

THE FILM

VERDICT

LOCARNO REVIEW DAILY

CONCORSO INTERNAZIONALE



THE VANISHING SOLDIER

VERDICT: Potent pacing and a charismatic lead propel this absorbing Israeli film in which a young soldier deserts his post during a Gaza incursion and escapes to Tel Aviv where he keeps running.

Jay Weissberg, August 5, 2023

A young Israeli soldier deserts his unit during a Gaza incursion in Dani Rosenberg's absorbing sophomore feature, *The Vanishing Soldier*. Propelled forward by the protagonist's need to constantly be on the move, first in Gaza and then his familiar Tel Aviv haunts, the film boasts of a number of superb scenes and is extremely well cast, most especially young

Ido Tako as the soldier Shlomi and Efrat Ben Zur as his mother Rachel. Unquestionably an anti-war film critical of Israel's brutal occupation, *The Vanishing Soldier* is also a movie that stays very much on the Israeli side of things, so what audiences get out of it will largely depend on their previously established sympathies.

Continues next page

Kudos to Marianne Slot A Champion of Auteur Cinema

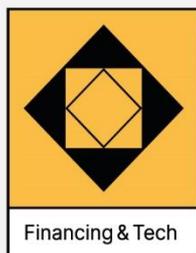


The Danish-born French producer has brought the best of auteur cinema to discerning audiences around the world.

Oris Aigbokhaevbolo, August 5, 2023

The esteemed French producer Marianne Slot has built her reputation around an impressive array of top festival and art films, not only from Europe but from around the world. This year she will be the recipient of the Raimondo Rezzonico Award at the Locarno Film Festival, followed by a screening of Benedikt Erlingsson's 2018 *Women At War*, which her aptly named company Slot Machine produced.

Continues next page



Zinemaldia Startup Challenge

Selected Projects

THE VANISHING SOLDIER*(Continued)*

Powerful images kick things off as an army unit shackled up in a half-destroyed Palestinian home use red lights on their helmets to cut through the darkness, punctuated by rocket blasts seen through a blown-out wall. Soldiers with their faces blacked up sleep against a wall, looking like a bronze war memorial rather than breathing men until they're roused to evacuate. One private, Shlomi, is slow to stir and then hides behind an upright mattress after everyone else is gone. At daylight he looks to get out of Gaza, avoiding both soldiers and a group of Palestinian children who scurry away like piglets, until he takes the car of a man lying dead on the street and drives out of Gaza.

Shlomi's escape – from the fighting, his duties, his rigidly proscribed place in Israeli society – doesn't appear to be a premeditated one and he has no plan other than fleeing an intolerable situation.

[Full Review](#)

MARIANNE SLOT KUDOS *(Continued)*

It is a richly deserved recognition to a far-sighted producer who has proven adept at working with directors with very individual visions of cinema, on genre-bending films that otherwise might never have been made.

Perhaps the producer's most popular, regular (and controversial) director is Danish filmmaker Lars von Trier. Their collaborations began with *Breaking the Waves* in 1996 and include the daring *Nymphomaniac*, *Dancer in the Dark*, *Melancholia* and *Antichrist*, films that have pushed the limits of art cinema, spurring audiences to react with joy and sometimes with anger. Argentinian auteur Lisandro Alonso is another regular at Slot Machine.

A glance at her filmography shows that Marianne has worked with an impressive swathe of women directors, who have included

Lucrecia Martel, Albertina Carri, Emma Dante, Juliette Garcias, Dinara Drukarova, Naomi Kawase, Yesim Ustaoglu, Susanne Bier, Malgorzata Szumowska and Paz Encina, to name a few.

She has also served the film community in other positions: she was the Scandinavian delegate to the San Sebastian Film Festival and presided over a cinema initiative co-created by the French Ministry of Culture. And yet, these official positions are a footnote to a life so passionately dedicated to thought-provoking movies and contemporary issues. One remembers her walking up the Cannes red carpet five years ago, alongside 81 other women, to protest sexism in cinema.

Back in 2015, Marianne was asked what she thought about the future of co-productions with regards to arthouse films.

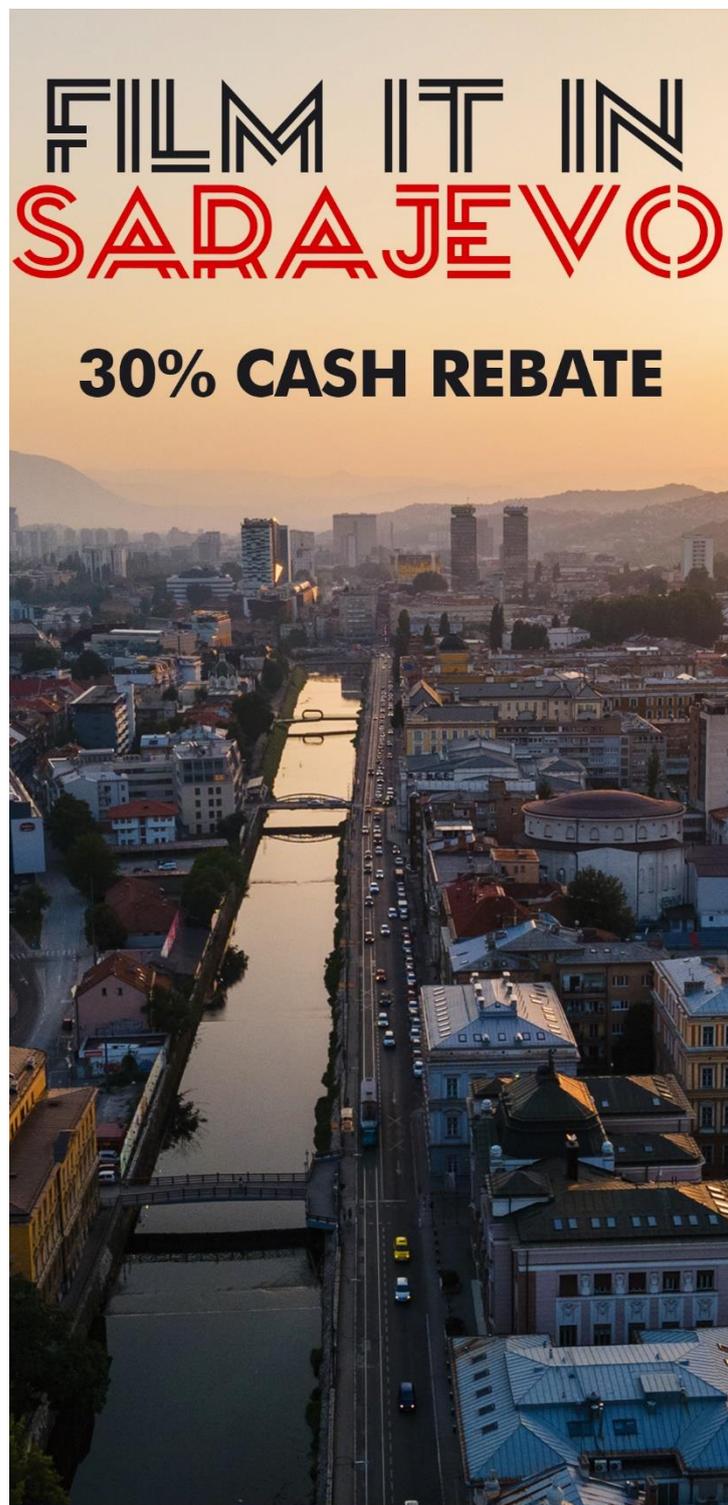
[For Full Article, Click here](#)

Attend IDFA this year!



8 - 19 November 2023

International
Documentary Film
Festival Amsterdam



FILM IT IN SARAJEVO

30% CASH REBATE

PIAZZA GRANDE



THE BEAUTIFUL SUMMER

VERDICT: Laura Luchetti's freely inspired adaptation of Cesare Pavese's novel 'The Beautiful Summer' features an impeccable cast in a perennially relevant tale about the consequences of sexual awakening.

Oris Aigbokhaevbolo, August 5, 2023

How many films have deployed sex as the passage to adulthood? One of the newer ones, Laura Luchetti's *The Beautiful Summer*, is showing at the Locarno Film Festival. The director describes it as freely inspired by the Cesare Pavese novel of the same name.

The film, like the novel, tells the story of Ginia (Yile Yara Vianello), a young girl who becomes curious and infatuated with the pleasures, the mysteries—the mysterious pleasures—of adult life. What is it like to make love, she asks? Tricky question. But she receives a reply: you become important to someone else for a few hours...maybe more.

If this seems like a rather cynical view of romance, it doesn't register with Ginia. Our heroine isn't dissuaded. Something has been ignited; a combustion isn't far ahead, but whose place is it to tell her? Definitely not Amelia's (a supremely well-cast Deva Cassel, heir of her famous parent's killer genes). Ginia meets this incredibly sophisticated young woman while hanging out with friends one fine day.

Amelia, in fact, might be the source of Ginia's craving. Luchetti shows how this happens in a scene staged like a meet-cute, on the arrival of this fascinating stranger. She hops off a boat that is still sailing and, unperturbed, walks to shore, her clothes clinging to her body and her head held high. She is beautiful and quite aware.

[Full Review](#)

SARAJEVO
CITY OF
FILM

unesco
Member of
the Creative Cities Network



Grad Sarajevo
City of Sarajevo



Ministarstvo kulture i sporta
Kantona Sarajevo

VERDICT SHORT



A TORTOISE'S YEAR OF FATE

VERDICT: A factory worker wrestles with a dispiriting future in this short about a fortune-telling tortoise and a desire for self-determination.

Ben Nicholson, August 5, 2023

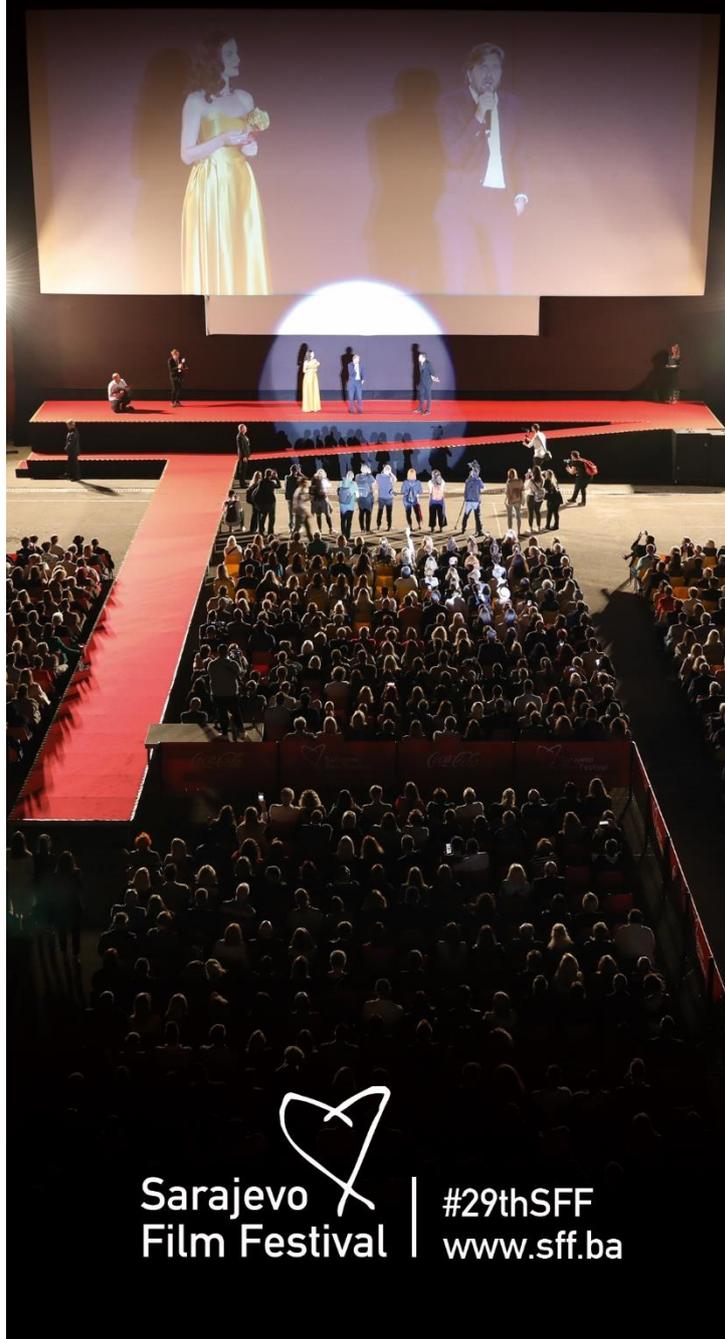
Yi Xiong's *A Tortoise's Year of Fate* takes place in a factory in China where the workers drift through humdrum lives and slivers of independence distract from a lack of any real autonomy.

The director's previous short film, *Singing Along with a Farewell* (2020) was a rumination on the shifting nature of social interactions in Shanghai, specifically focused on those in old age. In his new film, which premieres this week at Locarno, there is a similar sense of attempting to navigate the impact of modernity in China through the changing shape of relationships. Set against a backdrop of mass manufacture and regimented labour, the story examines the ambivalence of present-day life and the need for workers to explore their own paths of liberation in a system designed to curtail it.

One such worker, Bing (Ziyuh Xiong), is new to the factory and initially seems to embody the drifting malaise of a hopeless future. He speaks rarely and when he does, he is virtually monosyllabic. Even when presented alongside co-workers, he is shown to be distant and impassive; in the day he stands on the production line, spraying the metal parts passing through his station, at night he wanders the empty building. However, through a series of actions – striking up a conversation with a female colleague Nana (Wuyang Zhang), who is from the same region as him, or visiting a travelling fortune-teller that relies on the magical properties of a 500-year-old tortoise – he dislocates himself somehow from the mundane flow of the system.

[Full Review](#)

SEE YOU IN SARAJEVO! 11-18 AUG 2023



Sarajevo
Film Festival

#29thSFF
www.sff.ba



Watch Artistic Director Giona A. Nazzaro Discuss Locarno Festival Highlights



76 Locarno Film Festival
2-12 | 8 | 2023



UNTIL BRANCHES BEND: FRIDAY 11 | 08 | 2023, 11:00 · PALEXPO (FEVI)
THE LAND WITHIN: WEDNESDAY 09 | 08 | 2023, 10:30 · PALEXPO (FEVI)

Locarno Events for August 7th



10:30 · Forum @Spazio Cinema
Round Table / Panel
**Spectacle Every Day – The Many Seasons
of Mexican Popular Cinema**
Moderated by Olaf Moller and Roberto Turigliatto



15:30 · Davide Campari Lounge
Conversation
Incontro –
Edoardo Leo with Piera Detassis

BASECAMP

17:00 · BaseCamp pop up @Istituto
Sant'Eugenio
Identity / Identities
A Performative Talk Curated by Open Doors



EVERYTHING about the MOVIES

Profiles of Top Stars and
Filmmakers

Upcoming Movie Releases

Trailers, Film Clips and Videos



AWARDS clips

Switzerland selects *Thunder* as its International Oscar Submission



Photo: Swiss Films



Photo: Close Up Films

Thunder, originally titled *Fourde*, directed by Carmen Jaquier, had a successful international festival run, and was awarded two Swiss Film Awards for best sound and best film score.

Festival Awards include Special Mention in the Focus Competition and the Emerging Swiss Talent Award at the Zurich Film Festival, the Special Jury Prize in Rome and the award for Best Director in Marrakesh.

Director Carmen Jaquier won the Pardino d'argento at the Locarno Film Festival in 2011 for her short film, *The Girls Grave*.

This year at the Cannes Film Festival, Jaquier was honored as “Emerging Talent” as part of the Women in Motion Awards. She was also selected by European Film Promotion (EFP) to participate in the “Europe! Voices of Women in Film” talent program at the Sydney Film Festival in June. *Thunder* is her debut feature film.

In its statement on the film, the selection jury wrote: “Set in an archaic mountain scenery, liberation and sisterhood are at the center of this timely feminist period film. Carmen Jaquier’s uniquely sensual first feature skillfully explores sexuality and faith and captivates with its nuanced mise-en-scène and evocative imagery.”

Thunder was produced by the renowned Geneva-based Close Up Films. Producers Joëlle Bertossa and Flavia Zanon have made a name for themselves with high-profile feature films and documentaries and as committed partners in international coproductions like *I Am Not Your Negro* and *The Plough*.

Thunder

TFV originally reviewed September 20th, 2022

VERDICT: Carmen Jaquier’s powerful debut feature chronicles a stormy collision between religious faith and sexual rapture in early 20th century Switzerland.

Stephen Dalton

September 20th, 2022

A religiously devout young woman surrenders herself to the carnal side of spiritual love in Swiss writer-director Carmen Jaquier’s passionate, lyrical, visually ravishing debut feature *Thunder*, which has just world premiered in both Toronto and San Sebastian.

Drawing on the agony and ecstasy in Pasolini’s *The Gospel According to Matthew* (1964), Jaquier’s feverish coming-of-age drama sometimes gets a little consumed by its own self-serious, quasi-mystical pretensions. But this is still an accomplished and original debut, rooted in worthy intentions to give voice to all those voiceless women missing from the history books for being too lustful, too disobedient, too far ahead of their time.

Full Review, [click here](#)



HO NOR IFICABI LITUDINI TATIBUS

Be not afraid of greatness. From September 13 until September 17.

aldenburg
FILMFESTIVAL

30
YEARS