



FOR IMMEDIATE RELEASE

A NEW TRADITION: AWARD-WINNERS FILL THE LINEUP OF THE SECOND EDITION OF LOCARNO IN LOS ANGELES, APRIL 5-8, 2018

ACROPOLIS CINEMA AND THE LOCARNO FESTIVAL ANNOUNCE NEW EDITION WITH EXPANDED FOUR-DAY PROGRAM OF THIRTEEN FEATURES AND FIVE SHORT FILMS AT DOWNTOWN INDEPENDENT CINEMA

Los Angeles, CA. (February 8, 2018)—Acropolis Cinema, Los Angeles' newest screening series dedicated to experimental, international, and undistributed films, continues its collaboration with Switzerland's Locarno Festival that will bring thirteen features—including all of the top award-winners—from the most recent edition of the Locarno Festival to downtown Los Angeles for an expanded four-day festival. Running from April 5-8 at the Downtown Independent cinema, the second edition of Locarno in Los Angeles will feature eighteen Los Angeles premieres, including thirteen features and five short films, and a panel discussion comprised of a variety of critics and programmers in conversation with Locarno Festival Artistic Director Carlo Chatrian. A closing reception will follow the last screening of each day.

With the generous support of Ascona-Locarno Tourism, Ticino Turismo, and the Consulate General of Switzerland in Los Angeles, Locarno in Los Angeles returns for its second year following a successful first edition in 2017. Writing for the *Los Angeles Times*, film critic Justin Chang described the festival's inaugural program as "a jolting antidote to the mid-spring blockbuster blues, as well as a welcome reminder that cinema isn't just a global medium; at times, it can be downright otherworldly." Curated by Acropolis founder Jordan Cronk and co-artistic director Robert Koehler, the festival's main program is comprised of a hand-selected group of films from the 70th Locarno

Festival's International Competition, Signs of Life, and Filmmakers of the Present programs, with eighteen features and shorts representing no less than nineteen different countries. Opening the festivities on April 5 is *3/4*, the brilliant debut feature from Bulgarian writer-director Ilian Metev, capturing in gentle and perceptive ways the complex lives of a family in Sofia. Closing the festival on Sunday night, April 8, will be the dazzling Portuguese discovery *Damned Summer*, from writer-director Pedro Cabeleira.

For the first time, the festival's curated selection includes the top award-winners in each of Locarno Festival's three main competitions: Wang Bing's powerful *Mrs. Fang* (International Competition Golden Leopard); Metev's *3/4*, (Filmmakers of the Present Golden Leopard); and Nelson Carlo De Los Santos Arias' revenge drama, *Cocote* (Signs of Life Award). The 2018 program celebrating Locarno Festival's 70th edition also includes a range of additional award winners: *The First Lap*, whose writer-director Kim Dae-hwan won Best Emerging Director in Filmmakers of the Present; *Fantasy Sentences*, winner of the Mantarraya Award in the Signs of Life section and one of the shorts in the five-film shorts program by Dane Komljen, his second work chosen by Locarno in Los Angeles following last year's triumphant *All The Cities of the North*; Adirley Querios' wild, nocturnal sci-fi adventure, *Once There Was Brasilia*, winner of the Signs of Life Special Mention prize; and Cabeleira's drama about Lisbon nightcrawlers, *Damned Summer*, winner of the Special Mention award in the Filmmakers of the Present competition.

The new edition features a wide range of adventurous and innovative cinema that defines the essence of Locarno Festival. Late master filmmaker Raul Ruiz's *La telenovela errante*—made in 1990, later lost and then rediscovered and restored in 2017—is a work of such importance and originality that it receives a Spotlight Selection in the lineup of Locarno in Los Angeles. The Centerpiece Selection is Los Angeles-based filmmaker Ben Russell's globe-hopping, non-fiction epic on men mining for hoped-for riches, *Good Luck*. Films of striking formal and thematic originality run through the program, including: Narimane Mari's triptych look at colonization, *Le fort des fous*; Basma Alsharif's category-busting feature traveling from Palestine to California, *Ouroboros*; Blake Williams's 3D fall festival hit, *PROTOTYPE*; and Xu Bing's *Dragonfly Eyes*, which uses surveillance cameras to tell a tale of misbegotten love. Xu's Chinese film is one of three features in the program offering audiences a look across the breadth and depth of independent Asian cinema, including Ryutaro Ninomiya's *Sweating the Small Stuff* from Japan, about the tough life of a frustrated writer, and Kim's *The First Lap* from South Korea, observing the testy atmosphere in cross-generational family relations.

This year's edition will likewise feature an expanded series of in-person events and Q&A's with a dazzling roster of rising artists in international cinema. Those confirmed thus far include: Los Angeles-based film artist Ben Russell, whose latest feature, the globe-hopping and provocative non-fiction feature *Good Luck*, has been chosen as the festival's Centerpiece Selection; and Texan-born filmmaker Blake Williams, whose

experimental 3D *PROTOTYPE* has been one of the sensations of the fall-winter festival circuit. Additional guests and panel information will be announced in the coming weeks.

“Locarno Festival has always paid great attention to U.S. cinema, bringing to Europe some of the best examples of a truly independent cinematic spirit; now having the opportunity to showcase our selection in the city of cinema is a great counterpoint to that,” says Locarno Festival artistic director Carlo Chatrian. “Therefore I’m happy that, after a successful first edition, Locarno in Los Angeles is back with an expanded program, including last edition’s major winners. I salute the work of the curators and I’m thankful to the partners who have made it possible. Looking at the rich and diverse line-up, I’m confident that the roar of the Leopard will charm many Angelinos.”

A key mission of Locarno in Los Angeles is to help strengthen and diversify the local arts community by showcasing a variety of world cinema titles. “We saw last year that there was a deep desire in our audience to engage with some of the world’s most adventurous and innovative cinema, so it was obvious that a second edition of Locarno in Los Angeles was something that folks would be waiting for,” says Koehler.

“Celebrating Locarno Festival’s 70th edition is something special, and it follows that this year’s program profiles the best of what defines Locarno. You can see it in the cinematic warmth of Ilian Metev, the intense physicality in Ben Russell’s *Good Luck*, or the utterly indescribable surprises of Basma Alsharif’s original angle on Palestinian identity. The polemical adventures experienced in Narimane Mari’s *Le fort des fous* couldn’t be more different than the 3D trip of Blake Williams’s *PROTOTYPE*, yet here they are, side by side. This is exactly the cinema that we’re after.”

Tickets and special multi-film packages will go on sale on Friday, March 9, 2018. Please visit www.locarnoinlosangeles.com for more details.

Locarno in Los Angeles main program + film descriptions

Opening Night

3/4 (Three Quarters)

Ilian Metev, Bulgaria, Germany · 2017 · DCP · Color · 82' · o.v. Bulgarian

3/4 follows a father with his son and daughter during their walk across the city. Their short age difference underlines the narrow distance between childhood and first responsibilities. The shooting style is opposite, compared to the recently predominant tracking shot filming the back of the head of silent actors in order to reveal the space ahead. Metev prefers preceding his characters and shows their stride and movement with a shot reverse shot that becomes the ideal tool to seize the different dynamics of language, in particular the free language of youth and its catchphrases, onomatopoeias, verses, repetitions and provocations. The external shots are flooded by the light of a strange and interrupted warm season; the internal shots are perfect frameworks. But what most of all moves us in *3/4* is its patient rhythm, the moderate austerity that portrays verbal and physical interactions with rare and decent precision, the mastery of

a stubbornly bounded and refined repertoire that generates the essential gap to the wonder. **Winner: Golden Leopard (Filmmakers of the Present)**

Spotlight Selection

La telenovela errante (The Wandering Soap Opera)

Raul Ruiz, Chile · 1990/2017 · DCP · Color · 80' · o.v. Spanish

“The film revolves around the concept of soap opera. Its structure is based on the assumption that Chilean reality does not exist, but rather is an ensemble of soap operas. There are four audiovisual provinces, and the threat of war is felt among the factions. The political and economic problems are immersed in a fictional jelly divided into evening episodes. The entire Chilean reality is viewed from the point of view of the soap opera, which acts as a revealing filter of this same reality.” – Raúl Ruiz

Cocote

Nelson Carlo De Los Santos Arias, Dominican Republic, Argentina, Germany, Qatar · 2017 · DCP · Color and Black and White · 106' · o.v. Spanish

Alberto (Vicente Santos), a gardener for a rich family in Santo Domingo, returns to his hometown after hearing of his father’s murder. Upon arrival, he discovers that his sisters expect from him to participate in the mourning rituals of the Nine-Nights. In this Southern region of the country, where traditions have developed around both Catholic and African elements, which differ on the forms of faith; hence, the evangelical Alberto sees the rituals as superstition. To complicate matters further, his hot-tempered sisters demand that he plays his part as the surviving man of the family and avenge their slain father. But the murder is anything but banal: brutal, ordered by an influential man and perpetrated by an old acquaintance. A soundtrack made of Dominican rhythms soar as the filmmaker lets scenes play out and mounting tensions reverberate. **Winner: Signs of Life Award (Signs of Life).**

Dragonfly Eyes

Xu Bing, China, U.S. · 2017 · DCP · Color · 81' · o.v. Mandarin

Each of us is captured on surveillance cameras, on average, 300 times a day. These all-seeing “eyes” observe Qing Ting too, a young woman, as she leaves the Buddhist temple where she has been training to become a nun. She returns to the secular world, where she takes a job in a highly mechanized dairy farm. There, Ke Fan, a technician, falls in love with her, breaks the law in an attempt to please her and is sent to jail. On his release, he can’t find Qing Ting and looks for her desperately until he figures out that she has reinvented herself as the online celebrity Xiao Xiao. Ke Fan decides to revamp himself.

The First Lap

Kim Dae-hwan, South Korea, · 2017 · DCP · Color · 101' · o.v. Korean

Su-hyeon, a teacher at a private art institute, and Ji-young, a contract worker at a small network enterprise have been living together for six years. To his surprise, Su-hyeon finds out that Ji-young is late for her period and, in view of the birth of his child, he

seizes the opportunity to reunite with his family. The couple sets off for Samcheok, at the far end of the east coast. **Winner: Best Emerging Director (Filmmakers of the Present)**

Le fort des fous

Narimane Mari, France, Qatar, Germany, Algeria · 2017 · DCP · Color · 140' · o.v. Algerian/French/Greek/English

Using archives from the early scientific expeditions and taming campaigns led by the French colonizers in North Africa, *Le Fort de fous* follows a community of young nomads and wanderers as they form an imagined utopian society in response to imperialistic rule. Reenactments, improvisations, and interviews are conducted with the inhabitants of Algiers, Kythira Island and the Prosfygika community in Athens to describe an alternative temporality and autonomous space, reflecting on the transmission and re-appropriation of history and reviving memories as strategies of resistance.

Centerpiece Selection

Good Luck

Ben Russell, France, Germany · 2017 · DCP · Color · 143' · o.v. Serbian, Saramaccan

Shot on Super16mm, *Good Luck* is a portrait of two mining communities operating on opposite sides of a hostile world: the state employees of a 400m-deep underground Serbian copper mine and the Maroon laborers of an illegal gold mining operation in the jungle tropics of Suriname. **Q&A with Ben Russell following the screening.**

Mrs. Fang

Wang Bing, France, China, Germany · 2017 · DCP · Color · 86' · o.v. Mandarin

Fang Xiuying was a farmer born in Huzhou, Fujian in 1948. She suffered from Alzheimer's for the last eight years of her life. By 2015, her symptoms were already very advanced and her treatment in a convalescent home was ineffective, so it was discontinued in June 2016 and she returned home. The film follows her ordeal first in 2015, and then in 2016 during the last ten days of her life. **Winner: Golden Leopard (International Competition)**

Once There Was Brasilia

Adirley Queirós, Brazil, Portugal · 2017 · DCP · Color · 100' · o.v. Portuguese

In 1959, the intergalactic agent WA4 was arrested for illegally occupying private land. He receives a mission: to go to planet Earth and kill the president of the Republic, Juscelino Kubitschek, on the day of Brasília's inauguration. But his spaceship lands in Ceilândia, the largest satellite city of Brasília and the capital of its prison. Only Andreia, the queen of the post-war, can help him to assemble an army able to kill the monsters who inhabit the National Congress. A documentary recorded in the Year 0 P.C. (Post-Coup), in the Federal District and its surroundings. **Winner: Special Mention (Signs of Life)**

Ouroboros

Basma Alsharif, France, Palestine, Belgium, Qatar · 2017 · DCP · Color · 77' · o.v. Italian/English/Chinook

An homage to the Gaza Strip, *Ouroboros* follows a man through five different landscapes, upending mass-mediated representation of trauma. A journey outside of time, marking the end as the beginning, exploring the subject of the eternal return and how we move forward when all is lost.

PROTOTYPE

Blake Williams, Canada, U.S. · 2017 · DCP · 3D · Color · 63' · o.v. No Dialogue

As the deadliest natural disaster in U.S. history strikes Galveston, Texas, taking an estimated 6,000 to 12,000 lives, a mysterious televisual device projects images of unknown origin. Blake Williams's experimental 3-D film immerses us in the storm's aftermath, at every minute represented by remarkable and mysterious sights of one world nearing destruction as another emerges. A consideration of technology, cinema, and the medium's future, *PROTOTYPE* is equal parts dense and fleet—an unprecedented experience with no clear ancestor or likely successor. ***Q&A with Blake Williams following the screening.***

Sweating the Small Stuff

Ninomiya Ryutaro, Japan · 2017 · DCP · Color · 114' · o.v. Japanese

Ryutaro Ninomiya, 27 years old, lives a fairly simple life. He works at an auto-repair shop, reads books and drinks a few beers. One day, he receives a phone call from Yusuke, his childhood friend whose mother, Ryuko, is dying from Hepatitis C. Despite knowing for a while that Ryuko was sick, Ryutaro hasn't visited her, but today he decides to go.

Closing Night

Damned Summer

Pedro Cabeleira, Portugal · 2017 · DCP · Color · 128' · o.v. Portuguese

Chico's summer starts at home, with his grandparents, under the cover of the lemon trees. An outlet. The ground of his childhood memories. But now, he belongs to Lisbon, where he graduated and where he hopes to find a career. Chico is part of a generation without prospects and expectations, where reaching adulthood seems to be perpetually delayed. The nights of Lisbon, intoxicated by its affections and heartbreaks, hold him in a psychedelic hedonism, where burning anguish fuels euphoria. ***Winner: Special Mention (Filmmakers of the Present)***

Shorts Program

Aliens

Luis López Carrasco, Spain · 2017 · DCP · Color and Black and White · 23' · o.v. Spanish

An alien is a foreigner, an outcast and, in popular culture, an inhabitant from another planet. Tesa Arranz, a key figure in the 1980s Madrid scene and the lead singer of the Zombies, has painted over 700 portraits of outer-space creatures. Confronting the singer's paintings with the memories of her youth, her poems and diaries, *Aliens* depicts the emotional landscape, in Spanish history, where happiness, nightmarish experimentations and alienation walked hand in hand.

Fantasy Sentences

Dane Komljen, Germany, Denmark · 2017 · DCP · Color · 17' · o.v. Ukrainian

Many years ago, the cities by the river were gripped by a contagion. Things started to change and it was not clear if the transformation was a symptom of the disease or a way to escape it. The contagion touched everything: animals, plants, stones, soil, men, women and children, their thoughts, dreams, memories. An old woman once told me how all memories turn into trees; I could hardly make out what she was saying. She said she could hear the trees singing: to be a body, to be any body. After the contagion ended, the cities appeared untouched. One had to look hard to see the traces of the previous time. If one could listen to the trees, what would they say? A way out, a way out? **Winner: *Fundación Casa Wabi – Mantarraya Award (Signs of Life)***

Plus Ultra

Helena Girón/Samuel M. Delgado, Spain · 2017 · DCP · Color · 13' · o.v. Spanish

"Plus Ultra" is the motto of the Spanish state. This slogan was used to encourage navigators to conquer new territories and to forget the warning from mythology: "Non Terrae Plus Ultra" (there is no land beyond here). The Canary Islands, testing ground for the tactics used during the colonization of the Americas, becomes the setting for a tale about this land.

Scaffold

Kazik Radwanski, Canada · 2017 · DCP · Color · 15' · o.v. Bosnian/English

Canada. Recent immigrants work on a scaffolding. In order to break their routine they observe the people beneath them, from a unique, precarious and ephemeral point of view.

Wasteland No. 1: Ardent, Verdant

Jodie Mack, U.S. · 2017 · 16mm · Color · 5' · o.v. No Dialogue

A eulogy for wasted potential sends the out of date to the out of body: trash to treasure. An appetite for destruction charts the product life cycle, interrupting the horizon through an intersection of perspectives.

ACROPOLIS CINEMA

Acropolis Cinema is a nonprofit screening series and microcinema dedicated to bringing classic and contemporary experimental films to screens across Los Angeles. Founded in January 2016 by Jordan Cronk, Acropolis Cinema's vision for the curation and presentation of film is one of wholly autonomous means, committed to facilitating under-represented film-art throughout the city. Our initial identity as a migrating organization will, we hope, embolden nascent arts communities typically removed from the epicenter of art house and repertory cinema distribution channels in Los Angeles, and in the process foster fresh developments in localized film discourse and dissemination.

LOCARNO FESTIVAL

From the great years of Italian Neo-Realism to the groundbreaking pioneers of the Nouvelle Vague. From the discovery of films from countries beyond the Iron Curtain during the Cold War, to the first great exploration of cinema from the Far East. Not forgetting the impressive line-up of directors for whom Locarno was their debut international stage: Milos Forman, Marco Bellocchio, Glauber Rocha, Raúl Ruiz, Alain Tanner, Mike Leigh, Béla Tarr, Chen Kaige, Aleksandr Sokurov, Atom Egoyan, Jim Jarmusch, Spike Lee, Abbas Kiarostami, Gus Van Sant, Pedro Costa, Fatih Akin. A long history of discovery which began on 23 August 1946 when the very first Festival was held in the gardens of the Grand Hotel. A story that is far from over, because Locarno has always gladly held true to its cosmopolitan vocation of seeking out the cinema of the future.

For media-related questions please visit www.locarnoinlosangeles.com, or contact acropoliscinema@gmail.com.

@LocarnoInLA

@AcropolisCinema

[facebook.com/AcropolisCinema](https://www.facebook.com/AcropolisCinema)