

Tsai Ming-liang Receives Locarno's Leopard Award



Vive L'amour (1994)

Locarno celebrates the elegant, contemplative work of renowned Asian filmmaker and artist Tsai Ming-liang.

Clarence Tui, August 2, 2013

On August 6, Tsai Ming-liang will be bestowed with a career-celebrating Honorary Leopard Award at the Locarno Film Festival.

Adding to the plethora of prizes he has won at nearly each and every A-list festival in a career spanning across four decades – a

[Continues next page](#)

PIAZZA GRANDE



Locarno Film Festival

THE FALLING STAR

VERDICT: French director Bertrand Mandico's lurid saga of gender-queer decadence and visceral violence is a ravishing sensory feast for viewers with strong stomachs.

Stephen Dalton, August 1, 2013

Directors Fiona Gordon and Dominique Abel have been about their peculiar filmmaking style and content for years, which by now has to be considered a signature. In their latest film, *The Falling Star*, which is showing at the [2023 Locarno Film Festival](#), they are joined by cast members who must have been specially selected or innately attuned to the peculiarity of the couple's storytelling.

As fans of their work will surely

expect, the directing pair play characters bearing their first names. Abel is Dom. Gordon is Fiona. There's a small twist this time: because this is a film featuring a double, Abel is also Boris, a man whose resemblance to Dom forms an important part of the plot.

Back in his youth, Boris was an activist whose bomb attack made the news. Years later, he's become a bartender at the film's eponymous bar.

[Continues next page](#)

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TSAI MING-LIANG *(Continued)**Locarno Film Festival*

Golden Lion from Venice, two Silver Bears from Berlin, a Golden Hugo from Chicago and a Fipresci gong from Cannes – the Swiss accolade has cemented the 65-year-old cineaste’s standing as one of the most acclaimed Asian artists of his generation.

Tsai is renowned among festival programmers and critics for his frank and amicable demeanour, something the festival will harness in the form of an on-stage conversation between the director and film critic Kevin B. Lee after a screening of his 2020 feature *Days* on August 3. The talk should be useful in understanding the complexities shaping Tsai’s personal and creative trajectory

across geographical and multimedia boundaries – it’s always perilous to try and brand him with reductive, sleight-of-hand descriptions.

Don’t (just) call Tsai “Taiwanese”. He may have spent most of his life in Taiwan, a country he has repeatedly thanked for hosting and supporting his work, but he arrived on the island when he was 20. Born in the city of Kuching, on the Malaysian part of Borneo Island, Tsai hails from a family with roots in southern China, an ancestry still evident in his ability to speak Cantonese in addition to Mandarin and Taiwanese.

[For Full Article, Click here](#)


 THE FALLING STAR *(Continued)**Director Dominique Abel, photo: Unifrance*

His past comes calling one night in the shape of a man with a gun. This is the film’s very first scene, the texture of which reveals the flavour of wackiness that follows. To announce what he knows about his bartender, he opens a newspaper in such a manner that Boris can read it. He knows who the bartender is, he says, and then produces a gun, which he aims.

The gun goes off but so does the shooter’s arm. It’s a prosthetic arm clutching the gun. He screams in pain and runs out—but he returns to grab the fallen limb a few moments later.

It’s ridiculous, but it’s the type of film where ridiculousness is an asset. “He lost his arm but his legs are fine,” says Tim (Philippe Martz), after chasing after the man with the gun and failing to catch him. Tim is a friend of Boris and his partner Kayoko (Kaori Ito); he also guards their bar.

[Full Review](#)



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PIAZZA GRANDE



THE OLD OAK

VERDICT: After angry, affecting portraits of northern England's working class families in his previous two films, in 'The Old Oak' director Ken Loach travels to a former mining village where Syrian refugees are being resettled, to tell a moving but more generic, less engaging story than its predecessors.

Deborah Young, May 26, 2023

British octogenarian Ken Loach, whose recent films set in northeastern England have earned him renewed respect as the chronicler of his country's social malaise, once more heads north with his regular screenwriter Paul Laverty to reveal the dire economic conditions of England's working class in *The Old Oak*. The story, a low-level conflict between two disinherited groups forced to live together, is set in County Durham where, until recently, mining was the main form of livelihood. Now the village is so poor it's barely able to support a single pub. These morose portraits of angry, defeated sons of miners convey a sense of their current plight better than any documentary. And yet, this is the least absorbing of Loach's three last films, both because of its milder, less urgent approach to the low-key drama and the difficulty the viewer has getting close to the community of foreigners who come to live in the town.

The Old Oak – the name of the last pub standing – comes after two very hard acts to follow: 'I, Daniel Blake' (2016) about a man fighting to keep his welfare benefits after a heart attack, which won the Palme d'Or in Cannes, and 'Sorry We Missed You' (2019), a heart-breaker about a poor man who buys a van to do rush-order delivery work. It's safe to say that anyone who has seen these films will not easily forget what it's like to struggle on the bottom rungs of the social ladder.

The new film, unfortunately, seems to stop half-way, capturing the vividness of life on the English side, but not that of its band of outsiders. While D.P. Robbie Ryan's lens remains sharply focused on the depressed pub owner TJ Ballantyne (played with measured perfection by non-pro actor Dave Turner, who has appeared in other Loach films)

[Full Review](#)



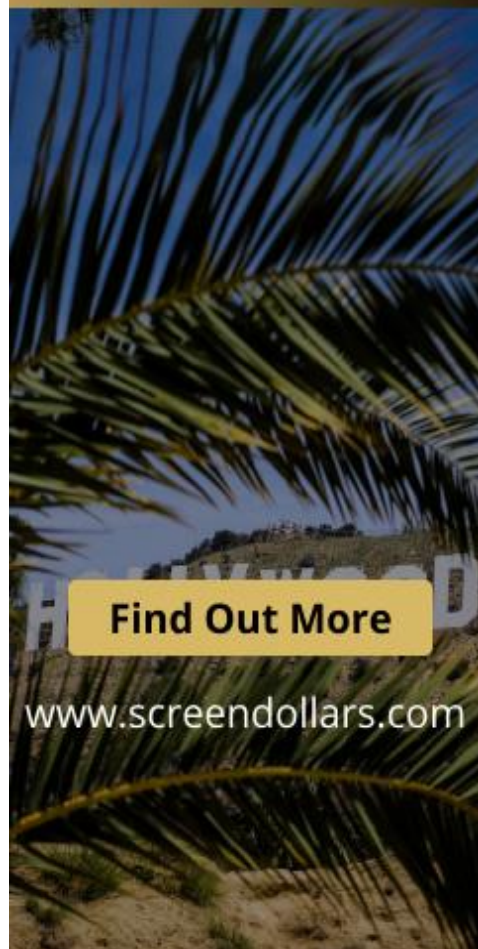
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Locarno Screening Guide

August 3



Me & The Beasts

9:00 GranRex
The Case of the Wee Murdered Woman
(1955)
Retrospective

11:00 La Sala
5 Hectares
Fuori Concorso

11:00 Teatro Kursaal
Me & The Beasts
Open Doors: Screenings

11:00 Palexpo (FEVI)
The Giacomettis
Panorama Suisse

11:30 GranRex
La Corte de Faraon (1944)
Introduced by Frédéric Maire
Retrospective

14:00 · Palexpo (FEVI)
Animal
Concorso interazionale

14:30 · La Sala
Pardi di domani: Concorso Corti d'autore
Nocturne for a Forest
Duck
A Tortoise's Year of Fate
Du bist so wunderbar
The Currency – Sensing I Agbogbloshie

Animal



The Path of Excellence

15:00 GranRex
Mogul Mowgli (2020)
Cinema History: Excellence Award Davide Campari
to Riz Ahmed

16:45 · Palexpo (FEVI)
Yannik
Concorso interazionale

17:00 · PalaVideo @Palazzo dei Congressi Muralto ·
Find a Film!
Pardi di domani: Special Event

17:30 · GranRex
Good Evening, Mr. Wallenberg (1990)
Cinema History

17:30 · La Sala
Procida
Fuori Concorso

20:30 · GranRex
La mente y el crimen (1961)
Restrospective

21:30 · PalaCinema I
If the Sun Never Returns (1987)
Cinema History: Cinema Suisse

21:30 · Piazza Grande
Vision Award Ticinomoda to Pietro Scalia
The Path of Excellence

Procids



(c) Regione Campania, Film Commission Campania

Locarno Events for August 4th



10:30 · Forum @Spazio Cinema
Conversation
Conversation with Pietro Scalia
Vision Award Ticonomoda
Moderated by Manlio Gomasca



13:30 · Forum @Spazio Cinema
Round Table / Panel
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Location Flashback

Dolder Grand Hotel – Zurich Switzerland

The Girl with the Dragon Tattoo (2011)



Photo: © Columbia Pictures

The Dolder Grand opened in 1899 as the Dolder Grand Hotel & Curhaus, and offers 175 luxurious rooms and suites, world-class restaurants, a spa, and an art collection that includes originals from Takashi Murakami and Salvador Dali.

In this scene, after helping Mikael Blomkvist (Daniel Craig) clear his name, Lisbeth Sander (Rooney Mara) arrive at the hotel to begin her face to face meeting with the bankers, in order to empty the accounts of corrupt businessman Hans-Erik Wennerstrom (Ulf Friberg)

The film premiered at Odeon Leicester Square in London on December 12, 2011, eventually grossing \$232.6 million on a \$90 million budget. The film was chosen by National Board of Review as one of the top ten films of 2011 and was a candidate for numerous awards, winning, among others, the Academy Award for Best Film Editing while Mara's performance earned her an Academy Award nomination for Best Actress.



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