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A CITY UNITED: TWO VENUES TO HOST THE THIRD EDITION OF LOCARNO IN LOS ANGELES, JUNE 13-16, 2019

ACROPOLIS CINEMA AND THE LOCARNO FILM FESTIVAL ANNOUNCE NEW EDITION WITH OPENING NIGHT TRIBUTE TO LEO MCCAREY AT LACMA, PLUS EXCLUSIVE PROGRAM OF L.A. PREMIERES AT THE LAEMMLE MUSIC HALL, FEATURING THE 14-HOUR ARGENTINE EPIC LA FLOR

Los Angeles, CA. (May 10, 2019)—Acropolis Cinema, Los Angeles’ newest screening series dedicated to experimental, international, and undistributed films, continues its celebrated collaboration with Switzerland’s Locarno Film Festival with a four-day festival split between two venues: the Bing Theater at the Los Angeles County Museum of Art (LACMA) and the Laemmle Music Hall in Beverly Hills. Running from June 13-16, the third edition of Locarno in Los Angeles will open with a tribute to Hollywood legend Leo McCarey at LACMA, featuring a 35mm presentation of the director’s 1937 screwball comedy classic *The Awful Truth*. Following opening night, the festivities will move to the Laemmle Music Hall for an exclusive three-day program of Los Angeles premieres, including the highly-anticipated arrival of the 14-hour Argentine epic *La Flor*, to screen in three parts over the course of the weekend.

With the generous support of MUBI and the Swiss Consulate General of San Francisco, Locarno in Los Angeles returns for its third year following two successful editions in 2017 and 2018. Writing for the *Los Angeles Times*, film critic Justin Chang describes the festival 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 feature films from the 71st Locarno Film Festival's International Competition, Filmmakers of the Present, and Retrospective programs, including a pair of multi-part event films otherwise impossible to see in Los Angeles. Opening the festivities on June 13 at LACMA is *The Awful Truth*, Leo McCarey's landmark Hollywood comedy starring Cary Grant and Irene Dunne as a New York couple who have agreed to end their marriage but struggle to resist the temptations of a second honeymoon before their divorce proceedings become final. *The Awful Truth* will be presented on a restored 35mm film print provided by the UCLA Film and Television Archive. Closing the festival over the course of two evenings—Saturday, June 15 and Sunday, June 16—will be French director Bruno Dumont's new comedy *Coincoin and the Extra-Humans*, a two-part sequel to his acclaimed 2014 miniseries *P'tit Quinquin*.

The bulk of this year's festivities will be dedicated to *La Flor*, director Mariano Llinás' decade-in-the-making passion project featuring four of Argentina's best actresses (Laura Paredes, Elisa Carricajo, Pilar Gamboa, and Valeria Correa) in an array of roles that speak to the range of their talents. Across six discrete episodes—each made in a different style or genre—Llinás constructs a monument to cinematic storytelling itself. Audiences will have the opportunity to experience any one of the film's three parts, or to watch it in full over three days. Alongside *La Flor* and *Coincoin and the Extra-Humans*, two other films from the Locarno selection—each from the Filmmakers of the Present program—will be featured at Locarno in Los Angeles: *Fausto*, a hallucinatory, Oaxaca-set reimaging of the Faust legend by Canadian filmmaker Andrea Bussmann, and *Sophia Antipolis*, a modern day sociopolitical parable set in the titular French technopole by director Virgil Vernier.

The new edition features a wide range of adventurous and innovative cinema that defines the essence of the Locarno Film Festival, charting a course across the entire history of cinema, from the silent era paid tribute in the third part of *La Flor*, to the golden age of Hollywood in *The Awful Truth*, to somewhere magnificently strange and quasi-futuristic in *Sophia Antipolis*. "Los Angeles is the city of movies by definition and yet the most radical films do not always find an outlet there," says new Locarno Film Festival artistic director Lili Hinstin. "Locarno in Los Angeles chooses to present the core of the cinephile soul of the Locarno Film Festival, its more radical side, and fills the gap in the acknowledged movie capital of the world."

Behind the third edition of Locarno in Los Angeles is a determination to show how the Locarno Film Festival celebrates cinema's past, present and future. "Show me a program," says Koehler, "that in the span of four days presents a hilarious Leo McCarey classic like *The Awful Truth*, an unprecedented mega-epic smash-up of genres like Mariano Llinás's *La Flor*, and looks at future world-class filmmakers like Andrea Bussmann with *Fausto* and Virgil Vernier with *Sophia Antipolis*, and I'll show you the kind of festival that fulfills Los Angeles audiences' desire for enthralling cinema that stands apart from the same-old, same-old."

Tickets and special multi-film packages are on sale as of Friday, May 10, 2019. Please visit www.locarnofestivalinlosangeles.com for more details.

Locarno in Los Angeles 2019 Main Program and Film Descriptions

Opening Night | LACMA

The Awful Truth

Leo McCarey, USA · 1937 · 35 mm · Black and White · 90' · o.v. English

A masterpiece of screwball comedy, the fruit of McCarey's genius for on-set improvisation. A New York couple have agreed to end their marriage, but struggle to resist the temptations of a second honeymoon before their divorce proceedings become final. "*The Awful Truth* is a kind of comic Calvary, a road to redemption paved with painful hilarity." (Dave Kehr) | *35mm preservation print courtesy of the UCLA Film & Television Archive*

Centerpiece Selection | Laemmle Music Hall

La Flor

Mariano Llinás, Argentina · 2018 · DCP · Color and Black and White · 868' · o.v. Spanish/French/English/Russian/German/Swedish/Italian

A film that pays tribute to the history of cinema, via six episodes inspired by the different forms of cinematic art. Each episode has a genre. The first episode could be regarded as a B movie, the kind that Americans used to shoot with their eyes closed and now just can't shoot anymore. The second episode is a sort of musical with a touch of mystery. The third episode is a spy movie. The fourth episode is difficult to describe. The fifth one is inspired by an old French film. The last one is about some captive women in the 19th century who return from the desert, from the Indians, after many years.

Coincoin and the Extra-Humans (Parts 1 & 2) | Laemmle Music Hall

Bruno Dumont, France · 2018 · DCP · Color · 208' · o.v. French

Quinquin has grown up. He's now called Coincoin and hangs out on the Opal Coast, where he takes part of the Bloc meetings with his childhood friend "le Gros," while his beloved Eve has abandoned him for Corinne. Meanwhile, commander Van der Weyden and the loyal Carpentier are canvassing the countryside where migrants wander and strange magma falls from the sky onto the inhabitants who begin to manifest odd behavior. While the citizens gradually split into two, our two heroes investigate what appears to be "inhuman" phenomena. The extraterrestrial invasion begins.

Fausto | Laemmle Music Hall

Andrea Bussmann, Mexico, Canada · 2018 · DCP · Color · 70' · o.v. Spanish/English/Arabic/French

On the Oaxacan coast of Mexico, rumblings of previous times are never far from the surface. Tales of shapeshifting, telepathy and dealings with the Devil are embedded in the colonization and enslavement of the Americas. Characters from the Faust legend mingle with the inhabitants, while attempting to colonize and control nature through a seemingly never-ending building project. Through literature, myth and local

entanglements, the frontier between reality and fiction, and the seen and unseen, no longer apply.

Sophia Antipolis I Laemmle Music Hall

Virgil Vernier, France · 2018 · DCP · Color · 98' · o.v. French

Sophia Antipolis: a technopole on the French Riviera, a place where dreams should come true. But fear and despair lurk beneath the surface. Under a deceitful sun, five lives map out the haunting story of a young woman: Sophia.

ACROPOLIS CINEMA

Acropolis Cinema is a nonprofit screening series dedicated to bringing classic and contemporary experimental, international, and undistributed 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 FILM 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.locarnofestivalinlosangeles.com, or contact acropoliscinema@gmail.com.

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