



Programmers' Day

Saturday May 20th
Light House Cinema



7 Days

(Sette Giorni)

Switzerland, Italy 2016

96 mins Bluray Colour

Director: Rolando Colla

Producer: Elena Pedrazzoli

Script: Rolando Colla

Cinematography: Lorenz Merz,
Gabriel Lobos

Editing: Rolando Colla

Sound: Jürg Lempen

Music: Bernd Schurer

Cast: Bruno Todeschini, Alessia
Barela, Marc Barbé, Linda Olsansky,
Gianfelice Imparato, Aurora
Quattrocchi

Rolando Colla was born in 1957 in Schaffhausen, Switzerland. He has lived and worked in Zurich since 1978, where he graduated in literature. He has worked as a scriptwriter and actor in several films. In 1984 Colla founded the film studio Peacock, where he produces industrial films and advertising. He has received numerous recognitions and awards for his commercials. His third full-length film *Summer Games* (11) won the Swiss Film Prize. *7 Days* (16) is his latest film.



Following his 2011 success *Summer Games*, which was presented at the 68th Venice International Film Festival and was the Swiss entry for the Best Foreign Language Film at the 84th Academy Awards, Rolando Colla goes back to Italy to pen and direct a bucolic yet tear-jerking love story.

Having recently arrived on the small Sicilian island of Levanzo to organize his brother's wedding, Ivan, a quadragenarian botanist, can't fathom how he's supposed to work in a place he considers underdeveloped and inhabited by miserable people. He can rely on the help of Chiara, the best friend of the bride-to-be who, arrived on the island right after him, is, on the contrary, extremely excited and stimulated by everything surrounding her. They get along well from the get-go and, assisted by the beauty around them, they inevitably fall for each other. Giving in to their feelings is not easy as they both have issues to deal with: Ivan is afraid to get involved in anything serious as he is yet to get over his previous relationship and Chiara doesn't want to jeopardize her marriage.

7 Days is the epitome of why Rolando is one of the most prominent directors and scribes in Switzerland: the subtle balances between harmony and disharmony, love-story and fling, and the engrossing silences filled only by the sound of nature dominate his film. Lorenz Merz's gauzy soft focus lenses turn the stunning Sicilian locations into a sort of Cupid that would make anyone fall in love. – *Tallinn Black Nights Film Festival 2016*

"In purely sensory terms, *7 Days* is a ravishing feast for the eyes and ears. Colla and his cinematographers, Lorenz Merz and Gabriel Lobos, make full use of the windswept island scenery and shimmering ocean vistas, excelling themselves during several bravura underwater sequences. The story is also saturated in fine music, from achingly lovely Sicilian folk songs performed by the island's senior citizens to an agreeably unexpected airing of "Human Fly" by cult trash-punks The Cramps. One collective musical number, performed in a flotilla of boats bobbing across a silvery harbor, stands out as an exquisitely lyrical set-piece in a film that is occasionally corny but never less than gorgeous." – *The Hollywood Reporter*

I Am Not Madame Bovary

(*Wo Bu Shi Pan Jinlian*)

China 2016

137 mins DCP Colour

Director: Feng Xiaogang

Producer: Hu Xiaofeng

Script: Liu Zhenyun

Cinematography: Luo Pan

Editing: William Chang Suk Ping

Sound: Wu Jiang

Music: Du Wei

Cast: Fan Bingbing, Guo Tao, Da Peng, Zhang Jiayi, Yu Hewei

Feng Xiaogang was born in Beijing in 1958. Feng Xiaogang emerged as one of Asia's most commercially successful directors, with his searing black comedies that mapped the lives of ordinary people in a rapidly changing China. His films became more ambitious - and were at the forefront of pushing the boundaries of China cinema - in the 2000s, with action caper *A World Without Thieves* (04), luscious period fantasy *The Banquet* (06), gritty war epic *Assembly* (07), romantic comedy *If You Are The One* (08) and earthquake drama *Aftershock* (10). His divorce drama *A Sigh* (00) and historical drama *Back to 1942* (12) won Best Film prizes at the Cairo and Beijing International Film Festivals respectively. He has also won Best Director three times at China's prestigious Hundred Flowers Awards. In 2016, Feng once again reinvents genre forms with his darkly comic *I Am Not Madame Bovary*.



Hell hath no fury like a woman scorned, but few women have been as determined to exact retribution as the heroine of this film. Brilliantly plotted and formally playful, the latest from Chinese director Feng Xiaogang follows its spurned protagonist's decade-long campaign to get a divorce on her own particular terms.

The story of provincial café proprietor Li Xuelian (Fan Bingbing) begins as a matter of real estate. In order to acquire the apartment they desire, Xuelian and her truck-driver husband conspire to get a "fake" divorce. Once the divorce goes through, however, Xuelian is shocked to discover that her husband has moved into the apartment with another woman. Thus begins Xuelian's mission to have her extant divorce annulled so she can remarry her husband and then divorce him "for real." It is a question of principle — which is lost on the local magistrate. Xuelian travels to Beijing to take her case to a higher court, but there too she is dismissed.

Years pass, and Xuelian continues to sue the state for failing to recognize her demands. She accosts justices in the streets, hurls herself in front of their cars, and even seeks accomplices to help her kill them all.

Feng is known for his politically astute comedies, and while *I Am Not Madame Bovary* may be more technically daring than much of his previous work — especially in its use of highly unorthodox aspect ratios — it is similarly a pointed look at Chinese society. In particular, the film is a cleverly comic commentary on Chinese bureaucracy and male fear of single-minded women. Xuelian may not be wealthy or educated, but nothing can stop her from pursuing what she believes she is owed. — *Toronto International Film Festival 2016*

A Man Called Ove

(*En Man Som Heter Ove*)

Sweden, Norway 2016

116 mins DCP Colour

Director: Hannes Holm

Producers: Annica Bellander, Nicklas Wikst Nicastro

Script: Hannes Holm

Cinematography: Goran Hallberg

Editing: Fredrik Morheden

Sound: Hugo Ekornes

Music: Gaute Storaas

Cast: Rolf Lassgård, Bahar Pars, Filip Berg, Ida Engvoll, Tobias Almborg, Klas Wiljergard, Chatarina Larsson, Borje Lundberg

Hannes Holm is a Swedish director, producer and actor who was born in Stockholm in 1962. His entrance to the film industry was rather coincidental - at a concert he ran into the Swedish director Birgitta Svensson who offered him a debut role in her feature film *Interrail* (81). Since then he has had several roles in different film and TV productions, and in 1994 he made his feature debut, *En på miljonen* (*One in a Million*), which he co-directed together with Måns Herngren. He made his solo directorial debut in 2010 with *Himlen är oskyldigt blå* (*Behind Blue Skies*). His film *A Man Called Ove* (16) was a domestic smash-hit and selected as the Swedish entry for the Best Foreign Language Film at the 2017 Academy Awards.



Movies about grumpy old men learning to lighten up thanks to colorful neighbors are hardly novel. And yet *A Man Called Ove* (based on Fredrik Backman's 2012 novel) works its well-worn conceit to effective heartstring-tugging effect.

Ove (Rolf Lassgård) is a "nit-picking obstructionist" widower who polices his tiny town like a tyrant and is desperate to kill himself so he can be reunited with his late, beloved wife, Sonja (Ida Engvoll). Those suicidal plans are constantly interrupted by his community's residents, most notably a just-moved-in family of four led by Iranian-born Parvaneh (Bahar Pars), who shrugs off Ove's nastiness with preternatural bigheartedness.

As Ove's icy exterior begins to thaw, writer-director Hannes Holm gives us lengthy flashbacks to Ove's youth with his own widowed father and to his marriage to Sonja — alternately sorrowful and joyous incidents that deepen the character, casting his senior-citizen gruffness as the natural byproduct of accumulated experience.

It's never in doubt that the film is headed in an uplifting direction, but whether through Ove and Parvaneh's relationship, his and lifelong friend Rune's (Börje Lundberg) rivalry (rooted in their respective allegiance to Saab and Volvo cars), or Ove's role in a young Muslim boy's coming out, *A Man Called Ove* — preaching tolerant togetherness as the key to happiness — earns its sentimentality by striking a delicate balance between barking-mad comedy and syrupy melodrama. — *The Village Voice*

The Odyssey

(L'Odysée)

France, Belgium 2016

123 mins DCP Colour

Director: Jérôme Salle

Producers: Nathalie Gastaldo Godeau, Philippe Godeau, Olivier Delbosc, Marc Missonnier

Script: Jérôme Salle, Laurent Turner

Cinematography: Matias Boucard

Editing: Stan Collet

Sound: Marc Engels, Frédéric Demolder, Sylvain Rety, Jean-Paul Hurier

Music: Alexandre Desplat

Cast: Lambert Wilson, Pierre Niney, Audrey Tautou



Summer 1946. Jacques-Yves Cousteau is living a seemingly paradisiac life in the Mediterranean together with his family. But Cousteau never finds himself in a state of happiness: the entrepreneurial go-getter lives and breathes maritime adventure. Driven by his unshakable belief in progress, he sets sail in his recently purchased research vessel Calypso on a voyage to discover the oceans of the world.

Ten years later, his now adult son Philippe wants to follow in his father's footsteps. While Jacques – who is on the verge of becoming a megalomaniac – dreams of underwater dwellings, his son realises the innovation could be a major danger to the environment. Their relationship is put to the test when the two set off on a joint expedition.

L'Odysée is the long-awaited biopic of a world-renowned scientist and filmmaker. – *Zurich Film Festival 2016*

Jérôme Salle was born in Paris in 1967. In 2004 he wrote and directed his first feature, *Anthony Zimmer*, with Sophie Marceau and Yvan Attal, which earned him a César nomination for Best First Feature Film. Between 2007 and 2010 he wrote with Julien Rappeneau and directed two high-budget adventure movies taking their inspiration from the comic *Largo Winch*. In 2014 he co-wrote and helmed *Zulu*, with Orlando Bloom and Forest Whitaker, his first film in English, which screened in the official selection at the Cannes Festival. *The Odyssey* (16) is his latest feature.

The Shepherd

(*El Pastor*)

Spain, UK 2016

105 mins DCP Colour

Director: Jonathan Cenzual Burley
Producer: Jonathan Cenzual Burley
Script: Jonathan Cenzual Burley
Cinematography: Jonathan Cenzual Burley
Editing: Jonathan Cenzual Burley
Sound: Jonathan Cenzual Burley
Music: Tim Walters

Cast: Miguel Martin, Alfonso Mendiguchia, Juan Luis Sara

Jonathan Cenzual Burley was born in 1980 in Salamanca, Spain. He moved to England in 1997, where he did film projections for various bands during their live concerts. In Argentina he collaborated on films with the production company Black Boot Beach, and in Colombia and Panama he worked as a cameraman and documentarist. He was artistic director for the British bands Last Days of Lorca and Monsters Build Mean Robots. His first feature, *The Soul of Flies* (09), premiered at the Karlovy Vary International Film Festival. In 2012 he directed his second film, *The Year and the Vineyard*. His latest film, *The Shepherd*, won 3 prizes at the 2016 Raindance Film Festival including Best Film and Best Director.



Life on his isolated land is modest and peaceful for Anselmo. Working as a shepherd is all he's ever known and everything he wants from life. However, his simple life is threatened by a construction company who approach him with a deal to buy his land. If he sells, his neighbours will get a share of the money – so they take it upon themselves to convince him to reconsider.

What follows is a clever portrayal of a community turning on a perceived outsider and the psychology of the group when they begin to feel increasingly trapped. Jonathan Cenzual Burley brilliantly brings to screen the feel of small community life and consequently reveals an all-the-more effective depiction of the invasive nature of corporate greed on a once peaceful rural landscape.

Miguel Martin delivers an involving and nuanced performance in the often stoic role of Anselmo. A tale of escalating greed, stubbornness and desperation, *The Shepherd* depicts how rapidly events can spiral out of control both when seeking to protect one's way of life. – *Raindance Film Festival 2016*

Slack Bay

(*Ma Loute*)

Germany, France 2016

122 mins DCP Colour

Directors: Bruno Dumont

Producers: Jean Bréhat, Rachid Bouchareb, Muriel Merlin

Script: Bruno Dumont

Cinematography: Guillaume Deffontaines

Editing: Bruno Dumont, Basile Belkhiri

Sound: Phillipe Lecoeur

Cast: Fabrice Luchini, Juliette Binoche, Valeria Bruni Tedeschi, Jean-Luc Vincent, Brandon Lavieville

Bruno Dumont was born in Bailleul, France in 1958. He entered the film industry as a self-taught filmmaker and gained international attention with his feature debut *The Life of Jesus* (*La vie de Jésus*, 97). His provocative works have placed him among contemporary French filmmakers opting for a personal aesthetic style and unsettling subject matter, whose pictures evoke controversy with their naturalistic, taboo-defying approach. His films which have been shown at prestigious festivals and have won numerous awards include: *Humanity* (*L'humanité*, 99), *Twenty-nine Palms* (03), *Flanders* (06), *Hadewijch* (09), *Outside Satan* (*Hors Satan*, 11) and *Camille Claudel 1915* (13). *Li'l Quinquin* (*P'tit Quinquin*, 14) was his first comedy and first TV project. *Slack Bay* (16) is his second comedy.



There was a time, not long ago, when the words 'a Bruno Dumont comedy' were about as alluring to film fans as 'a Holocaust drama by Nancy Meyers'. If you wanted severe formalist meditations on faith and physiognomy, this French filmmaker was your man. But his films were markedly low on the LOL factor. That changed two years ago with his darkly daft, hilarious serial-killer farce *P'tit Quinquin*. Dumont is still in a mordantly merry mood, as this alternately buoyant, bleak and thoroughly bananas seaside ramble makes delightfully clear.

The title refers to a gusty, desaturated-looking beach settlement on the northern coast of France - suitably desolate, the area has long been Dumont's favoured playground for his films - where the well-to-do, parasol-toting Van Peteghem family ill-advisedly chooses to spend their summers in the early twentieth century. 'Slack', however, proves to be unashamedly the key adjective here, as Dumont dawdles at leisure over the addled clan's various quirks and complications. Preening patriarch Andre (the ever-amusing Luchini) concerns himself with sand-yachting and ogling local seamen, while his pallid wife Isabelle (Bruni-Tedeschi) has trouble enough standing upright. They're accompanied by their two young daughters, as well as their roaming, genderqueer niece/nephew Billie, whose shrill, gussied-up mother Aude (an uncharacteristically loose-screwed Binoche) turns up to drive pretty much everyone dilly with her fretting and frippery. And that's before she learns Billie has taken up with jug-eared local fisherman Ma Loute, whose lowly class status should be the least of mum's concerns.

Between the upstream-downstream class tensions, an adolescent's tussling with her sexual identity, Aude's unhinged religious devotions and the suggestion of a very warped family tree, *Slack Bay* sweeps some weighty matters into its breezy absurdism. When a cannibalism subplot counts among the film's larkier distractions, it's clear we're in the mouth of madness. But in a story that sometimes musters tender sympathy for society's misfits, Dumont's mismatched clash of whimsy and grotesquerie feels fitting. – *Time Out*