

Kudos to Renzo Rossellini

Italian producer Renzo Rossellini is honored with a Lifetime Achievement Award at Locarno.



Photo courtesy of Locarno Film Festival

An adventurous life lived on the cutting edge of movies and politics.

Deborah Yount, August 8, 2023

Renzo Rossellini's lionized father Roberto was one of the undisputed masters of Italian post-war neorealism, and as we know from films like the recent *Vera*, which is about actor Giuliano Gemma's daughter, being the child of a famous parent can have disastrous results. Renzo's life, full of ambition, accomplishment and political commitment, has been quite another story. Along with his

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CONCORSO INTERNAZIONALE



Photo courtesy of Locarno Film Festival

PATAGONIA

VERDICT: A developmentally delayed young man falls under the spell of a pansexual itinerant children's entertainer in Simone Bozzelli's well-performed but psychologically ill-judged feature debut.

Jay Weissberg, August 8, 2023

Simone Bozzelli's feature debut *Patagonia* has much to recommend it: lensing by Leonardo Mirabilia that reflects the nervous energy of the protagonists, a couple of excellent leads skillfully negotiating the edgy tension of their characters, and an interesting take on power dynamics and questions of freedom. The problem is that the central relationship, though well-played, simply isn't

believable, and for all the discussions about freedom, the film itself, awash in guarded homoeroticism, doesn't allow itself the liberty of depicting gay sex, which is implied but never shown. While the story of a young unformed guy becoming enthralled by a dominant drifter has a tangible fascination, it requires a greater degree of psychological credibility to make us feel

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RENZO ROSSELLINI *(Continued)*



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sister Isabella, he is one offspring of a large movie family who has left deep marks of his own on contemporary cinema. His career as a major Italian producer is all the more astounding for being intertwined with the avantgarde political movements that shaped his life.

He is the recipient of the Locarno Film Festival's Lifetime Achievement Award, which will be conferred on August 10.

Beginning his career as an assistant to his father and other directors in the 1960's, he went on to produce some 64 movies and

became the influential head of Gaumont Italia from 1977 to 1983. He has been associated with such memorable international productions as Joseph Losey's *Don Giovanni* (1979), Werner Herzog's 1982 adventure *Fitzcarraldo*, Andrei Tarkovsky's Italian-set *Nostalghia* (1983), Francis Ford Coppola's *The Cotton Club* (1984)

and the Mickey Rourke-Kim Basinger erotic romance *9 ½ Weeks* (1986).

His contribution to Italian cinema, in particular, has been enormous: Francesco Rosi's *Carmen* and...

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PATAGONIA *(Continued)*



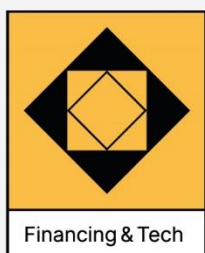
Photo courtesy of Locarno Film Festival

invested. It's easy to imagine the film playing at fests and Italian showcases, but wider distribution away from home will prove challenging.

Another issue is that Bozzelli overplays his hand with visual clues, including the opening and closing shots of fences and cages: yes, we get it, the whole film is about metaphorical cages, but just a few real ones will be enough to get the point across. Yuri (Andrea Fuorto) is 19, or perhaps 20, an orphan working the cash register at the family butcher shop and shuttled month-by-month between his three aunts, who house and feed him near the Abruzzi city of Teramo. He's also developmentally delayed, barely able to do simple math and clearly socially backward. He's teased by children and his aunt Anna (Marina Catia Lamperi) not only infantilizes but still bathes him.

At his younger cousin's birthday party Yuri becomes fascinated by Agostino (Augusto Mario Russi), an itinerant birthday clown whose pierced lip and nipple and dyed hair, not to mention the sneer, mark him instantly as a bad boy.

[Full Review](#)



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VERDICT SHORT



INTELLIGENCE

VERDICT: A man learns of his own imminent death in *iNTELLIGENCE*, a strikingly graphic meditation on a curtailed life and the allure of immortality.

Ben Nicholson, August 8, 2023

At the heart of Jeanne Frenkel and Cosme Castro's strange and surreal semi-animation sits a mysterious company called *iNTELLIGENCE*.

It's the location of a hasty midnight appointment made by the anxious Pascal (Vincent Macaigne) after he sees their television advertisement in which they claim to create ghosts, so people can continue beyond their natural demise. Pascal has inadvertently discovered he is about to die whilst preparing the layout of tomorrow's edition of the newspaper he works at – and stumbling upon his pre-written death notice. Now he hopes that these people may be able to extend his experiences beyond their tragically short 45 years.

This isn't the first time that Frenkel and Castro have imagined such a strange service. Their first collaboration, on their 2017 short *Adieu Bohème*, was centred around a team who offered couples the chance to stage beautifully romantic goodbyes. Here, the offering from *iNTELLIGENCE* is far more arcane, some unfathomable procedure that transfers consciousness into a picture frame that can continue on indefinitely. The somewhat fantastical nature of this proposition is reflected in the film's dreamlike visual style, which shoots its actors and then incorporates them into an atmospheric, deconstructed, animated world. Pascal is a designer, and the reality he inhabits seems to almost have spilt from his consciousness. The aesthetic constantly morphs between blocky graphic approximations, chiaroscuro screen prints, line-drawn backgrounds that could be slates from comic panels, paint pigment

[Full Review](#)

CONCORSO INTERNAZIONALE



BAAN

VERDICT: An undisciplined feature debut burdened by regrettably immature dialogue that knee-caps a potentially interesting impressionistic exploration of what “home” means in a globalized world.

Jay Weissberg, August 8, 2023

“Baan” in Thai means “home,” which Leonor Teles chose as the title for her debut feature because the film, largely shot in Lisbon but melding at times into Bangkok, is meant to address the rootlessness of globalized youth searching for some place to call “home.” It’s a good theme, unfortunately knee-capped by a woefully immature script rife with ham-fisted dialogue that would challenge even seasoned actors. Shot by Teles herself in short, sometimes impressionistic scenes whose general lack of development doesn’t help make the drab protagonist any more interesting, *Baan* charts the rocky relationship between a Portuguese architect and the Thai-Canadian woman she’s fallen for, weaving in issues of racism and belonging. The whole thing feels like a well-meaning but misguided first film, yet Teles’ 2016 short *Batrachian’s Ballad* won the Golden Bear, so she knows her way around. It’s hard to imagine where this will go following its Locarno premiere.

One of the issues is that she tries to create a liminal space between Lisbon and Bangkok, destabilizing viewers’ expectations of time and place in a manner far more ambitious than she’s able to handle. Rather than create a kind of memory palimpsest offering insight into a sense of displacement for both women, Teles melds the two cities and in so doing globalizes them too, in a negative way. In addition, she plops songs in at random, including “I Feel for You” and “Voyage Voyage,” in a manner that may be meaningful to her, but their arbitrariness as well as their placement simply leave the viewer perplexed.

[Full Review](#)



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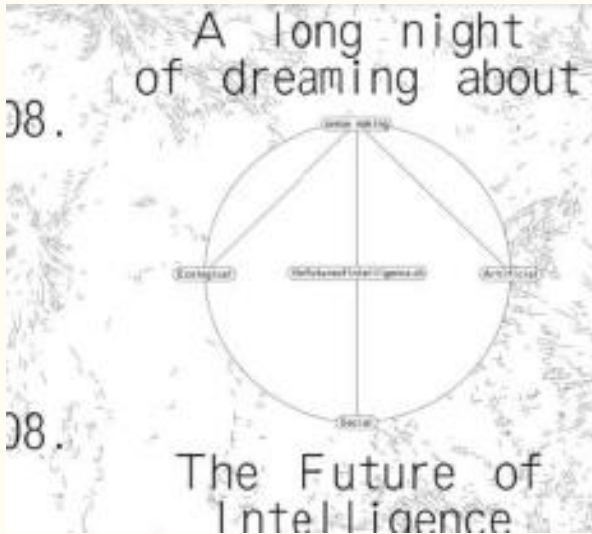
Trailers, Film Clips and Videos



Locarno Events

Aug 9

Aug 10



Photos courtesy of Locarno Film Festival

20:44 · BaseCamp Popup @ Sant'Eugenio
 A Long Night of
 Dreaming of the Future of Intelligence
 Moderated by Devika Girish & SOFF with
 Shane Denson, Devn B. Lee

10:30 · Forum @ Spazio Cinema
 Istvan Szabo on
 "Film Culture and Sprituality"
 50 Years Ecumenical Jury
 In Locarno
 Moderated by Ingrid Glatz



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



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LOCARNO OPEN DOORS WINNERS

Open Doors, Locarno Pro's talent development program for artists from underrepresented communities around the world, has announced its 2023 winners.

For the second of its three-year cycle, Open Doors focused on the region of Latin America and the Caribbean. A total of eight projects in development were selected for its coproduction platform, the Projects' Hub, along with eight creative producers who participated in the program's talent incubator, the Producers' Lab. Together with the directors of films of the Open Doors Screenings, who form the Directors' Club, they make up the full selection of the program.



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Open Doors Grant
A total of CHF 50'000 sponsored by visions sud est (with the support of the Swiss Agency for Development and Cooperation), the City of Bellinzona and the Open Doors initiative.

CHF 25'000 to Pantasma
Nicaragua, Costa Rica, Honduras
Directed by Gloria Carrión, produced by Leonor Zúniga

CHF 20'000 to Tres balas (Three Bullets)
Dominican Republic
Directed by Génesis Valenzuela, produced by Wendy Espinal

CHF 5'000 to Desidia
Bolivia, Chile
Directed by Leandro Grillo, produced by Alejandra Antequera

CNC Development Grant
EUR 8,000 for development provided by CNC – Centre national du cinéma et de l'image animée

LOA. Mata a tus amos (LOA. Kill Your Masters)
Venezuela, Puerto Rico
Directed and produced by Carlos Zerpa

Prix ArteKino International EUR 6,000 for development provided by ARTEKino.

Tres balas (Three Bullets)
Dominican Republic
Directed by Génesis Valenzuela, produced by Wendy Espinal

Sørfond Award
Participation in the project to the Sørfond pitching event

in November including travel and accommodation.

Libertinas (Libertines)
El Salvador, Peru
Directed by Leslie Ortiz, produced by Adriana Morán

Additionally, several of Open Doors' partners provided awards to participants across the three program strands:

Open Doors – Rotterdam Lab Award
Provided by the International Film Festival Rotterdam (IFFR). One of the Producers' Lab participants is offered the opportunity to take part in the next Rotterdam Lab, including accommodation covered by the International Film Festival Rotterdam along with a contribution to the travel's costs by the Locarno Film Festival.

For more, [click here](#)



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