

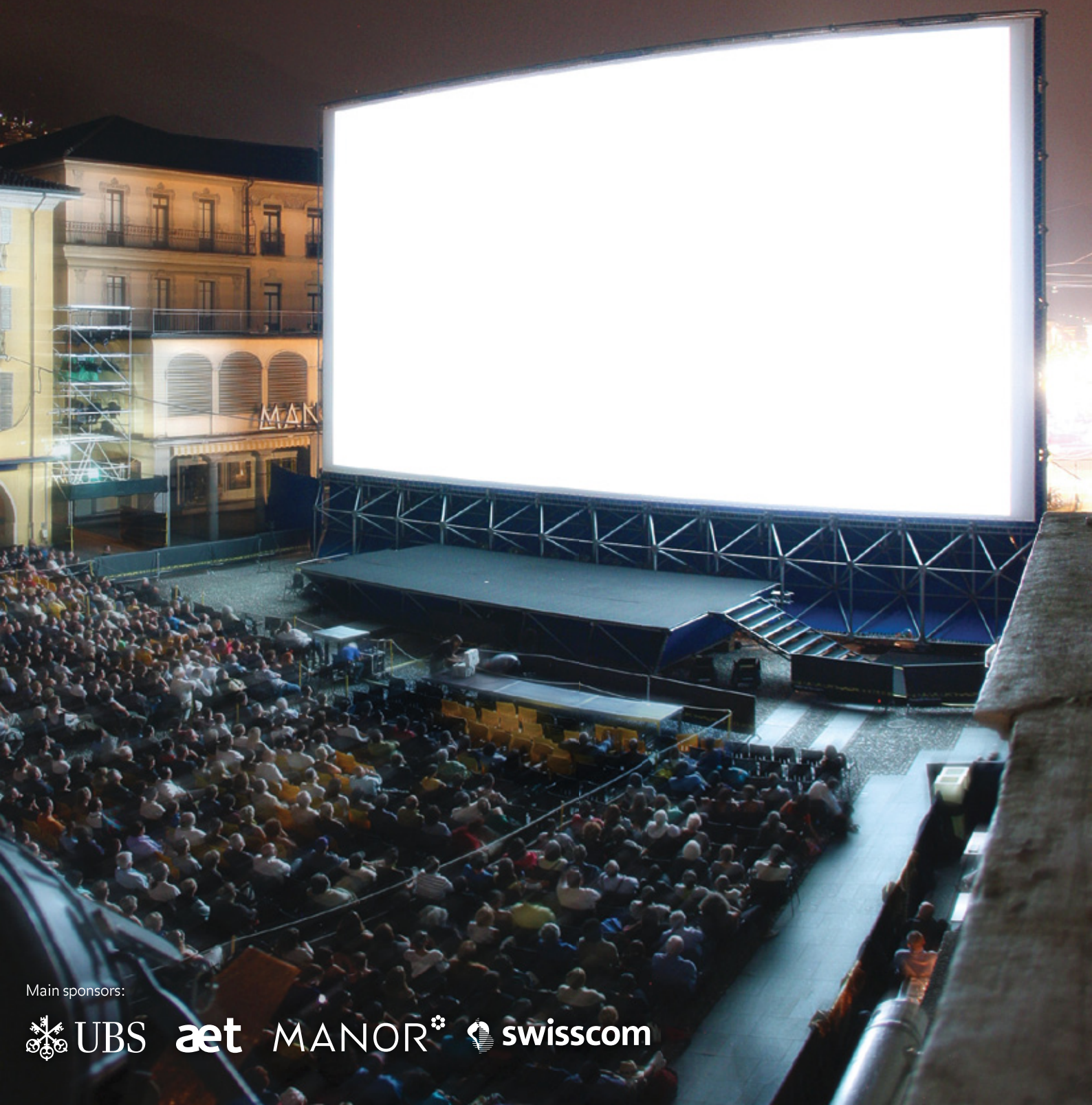
66°

Festival del film Locarno

7-17 | 8 | 2013

# Pardo Live

Special Edition 2012 – 2013



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Impresionante la  
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8mil personas viendo  
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No saqué foto.  
Ninguno foto representa  
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What's most  
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**The Huffington Post**

Cannes,  
glamour.  
Venice,  
beautiful.  
All great.  
But Locarno  
turned out to be  
the most  
unforgettable  
experience  
that stays with  
one's soul

**The Guardian**

Of all film  
festivals,  
Locarno's  
is the most  
magical

**Libération**

Festival de recherche où l'on  
rencontre ce qui s'invente  
dans le cinéma

**Dree Hemingway @dree lovechild**

Just had lunch with the most  
lovely man, Harry Belafonte!

Quotes



## Editorial

## Artistic Director Carlo Chatrian

*Film is my language  
and without language  
I become silent and  
in my silence I cease to be.*

Stephen Dwoskin (1939-2012)

### Biography

Born in Turin in 1971 Carlo Chatrian graduated in Literature and Philosophy. He is director of the magazine *Panoramiques* and he worked regularly as a film critic for other outlets and he has published numerous essays and monographs on filmmakers. As a programmer Chatrian has curated numerous film seasons, working with festivals and institutions such as Cinéma du réel in Paris, the Museo nazionale del cinema in Turin and the Courmayeur - Noir in Festival. Deputy director of the Alba Film Festival from 2001 - 2007, he has been a member of the selection committee for the Florence Festival dei Popoli and the Nyon Festival Visions du Réel.

Carlo Chatrian started working with the Festival del film Locarno in 2002 and from 2006 - 2009 was part of the selection committee. He also curated Locarno's last few years' retrospectives (Nanni Moretti, Manga Impact, Ernst Lubitsch, Vincente Minnelli, Otto Preminger).

Since 2010 he has been a consultant to the Cinémathèque suisse in Lausanne and since 2011 has been director of the "Film Commission Vallée d'Aoste" Foundation.

Before it is entertainment, a tool for knowledge, the outcome of an economic process, a product of the imagination (whether resisting or conforming to the mainstream), a film is a place where a subjective voice can make itself heard. It is an act that is at the same time bold and generous, shameless and intimate, to offer this "voice" to another "I" so that they can experience it, combining it with their own memories and emotions. This premise, apparently so absolute, is as true of independent films as it is of the "great dream factory" that unspools in the unique setting of the Piazza Grande every year.

In preparing to direct one of the festivals with the richest history, one of the most courageous (in offering a platform to so many diverse forms of filmmaking), most appealing (in its ability to bring professionals and film lovers together), rather than give indicative examples of directors, actors, genres and works to serve as a guiding beacon I would rather think of the films in the festival's 66th edition more as so many "voices". Each with its own language, accent and tone. Curating a festival means orchestrating this diverse soundscape into a coherent score, a kind of text whose underlying foundations enable the freedom necessary for autonomous trajectories.

Just like a film, a festival also needs to find its own language. Over the last few years, Locarno has developed a tone with the capacity to modulate in response to the requirements of the specialist press (with films that challenge established categorisation) and the industry (selecting films from the festival circuit that have appealed to national distributors), the film-loving public (who have been offered a unique mix of internationally recognised films and really surprising discoveries, historical classics and films of the 'future') and of all those who have shared the "Piazza Grande" experience. Locarno's voice is the continuing outcome of work that began in 1946 and that has positioned it as an invaluable sensor of all the various currents that flow through cinema. Anyone who has heard and felt this voice knows how synonymous it is with notions of freedom and independence. And whoever takes on the direction of such a festival cannot but be proud of this tradition and of taking up the baton, with their own accent and in their own words.

(Carlo Chatrian)

### Blog

[carlochatrian.wordpress.com](http://carlochatrian.wordpress.com)

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# 2012 Facts & Figures

## A Growing Audience

161,680

Total Audience (+1.4%)

63,600

Piazza Grande Audience (+3.1%)

98,080

Indoor Cinema Audience (+0.3%)

10

Screening Sites

## Films for all Tastes

223

Feature Films

68

Short Films

92

World Premieres

## Industry Days

3,050

Accredited Professional Delegates

434

Industry & Open Doors Meetings

## A Media Platform

900

Accredited Journalists

45

Represented Countries

67

Photographers



# 56

Countries Represented  
in the Official Selection

# 47

International Premieres

# 84

Q&A and Master Classes

# 21

First Feature Films

# 493

Delegation Guests



# 970

Industry Accredited

# 536

Accredited Companies

# 250

Buyers

# 67

Countries Represented



# George Cukor

## Retrospettiva

The director of numerous massively successful films, George Cukor has been so identified with the sophisticated style and luxurious settings dear to the studios that he has suffered from being characterised merely as a supremely skilled master of the art of adaptation. However, reviewing his fifty-plus films again today reveals, instead, an artist who best conveyed the essence of that form of cinema which, while appearing to dwell on the superficial appearance of things, in fact casts a deeply searching light on the essentials. A great director of actors, both female (Joan Crawford, Greta Garbo, Ingrid Bergman, Judy Garland, Ava Gardner, Sophia Loren, Marilyn Monroe, Jane Fonda) and male (Cary Grant, Spencer Tracy, Charles Boyer, Anthony Quinn), Cukor often used his actors to cast a critical look at the world of show business, of which he was himself a part. Over the course of his long career, from the early sound era and continuing until the 1980s, Cukor contributed to developing the art of cinema as a tool with which to think about the world as well as an intelligent form of entertainment. George Cukor was born in New York on July 7, 1899. He was the only son in a Jewish but secular family that originated in Hungary. He started out in theatre, in 1928. Film had just begun to use sound as part of its expressive vocabulary, and Cukor – like other theatre directors – was offered work in Hollywood. He began at Paramount as a dialogue director and soon moved into directing. Three years later he went to RKO to work with his friend and mentor Selznick, and there he made his first hit films, *What Price Hollywood* (1932) and



*The Philadelphia Story* (1940)

The 2013 retrospective will be dedicated to the American director George Cukor



George Cukor with Audrey Hepburn, *My Fair Lady* (1964)

*A Bill of Divorcement* (1932). With the latter he launched a theatre actress who had been considered unattractive as a screen persona - the young Katharine Hepburn - and thus began a long and highly productive professional relationship. The following years established him as a director as at ease with literary adaptations (*Little Women* and *David Copperfield*) as he was with works of a more modern stamp (*Dinner at Eight*, *Silvia Scarlett*, *The Women*), as well as two films which he did not finish, but on which he still left his mark – *Gone with the Wind* and *The Wizard of Oz*.

Recognised for his mastery of comedy, Cukor also tried out other genres: and made a notable contribution to the musical (in 1964 *My Fair Lady* won him an Oscar as a director). Alongside these achievements, from the success of *A Star Is Born* onwards, Cukor highlighted the potential of colour, through his collaboration with photographer George Hoyningen-Huene. Despite the passing of the years, which saw such marked changes in Hollywood, Cukor continued to flourish, and did not lose his relish for blending elements of the classical and the modern. He concluded his career with two of his most original films, *The Corn Is Green* and *Rich and Famous*, which offer an extraordinary summation to his entire career.

(Carlo Chatrian)

## The Retrospective in Locarno

The Retrospective is organised in collaboration with the Cinémathèque suisse and the National Cinema Museum of Torino, which will repeat the retrospective in autumn 2013.

The Festival will show the director's complete works and the films will be shown in the best prints available. The screenings will be accompanied by discussions on George Cukor's films, led by filmmakers, actors and critics invited to Locarno for the retrospective.

The Festival audience will also have the opportunity to attend a round-table on the filmmaker's work, chaired by Roberto Turigliatto, the retrospective's curator.

For the event, a book on George Cukor will be published by Capricci, in collaboration with the Festival del film Locarno.

# L'immagine e la parola

## Primavera Locarnese



Monte Verità, the "Hot Spot" of the Primavera Locarnese

## Festival del film Locarno spin-off: three days of screenings and encounters in March 2013

The history of the relationship between word and image is as long as that of mankind itself. Since the turn of the century, however, the positions taken by these two forms of expression have been reversed. While words are anchored to a physical support that prevents them taking wing, images have become endowed with movement. Appropriating flow and flux - something that painters in the nineteenth century

had already intuited - images have moved closer to reality, imposing on, even at times supplanting it. At the cinema, images not only flow forward, but chase each other, continually cancelling themselves out, in order to be able to exist again every time in a new form. In film, words, before they can be enunciated and then swiftly forgotten, are initially fixed definitively on paper. Words to learn and make your own, words

that serve to define a situation, a character, an ambience. The work of a film is often that of making them forgotten, of translating or betraying them, of transposing them into images.

Three days of screenings, encounters, international guests, organised by the Festival del film Locarno as part of the Primavera locarnese to explore the relationship between images in movement and the written word, one that is too often seen only in terms of the phenomenon of literary adaptation. From Sunday 24 to Wednesday 27 March, Locarno will be a meeting place for internationally prestigious filmmakers, screenwriters, writers, critics and historians at an event that will involve, but not be restricted to, the local public. Three films as national previews, restorations of masterpieces from the past, cinematic portraits of writers and explorations of cinema and literature's lively and reciprocal interchange, which will conclude with a round table discussion to elaborate areas to pursue in greater depth at subsequent editions.

There will also be a major initiative to involve younger people: the mornings, organised in collaboration with Castellinaria, will be devoted to screenings and discussions for middle and high schools (ages 8-18), while the afternoons are open to workshops and events aimed at professionally oriented film schools and university students.

(Carlo Chatrian, Daniela Persico)



*Primavera Locarnese* is a new cultural event devoted to the world of literature, that will take place March 21 – 27, 2013 in Monte Verità, Ascona and Locarno.

*Primavera Locarnese* is an initiative of the Dipartimento dell'educazione, della cultura e dello Sport del Canton Ticino, the Fondazione Monte Verità, the Townships of Ascona and Locarno, the Lago Maggiore Tourist Board, the Festival del film Locarno and the Associazione Eventi Letterari Monte Verità.

This cultural springboard has three components:

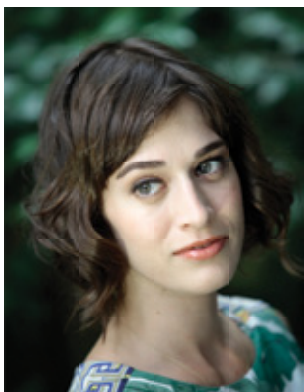
- **Monte Verità: Utopias and magnificent obsessions** (March 21 – 24) is the literary component curated by Irene Bignardi, Paolo Mauri and Joachim Sartorius.
- **L'Immagine e la Parola** (March 24 – 27), curated by the Festival del film Locarno.
- **Special Events** (March 21 – 24), a series of sidebars which will actively involve the younger generation in an eclectic approach to the world of letters.

# Highlights 2012

Alain Delon,  
Lifetime Achievement  
Award



Lizzy Caplan,  
actress of *Bachelorette*



Gael García Bernal,  
Excellence Award  
Moët&Chandon

Jury of the Concorso  
internazionale with former  
Artistic Director Olivier Père



Arnon Milchan,  
Premio Raimondo Rezzonico



Harry Belafonte,  
Pardo alla carriera



Leos Carax,  
Pardo d'onore Swisscom  
with Kylie Minogue

Charlotte Rampling,  
Excellence Award  
Moët&Chandon



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of Home Affairs and  
**Ivo Kummer**, Head of the  
Cinema section of the  
Federal Office of Culture



Jean-Claude Brisseau  
Pardo d'oro 2012  
with Virginie Legeay,  
*La Fille de nulle part*



**Manuele Bertoli**,  
Cantonal Government  
Councillor, Director  
of the Department  
of Education,  
Culture and Sport  
with **Marco Solari**  
President of the Festival



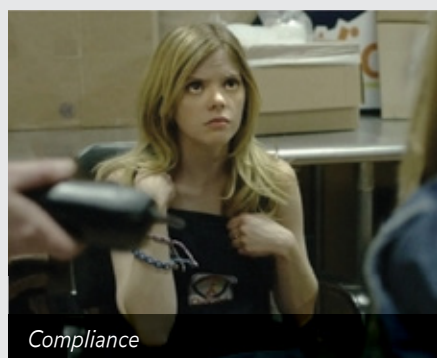
Ornella Muti,  
Conversation with the  
audience at the Forum

# The Festival's Afterlife

While the Festival del film Locarno is, as ever, concentrated on the eleven days in August during which it takes place, its momentum continues long after the Piazza Grande screening, throughout the entire year. In fact this is a long-standing tradition for Locarno, true to its vocation as a launch pad for cinema that takes us in new directions, and far from the beaten path. For evidence of this long held objective to discover new cinemas, as well as a renewed emphasis on the desire to extend its outreach, one has only to look at the post-festival career of films shown at Locarno. For the (statistical) record, here are a few figures: Of the films launched at Locarno, 18 have since been chosen to screen at the prestigious Toronto International Film festival and 31 at the Viennale. This presence on the international festival circuit has also,

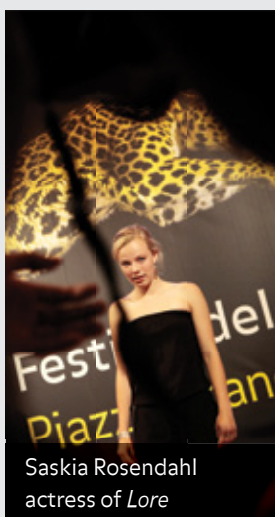


The Director Nick Love with the Actor Ray Winstone, *The Sweeney*



*Compliance*

in some cases, been followed by successful theatrical release, one example being the massive box office receipts racked up by Nick Love's *The Sweeney* in the UK, Locarno's opening film in 2012. Australia has selected Cate Shortland's *Lore* (UBS Audience Prize) as its official contender in the Oscars, and other titles such as the American indie *Compliance* (directed by Craig Zobel) or the French film *Quelques heures de printemps* (directed by Stéphane Brizé) continue to receive critical acclaim across a range of international events. All this demonstrates Locarno's will to continue as an outpost for the kind



Saskia Rosendahl  
actress of *Lore*



*Quelques heures de printemps*

of film that aspires to greater visibility all over the world. And it is no coincidence that the number of venues taking a selection of films from Locarno, from the winning films to shorts, and including the year's featured retrospective, are becoming ever more numerous and varied. From the "Vie dei Pardi" in Lugano to those of its counterpart in Milan, Rome, Paris, Zurich and Geneva, triggering productive

collaborations with institutions such as the Centre Culturel Suisse in Paris, the Haute École d'Art et de Design (HEAD) in Geneva, the French Cinémathèque, the Cinémathèque suisse and the Zurich-based Filmpodium. Yet further proof of the extent to which Locarno's "Leopards" are roaming further afield!

(Lorenzo Buccella)

Industry Days 10 – 12 | 8 | 2013

## A Dialogue with the Market and the Industry

A Festival is not only a showcase for international auteur cinema, but also a place to build a base for supporting, enhancing and extending the visibility of the films selected, via opening a window onto the market. Launched for the first time in 2010, and already having become one of the Festival del film Locarno's most important operations, the INDUSTRY DAYS are a tailored platform for the meetings and activities that are packed into its three days, a comprehensive series of initiatives designed for international film industry professionals attending Locarno. It is a way to facilitate networking, and supporting the sales agents and producers who are presenting films at the Festival by putting them in contact with buyers and distributors. In addition, the INDUSTRY DAYS programme develops through specially organised and exclusive screenings at the Rialto theatre, alongside work in progress sessions, discussions, round tables and events that take place under the umbrella of the Industry Home Base, thus encourag-



### Screen International

The Locarno Film Festival continues to ramp up its industry activity

### Le Film Français

Chaque année, le Festival de Locarno s'ouvre un peu plus aux professionnels

ing every opportunity for exchange. These are combined with STEP IN (an initiative supported by the Media programme that discusses the issues of distribution for auteur European cinema – particularly Eastern European) and Carte Blanche (the presentation of films in post-production from a particular region of the world - for the 2013 edition, Chile thanks to a partnership with CinemaChile). This shows how at Locarno every

initiative in this area has been well thought out, designed and adapted to respond to the needs of the market, particularly for those in the film industry who work to promote auteur films.

(Lorenzo Buccella)



### Open Doors

## Open Doors: Cinema from the Caucasus

The neighbouring countries Armenia, Azerbaijan and Georgia whose borders define a stretch of land between Eastern Europe and Asia is known as the Caucasus, which is the focus of the 2013 edition of Open Doors, the Festival del film Locarno's traditional section – for over a decade now – that puts the spotlight on directors and films from countries in the South and East of the globe where independent cinema struggles to establish solid foundations. So, following our look at Francophone sub-Saharan Africa in August 2012 and at India the year before, Open Doors moves its focus for the first time to these post-Soviet lands to discover the "young" cinemas that have emerged since the period of Perestroika and the early 1990s. A reconnaissance journey that is enabled, as always, by the support of the Swiss Foreign Ministry's Agency for Development and Cooperation (SDC), and in collaboration with the major national film institutions of the chosen countries. The whole is presented through the now habitual operation of a dual programme: on the one hand, a co-production lab that offers the short-listed filmmakers and producers a learning opportunity, but above all a privileged position for the selected region's professionals from which to make contact with potential partners who can provide the necessary support and financing to bring their projects to fruition, and on the other, Open Doors Screenings, which provides a comprehensive overview of films from the countries involved, via a selection of their most representative productions.

(L. B.)

# Sections

## Piazza Grande



The square of Piazza Grande, which seats up to 8,000 viewers a night, is both the heart of the Festival and its showcase. With its giant screen, one of the biggest in the world, endowed with truly exceptional projection quality, the Piazza Grande is one of the finest open-air screening site in Europe, with a highly sophisticated system of image and sound reproduction specifically conceived for this place, but also unveiling, with its stars' ceiling, an unrivalled lyrical urbanity. The programming on the Piazza Grande offers prestigious screenings, most of them world, international or European premieres, introduced by the director and the cast.

### Prizes

Prix du Public UBS: 30,000 CHF

Variety Piazza Grande Award

## Concorso internazionale

### Prizes

Pardo d'oro 90,000 CHF

Special Jury Prize 30,000 CHF

Pardo for the Best Director 30,000 CHF

Pardo for the Best Actress

Pardo for the Best Actor

The Concorso internazionale presents a panorama of cinema in all its rich diversity. Making no distinctions as to genre, origin or format, the section includes work by both established directors and emerging talents, major international productions and genuinely independent films. Films with a strong emotional and/or social impact and rigorous aesthetic standards will unspool over the event's 10 days at the enormous FEVI auditorium (3,000 seats). A jury composed of 5 authoritative figures

from the film world will select the recipient of the prestigious Pardo d'oro that will go to one of the twenty or so fictions, animation or documentary films that come from all over the world, and which are screened as either world or international premières.

## Concorso Cineasti del presente

### Prizes

Pardo d'oro George Foundation Prize 40,000 CHF

CINÉ + Special Jury Prize 30,000 CHF

Pardo for the Best New Director 20,000 CHF

The section that enables audiences to discover those filmmakers who are shaping the cinema of tomorrow, the Concorso Cineasti del presente is open to first or second films. The section aims to offer a panorama of the most original experiments conceived of and directed by emerging directors from all four corners of the globe. Around fifteen titles, documentaries, animations or fictions, presented as world or international premières, will compete for the Pardo d'oro Cineasti del presente.



## Pardi di domani (Short Films)

Designed for short auteur films, the Pardi di domani section has two competitions: one for recent Swiss productions and the other, international, for films from all over the world. The selection allows for films of all genres and styles, made by young independent filmmakers or film school students who have not yet made a feature

film. Films that explore the potential of the short form as a unique form of expression. The shorts, world or international premières, are selected by a committee of experts chaired by Alessandro Marcionni.

### Prizes

Pardino d'oro for the Best International Short Film – Premio SRG SSR 10,000 CHF

Pardino d'oro for the Best Swiss

Short Film – Premio Swiss Life 10,000 CHF

Pardino d'argento Swiss Life

for the International competition 5,000 CHF

Pardino d'argento Swiss Life

for the National competition 5,000 CHF

# Awards

## Pardo d'onore Swisscom

For the last 24 years the Festival del film Locarno's Pardo d'onore Swisscom has been awarded to masters of contemporary cinema; previous recipients include filmmakers of such stature as Jacques Rivette, Bernardo Bertolucci, Manoel de Oliveira, Aleksandr Sokurov, Hou Hsiao-hsien, William Friedkin, Leos Carax.



## Excellence Award Moët & Chandon

The Excellence Award Moët&Chandon celebrates since 2004 internationally acclaimed actors or actresses. Among the recipients of this award: Susan Sarandon, John Malkovich, Willem Dafoe, Michel Piccoli and Isabelle Huppert.

## Premio Raimondo Rezzonico

The Premio Raimondo Rezzonico for the Best Independent Producer was established in 2002 wishing to highlight a key figure in film, and to salute their courage, their ability to take a risk and support auteurs. With this Award the Locarno Festival has already paid tribute to the work of such renowned producers as Karl Baumgartner, Jeremy Thomas, Christine Vachon, Mike Medavoy and Arnon Milchan.



## Histoire(s) du cinéma

Tributes to major filmmakers and artistes who bridge the worlds of contemporary art and film, documentaries or portraits of filmmakers, screenings of restored versions of films that have affected

the course of film history, including those restored and presented by the Cinémathèque suisse as part of the 'Cinema svizzero riscoperto' project, comprise the content of this section.

## Fuori concorso

Recent films (shorts, essays, fiction and documentary features) made by well-known directors, some, but not necessarily all, of which will screen as world premières are presented in this section that is also

intended as a space for films that elude categorisation, such as collective projects, film anthologies and auteur projects conceived for television.

## Selection committee 2013



**Mark Peranson**  
(Head of Programming)



**Lorenzo Esposito**



**Sergio Fant**



**Aurélie Godet**

# A Festival History



**1946** It all began here, in these hotel gardens. On the evening of August 23, 1946.

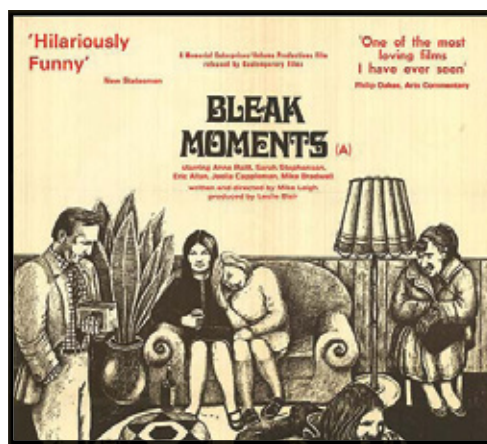
At Locarno's Grand Hotel the screen lit up to inaugurate both a great story and a long history. The Festival del film Locarno's history is both "old" – historically speaking – and "young" in the way it has retained that youthful drive and ambition to serve as a platform, and launchpad, for significant new films, filmmakers, film

forms and national cinematic movements that are subsequently recognised as an integral part of film history. Examples include *Roma città aperta* and the first manifestations of Italian neo-realism, or Chabrol's *Le beau Serge* winning Locarno's Silver Sail (as the main prize was then called), the first international award to signal recognition of the French New Wave. Similarly, Locarno was a pioneer in parting the cold war's Iron Curtain to discover films from the "Soviet-

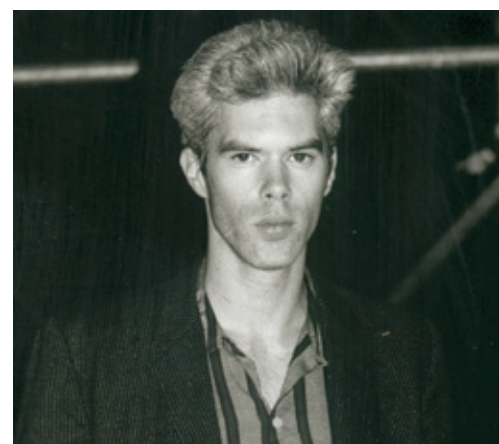
bloc" and offering them international exposure and critical acclaim. An outpost of freedom that has succeeded, in a way few others have done, in providing a haven for a particular notion of auteur cinema, and giving a warm welcome, over and over, to a wide range of innovative approaches to film as well as an overview of world cinema. This tradition continues to make Locarno a genuine "seismograph" for what is happening in cinema all over the world.



**1965** In the cinema, nervous laughter was a reaction to a provocative portrait of a disintegrating bourgeois family, but was also accompanied by an awareness that this was the debut of a filmmaker about to make waves. It was 1965, the film was *I pugni in tasca*, the director, Marco Bellocchio.



**1972** Let's call them *Bleak Moments*. Those that brought to Locarno another future stand-bearer for British cinema, Mike Leigh, whose very first cinema film won him the Pardo d'oro.



**1983** Part of his graduation thesis for New York University, but also his first long film. 1983 was the year the world discovered - at Locarno - Spike Lee and his *Joe's Bed-Stuy Barbershop: We Cut Heads*. Further evidence of the impact of new American independent cinema came the following year, with the Pardo d'oro going to Jim Jarmusch for *Stranger Than Paradise*.



**1949** In 1949, *Ladri di biciclette* (*Bicycle Thieves*), directed by Vittorio De Sica (here with Gina Lollobrigida), won the Special Jury Prize. The Festival became a regular rendezvous for the high season of Italian Neo-Realism, and as early as 1954 it was Locarno that organised the first ever retrospective of the startling new directions taken by the immediate post-war Italian cinema.



**1960** A blue angel comes to Locarno. 1960: among the prestigious guests at the Festival's 13th edition, here is the divine Marlene Dietrich, accompanied by her mentor, the great Josef Von Sternberg.



**1964** The opening of a East European front, and the discovery of its new auteurs. In 1964 the highest prize went to a young Czechoslovak filmmaker. This was Milos Forman, whose feature film *Cerný Petr* won out over competition from such films as Jean-Luc Godard's *Le Mépris* and Michelangelo Antonioni's *Il deserto rosso*.



**1990** And it was at Locarno that the new Iranian cinema made an impact, and was subsequently recognised throughout Europe and the entire world. From its progenitor Abbas Kiarostami (here, in 1990, for his film *Khane-ye doost kodjast? - Where is my friend's house?*) and back in 1995 for what was the first retrospective of his work to be organised, to Jafar Panahi who in 1997 won Locarno's major award for *Ayneh* (*The Mirror*).



**2003** The Festival's feeling for Asian cinema dates back a long way, as evidenced by the many Golden Leopards won by Chinese and Japanese films, and the high profile afforded to some of the most interesting new generation of filmmakers. In 2003 the South Korean filmmaker Kim Ki-Duk featured in the Concorso internazionale with his *Bom yeoreum gaeul gyeoul geurigo bom* (*Spring, Summer, Fall, Winter... and Spring*).



**2011** Harrison Ford, Daniel Craig, and Olivia Wilde (*Cowboys & Aliens*). Just a reminder that Locarno also regularly rolls out the red carpet for major American stars. In 2011, the Piazza Grande had a sell-out audience that turned out, despite the rain, to see them.



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