auf die Ukraine im März 2022 verlassen.

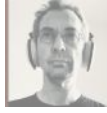
Zusammen mit dem schwedischen Koproduzenten Mario Adamson betont das Produktionsteam auf der Webseite zum Film, dass in diese vorwiegend europäisch finanzierte Produktion keine staatlichen Gelder der russischen Regierung eingeflossen seien.

Das ist eine überaus verständliche Anmerkung in der gegenwärtigen Situation. Schliesslich wirkt der ganze Film vor dem Hintergrund des aktuellen Krieges völlig anders, als er es allenfalls bei einer Premiere im Februar an der Berlinale getan hätte.

Aber im Februar war *How to save a Dead Friend* noch gar nicht fertig gestellt. Den letzten Postproduktionsschliff bekam dieser Dokumentarfilm nach Angaben von Gapchenko im März, also ganz kurz vor der gestrigen Weltpremiere an den *Visions du réel* in Nyon.

Dieser letzte Schliff hat es in sich, wie die ganze überaus sorgfältige Produktion. Die Organisation der riesigen Materialmengen, das unglaublich subtile und wirkungsvolle Sounddesign und den Schnitt hat die Filmemacherin mit Hilfe des aus Damaskus stammenden Qutaiba Barhamji gestemmt.

Die Originalaufnahmen und das Fernseharchivmaterial der Neujahrsreden (das der Kreml auf seiner Webseite zum freien Gebrauch zur Verfügung stellt) wurden ergänzt durch Drohnenaufnahmen der Moskauer Quartiere, in denen sich Marusya und Kimi bewegten, und mit atemberaubend verfremdeten Animationen nächtlicher Hochhausbilder, welche der Tristesse zuweilen eine traumartige Überwältigung gegenüberstellen.



How to save a Dead Friend mag im Kern eine Junkie-Geschichte sein wie hunderte andere. Aber als Rückblick auf eine Jugend in Putins Russland, der «Depression Federation», als das es von den Kids im Film mit einem russischen Wortspiel bezeichnet wird, lehnt sich dieser Film auch bei etlichen anderen an, die wir in den letzten Jahren gesehen haben.

Verblüffenderweise gehört dazu – auch dank dem Einsatz der Grunge-Musik von Hole, den Songs von Joy Division und vielen russischen Original-Stücken aus der Zeit – Kirill Serebrennikovs Leto, obwohl der in den 1980er Jahren der Sowjetunion spielt.

Die sorgfältige Produktion, insbesondere auch das Sounddesign, macht dieses Stück Zeitgeschichte von Marusya und Kimi in Moskau zudem zu einem komplexen, dichten Kunstwerk.

Cannes 2022 - Prise de parole de la réalisatrice russe Lina Tsimova lors de la présentation de son film La Colline, co-réalisé avec Denis Gheerbrant, à L'ACID

Lina Tsimova et Denis Gheerbrant ont présenté à L'ACID leur film La Colline qui décrit la situation de pauvreté et d'environnement pollué dans lequel vivent des habitants au Kirghizistan. La section parallèle de Cannes a la particularité de programmer des longs métrages indépendants (documentaires et fictions), souvent sans distributeur, sélectionnés par une quinzaine de cinéastes de l'association, avec pour but de mettre leurs autrices et auteurs en relation avec des milliers de professionnels qui assistent au marché du festival, les séances étant également accessibles au public. Les équipes des films sont également présentes ; c'est à la présentation de son documentaire que la réalisatrice russe a prononcé ces mots :

« Aujourd'hui, le 21 mai, est le jour de la commémoration des victimes des guerres coloniales au Caucase du XIXème siècle. Aujourd'hui, c'est le peuple ukrainien qui subit les frappes de l'armée russe. Et moi, comme tous les citoyens russes, je me sens responsable de ce qui se passe. Responsabilité que l'on devra porter le reste de nos vies en contribuant à la reconstruction de l'Ukraine indépendante. Paradoxalement, c'est la première fois que je me sens russe et malheureusement pour de mauvaises raisons. Car, comme des millions de représentants des peuples non-russes et plus particulièrement des peuples du Caucase, je me sentais toujours comme citoyenne de seconde zone. Tous les peuples non-russes connaissent très bien la nature impérialiste du régime putinien, avec les restrictions politiques des républiques de la Fédération, avec l'impossibilité d'apprendre et faire vivre les langues non-russes, enfin, avec les guerres en Tchétchénie et les opérations militaires dont on ne voyait pas le bout au Caucase du Nord. Aujourd'hui, pire encore, la jeunesse de ces périphéries parmi les plus démunies de la Russie est envoyée comme chair à canon en Ukraine, dans cette affreuse et criminelle guerre. J'ai envie de m'adresser, alors, à tous mes concitoyens russes et plus particulièrement à mes concitoyens caucasiens. Je vais m'adresser notamment au nom de mes amis qui ne peuvent pas le prononcer publiquement mais le pensent au fond de leurs cœurs : « Vous savez mieux que quiconque ce que c'est l'impérialisme et le racisme de l'État putinien, ce que c'est la misère, la guerre et ces « opérations militaires ». Faites tout ce qui est dans votre pouvoir pour faire revenir vos frères, amis, parents qui sont partis en Ukraine. Cette guerre va vous couvrir de honte ainsi que vos familles et les générations à venir ! »



À propos de La Colline

Une colline au Kirghizistan parcourue par des hommes, des femmes, quelques enfants. Des fumées, des oiseaux, une déchetterie comme un Léviathan. Parmi eux, un ancien soldat, une mère explorée, des jeunes privés d'avenir, font face à leur destin.

De Denis Gheerbrant et Lina Tsimova; France, Belgique; 2022; 77 min.

PAYS-BAS

13 avril 2022

Kees Driessen

Visions du Réel review: How to Save a Dead Friend by Marusya Syroechkovskaya



Edited from countless home movies, Marusya Syroechkovskaya's *How to Save a Dead Friend* not only shows her best friend Kimi's descent into drug-induced depression and death, but indirectly portrays a whole generation growing up – but often not growing old – in Putin's Russia.

If the title didn't tip you off, the opening scene will. *How to Save a Dead Friend* starts with a funeral. Kimi is dead. Best friend of director Marusya Syroechkovskaya. He wasn't saved. Not literally, anyway. Is he metaphorically saved, immortalised in this documentary? One could see it that way, but frankly, that's not how it feels. What is immortalised here is his slow, inexorable, seemingly unavoidable descent into drugged depression and death. How do you save a best friend? You don't. Not here, not now, not in Russia in the 2010s.

For as intimate as *How to Save a Dead Friend* is, Syroechkovskaya makes clear from the start that this isn't just a private story. The first words of her voice-over, immediately after the funeral, are: "Whenever anyone says Russia's exclusively for Russians, I think: bullshit! Everyone knows Russia's for the depressed." She starts and ends her documentary with endless rows of apartment buildings. Leaving me with one overriding thought: this is where all the other Kimis live.

And Kimi is certainly not the first of their friends to die young, as Syroechkovskaya's voice-over tells us: "Lyosha jumped off the roof. Ilya threw himself under a car. Natasha went by golden shot.

The other Lyosha also OD'd, after he helped Natasha. Kirill hanged himself. Stas died in a car accident. Lena also OD'd. We definitely thought we might be next."

Meanwhile, her camera zooms in on a mound of earth covered with what I think are gun shells, possibly drug cartridges, which fades into a zoom into space, stars shooting by. Just because you are talking about death, overdose and suicide, doesn't mean you can't have fun with it. Syroechkovskaya enjoys playing around with her editing software, one moment creating a little retro slideshow, the next some musical interludes, put together mostly intuitively with a distinct punk-inspired sensibility.

She also has fun with Kimi. Almost the entire documentary is a flashback, a retrospective look at their relationship. The two visibly love each other – even if they don't believe they have long to live. Kimi was the friend she needed when she herself was at her most vulnerable; Kimi, she says, and we can see it, gave her happiness. They go to concerts together; the film's soundtrack is excellent. Punk, rock, and grunge, in English and Russian. They sit under a Kurt Cobain poster and joke about their suicidal tendencies. When they get a new cat, they call him Ian – after Ian Curtis, lead singer of one of the most depressing bands ever, Joy Division, who killed himself aged 23. "But cats don't usually live that long, so we figured the chances of Ian repeating his namesake's destiny were slim."

It's one of the biggest clichés about depressed people: that they sit around moping all day, immobile, gloomy. Depressed people can be cheerful, make jokes, have fun. At least part of the time. It's just that, underneath, the gaping hole of meaninglessness is always there. As it is in this documentary.

Another cliché is that people who cut themselves want to kill themselves. Which also isn't necessarily true. When Syroechkovskaya lists (she likes listing things) all the things she used to cut herself with ("a utility knife, sharp paper edges, manicure scissors, pins, plastic school rules, shards of my favourite [DVD] mixtapes, broken light bulbs, and fingernails when nothing else was available"), she doesn't expound on her reasons. But when, later in the documentary, we see her being hoisted up by four hooks that were, in close-up, pushed through the skin on her back, it is clear: this self-mutilation isn't self-destructive, it's the opposite: it's a way to feel. To feel something, anything. To feel alive. As this documentary does.

Syroechkovskaya's other anchor, apart from her love for Kimi and her desire to feel, is her camera. It seems as if she's always filming – at least, no one around her ever seems surprised that she is. Kimi envies her for it. At least she has her camera. At least she has a goal. And now that's she's editing this film, she has twelve years of home movies to choose from.

But although *How to Save a Dead Friend* was edited from home movies, this isn't just another home documentary. For Syroechkovskaya, Kimi is the pinhole through which we see Russia, this "Depression Federation", as she calls it. The years are marked by New Year's Eves, as Yeltsin (who is stepping down), Medvedev (who is stepping in), or Putin (who has been leading Russia for almost all of Syroechkovskaya's, and Kimi's life) spout their soulless New Year's wishes, while friends and family sit in front of the TV drinking, muttering "screw you" at the screen.

Documentaries are made at least three times: when they are shot, when they are edited and when they are seen. Kimi died in 2016, but we are seeing this in 2022. It is unavoidable that Putin's TV appearances and people's reactions to him are experienced differently while the war in Ukraine is still raging. And when Kimi's older brother jokes, "I'll find me a girl with braids and a car with a good stereo and go to Crimea or Abkhazia", he's probably just thinking of the beaches, but it inevitably carries echoes of war.

For Syroechkovskaya, however, Putin seems to be just another unavoidable TV image. Or, vicariously, a heavy police presence on the streets which she registers as a matter of fact. When she films Putin's New Year's speech, she zooms in until nothing remains of the nation's leader but blurred, shapeless pixels.

Which, in the end, is also all what's left of Kimi. "If there's life after death, then it's digital like this", Syroechkovskaya sighs. "Where you remain pixelated for ever." Her film makes me feel bad, sad and glad at the same time. Bad for her and her contemporaries. Sad, because of its overwhelmingly despondent atmosphere. But glad that she shared it with us, as it seems to tap into a specific kind of desperation these and, as far as I can tell, many other Russians are experiencing. And that, although depressing, is also supremely interesting and strangely feels very much alive. Alive with nihilism – as weird as it sounds, that's how this documentary feels. Like an intense punk concert on the edge of the volcano at the end of time.

Sweden/Norway/France/Germany, 2022, 103 minutes

Director Marusya Syroechkovskaya

Production Docs Vostok, Sisyfos film

Producer Ksenia Gapchenko, Mario Adamson

Internationalsales LightDox

Script Marusya Syroechkovskaya

Cinematography Marusya Syroechkovskaya, Kimi Morev

Editing Qutaiba Barhamji

Sound design Yngve Leidulv Sætre, Thomas Angell Endresen

Sound Gasan Hagverdiev, Ada Laub

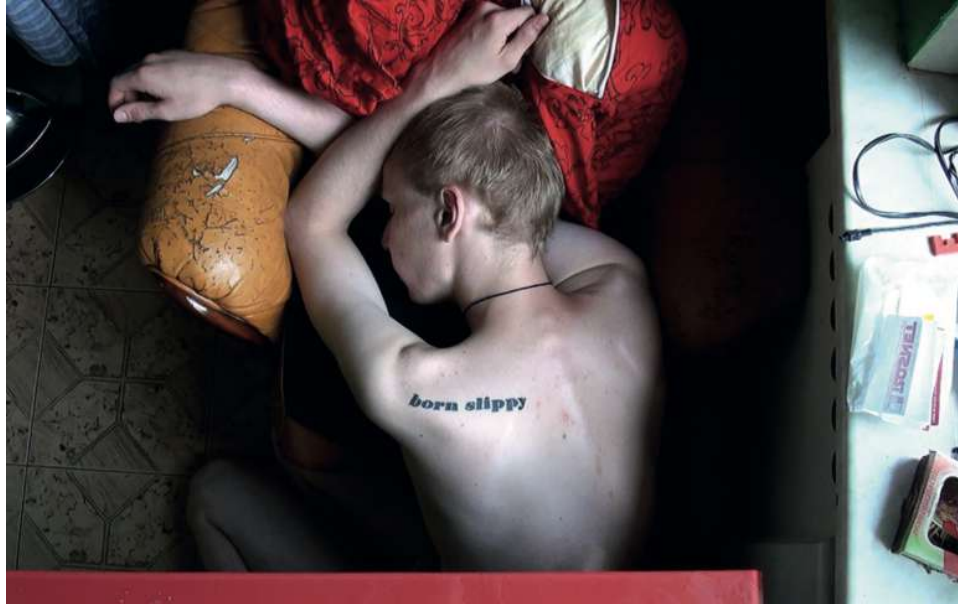
Music Felix Mikensky

With Marusya Syroechkovskaya, Kimi Morev

20 avril 2022

Nick Cunningham

Quartet of docs selected for Cannes ACID



Four European documentaries are selected for Cannes ACID 2022, three of which will be presented as world premieres.

In Spanish filmmaker Ainara Vera's French-Greenlandic co-production *Polaris*, the radically different lives of two estranged sisters finally begin to converge. After overcoming her painful childhood in France, 36-year-old Hayat has managed to become an expert skipper in the Arctic, her biggest passion to navigate her vessel between icebergs and spot whales. Meanwhile her 28-year-old sister Leila tries to integrate into society after coming out of jail in France. They have maintained independent lives until a year ago – when Leila became pregnant. 'Polaris explores the inner battle that we all have to undertake to find a balance between the light and the darkness and how the beauty of nature can help us,' read the film notes.

Revered French doccer Denis Gheerbrant is also selected for Cannes ACID with *La Colline* (The Hill), co-directed by Lina Tsrinova. The film is set around a large waste dump in Kyrgyzstan which the local population has to live and deal with on a daily basis.

Also world-premiering is French director Fanny Molin's *Atlantic Bar* about life inside a local pub in Arles threatened with closure. When raising finance for the film in 2021, Molin described her film as "about the hopes and dreams of bar regulars I'm following since three years. Today we need to tell their stories."

The fourth doc in Cannes ACID is Marusya Syroechkovskaya's *How To Save A Dead Friend* which debuted to acclaim at the recent *Visions du Réel*. Edited from countless home movies, the film not only shows the descent of Syroechkovskaya's best friend Kimi into drug-induced depression and death, but indirectly portrays a whole generation growing up – but often not growing old – in Putin's Russia.

The film received a Special Mention after its world-premiere in *Visions du Réel* International Competition.

ESPAÑA

"Polaris", o la lucha de una capitana de barco para hacerse respetar



La española Aina Vera quedó fascinada cuando conoció a Hayat, capitana de barco, mientras rodaba una película en Groenlandia. Unos años más tarde, sería la protagonista de su documental "Polaris", presentado en la sección ACID de Cannes.

Hayat y su hermana Leila tuvieron una infancia difícil en el sur de Francia, sin padre y con una madre con problemas de droga, y tuvieron que vivir en varios centros de acogida.

Son las dos caras de una misma moneda: la primera decidió huir y se fue hasta el Ártico, la segunda se quedó en ese entorno y acabó en la cárcel. Pero el nacimiento de la hija de Leila lo cambió todo.

Al conocer esta historia, Vera no dudó en acompañar a Hayat en sus travesías en Groenlandia, para realizar el retrato de esta mujer autodidacta, tan fuerte pero que no es capaz de ir a visitar a su hermana en la cárcel.

"Hayat ha decidido construir su propio destino, independiente, quería ser capitana de barco y lo ha luchado, sin haber terminado los estudios de bachiller, sin haber ido a clases de inglés", explica la directora en una entrevista con AFP.

Cuando a los 18 años, no pudo seguir en los centros de acogida, los trabajadores sociales le dijeron que pensara "en trabajar en un McDonald's o como limpiadora", prosigue.

Ella tenía otras aspiraciones y ha trabajado toda su vida para conseguir lo que ella quería hacer: se ha ido al Ártico, habla inglés y se gana muy bien la vida.

"Estar en un sitio tan aislada y tan en contacto con la naturaleza es lo que a ella le trae paz", asegura Vera, de 36 años.

"Una máscara"

Pero no fue fácil hacerse un hueco en este ámbito tan masculino.

En el documental se ve cómo tiene que imponerse para lograr que la respeten como responsable del barco.

"Me pongo una máscara, con una voz grave, no muestro emociones", relata Hayat.

Así como el barco se enfrenta a condiciones extremas, Hayat tiene que demostrar cada día que ella puede hacer este trabajo.

En paralelo, Vera filma cuando Leila da a luz y los primeros días del bebé, y el contacto que mantiene con su hermana a distancia desde el norte.

El nacimiento de su sobrina supone un giro para Hayat, que se siente responsable: quiere algo mejor para su hermana, que no vuelva a la cárcel, que no fume, que su hija estudie.

Quiere "dar a este bebé una oportunidad, que no sufra lo que ellas sufrieron", dice la cineasta.

Y, al mismo tiempo, se plantea temas más personales, como la soledad en la que vive, el paso del tiempo...

"Se da cuenta de que Leila había creado una familia, aunque no fuera muy típica. Y esto es la cosa que más desea en el mundo, sentirse que pertenece a una comunidad", afirma.

Para rodar este documental, parte del cual tiene lugar entre los gélidos mares del norte, Vera admite que lo más difícil no fue la parte técnica, sino la psicológica.

"Son dos personas muy fuertes y muy frágiles al mismo tiempo. Tienes que ir con pies de plomo, en cualquier momento puedes decir algo que les duela", asegura. "Son personas que tienen un trauma".

Pero ambas están muy contentas con el resultado, añade. Y más sabiendo que el documental ha sido proyectado en Cannes.

Es como un "revancha poética", dice, para estas dos mujeres de orígenes argelinos que siempre se han sentido como el "último eslabón" de la sociedad francesa.

17 mai 2022
Sara Martinez Ruiz

Festival de Cannes 2022: las grandes películas a tener en cuenta, la apasionante carrera por la Palma de Oro, la presencia belga y las apuestas españolas



Vuelve el Festival de Cannes en sus fechas habituales, al sol casi veraniego de la primavera de la Riviera francesa, después de la estival edición especial del año pasado y el parón del anterior, supuestamente ya de vuelta a lo más parecido a la normalidad (lo que sea que eso significa estos días).

Atrás quedaron los test diarios y las mascarillas obligatorias en lo que esperamos sea una edición segura, aunque probablemente más multitudinaria de lo que nos gustaría en estos tiempos post-pandémicos y, por primera vez en años de tradición, ¡sin bolsas festivaleras!

Una edición que, covid aparte, como la anterior, pinta gloriosa. Con Cronenberg, Kore-eda, Park Chan Wook, James Gray y nuestro Albert Serra a la cabeza de la competición oficial, rodeados de las autorías peculiares de cineastas como Kiril Serebrennikov o Ruben Östlund y los valores seguros como Cristian Mungiu o Claire Denis, auguramos un buen año de cine.

Como ya es costumbre, Juan Luis Caviaro y yo os tendremos informados de lo que se cuece en este festival de festivales con nuestras crónicas y en nuestros perfiles personales de Twitter (jlcaviaro y Sara_M_Ruiz). Mientras nos instalamos en la Croisette, organizamos los tickets y planificamos ese rompecabezas que es cada año cuadrar un programa a tope en el que queremos llegar a todo, arrancamos con nuestra lista de lo que más ganas tenemos de ver en Cannes 2022. ¡Bienvenidos!

La otra gran promesa de la competición de este año es la debutante Elena López Riera, internacionalmente aclamada hasta la fecha en su faceta documental y que se estrena a lo grande con su primer largometraje de ficción, 'El agua', en Quincena de Realizadores. Protagonizada por la siempre enorme Bárbara Lennie, y basada en una historia con elementos fantásticos de la tradición del Levante español, la alicantina también opta a la Cámara de Oro con su ópera prima.

Completan la comitiva española los cortometrajes 'Cuerdas', de Estíbaliz Urresola Solaguren, y la coproducción 'I Didn't Make it to Love Her', dirigida por Anna Fernández de Paco, ambos trabajos a competición en Semana de la Crítica. Además, fuera de la programación oficial, en la sección paralela ACID, organizada por la Asociación de Directores Franceses, encontramos el largometraje 'Polaris', una coproducción entre Francia y Groenlandia dirigida por la española Ainara Vera.



20 avril 2022

La semana de la crítica en Cannes presenta su Line Up



También la Asociación para la distribución de Cine Independiente reveló sus películas.

Pic. *When You Finish Saving the World*

La Semana de la Crítica publicó su selección de películas para esta edición paralela al Festival de Cannes. Su selección está dividida en 'Special Screenings', 'In Competition', 'Short Film Competition' y 'Short Special Screenings'.

En esta sección se incluye la especial proyección de 'When You Finish Saving the World' de Jesse Eisenberg. También se publicaron 9 películas de ACID donde se destaca la película de Damien Manivel.

Mira la lista completa:

Critics Week

Special Screenings

When You Finish Saving The World(US) (Opening film)

Dir. Jesse Eisenberg

Sons Of Ramses(Fr)

Dir. Clément Cogitore

Everybody Loves Jeanne(Fr)

Dir. Céline Devaux



Next Sohee(S Kor) (Closing film)

Dir. July Jung

In Competition

Aftersun(UK-US)

Dir. Charlotte Wells

Alma Viva(Fr-Port)

Dir. Cristèle Alves Meira

Dalva(Bel-Fr)

Dir. Emmanuelle Nicot

La Jauría(Col-Fr)

Dir. Andrés Ramírez Pulido

Summer Scars(Fr)

Dir. Simon Rieth

Imagine(Iran)

Dir. Ali Behrad

The Woodcutter Story(Fin-Den-Neth-Ger)

Dir. Mikko Myllylahti

Short Film Competition

Canker(China)

Dir. Lin Tu

Las criaturas que se derriten bajo el sol(Chile-Fr)

Dir. Diego Cespedes

Chords(Sp)

Dir. Estibaliz Urresola Solaguren

Will You Look At Me(China)

Dir. Shuli Huang

Ice Merchants(Port-UK-Fr)

Dir. João Gonzalez

It's Nice In Here(Neth)

Dir. Robert-Jonathan Koeyers

I Didn't Make It To Love Her(Bos-Sp-UK)

Dir. Anna Fernandez De Paco

On Xerxes' Throne(Gr)

Dir. Evi Kalogiropoulou

Manta Ray(Fr)

Dir. Anton Bialas



Swan In the Center(Fr)

Dir. Iris Chassaigne

Short Special Screenings

Amo(Fr)

Dir. Emmanuel Gras

Hideous(UK)

Dir. Yann Gonzalez

Scale(Fr-UK-Czech Rep-Bel)

Dir. Joseph Pierce

ACID

99 Moons– Jan Gassmann

Atlantic Bar– Fanny Molins

La colline– Denis Gheerbrant and Lina Tsrinova

Grand Paris– Martin Jauvat

How to Save a Dead Friend– Marusya Syroechkovskaya

Jacky Caillou– Luca Delangle

Magdala– Damien Manivel

Polaris– Ainara Vera

Yamabuki– Juichiro Yamasaki

17 mai 2022
Camila Lopez

Cannes 2022: qué películas españolas se estrenarán

El Festival de Cannes se extenderá desde el 17 al 28 de mayo. Conoce las cuatro películas y los dos cortometrajes de España que forman parte de la selección.



Una nueva edición del **Festival de Cannes** está aquí. Y es que este **17 de mayo** comenzó en la ciudad francesa uno de los grandes eventos de cine, que se celebrará hasta el próximo **sábado 28**. En la selección oficial, se presentan producciones de artistas provenientes de distintos países. España no quedó afuera: cuatro películas y dos cortometrajes están listos para estrenar y competir en el festival.

Dos óperas primas son las grandes apuestas: **El agua** y **Polaris**. La primera de ellas corresponde a Elena López Riera, quien participó en distintos festivales como San Sebastián aunque con cortos. Esta vez lo hará a lo grande, puesto que el reparto de la película está compuesto por Luna Pamies, Bárbara Lennie, Nieve de Medina y Alberto Olmo. Por su parte, *Polaris* cuenta con la dirección de Ainara Vera, siendo la única película del programa de la Asociación para la Distribución de Cine Independiente en Cannes 2022.

Tourment sur les îles, correspondiente al cineasta catalán Albert Serra, también formará parte de Cannes 2022. En esta misma línea, se presentará en el certamen **As bestas**, el último film de Rodrigo Sorogoyen, que llegó casi a último momento. Como cada año, no faltarán los cortometrajes: **Nisam je stigao voljeti**, de Anna Fernández de Paco, y **Cuerdas**, de Estíbaliz Urresola, son otras de las producciones españolas del festival. ¡Conoce de qué se trata cada una!

+ Las películas españolas de Cannes 2022

- El agua

Dirección: **Elena López Riera**

Trama: En un pequeño pueblo del sureste de España, una vieja creencia popular afirma que algunas mujeres están predestinadas a desaparecer con cada inundación cuando una tormenta amenaza con hacer que el río del pueblo que lo atraviesa vuelva a desbordarse.

- Polaris

Dirección: **Ainara Vera**

Trama: Hayat, una experta marinera en el Ártico, navega lejos de los humanos y del pasado de su familia en Francia. Pero cuando su hermana pequeña Leila da a luz a una niña, Inaya, sus mundos se ponen patas arriba; somos testigos de su viaje, guiados por la estrella polar, para superar el destino de la familia.



- Tourment sur les îles

Dirección: **Albert Serra**

Trama: En una isla de la Polinesia Francesa una escritora regresa a su país después de haber triunfado en Francia con una novela. Sin embargo, está desorientada y en una crisis creativa. Ante la imposibilidad de escribir nuevas obras, decide aceptar un trabajo de traducción simultánea junto a un embajador. Comienza entre ellos una extraña atracción amorosa, llena de contrastes. Poco a poco se da cuenta del cinismo de la política internacional, con una amenaza latente de nuevos ensayos nucleares por parte del gobierno francés. Su relación amorosa con el embajador se verá afectada por ese conflicto, y el interés y el romance se mezclarán de manera confusa y absorbente hasta el triste final.

- As bestas

Dirección: **Rodrigo Sorogoyen**

Trama: Una pareja francesa de mediana edad se muda a un pueblo local, en busca de cercanía con la naturaleza, donde su presencia inflama a dos lugareños hasta el punto de una abierta hostilidad y una violencia impactante.

+ Los cortos españoles de Cannes 2022

- Nisam je stigao voljeti

Dirección: **Anna Fernández de Paco**

Trama: Marko y Maja se están mudando de piso en Sarajevo. La depresión de Maja convierte la lucha de Marko en poesía y, sonados en la radio, los poemas de Marko se convierten en el último puente de comunicación entre ellos.

- Cuerdas

Dirección: **Estíbaliz Urresola**

Trama: Hoy Rita tiene una reunión importante con sus compañeras de canto: la coral de mujeres a la que pertenece corre peligro de disolverse porque han perdido la subvención municipal con la que alquilaban el local de ensayo. Sin embargo, una de las mayores empresas del valle, altamente contaminante, ha ofrecido un tentador patrocinio al grupo que significaría la salvación de la formación. Las mujeres se han reunido para deliberar si aceptar o no el dinero de la empresa.

27 mai 2022
Roger Koza



CANNES 2022 (09): PLANOS DE FE

En ACID CANNES, Damien Manivel estrenó su películas más misteriosa y personal.

La palabra "radical" se emplea para decir tantas cosas que en ocasiones es lo mismo que no decir nada. El empleo del término forja el malentendido, predispone a la sospecha y en ocasiones da risa. El presentador enfatizó el concepto en la bienvenida, y después de la proyección de la película insistió con él. Se refirió aMagdalade Damien Manivel como una película radical y extendió el atributo al cineasta.

En su entendimiento es probable que la radicalidad de la propuesta resida en que el retrato de los últimos días de María Magdalena en nuestro mundo y su ascensión a los cielos prescinda prácticamente de la palabra y la trama avance sin una progresión dinámica con los picos dramáticos acostumbrados. También lo puede haber llevado a decretar la radicalidad razonar que la composición de los planos, casi todos fijos y extensos, son inusuales y pueden ser confundidos con pinturas en movimiento. Puede haberle llamado la atención la inmovilidad de los personajes en los planos. Pero razonar una estética como radical teniendo en cuenta los elementos aludidos, más que un intento de pensar el interior de una poética, es un comprensible atajo, insuficiente, elegantemente estéril.

Las películas de Manivel son bastante disímiles entre sí. La palabra puede ser decisiva en algunas, en otras lo son los movimientos corporales, y pueden combinarse en una misma película esos dos rasgos regulares de su poética. Sin embargo, enMagdalano tienen importancia ni la palabra ni el movimiento. La inmovilidad y el silencio dominan la escena.



Todo el esfuerzo acá remite a una intuición: filmar los gestos que puedan revelar el alma de su personaje. Magdala no es una mujer entre otras, por lo que no se trata de una gestualidad ordinaria. Esa mujer ha amado a quien dijo ser el hijo de Dios. Por él ha perdido absolutamente todo, en una entrega sin recompensa. Si hay en su porvenir un instante de gracia, no es de su incumbencia saberlo. Ni siquiera hay indicios de un cálculo espiritual de esa índole por su parte. Amó, lo dio todo.

La poética de Manivel experimenta acá una contracción sin atenuantes porque la concentración sobre el nacimiento del gesto requiere atender atómicamente a lo que está frente a cámara. Los ojos, las manos y los pies de la mujer que amó a Cristo tienen que plasmar, no representar, ese amor incondicional y asimétrico entre una criatura de la carne y una manifestación del Verbo en la carne. En otras palabras, Manivel tuvo que pensar cómo se desplaza la expresión estética hacia al mundo del espíritu para traducirlo en alguna huella física que pueda filmarse con la meta de tantear una dimensión suprasensible.

Elsa Wolliaaston vuelve aquí como protagonista casi excluyente de Magdala. La actriz, bailarina y coreógrafa de 76 años determinante en los últimos tramos de *Los hijos de Isadora* quien tiene el desafío de canalizar la mítica figura teológica, tal vez más controversial entre todos aquellos que fueron cercanos al Señor. Que sea negra y una mujer de edad disloca la recepción, pues con el tiempo la figura de esa mujer bíblica se ha impuesto en el imaginario universal como una mujer joven y hermosa (y deliberadamente blanca en el cine). La actriz es una presencia. Las manos y los pies de Wolliaaston tienen el tiempo físico inscriptos en la piel; en los surcos y las líneas innumerables de sus extremidades se delinea un cruce de lo más propio (porque son sus manos y sus pies) y de lo universal (porque el primerísimo plano recorta la relación de identidad con las manos y los pies y los reenvía como signos privilegiados de la especie).



Para los apurados en categorizar y poco hechos de paciencia para mirar, Magdala es una instalación y no una película hecha de imágenes y sonidos. Con menos apuro y más paciencia, se puede seguir perfectamente cómo los planos de Manivel también están al servicio de una secuencia y asimismo de escenas que dirigen pausadamente todo lo que sucede hacia un destino. En una película como la de Manivel, el destino no puede ser otro que el cielo, pero ese destino se alcanza paradójicamente observando con suma atención la vida en la Tierra y honrando el milagro de que la materia haya conquistado incluso la conciencia. De los planos de inicio en que se contempla un bosque hasta los planos de nubes que anuncian el pasaje hacia el otro mundo, Manivel escenifica el viacrucis de su personaje con pleno dominio de la dirección del relato: Magdala camina, recuerda, espera, descansa herida en una cueva, duerme, se eleva, trasciende. Nada es más lineal que el cristianismo.

El momento decisivo y más trabajoso en la película es aquel en que la propia Magdala decide despojarse todavía más después de años de haberlo perdido todo. ¿Faltaba algo? En el pensamiento religioso, en el sentimiento de lo radicalmente otro, quizás sí. La anciana entiende que ha llegado el tiempo en que debe entregar incluso el centro neurálgico del amor. Manivel no vacila y llega a filmar el corazón de la mujer. Es una escena que se prepara secretamente desde el inicio y expresa todo lo que significa la violencia necesaria que requiere ese sacrificio. La cámara atestigua, pero puede hacerlo porque antes, durante y después ha sintonizado con la benevolencia de una religión inspirada en un amor sin límite. En efecto, la piedad sobrevuela cada plano de Magdala, porque mientras no se manifiesten los signos que emite el cielo, la cámara tiene el deber de contrarrestar la desolación de la más leal de quienes conocieron a Cristo en la intimidad, la mujer capaz de despedazar su corazón por el único amor de su vida.

No hace falta ser creyente para filmar lo religioso ni tampoco para quedar estéticamente cautivado por una experiencia que no admite cinismo ni descreencia (en el cine). Que un plano transmita misericordia o empuje al ateo a ser partícipe de fantasías verticales se debe paradójicamente a que el arte cinematográfico es esencialmente materialista. Los anhelos de trascendencia, como los horrores del inconsciente, tienen materia y forma y parecen conquistar un estatuto de existencia. El film de Manivel es lo más parecido a una conversión para quien es incapaz de mirar al cielo y sentir que ahí habita Alguien que puede escuchar cuando el desamparo es invencible. Para el creyente, con seguridad, es una hermosa traducción de la fe, tal vez heterodoxa y por eso también más auténtica.

30 mai 2022

Carlos Belmonte Grey

***Polaris*: un documental de Ainara Vera**



En paralelo a la Selección Oficial del Festival de Cannes existe la Asociación de Cine Independiente para su Difusión (ACID), esta promueve películas independientes que no tienen un gran productor detrás pero que son propuestas artísticas o temáticas de gran valor. Aquí participó *Polaris*, realizada por la cineasta española Ainara Vera; una realizadora interesada en las historias de mujeres y comprometida con algunas reivindicaciones.

Polaris es la historia de dos hermanas, Hayat y Leila: la primera es capitana de barco en el Polo Norte (Groenlandia); y la segunda vive en Francia y acaba de tener un bebé, es madre soltera. Ambas fueron abandonadas por su madre y crecieron casi solas.

“Estaba trabajando en la película *Acuarela*, e hicimos un viaje de Portugal a Groenlandia, fue un viaje de tres semanas... Hayat era la capitana del barco. En este tipo de viajes o te haces amigo para toda la vida o no te quieres volver a ver. Dos años después me llamó y me dijo que le gustaría hiciera una película sobre mujeres e hice una de ella. Me llamó en noviembre del 2018 y en enero del 2019 nació su sobrina. Fue muy rápido todo. Terminé de filmar hace un año”, comentó Ainara en entrevista en las oficinas de la ACID.

El documental vaga entre las estancias sobre el barco con Hayat y las visitas a la casa de la hermana. La primera siempre sola y en posición de jefa que debe mantener su jerarquía; y la segunda tratando de ser buena madre, aunque no tenga trabajo.

Polaris costó 480 mil euros y aparentemente con una manufactura sencilla: un sonidista con Ainara, y un ayudante de cámara sobre el barco. Máximo tres personas más para conservar la intimidad con las mujeres.

Todo ello simple pero con una idea narrativa clara: no esperar ningún momento de quiebre, "Yo iba a hacer una película. Independientemente de lo que pasara en su vida. No quería caer en eso, me liberé de esa idea -de la ruptura-, no buscaba que les pasara algo. Me daba igual. Yo quería hacer una reflexión sobre la herida primigenia de cuando tus padres no te han criado. No esperaba una ruptura... no necesitaba esa imagen utilitaria...".

Polaris: un documental intimista filmado por una cineasta con una historia de mujeres.



31 mai 2022

"Rendir los machos" de David Pantaleón inaugura el VIII FILMADRID



Madrid, 31 may (EFE).- "Rendir los machos", opera prima del director canario David Pantaleón, inaugurará el 8 de junio la octava edición de FILMADRID, Festival Internacional de Cine Madrid, que se distingue por su apuesta por el cine internacional de autor e independiente.

Once películas, casi todas de estreno en España, forman parte de la competición oficial, que se desarrollará hasta el 12 de junio con tres sedes principales: el cine Doré (Filmoteca Española), Cineteca y La Casa Encendida, han anunciado hoy sus responsables en rueda de prensa.

La película de Pantaleón se verá en la gala inaugural en el Cine Doré. Con sentido del humor y una particular visión del paisaje, el filme narra la historia de dos hermanos peleados entre sí que se ven obligados a superar un desconcertante reto para poder cobrar la herencia de su padre, un importante ganadero de Fuerteventura.

La clausura correrá a cargo de la japonesa "Yamabuki" de Juichiro Yamasaki, un drama sobre un exatleta ecuestre de la selección nacional de Corea del Sur que se ve obligado a abandonar su sueño antes de tiempo y que explora lazos afectivos y familiares, la culpa y la redención.

Todas las proyecciones de la competición oficial -hay títulos rusos, finlandeses, húngaros, franceses, suizos o austriacos- vendrán acompañadas de "sesiones espejo" que pretenden indagar en los procesos creativos de los cineastas, según ha explicado este martes la directora de FILMADRID, Nuria Cubas, en La Casa Encendida, un esquema que siguieron por primera vez el año pasado.

El foco de este año, con una retrospectiva completa, estará dedicado al cineasta estadounidense Tom Joslin, cuya filmografía proyecta cuestiones sobre el pasado de la representación LGTBIQ+, la autoría compartida en el cine autobiográfico o la inmediatez histórica del video-diario en tiempos de pandemia.

La sección Vanguardias Live compagina el cine con la experiencia en vivo y este año contará con el trabajo inmersivo de Carlos Baixauli "Fiesta true love". Y se crea un nuevo apartado, Nuevos Pasajes, Nuevas Visiones, centrado en creadoras del presente que proponen nuevas perspectivas para abordar las "fronteras de la identidad".

PORTUGAL

19 avril 2022
Jorge Pereira Rosa

DAMIEN MANIVEL E JAN GASSMANN ESTREIAM NOVOS FILMES NA ACID



A estreia mundial do novo filme de Damien Manivel, *"Magdala"*, é um dos focos de destaque da seleção **ACID: Association du Cinéma Indépendant pour sa Diffusion**, evento que decorre todos os anos em paralelo ao mediático Festival de Cannes.

Além do novo projeto do realizador de os *"Filhos de Isadora"*, a ACID vai estrear ainda mundialmente *"99 Moons"*, de Jan Gassmann; *"Atlantic Bar"* de Fanny Molins; *"La Colline"* de Denis Gheerbrant e Lina Tsrinova; *Grand Paris* de Martin Jauvat; *Jacky Caillou* de Lucas Delangle; e *Polaris* de Ainara Vera.

Aqui fica a lista de títulos selecionados

99 Moons de Jan Gassmann

Atlantic Bar de Fanny Molins

La Colline de Denis Gheerbrant e Lina Tsrinova

Grand Paris de Martin Jauvat

How To Save A Dead Friend de Marusya Syroechkovskaya

Jacky Caillou de Lucas Delangle

Magdala de Damien Manivel

Polaris de Ainara Vera

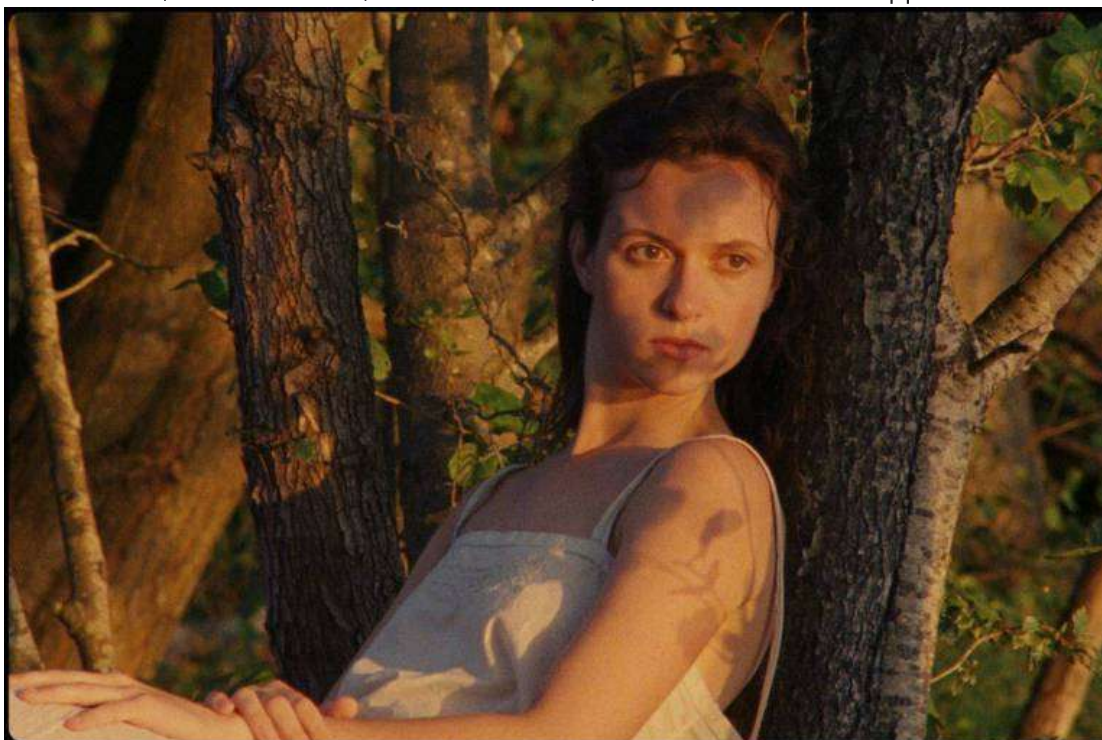
Yamabuki de Juichiro Yamasaki

BELGEIEN

19 avril 2022
Hubert Heyrendt

Pas de film belge en lice à la Quinzaine des réalisateurs

La principale section parallèle cannoise a dévoilé, ce mardi matin, la sélection, très cosmopolite, de sa 54e édition, qui se déroulera du 18 au 27 mai. Au menu, notamment, Alex Garland, Pietro Marcello, Mia Hansen-Løve, Alice Winocour ou Philippe Faucon.



C'est ce mardi à 11h qu'a été dévoilée la programmation de la 54e édition de la Quinzaine des réalisateurs, la plus importante section parallèle du Festival de Cannes, dont la sélection officielle avait quant à elle été annoncée jeudi dernier. Et ce n'est pas du côté de la Quinzaine que l'on pourra découvrir de nouveaux films belges sur la Croisette (en plus de *Tori et Lokitade* Luc et Jean-Pierre Dardenne et de *Closede* Lukas Dhont, qui concourront pour la Palme d'or). Toute possibilité n'est ceci dit pas encore envolée, puisqu'on attend encore la programmation de la Semaine de la Critique et de l'ACID.

En début de conférence de presse, depuis le Forum des Images à Paris, Frédéric Farrucci, l'un des trois directeurs de la Société des réalisateurs de films, qui organise la Quinzaine, a tenu à recarder sa vision d'un "*film de cinéma*", qui est, pour lui, une oeuvre pensée entièrement (en termes de mise en scène, de narration, de temporalité...) pour la salle de cinéma. "*Et ce sans jugement de valeur, puisqu'il existe d'excellents téléfilms et films de plateformes*", a-t-il précisé. Et c'est d'ailleurs à une grande amoureuse du grand écran que sera remis cette année le "Carrosse d'or": l'Américaine Kelly Reichardt, l'autrice des magnifiques *Night Moves* ou *First Cow*, qui présentera par la même occasion son nouveau film, *Showing Up* en Compétition officielle.

En hommage aux cinéastes ukrainiens

Frédéric Farrucci a par ailleurs dédié cette 54e Quinzaine des réalisateurs au cinéaste ukrainien Oleg Sentsov, "qui a choisi de prendre les armes pour défendre son pays" et "à toutes nos consœurs et confrères qui, en Ukraine ou ailleurs, sont aujourd'hui contraints de faire la guerre plutôt que des films". Avant de se désoler de la quasi absence du thème de la culture lors des débats de l'élection présidentielle française.

Délégué général en fin de mandat de la Quinzaine, l'Italien Paolo Moretti et son comité de sélection ont ensuite détaillé le menu de cette Quinzaine 2022, qui se compose de 24 longs métrages — dont un film asiatique qui sera annoncé la semaine prochaine, en même temps que les courts et moyens métrages. Avec toujours la même ambition: amener à Cannes des réalisateurs qui n'ont encore jamais foulé la Croisette. C'est le cas, cette année, pour 18 cinéastes. Tandis que la sélection compte pas moins de huit premiers films et qu'elle accueille 11 réalisatrices.

Pietro Marcello en ouverture

Très remarqué à la Mostra de Venise en 2019 avec *Martin Eden* — adaptation transposée dans l'Italie pré-fasciste du classique de Jack London —, Pietro Marcello fera l'ouverture, le 18 mai, avec son nouveau film **L'Envol**. S'inspirant cette fois d'un conte de l'écrivain russe Aleksandr Grin (*Les Voiles écarlates*), le cinéaste italien signe une fable teintée de réalisme magique dans le nord de la France au sortir de la Grande Guerre, avec Juliette Jouan, Louis Garrel et Noémie Lvovsky.

Le 27 mai, la Quinzaine se clôturera avec **Le Parfum vert** de Nicolas Pariser, avec Vincent Lacoste et Sandrine Kiberlain. Le réalisateur du très beau *Alice et le maire* en 2019, livre ici une comédie policière sur fond de meurtre d'un comédien de la Comédie-Française.

Un premier film d'Annie Ernaux

Entre les deux, la Quinzaine dévoilera une sélection très cosmopolite, qui fera voyager de la Tunisie au Soudan, de l'Irlande aux États-Unis, en passant par le Chili et la France. C'est évidemment l'Hexagone qui fournit le plus gros contingent de films, avec des noms comme ceux de Mia Hansen-Løve (*L'Avenir*), qui présentera **Un beau matin** avec Léa Seydoux et Melvil Poupaud, de Léa Mysius (*Ava*), qui dévoilera **Les Cinq diables** avec Adèle Exarchopoulos, de Philippe Faucon (César du meilleur film en 2015 pour *Fatima*) avec **Les Harkis** ou encore d'Alice Winocour, de retour, après *Proxima*, avec **Revoir Paris**, où Benoît Magimel donne la réplique à Virginie Efira que l'on annonce "bouleversante". Quand la grande écrivaine Annie Ernaux (dont l'adaptation du livre *L'Événement* avait décroché le Lion d'or à la dernière Mostra de Venise) fera, à 81 ans, ses débuts de réalisatrice aux côtés de son fils, grâce au documentaire **Les Années Super-8**, où elle poursuit au grand écran sa démarche autobiographique, à partir de films de famille tournés de 1976 à 1981.

Enfin, notons encore la présence à la Quinzaine de l'actrice québécoise Charlotte Le Bon, avec son premier film **Falcon Lake**, du Suisse Lionel Baie, qui signe **La Dérive des continents (aka Sud)**, une comédie politique avec Isabelle Carré, ou encore, en séance spéciale, du Britannique Alex Garland, remarqué avec son premier film *Ex-Machina* en

La sélection

- **1976** de Manuela Martelli (Chili)
- **El Agua** d'Elena López Riera (Espagne) *Premier film*
- **Les Années Super-8** d'Annie et David Ernaux (France) *Documentaire. Premier film*
- **Ashkal** de Youssef Chebbi (Tunisie) *Premier film*
- **Le Barrage (The Dam)** d'Ali Cherri (Liban) *Premier film*
- **Les Cinq diables** de Léa Mysius (France)
- **De humani corporis fabrica** de Verena Paravel et Lucien Castaing-Taylor (France) *Documentaire*
- **La Dérive des continents (au Sud)** de Lionel Baier (Suisse)
- **L'Envol** de Pietro Marcello (Italie/France) *Ouverture*
- **Enys Men** de Mark Jenkin (Grande-Bretagne)
- **Falcon Lake** de Charlotte Le Bon (Canada) *Premier film*
- **Feu follet** de João Pedro Rodrigues (Portugal)
- **Funny Pages** d'Owen Kline (États-Unis) *Premier film*
- **God's Creatures** d'Anna Rose Holmer et Saela Davis (Irlande)
- **Les Harkis** de Philippe Faucon (France)
- **Men** d'Alex Garland (Grande-Bretagne) *Séance spéciale*
- **La Montagne** de et avec Thomas Salvador (France)
- **Pamfir** de Dmytro Sukholytkyy-Sobchuk (Ukraine) *Premier film*
- **Le Parfum vert** de Nicolas Pariser (France) *Clôture*
- **Revoir Paris** d'Alice Winocour (France)
- **Sous les figues** d'Erige Sehiri (Tunisie) *Premier film*
- **Un beau matin** de Mia Hansen-Løve (France)
- **Un Varón** de Fabián Hernández (Colombie) *Premier film*

20 mai 2022

La Colline à l'ACID Cannes 2022



Une colline au Kirghizistan parcourue par des hommes, des femmes, quelques enfants. Des fumées, des oiseaux, une déchetterie comme un Léviathan. Parmi eux, un ancien soldat, une mère éplorée, des jeunes privés d'avenir, font face à leur destin.

19 avril 2022
Mister Emma

CANNES 2022 : Un documentaire belge-français dans la section ACid

Le premier long métrage documentaire de **Denis GHEERBRANT** et **Lina TSRIMOVA** fait partie de la programmation de l'ACid 2022.

LA COLLINE parle d'une colline au Kirghizistan parcourue par des hommes, des femmes, quelques enfants. Des fumées, des oiseaux, une déchetterie comme un Léviathan. Parmi eux, un ancien soldat, une mère éplorée, des jeunes privés d'avenir, font face à leur destin.

Laboratoire de l'action culturelle, l'ACID programme une section parallèle à Cannes depuis 1992. C'est la seule section cannoise dont les films sont sélectionnés par des cinéastes uniquement.

Cette année, 15 cinéastes ont visionné pendant des mois plusieurs centaines de films et en ont sélectionné 9 avec, comme d'habitude, une attention toute particulière accordée aux films sans distributeur français et aux premiers longs.

17 mai 2022
Mister Emma

CANNES 2022 : Une édition très belge

Ce mardi 17 mai 2022, la 75ème édition du Festival de Cannes s'ouvrira avec **Virginie EFIRA** en maîtresse de cérémonie, une première présence belge qui en attend de nombreuses autres, avec notamment 4 productions majoritaires dont 3 films en compétition officielle.

Jean-Pierre et Luc DARDENNE sont de retour en compétition avec **TORI AND LOKITA**, un drame dans lequel on retrouve un jeune garçon et une adolescente venus seuls d'Afrique qui opposent – dans la Belgique d'aujourd'hui – leur invincible amitié aux difficiles conditions de leur exil. (24 mai 2022 – 15h30)

On retrouve, également, une coproduction belge **CLOSE** de **Lukas DHONT** qui avait émerveillé la croisette avec *GIRL* en 2018 dans la section Un Certain Regard. Ici, son film parle d'amitié et de responsabilité : *Léo et Rémi, 13 ans, sont amis depuis toujours. Jusqu'à ce qu'un événement impensable les sépare. Plein d'incompréhension, Léo aborde Sophie, la mère de Rémi.* (26 mai 2022 – 22h00)

Et, enfin, le film en italien du réalisateur flamand **Felix VAN GRENINGEN** (*La Merditude des choses*), accompagné de **Charlotte VANDERMEERSCH**, «**Le otto Montagne**» (*Les huit Montagnes*), film inspiré du roman de Paolo Cognetti, récompensé, en 2017, à Rome, par le « Prix Strega ». (18 mai 2022 – 22h30)

À la semaine de la critique, **Emmanuelle NICOT** présente son premier long métrage «**Dalva**» . Un film coup de poing sur une jeune fille victime de l'inceste de son père et qui ne comprend pas sa situation. de victime. (20 mai 2022 – 11h30)

À côté des productions majoritaires belges, il y a de 11 co-productions :

En compétition, **R.M.N** de **Cristian MUNGIU** a été coproduit par la société belge Les Films du fleuve et dans lequel on retrouve **Bouli LANNERS**. (21 mai 2022 – 21h30)

Dans la section Un certain regard, **RETOUR À SÉOUL** de **Davy CHOU** a été coproduit par la société belge Frakas Productions. *Sur un coup de tête, Freddie, 25 ans, retourne pour la première fois en Corée du Sud, où elle est née. La jeune femme se lance avec fougue à la recherche de ses origines dans ce pays qui lui est étranger, faisant basculer sa vie dans des directions nouvelles et inattendues.* (22 mai 2022 – 11h15)

LE BLEU DU CAFTAN de **Marym TOUZANI** raconte l'histoire de Halim et Mina. ils tiennent un petit magasin de couture traditionnelle dans la médina de Salé, au Maroc. Mariés depuis vingt-cinq ans, leur vie en apparence ordinaire va être bousculée par l'arrivée de Youssef, un jeune apprenti passionné par le métier, qui fera remonter à la surface une vérité enfouie depuis toujours ... (26 mai 2022 – 11h00)

À la Quinzaine des Réalisateurs, **Philippe FAUCON** présente **LES HARKIS**. On est à la fin des années 50 – début 60. La guerre d'Algérie se prolonge. *Salah, Kaddour et d'autres jeunes Algériens sans ressources rejoignent l'armée française, en tant que harkis. À leur tête, le lieutenant Pascal. L'issue du conflit laisse prévoir l'indépendance prochaine de l'Algérie. Le sort des harkis paraît très incertain. Pascal s'oppose à sa hiérarchie pour obtenir le rapatriement en France de tous les hommes de son unité.* (19 mai 2022 – 18h15)

À la Semaine de la Critique, la réalisatrice franco-portugaise **Cristèle Alves Meira** présente **ALMA VIVA** : *Comme chaque été, la petite Salomé retrouve le village familial, niché au creux des montagnes portugaises, le temps des vacances. Tandis que celles-ci commencent dans l'insouciance, sa grand-mère adorée meurt subitement. Alors que les adultes se déchirent au sujet des obsèques, Salomé est hantée par l'esprit de celle que l'on considérait comme une sorcière.* (18 mai 2022 – 17h00)

On y retrouve également le court métrage **SCALE** de **Joseph PIERCE**, coproduit par Jérémie Mazurek et Christophe Beaujean de Ozù Productions. Ce film est une co-production France – Grande-Bretagne – Tchèque et Belgique. (22 mai 2022 – 19h45)

On retrouve dans la section Cannes Première – section réservée aux films de réalisateurs confirmés n'ayant pas été retenus en compétition -, une coproduction greco-belge avec le film de **Panos KOUTRAS, DODO** dont la société liégeoise Tarantula est coproductrice. (25 mai 2022 – 19h45).

On y retrouve également, **DON JUAN** de **Serge BOZON**, coproduit par Frakas Productions, avec Tahar **R AHIM**, Virginie **EFIRA** et aussi Alain **CHAMFORT**. (22 mai 2022 – 19h45)

Adil El Arbi et **Bilal Fallah** présente **REBEL** en séance de Minuit. *Après la mort de son père, Nassim, un garçon de 13 ans de Molenbeek, est à la recherche de son identité. Sa mère, Leila fait tout pour le protéger de son frère et petite frappe locale, Karim. Aussi jeune qu'il est, Nassim doit décider comment va se dérouler le reste de sa vie ...* (26 mai 2022 – 00h15)

Toujours en séance de Minuit, **Quentin DUPIEUX** présentera **FUMER FAIT TOUSSER**, une comédie coproduite en Belgique par Artemis et dans laquelle on retrouvera **Gilles LELLOUCHE, Vincent LACOSTE, Adèle EXARCHOPOULOS, Alain CHABAT, Blanche GARDIN** et aussi **Benoît POELVOORDE**. (21 mai 2022 – 00h15)

Enfin, on retrouve le premier long métrage documentaire de **Denis GHEERBRANT** et **Lina TSRIMOVA** dans la programmation de l'ACid 2022. **LA COLLINE** parle d'une colline au Kirghizistan parcourue par des hommes, des femmes, quelques enfants. Des fumées, des oiseaux, une déchetterie comme un Léviathan. Parmi eux, un ancien soldat, une mère éplorée, des jeunes privés d'avenir, font face à leur destin. (21 mai 2022 – 20h30)

Dès ce soir, et juste après la prestation de Virginie Efirra lors de la cérémonie d'ouverture, les spectateurs du Grand Théâtre Lumière pourront découvrir l'excellente comédie de **Michel HAZANAVICIUS, COUPEZ !**, avec la présence de l'acteur **Charlie DUPONT** dans le rôle du cameraman du film de zombies que **Romain DURIS** tente de réaliser pour le compte d'une mystérieuse productrice asiatique.

Depuis des années, on nous dit que le festival de Cannes est moribond, que Venise lui fait de l'ombre, on se demande s'il se relèvera de la pandémie de la covid et du retour frileux des spectateurs dans les salles obscures alors que le conseil d'administration refuse encore et toujours de prendre en compte les productions des plateformes de diffusion. Force est de constater que cette édition est de grande qualité sur papier, très diversifiée et internationale.

La forte présence belge ne fera pas de l'ombre au retour des blockbusters américains comme le très attendu «**Top Gun Maverick**» de Joseph Kosinski ou encore le biopic «**Elvis**» de Baz Luhrmann.

Horaire des projections

- 18 mai 2022 – 17h00 / Alma Viva (Cristèle Alves Meira) – Semaine de la Critique (co-production)
- 18 mai 2022 – 22h30 / Le Otto Montagne (Charlotte Vandermeersch et Felix van Groeningen) – Compétition (film majoritaire)
- 19 mai 2022 – 18h15 / Les Harkis (Philippe Faucon) – Quinzaine des Réalisateurs (co-production)
- 20 mai 2022 – 11h30 / Dalva (Emmanuelle Nicot) – Semaine de la Critique (film majoritaire) (Premier film)
- 21 mai 2022 – 20h30 / La colline (Denis Gheerbrant et Lina Tsrinova) – L'ACid (co-production)
- 21 mai 2022 – 21h30 / R.M.N (Cristian Mungiu) – Compétition (co-production)
- 21 mai 2022 – 00h15 / Fumer fait tousser (Quentin Dupieux) – Séance de Minuit (co-production)
- 22 mai 2022 – 11h15 / Retour à Seoul (Davy Chou) – Un Certain Regard (co-production)
- 22 mai 2022 – 19h45 / Scale (Joseph Pierce) – Semaine de la Critique (co-production)
- 22 mai 2022 – 19h45 / Don Juan (Serge Bozon) – Cannes Première (co-production)
- 24 mai 2022 – 15h30 / Tori et Lokita (Jean-Pierre et Luc Dardenne) – Compétition (film majoritaire)
- 25 mai 2022 – 19h45 / Dodo (Panos Koutras) – Cannes Première (co-production)
- 26 mai 2022 – 11h00 / Le bleu du caftan (Myriam Touzani) – Un Certain Regard (co-production)
- 26 mai 2022 – 22h00 / Close (Lukas Dhont) – Compétition (film majoritaire)
- 26 mai 2022 – 00h15 / Rebel (Adil El Arbi et Bilall Fallah) – Séance de Minuit hors compétition (co-production)

ALLEMAGNE

17 mai 2022

Filme von HFF-Student*innen und -Alumni*ae in Cannes

Zwei Kurzfilme von HFF-Student*innen werden im Programm NEXT GENERATION SHORT TIGER 2022 in Cannes präsentiert / 99 MOONS von HFF-Alumnus Jan Gassmann im Programm ACID Cannes / Internationale Ko-Produktion der Komplizen Film (HFF-Alumnae Janine Jackowski und Maren Ade) CORSAGE in der Sektion Un Certain Regard

Bei den diesjährigen Internationalen Filmfestspielen von Cannes (Festival de Cannes, 17.-28. Mai 2022) werden zwei Kurzfilme von Student*innen sowie weitere Filme von Alumni*ae der Hochschule für Fernsehen und Film (HFF) München präsentiert. Für das Programm NEXT GENERATION SHORT TIGER, mit dem German Films jährlich eine Auswahl von Arbeiten junger deutscher Filmtalente einem internationalen Publikum auf Filmfestivals weltweit präsentiert, wurden zwei Kurzfilme aus der HFF München ausgewählt:

EDGY ist als Seminarleistung der Student*innen Kilian Friedrich, Ann-Kathrin Jahn, Jonas Kleinalstede, Katharina Schnekenbühl und Paula Tschira unter der Leitung von Christoffer Kempel (Lehrkraft für besondere Aufgaben), Falk Schuster und Prof. Peter C. Slansky entstanden. Für die Tongestaltung zeichneten die Studierenden Quynh Le Nguyen, Niclas Raab und Yao Zhongzixia unter der Leitung von Gerhard Auer und Otger Kunert verantwortlich. Der Stop Motion Trickfilm erzählt in 2,5 Minuten eine Geschichte des Andersseins und zeigt, wie wir alle inklusiv handeln können. Der Film wurde auch mit dem mit 5.000 € dotierten FFA-Kurzfilmpreis SHORT TIGER 2022 ausgezeichnet. WHY WE JUGGLE von Felix Länge (studiert an der HFF München Dokumentarfilm-Regie; Leitung Prof. Karin Jurschick) ist ein 12minütiges Porträt von Menschen aus aller Welt und ihrer Begeisterung fürs Jonglieren. Das Spiel mit der Schwerkraft lässt die Protagonist*innen für Momente ihre Lebensrealitäten vergessen – während wir sehen, wie sie scheinbar mühelos Bälle in der Luft tanzen lassen, erfahren wir von ihren (inneren) Konflikten.

Über die Auswahl der Filme für NEXT GENERATION SHORT TIGER 2022 entschied eine 3köpfige Jury, bestehend aus Katrin Küchler (MDR/unicato), Christian Bräuer (Geschäftsführer der Yorck-Kinos, Vorstandsvorsitzender der AG Kino) und Matthias Luthardt (Regisseur). Die Präsentation von NEXT GENERATION SHORT TIGER 2022 von German Films beim Festival de Cannes findet am 24. Mai um 18:30 Uhr im Kino Olympia 2 statt.

Filme von HFF-Alumni*ae in Cannes

Jan Gassmann, der im Jahrgang 2004 (Studienbeginn) an der HFF München Dokumentarfilm-Regie studiert hat, feiert mit seinem dritten Spielfilm 99 MOONS Weltpremiere in Cannes (Montage: HFF-Alumna Miriam Märk). Der Film läuft im parallel zum Festival de Cannes stattfindenden Programm ACID Cannes. Die renommierte „Association for the Distribution of Independent Cinema“ wählt jährlich nur neun Langfilme aus, die während des Festival de Cannes bei ACID ihre Premiere feiern. 99 MOONS erzählt von zwei gegensätzlichen Menschen, die sich zufällig begegnen und in einer leidenschaftlichen Affäre verstricken: Die 28jährige Wissenschaftlerin Bigna ist es eigentlich gewohnt, immer alles unter Kontrolle zu haben – nur ihr Sexleben scheint von Geheimnissen umgeben und eher außerhalb ihrer Kontrolle zu geraten. Der 33jährige Frank sucht im Drogenrausch nach dem Sinn des Lebens und ernährt sich von der Zuneigung anderer Menschen.

Die HFF-Alumnae Janine Jackowski und Maren Ade haben mit ihrer Produktionsfirma Komplizen Film (zusammen mit Geschäftspartner Jonas Dornbach) erneut eine internationale Ko-Produktion auf dem Festival de Cannes: CORSAGE läuft in der Sektion UN CERTAIN REGARD und zeigt uns im Jahr 1877 die für ihre Schönheit weltberühmte Kaiserin von Österreich, als sie 40 Jahre alt wird. Damit ist Kaiserin Elisabeth in der damaligen Zeit offiziell eine alte Frau. Was ist sie noch wert, wenn sie ihrem eigenen Abbild nicht mehr gerecht wird? Unter der Regie von Marie Kreutzer spielt Vicky Krieps die Hauptrolle in CORSAGE, einer Produktion von Film AG (Österreich) in Ko-Produktion mit Komplizen Film, Kazak Productions (Frankreich), Inforg-M&M (Ungarn) und Samsa Films (Luxemburg).



21 mai 2022

Internationale Filmfestspiele von Cannes (2022)



Nachdem die letzten beiden Jahre die Welt der Filmfeste schwer unter dem Druck der Corona-Pandemie zu leiden hatte, scheint 2022 so langsam wieder Normalität einzukehren. So auch bei den Filmfestspielen von Cannes. 2020 mussten diese noch komplett abgesagt werden. 2021 wurden diese um zwei Monate nach hinten verschoben und fanden unter speziellen Bedingungen statt. Dieses Jahr finden sie damit zum ersten Mal seit drei Jahren wieder im Mai statt, genauer vom 17. bis 28. Mai 2022. Corona wird dabei dieses Mal ganz ausgeblendet. Der Krieg in der Ukraine spielt hingegen schon eine Rolle. So zeigte man sich bei der Eröffnung ungewohnt politisch, als der ukrainische Präsident Wolodymyr Selenskyj mittels Videobotschaft zugeschaltet wurde. Der Eröffnungsfilm, ein französisches Remake der japanischen Zombie-Sensation *One Cut of the Dead*, wurde kurzfristig von *ZinCoupez* umbenannt, um nicht mit dem russischen Kriegssymbol in Verbindung gebracht zu werden.

Davon einmal abgesehen ist man in Cannes jedoch bemüht, die Außenwelt zu ignorieren. Die Filmwelt feiert sich lieber selbst und zelebriert die Magie der Bilder. Das bedeutet auch, vielen Bekannten zu begegnen. Gerade der prestigeträchtige Wettbewerb um die Goldene Palme ist prall gefüllt mit großen Regie-Namen. Ob **Hirokazu Kore-eda** oder **Park Chan-wook**, **Kirill Serebrennikov** oder **Ruben Östlund**, **David Cronenberg** oder **Arnaud Desplechin**, das sieht zum Teil schon einer Best-of-Veranstaltung aus. Und auch bei den noch immer traditionell unterrepräsentierten Frauen im Wettbewerb dominieren die Bewährten: **Kelly Reichardt**, **Claire Denis** und **Valeria Bruni Tedeschi** sind ebenfalls mit dabei.

Aber zum Glück ist Cannes ja mehr als nur der Wettbewerb. Wie immer gibt es diverse kleinere Sektionen, darunter *Un Certain Regard*, *Quinzaine des réalisateurs* oder die *Semaine de la critique*, dazu die experimentellere *ACID* Schiene, bei denen man auch ein paar Neulingen zusehen darf, wie sie in der Welt der Filme Fuß fassen wollen. Umgekehrt warten auch diverse Klassiker auf ihre (Wieder-)Entdeckung, sei es als restaurierte Fassung im Rahmen der *Cannes Classics* oder beim *Cinema de la Plage*, das im Gegensatz zu den anderen Vorführungen auch dem regulären Publikum offensteht.

28 mai 2022
Frederic Jaeger

Muss man nicht verstehen – Im Cannes-Fieber

Vor lauter narrativen Angeboten vergisst man in Cannes manchmal, sich einfach treiben zu lassen. Einige der besten Filme des Festivals fordern ein anderes Verständnis von Kino ein.

65 Mal stirbt Udo Kier in dem Kurzfilm *Staging Death* von Dokumentarfilmregisseur Jan Soldat. Aus mehr als 200 Filmen hat er sich die Szenen zusammengesucht, in 70 gibt es eine Sterbeszene, die fünf Tode, die fehlen, passieren nicht im Bild. Mich überfordert diese Collage, die Teil des vergleichsweise experimentellen Kurzfilmprogramms der Quinzaine des Réalisateur ist. Ich suche nach Möglichkeiten, die Clips einzuordnen, die Filme zu erkennen, die Verbindungslinien zwischen den vielen Todesmomenten. Dabei will diese konzentrierte Anordnung eindeutig einen anderen Zugang bieten, eine Reizüberflutung, eher motivisch-sinnlich und humoristisch wirken.

In Cannes erlebe ich immer wieder diese Momente, in denen ich gefordert bin, meine Erwartungshaltung zu überdenken, mich zu öffnen für Erzählungen, die nicht wie das Gros des Programms mittels figurierter Konflikte repräsentative Fragen der Gesellschaft verfügbar machen. *Magdala* von Damien Manivel ist dafür ein schönes Beispiel, er schockiert mich mitten im Festival ziemlich. Der Film läuft in der unbekanntesten Reihe, der ACID. Der Verein von Filmemacher*innen, die sich für den Vertrieb von unabhängigen Filmen einsetzen (Association for the Distribution of Independent Cinema) zeigt in Cannes und das ganze Jahr lang verstärkt Dokumentarfilme, französische Werke und solche, die bei uns überwiegend gar nicht erst ins Kino kämen. *Magdala* verfolgt nach den tollen Spielfilmen von Manivel einen anderen Ansatz, einen poetischeren. Die Kamera folgt einer älteren Schauspielerin, sie spielt Maria Magdalena, wobei schon zu viel gesagt ist, denn bis auf ganz wenige Momente gibt es keine Handlung, primär sind es ein Körper und ein Wald, die in immer wieder neue Verhältnisse gesetzt werden. Das ist so schwer zu beschreiben, weil es in seiner poetisch-rhythmischen Evidenz etwas berührt, das näher an Trance und Meditation ist als an intellektuellen und affektiven Reiz-Reaktionen.



The Damdes libanesisch-stämmigen Regisseurs Ali Cherri wiederum findet eine Form, die gleichzeitig visuell betörend, narrativ deutbar und metaphorisch stark ist. Die Geschichte eines Ziegelsteinlegers im Sudan ist eine extrem physische Angelegenheit: Es geht um konkrete Dinge wie manuelle Arbeit und abstrakte Dinge wie die Hoffnung auf ein anderes politisches Regime. Der Kampf gegen einen autoritären Staat, der das kollektive Bewusstsein zu formen versucht, ist einer, der im Kleinen beginnen kann, zum Beispiel im Bau eines Damms. Mit seiner offenen Erzählform und seinem unbedingten Stilwillen beeindruckt Cherri in einem Jahr, in dem in Cannes mehr denn je althergebrachte Formen in immer neuen Aufgüssen und Variationen die Kinoleinwand füllen

Da ist es nicht einfach, wenn am Ende des Festivals in wenigen Tagen die eindrucklichsten, spannendsten und herausforderndsten Filme Schlag auf Schlag gezeigt werden. In meinem Umfeld erzählt jeder zweite davon, wie ihn Albert Serra mit *Pacifiction* mitgerissen hat – in den Schlaf. Dabei ist der erste Film des spanischen Regisseurs, der es (nach den verzaubernden Filmen *Liberté* in *Un Certain Regard* und *Der Tod von Ludwig XIV* als Special Screening) in den Wettbewerb von Cannes geschafft hat, eine Wucht..

Der Film spielt in Französisch-Polynesien und die elegischen, malerischen Bilder beschwören den Exotismus der Pazifik-Inseln herauf. Benoît Magimel, der hier einen Hochkommissar spielt, wirkt in seinen Bewegungen, aber vor allem in seinen Interaktionen, wie ein ziemlich abgeklärter Mafioso. Einige der schönsten Szenen dieses Films, in dem die politischen Verhältnisse diskutiert werden, vor allem aber die Gefahr neuerlicher Atomtests drohen, spielen in einem Nachtclub mit kaum bekleideten Mitarbeitern. Die Inseln werden umkreist, vom Helikopter aus betrachtet, vor allem aber von der See aus, ohne dass je ein ganz klarer Erzählstrang das alles zusammenhalten würde. Und doch ergibt sich ein unheimlich faszinierendes Bild mit Anklängen an den Neo-Noir, auch ein fernes Echo von *Apocalypse Now* ist zu hören. Die Leere, der Nihilismus, ist hier sehr viel überzeugender als in der umso bemühteren Satire von Ruben Östlund *Triangle of Sadness*. Überhaupt könnte man diese zwei Filme ziemlich gut in einem Double Feature zeigen und die Möglichkeiten von unterschiedlichen Formen der Auseinandersetzung mit Dekadenz und Macht erforschen.

Pacifiction, mit seinem wunderbar schillernden Titel, der gleichzeitig auf den Pazifik, auf den Frieden (*pacifier*) und auf die Mittel des Kinos zur Fiktionalisierung anspielt, ist ein Werk von so durchdringender Schönheit, dass es einem regelmäßig den Atem verschlägt. Gleichzeitig ist es der Film von Serra, der die größten Verwandtschaften zu dem Kino eines Apichatpong Weerasethakuls aufweist, mit dieser Fähigkeit, Politik in einen meditativen, beinahe transzendentalen Sog zu übersetzen, ohne sie zu entpolitisieren, ganz im Gegenteil. Die Suche nach der Marine, die in einem U-Boot in der Nähe sitzen könnte, um den nächsten Atomtest vorzubereiten, ist nie ganz abgeschlossen.

2 juin 2022

»Für mich ist das Kino spirituell«



Damien Manivel gehört zu einer neuen Generation des französischen Kinos, die nach anderen Ausdrucksformen sucht. In Cannes hat er nun seinen neuen Film Magdalagezeigt

Nur etwas für Insider? Der französische Regisseur Damien Manivel ist in Deutschland seit 2016 mit *Un jeune poète* bekannt, der bei der Woche der Kritik Berlin zu sehen war. Der eksystem-Verleih brachte kurz nach dem Ausbruch von Corona mit *Isadoras Kinder* erstmals einen für den Kinostart gedachten Film direkt im Stream heraus und schrieb damit Pandemie-Geschichte. Manivels Filme sind mit leichter Hand inszeniert, kehren oft die physischen Gesetze der Wirklichkeit um, und obwohl sie immer auch dokumentarisch wirken, ist ihre Heimat der Tanz und die Kunstgeschichte. Sein neuer Film *Magdala* wurde in der leicht übersehenen Cannes-Reihe ACID für Independent-Filme gezeigt, die gegründet wurde, um dem in Frankreich dominanten Arthouse experimentelle Filme entgegenzusetzen. *Magdala* ist eine sinnliche und physische Fantasie über Maria Magdalena und kommt fast ganz ohne Worte aus, was einen guten Grund abgibt, darüber selbst Worte zu formulieren. Das Gespräch führte Dunja Bialas

artechock: Dein neuer Film *Magdalena* ist ein ein-Personen-Film, man kennt die Darstellerin Elsa Wollaston schon aus *Isadoras Kinder*, sie ist Tänzerin und Choreographin und nicht im eigentlichen Sinne eine Schauspielerin. Wie kam es zur Zusammenarbeit?

Damien Manivel: Ich arbeite mit Elsa schon seit 15 Jahren zusammen, 2010 habe ich mit ihr meinen Kurzfilm *La dame au chien* (Die Dame mit dem Hündchen) gemacht, und dann vor ein paar Jahren noch *Isadoras Kinder*. Ich war, als ich sie kennenlernte, selbst Tänzer. Als ich angefangen habe, sie zu filmen, hatte ich für sie immer eine Rolle vor Augen, die einmal einen ganzen Film tragen sollte, und ich wollte ihr eine Figur geben, die ihr entspricht. Die Entscheidung zu *Magdalena* entstand aus *Isadoras Kinder* heraus. In der letzten, langsamen und intensiven Einstellung des Films hebt sie die Augen Richtung Himmel. Das ist wahn-sinnig schön. Als ich den Film geschnitten habe und diese Aufnahme noch mal genau betrachtet habe, musste ich an eine Heilige denken und beschloss, einen Film über das Sakrale zu machen. Eine Fusion von Maria Magdalena und Elsa erschien mir gut möglich.

artechock: Wie ist Elsa Wollaston in *Maria Magdalena* aufgegangen?

Damien Manivel: Maria Magdalena ist eine Figur der Bibel, die die gesamte Kunstgeschichte durchquert, die Malerei, die Skulptur. Die Schriften des Mittelalters erzählen, dass sie sich nach dem Tod Jesu aus Liebe zu ihm in einen Wald zurückgezogen hat und dort bis zu ihrem Tod allein blieb, während sie an Christus dachte. In der Legende heißt es auch, dass ihr am Lebensende ein Engel erschien, der sie in den Himmel brachte. Das sind zwar nicht viele »Informationen«, aber als Filmemacher habe ich alle Freiheiten und kann auch alles erfinden. Wie zum Beispiel: Was ist in dem Wald passiert? Wie hat sie gelebt? Was hat sie empfunden? Wie schlief sie? Was hat sie gegessen? Was hat sie gehört? Besonders hat mich das Alter interessiert, ihre letzten Lebens-tage. Elsa ist mittlerweile 77 Jahre alt, und ich wollte ihr einen »Tod auf der Leinwand« geben. Ihren Tod auf eine poetische Weise filmen, banal und trotzdem erhaben, wie eine Apotheose.

artechock: Elsa Wollaston verleiht der Figur der Maria Magdalena auch eine sehr körperliche, physische Seite. Der Film ist insgesamt sehr sinnlich, man spürt die Natur in den Blättern und Zweigen. Außerdem wird natürlich nicht gesprochen. Dennoch nimmt sie Kontakt zur Natur auf, zu sehen, wie sich ihre alten Hände vorantasten ist zwar unspektakulär, aber im selben Moment auch sehr beeindruckend. Ist diese Sinnlichkeit und die Körperlichkeit von *Magdalena* für dich auch Arbeit am Mythos?

Damien Manivel: Vor allem erzählt das viel über Elsa und ihren Körper. Elsa hat einen ausgeprägten Tastsinn. Wenn man sie trifft, berührt sie einen bald. Sie hält einen ähnlichen Kontakt zur Natur und eine starke Mystik, berührt oft die Bäume. Das alles hätte auch Maria Magdalena machen können, Elsa macht es ganz von allein, wenn sie in der Natur ist. Als ich ihr sagte, dass wir in einem Wald drehen werden, machte ihr das erst einmal Angst. Das ist unebenes Terrain, Elsa kann mittlerweile nur noch mit Mühe gehen. Sie sagte aber, dass ihr die Bäume helfen werden, ihr Kraft geben werden. Gesten und den Körper zu filmen, ist mir am wichtigsten. In ihnen, selbst in den einfachsten, konkretesten und langsamen, liegt eine kinematographische Kraft, die man im Kino selten sieht. Ich versuche, genau das zu zeigen. Maria Magdalena besetzt die Natur mit ihrem Körper und ihrem Alter, was ich schön finde.

So schreibe ich mich in eine Tradition der Kunst ein, die weder malerisch noch skulptural ist, sondern kine-ma-to-gra-phisch, im buchs-täb-li-chen Sinne: ich zeichne Bewegung auf.

artechock: Du verlässt aber auch diese Reinheit der Darstellung, wenn plötzlich Musik ertönt, Schuberts »Leiermann«. »Keiner mag ihn hören / Keiner sieht ihn an / Und die Hunde knurren / Um den alten Mann«, wird da gesungen, du übersetzt die Worte aber nicht. Welche Bedeutung hat für dich das Lied?

Damien Manivel: Das Lied kommt in einer sehr langen Einstellung, in der sich Elsa durch den Wald bewegt. Ich habe das nicht übersetzt, auch wenn ich die Worte sehr schön finde. In diesem Moment öffnet sich der Film auf eine andere Bewegung. Es ist der Übergang zu ihrem Tod, zu dem Ort, wo sie zurück-ge-zogen sterben wird, wie ein Tier. Wenn sie stirbt, wird sie auch wieder-ge-boren werden, sie erfährt die Gnade und findet ihre Liebe wieder. Dieser Parcours ist sehr linear, fast wie ein Kreuzweg. Maria Magdalena wird eine Heilige, indem sie die Elemente der Natur durch-quert und sich immer tiefer in den Wald schlägt, sich dem Nebel und dem Wind hingibt. Die Natur bear-beitet unauf-hör-lich ihren Körper, ihre Sinne. Die Sonne gibt ihr einen Moment der Ruhe und des Aufatmens, das Gewitter erschöpft sie. Das ist im buchs-täb-li-chen Sinne physisch.

artechock: Das klingt jetzt auch ziemlich religiös. Was war dein tieferes Interesse an der Geschichte von Maria Magdalena?

Damien Manivel: Ich habe keine Botschaft, die ich loswerden will, insofern ist der Film für mich nicht religiös. Aber ich glaube, dass dies ein Film über den Glauben ist. Und es ist ein Liebes-film! Ein Film über einen *amour fou*, und über den Glauben, dass man seinen Geliebten wieder-finden kann. Das sind Themen, die uns alle betreffen und die wir alle auf unsere Weise erleben. Spiri-tu-elle Fragen beschäf-tigen mich aber auch, seit meiner Jugend, als ich mich für das Chris-tentum und den Buddhismus inter-es-siert habe. Ich habe darin auch meine eigene Stimme gesucht. Diese Fragen stelle ich mir nicht mehr, seitdem ich Filme mache: Für mich ist das Kino selbst spiri-tuell. Es ist Körper, es ist Geist. Wenn ich ein Gesicht, einen Ort oder Gegen-stand filme, muss sich mein Herz spiri-tu-ellen Fragen öffnen. Offen dafür sein, dass eine Seele in dem Körper existiert, und dass in einem Ort oder Objekt auch dessen ganze Vergan-gen-heit, seine Geschichte liegt. Wenn du Filme-ma-cher bist, musst du glauben. Nicht an Gott glauben, aber an etwas anderes.

artechock: Dein Kino war immer auch magisch. In *Le Parc* (2016) läuft deine Prot-ago-nistin im zweiten Teil konstant rückwärts. Auch in *Magdalagreifst* du auf das Magische zurück. Der erste Teil wirkt eher doku-men-ta-risch, dann kommt das Phantasma.

Damien Manivel: Ja, das sind sogar Special Effects. Naive Effekte, wie am Anfang der Film-ge-schichte. Das ist Fantasy, ein ganz leichtes, nicht wie im Genre, aber es gibt Visionen und Wunder. Die Zuschauer müssen natürlich Lust haben, an diese einfachen Tricks zu glauben, sie sehen, dass das falsch ist, und genau das befragt sie in ihrer Fähigkeit zu glauben. Wenn sie daran glauben, können sie eine wahn-sinnig schöne Erfahrung machen.

artechock: Das ist auch der Pakt, den die Zuschauer insgesamt mit dem fiktio-nalen Kino eingehen müssen: Wenn man nicht an die erzählten Geschichten glaubt, bleibt nichts übrig.

Damien Manivel: Viele Filme versuchen, das zu kaschieren. Man muss das aber nicht verstecken, man kann die Illusion offenlegen, denn die Zuschauer werden es glauben. Das ist die Arbeit der Vorstellung, der Imagination. Mein Film ist insgesamt eher ein Poem der Gesten, mit einer starken Poetik, die für mich im Kino generell wichtig ist. Ich sehe das auch im Unterschied zu einem stark formatierten Kino, dem wir sonst oft begegnen. Poesie und ein Risiko in der Inszenierung sind im Kino meist abwesend. Ich versuche, etwas anderes anzubieten. Das sind die einfachen Gesten, für mich die Basis des Kinos.

artechock: Ist dieses Kino der Gesten auch ein choreografiertes Kino?

Damien Manivel: Eine Choreographie konkreter Gesten, die aber natürlich nicht getanzt werden. Und Blicke, gerade am Ende, wenn der Tod kommt. Wie filmt man den Tod? Indem man sich Zeit nimmt, den Atem zeigt von dem, was allmählich verschwindet. Den Körper, der allmählich den Boden verlässt. Der Tod wird im Kino oft einfach nur in zwei Sekunden gezeigt, das geht dann ganz schnell, als Drehbuch-Etappe. Ich wollte über die Gesten zeigen, wie die Zeit vergeht, und einen Körper, der gerade stirbt. Das ist banal, aber auch herrlich. Der Tod ist gewaltig, strahlend und spielt sich hier in einer Grotte ab, die nur von einer Kerze beleuchtet ist. Das Leben verschiebt sich allmählich in den Tod hinein. Das betrifft uns alle, wird im Kino aber nicht gezeigt.

artechock: Magdala ist im Vergleich zu deinen vorhergehenden Filmen noch stärker reduziert: nur eine Schauspielerin, keine Dialoge, keine verrätelte Geschichte. Woher kommt diese Lust auf Verzicht?

Damien Manivel: Wenn man genau hinsieht, passiert in dem Film enorm viel, sogar Spektakuläres. Aber natürlich spektakulär innerhalb eines Minimalismus. Das ist Minimalismus im Maximalen, beides trifft sich und schließt die einfachen Dinge und eine große Intensität zusammen. Dieses Zusammenreffen der Gegensätze habe ich im Laufe meiner Filme entdeckt, intuitiv. Es ist meine Sicht auf die Dinge, und es ist das, was ich sehen möchte. Ich glaube, dass ein Blick und ein Gesicht spektakulär sein können, eine sich öffnende Hand, eine Hand voller Falten kann wunderschön sein. Es kann auch sein, dass ich wieder Filme mit mehr Dialogen machen werde. Aber ich will diesen Blick nicht verlieren, ich glaube, er ist wertvoll und gibt mir das Kino, das ich selbst sehen will.

RUSSIE

25 mai 2022
 Denis Strelkov

Надежда на фоне «России для грустных». В Каннах показали документальный фильм Маруси Сыроечковой

В Каннах показали вторую на этом фестивале картину из России – в параллельной программе независимого кино ACID прошла премьера документального фильма «Как спасти мертвого друга» Маруси Сыроечковой. Этот фильм-автобиография снимался 12 лет – в нем запечатлена искренняя и трагичная любовь на фоне сложной истории России конца 2000-х.



NORVÈGE

23 mai 2022

Roskva Koritzinsky

Å spise sine barn: How to Save a Dead Friend



Cannes 2022: Dokumentarfilmen *How to Save a Dead Friend* vises i Cannes-sideprogrammet ACID, og er co-produsert av norske Anita Norfolk / Folk Film.

*

Regissør Marusya Syroechkovskaya (f. 1989) sin film åpner med en begravelse. Det er 2016, en kiste skrues igjen og senkes i jorden. Rundt den står en liten ansamling hutrende mennesker, det håndholdte kameraet fokuserer på en ung kvinne som gråter, det ser ut som hun har gjort det lenge, ansiktet hennes er hovent.

How to Save a Dead Friend er et kjærlighetsbrev og en ungdomsskildring, men også et nød-bluss skutt opp fra den tåka som befinner seg utenfor de bildene vi ofte presenteres for når samtidens Russland skal skildres, enten av dem som sitter ved makten eller de som forsøker å kikke inn fra utsiden. Det er en sint skildring av et samfunn "for deprimerte mennesker", der det i følge den unge regissørens stemme på lydsporet bare er dem som har sluttet å bry seg som har en sjanse til å (over)leve.

Etter åpningssekvensen fra begravelsen hopper filmen omtrent ti år tilbake i tid, til 2005. Bilder av unge mennesker som fester i rotete leiligheter, som raver rundt på konserter, som drikker og ruser seg. Tenåringene som er festet til videokassetten ser herja ut, som følsomme og morgentrøtte barn som har blitt kastet inn i en slags etterligning av en voksentilværelse, de lever i slitte leiligheter, har latterkrampe mens de sitter og sigger på kjøkkenet, har smale øyne under soveposen i senga med musikk på ørene, gråtende. Fortellerstemmen: Da jeg var seksten år, hadde jeg gitt meg selv ett år igjen å leve.

Første del av *How to Save a Dead Friend* skildrer det gryende vennskapet og senere kjærlighetsforholdet (og giftermålet!) mellom Marusya og Kimi – de møtes på et internettforum i Marusyas skjebneår. Kimi studerer historie, Marusya vil bli filmskaper, og i hverandre finner de om ikke redningspersoner i klassisk forstand, så medpassasjerer på den humpete reisen de begge er på, en å prate med, le sammen med og speile seg i. Den utstrakte bruken av musikk, både i filmen og på lydsporet, og den kollasjaktige måten å tegne opp tidslinjen fra de møtes og til de gifter seg på (hun ikledd en hvit kjole med påmalt blødende sår på magen), og dokumenteringen av sjargongen dem i mellom, den skarpe ungdomsklokskapen, humoren, har en friskhet og fandenivoldskhet over seg, til tross for rusingen, selvskadingen og fortvilelsen som også finnes her.



Den ungdommelige energien i filmen, så vel som dens estetikk, har imidlertid lite med noe "moderne" i betydningen "nåtidig" å gjøre. Vi befinner oss i 2005, men Joy Division dundrer over lydsporet, det henger plakater av Kurt Cobain på veggen på ungdommens soverom, det mangler liksom bare at noen leser opp åpningsstrofene fra Allen Ginsbergs *Howl* på lydsporet.

Ungdommene ler og fester og er kjærlige med hverandre, men smerten er påtakelig, de "eksperimenterer ikke", det er ikke "for moro skyld", det er et forsøk på å skape seg et indre og ytre sted der er mulig å være. De er unge, intelligente, følsomme og uten håp i et Russland i tiden like etter at Putin kom til makten – presidentens nyttårstaler fungerer som tidsmarkører gjennom de årene vi følger Kimi og Marusya.

Men filmen skildrer også hva det vil si å leve som en ung "outsider" på tvers av tid og rom. Den er en slags flaskepost til alle unge mennesker som har falt og skal falle utenfor, som ikke blir med på greia, som sitter hjemme og "kaster bort tiden", som leser og skriver, hører på musikk, gråter og ikke får sove, som har dårlig råd og vondt i hjertet, som gjennomskuer hykleriet, som går til grunne selv eller ser vennene rundt seg gå til grunne, og kanskje særlig i tidsepoker og på steder der det har bygget seg opp et trykk og noe er i ferd med å bryte. I lys av krigen i Ukraina nå i 2022 framstår *How to Save a Dead Friend* samtidig som voldsomt aktuell – et litt guffent ord å bruke, som om smertens aktualitet liksom skulle være avhengig av hvor interesserte dem som står på utsiden er av den.

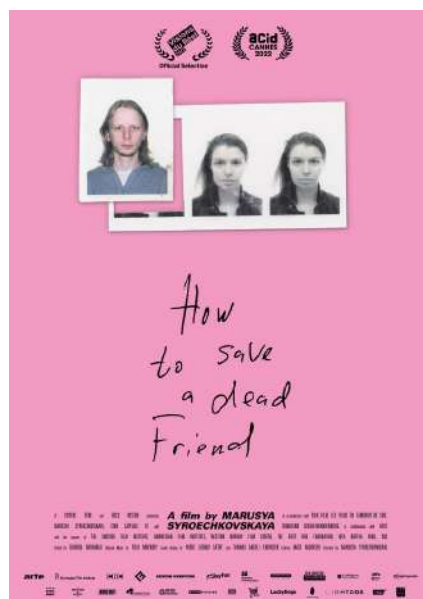


Som dokumentar er filmen dypt personlig, samtidig som det virker som den unge Marusya allerede idet hun plukker opp DV-kameraet i midten av tenårene med en trang til å gjøre filmskaping til en del av livet sitt, er bevisst på at det ikke bare er sin egen, Kimi, familien hans og vennenes skjebner hun skildrer, men hvordan disse livene er uløselig sammenknyttet med det russiske samfunnet for øvrig. Vanskelige oppvekster kan ikke løsrives fra det faktum at foreldre mister jobbene sine. Ungdommenes rusing kan ikke løsrives verken fra de vanskelige oppvekstene eller fra samfunnet rundt dem som virker håpløst, fremmed og absurd.

How to Save a Dead Friend, som tittelen peker på, et forsøk på å "redde" Kimi, selv om det er for sent. Marusya sier mot slutten av filmen at hvis det finnes noe liv etter døden, så er det her det er, i videoopptakene, i pikslene. Men mellom linjene: Å redde Kimi er å snu seg mot dem som er som ham, hans likesinnede, som fremdeles er i live, og se på dem. Gjøre dem virkelige for oss, og å synliggjøre kulden som omslutter dem i samfunnene de lever i.

Men filmen føles også som et forsøk på å løfte ikke bare Kimis historie fram og tegne et bilde av en generasjon ungdommer som ikke har noen plass i det russiske samfunnet og som ikke ser noen framtid der. Den framstår også som filmskaperens forsøk på å holde seg selv fast, slik hun ble sett av en som ikke finnes mer. Ofte er kameraet rettet mot henne, av og til snakker Kimi til henne fra baksiden av linsen, det er han som filmer.

Å miste den nærmeste, den som kjenner en best, den man har vokst opp og sammen med. I filmen er det noe som bevares og overlever, idet vi også får se.



ARGENTINE

19 avril 2022

ACID Cannes Anunció Su Programación 2022



ACID, la Asociación de cine independiente para su distribución, anunció la programación de su muestra, que como todos los años se realiza en paralelo al Festival Internacional de Cine de Cannes.

Quince realizadores visionaron varios centenares de películas y han programado 9 largometrajes. Entre ellos, cinco óperas primas y como cada año, prestándole especial atención a las películas sin distribución, tanto de ficción como documental.

«Desde las regiones glaciales de Groenlandia hasta los confines de un bistró en Arles, pasando por una subprefectura japonesa, un vertedero kirguís o aparcamientos suizos, nuestra programación se apodera de territorios desgarrados, de cuerpos sacudidos por destinos que atesoran la comedia humana. como de su tragedia. Las historias mezclan el humor, el milagro, el amor, lo sagrado, lo profano y la metamorfosis como resistencia al paso del tiempo. A nuestro mundo vacilante, todas estas películas oponen la brillantez de su gesto, la audacia de los cineastas que construyen caminos donde la vida, en todas sus formas, reclama sus derechos».

Cineastas programadores 2022: Aline Fischer, Bojena Horackova, Mathieu Lis, Emmanuelle Millet, Thomas Paulot, Nicolás Peduzzi, Vladimir Perišić, Laure Portier, Frédéric Ramade, Maria Reggiani, Kathy Sebbah, Ina Seghezzi, Idir Serghine, Reza Serkanian, Corto Vaclav

PROGRAMACIÓN

99 MOONS de Jan Gassmann
1h50 | Suiza | 2022
Premiere mundial

Todo está bajo control, piensa. Todo está perdido, piensa. Y luego se encuentran. Y caen.

ATLANTIC BAR de Fanny Molins
1h17 | Ópera prima | Francia | 2022
Premiere mundial

En el Atlantic Bar, Nathalie, la propietaria, es el centro de atención. Aquí cantamos, bailamos, nos abrazamos. Después de que el bar se pone a la venta, Nathalie y los clientes habituales aceptan el fin de su mundo y de un lugar que es a la vez destructivo y vital.

LA COLLINE de Denis Gheerbrant y Lina Tsrinova
1h17 | Ópera prima | Francia, Bélgica | 2022
Premiere mundial

Una colina en Kirguistán recorrida por hombres, mujeres, algunos niños. Humo, pájaros, un basurero como un Leviatán. Entre ellos, un ex soldado, una madre en duelo, jóvenes privados de futuro, enfrentan su destino.

GRAND PARIS de Martin Jauvat
1h20 | Francia | 2022
Ópera prima | Premiere mundial

Leslie, un joven suburbano desilusionado, arrastra a su mejor amigo Renard a un plan horrible en el otro extremo de la Île-de-Francia. En un sitio de construcción de la futura línea de metro del Gran París, descubren un artefacto misterioso. Qué dibujar fácilmente un boleto pequeño. Pero en el transcurso de su viaje, los suburbios parisinos se convierten en escenario de extraños fenómenos.

HOW TO SAVE A DEAD FRIEND de Marusya Syroechkovskaya

1h43 | Suecia, Noruega, Francia, Alemania | 2022

Ópera prima

Marusya y Kimi, dos amantes inseparables, entran en la edad adulta en el corazón de una Rusia autoritaria. Filmando su día a día se capta el malestar de la juventud, entre la euforia y la angustia, el amor y la autodestrucción. El grito de una generación reducida al silencio.

JACKY CAILLOU de Lucas Delangle

1h32 | Francia | 2022

Ópera prima | Premiere mundial

Un pueblo de montaña. Alto en los Alpes. Jacky Caillou vive con su abuela, Gisèle, una magnetista-sanadora reconocida por todos. Cuando Gisèle comienza a transmitirle su don, una joven llega del pueblo por una consulta. Una extraña mancha se extiende por su cuerpo. Segura de que podrá curarla Jacky corre tras el milagro.

MAGDALA de Damien Manivel

1h28 | Francia | 2022

Premiere mundial

Desde la muerte de Jesús, María Magdalena se ha retirado del mundo. Su cabello se ha vuelto blanco, come bayas, bebe agua de lluvia y duerme entre los árboles. Sola en el corazón del bosque, recuerda a su amor perdido. Ella busca una manera de encontrarlo.

POLARIS de Ainara Vera

1h18 | Francia, Groenlandia | 2022

Ópera prima | Premiere mundial

Capitán de barcos en el Ártico, Hayat navega lejos de los hombres y de su pasado. Cuando su hermana menor, Leila, da a luz a una niña, sus vidas dan un vuelco. Guiados por la estrella polar, intentarán superar el pesado destino familiar que les une.

YAMABUKI de Juichiro Yamasaki

1h37 | Japón, Francia | 2022

Maniwa, un pequeño pueblo minero en el oeste de Japón. Chang-su, un ex ciclista endeudado, trabaja en una cantera. Vive con Minami que se escapó de su marido. Yamabuki, un estudiante de secundaria, comienza a manifestarse en silencio en una encrucijada. Sin que ellos lo sepan, las vidas de los habitantes de Maniwa comienzan a cruzarse.

QATAR

11 mai 2022

Cassandra Pallagud

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Among the films screening in Un Certain Regard are:

- All The People I'll Never Be (France, Germany, Belgium, South Korea, Romania, Qatar) by Davy Chou, about 25-year-old Freddie, who gets back for the first time to South Korea to reconnect with her origins. The headstrong young woman starts looking for her biological parents in a country she knows so little about.
- Plan 75 (Japan, France, Philippines, Qatar) by Hayakawa Chie, is set in a Japan of the near future, the government program "Plan 75" encourages senior citizens to be voluntarily euthanized in order to remedy a super-aged society. An elderly woman whose means of survival are vanishing, a pragmatic Plan 75 salesman, and a young Filipino laborer face choices of life and death.
- Domingo and the Mist (Costa Rica, Qatar) by Ariel Escalante Meza, a project nurtured at Qumra, the annual talent incubator event by the Doha Film Institute. The film is about 65-year-old Domingo whose town is threatened by thugs hired by a developer to expel its inhabitants and pave the way for the construction of a mega highway. But his land hides a secret—the ghost of his deceased wife who visits him within the mist.
- Mediterranean Fever (Palestine, France, Germany, Cyprus, Qatar) by Maha Haj, also a Qumra nurtured project, is about Waleed, a Palestinian man, who lives comfortably in his sea-view home in Haifa with his wife and children. One day, Waleed is introduced to his new neighbour, who soon becomes the most critical person in his life.
- Harka (Egypt, France, Tunisia, Belgium, Germany, Luxembourg, Qatar) by Lotfy Nathan, is a modern-day parable about resistance, 'Harka' centres on the story of Ali, a young Tunisian who dreams of a better life while making a precarious living selling contraband gas at the local black market. When his father suddenly dies, Ali is forced to take charge of his two younger sisters and their impending eviction. What ensues is a fight for dignity—the voice of a generation trying to be heard.

The three films screened in the Directors' Fortnight (Quinzaine des réalisateurs), an independent selection at the Cannes Film Festival, are:

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- 1976(Chile, Qatar) by Manuela Martelli is about Carmen, a bourgeois housewife whose life is interrupted when the priest at the church where she does charity work asks her to take care of a young revolutionary, a man he is giving asylum to, who has just been hurt.



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