

we spun with our own hands. As for the characters in my movies, I'm interested in showing their often unsuccessful attempts to saw through the bars of this inner prison. Those who identify with this escape attempt may find the films unbearable to watch". The latest effort from this "master of anxiety" will undoubtedly be no exception: Safari is one of the most keenly-awaited out-of-competition works at the 73rd Venice festival. After the success of Paradise: Love, this documentary marks Seidl's return to the Dark Continent. The Austrian director tackles one of the thorniest subjects in his long career as a "bard of human nature's darkest side": the 'pleasure' of killing. "The movie comes from material I collected over a period of seven years during which I regularly visited Namibia and South Africa to film a group of Austrian and German's big-game hunting expeditions. Wealthy men who chose to spend their holidays killing the animals of the savannah. Not to eat them, of course, but just for entertainment," he says. "The thing that struck me most during those African sojourns," he continues, "was to see how, after every kill, these trophy hunters hugged and congratulated each other as if they'd had a narrow escape from who knows what danger. All this despite the fact that these hunts are completely risk-free, the hunters fire high-precision rifles from inside luxury jeeps. A faint legacy of the distant past when hunting really was dangerous and very often the beast was the winner? Or perhaps a group dynamic with disturbing elements which reveals how for some of us killing is an unmentionable pleasure and it gives even more of a kick when it is shared with accomplices? If we think about it, the most hateful war crimes, such as rape and torture, are almost always committed by a group, when individual soldiers transfer to the group the moral judgment of the things they do". Landing on Seidl's homepage, it's not surprising to find in addition to the usual details of his work as a director, writer and producer – a long list of not necessarily flattering adjectives and attributes, such as social pornographer, blackguard, voyeur, misanthrope, cynic, provocateur, pessimist. "They're not self-descriptions, as many believed. They're names that cinema journalists have called me over the years, and I had fun collecting them," he says, smiling. "I don't identify with a lot of them, of course. For example, I don't think I'm a pessimist nor a cynic, even if my research often comes to dire conclusions. My objective as a director is never that of making "pessimistic films" as an end in themselves, but to seek the truth, be it good or bad, and, once I've found it, to portray it realistically, without many frills. To be fair, my movies always have an element of hope. My characters act that way because, in their heart, they're convinced that things can change. The same is true of me: if I really believed that humanity was lost, if I'd totally given in to the lure of cynicism, I couldn't see any sense in continuing to make films". The Austrian director's upcoming projects include a period drama about Johann Georg Grasel, a well-known criminal who lived in Austria at the time of the Napoleonic wars. "Grasel was one of those desperately poor people whose job – performed outside the city gates – was to slaughter and render animals a knacker. These young men were ostracized, considered pariahs, people wouldn't even touch them. For them, a life of crime was the only way of escaping poverty and living like free men," the director explains. "I've been working on this film/documentary

on and off for as long as thirty years! If I've gone back to working on it, between other productions, it's because I'm convinced it's the movie of my life. However, it's hard to find funding because I see it without all those lovely costumes that determine the success of so many historical period dramas and, above all, without movie stars. I'd like the actors to be the marginalized young people of our times".

"FRANCA: CHAOS AND CREATION" by Francesco Carrozzini

The genesis of the film... I cannot remember precisely, to be honest... most definitely it must have all started in my subconscious as it is often the case for many things. I did not start by saying "right, I will shoot a movie about my mother" (it took me 6 years). It all started when my father became ill in August 2010 (although the disease had been diagnosed before) and my mother came to New York in December of that same year. I took her to Central Park and it was there, surrounded by the snow, that I started filming her, asking her questions almost in an attempt to 'capture' her, to have her all to myself; I wanted to understand how I could 'keep' at least one parent... given that, truth being told, they have both been rather elusive, absent, although – do not get me wrong – my mum was always very much present in my life and, in her own way, she was with me during my childhood years ("you were a little ugly duckling as a child, I was afraid you would remain like that", she would tell me) and my father, perhaps not in the traditional way given that she always had some work to do; scouting, creating, leaving her mark, travelling somewhere, coming back... That was perhaps when I started thinking about shooting a movie about my mother, when I realized that I wanted to tell who she is, Franca who set off to London in the Sixties visionary and with her mind always looking ahead into the future ("Today has already gone; it belongs to the past, I work for the future", she used to say), the failed wife ("One day my Prince Charming will come"), Franca Sozzani, the editor/Editor-in-Chief of Vogue Italia, the genius/wizard that revolutionized fashion and fashion magazines, the feminist with an Italian sensitivity and sense of humour ("Men do not want challenging women"), Franca who saw the photographer as the interpreter of dreams ("Dreams are not stinky; they are grandiose, people should never be denied their dreams"), Franca who worked with Lindbergh, Rovessi, Weber, Meisel, Versace ("Together we created the Super Models"), Franca who wrote the history of Condé Nast (Vogue Italia Black Issue) who, when she got truly 'pissed off' ("The best condition to be creative") decided to expose and denounce social issues on the glossy pages of a fashion magazine (BP oil spill, war, violence, domestic violence, plastic rehab, curvy women). Franca who, by taking the risk of being on the firing line, she always goes all the way through her goals. I must admit that the project became a more conscious plan when together we watched some old family videos, the type that move you, make you think and take you – willing or not – back in time to revisit your past, the time spent at grandma Adelmira-Mina-Nina's, my grandmother on my mother's side who passed away in 2013 at the age of 100... The first intimacy portrait her past, the bourgeois yet happy childhood, Franca as a child with grandma and grandpa always there, though in an austere fashion. The portrayal of the perfect family, in

the most classic sense of the term; that same family that I never had. Watching together the footage shot by my grandpa showing mum while skiing, on a boat on Lake Como or with her friends, and sharing with her, as we had never done before, personal and intimate moments (my first steps, the first smile, the first stroll) I started to think that as well as being the story of my mother, this was also the story of a woman, of a human being, with her roots, her past, her views. That is when I decided to tell Her story, which has become Our story, the story of our relationship, of the love that binds us. Until I started shooting the movie I had never fully appreciated how truly present she had been. I always knew that she was a big deal, that her schizophrenic attitude – both creative and behavioural – was a flaw, that is until I realized that it is a way of being, a journey of chaos and utter fortuity in many respect but also a journey through creation, through something that no film will have been able to explain – that natural, inborn talent that only a handful few have. Unforgettable moments? Fun and therapeutic, our conversations would always take place inside a car because, given that she is always on the go, there was no way she could run off somewhere else or avoid the conversation from inside a car... While shooting the film I understood that my mother has imparted on me a strong sense of responsibility and the determination to go to the end no matter what. And that is exactly what I did with this film that I will present at the upcoming Venice Film Festival. I owe to her my coming into this world, first as a photographer who used to play hiding behind the camera – this magical box that allowed me to observe and capture a world to whom I was asking validation and the possibility to give my creative aspirations a narrative, and now, after several professional experiences, as a director and story teller. The film's message? It is, first of all, a love letter to my mother whom I would very much like to say that "the water is fine", that she did not fail as a mother, that I forgive her for any mistake she might have made – after all, we all make mistakes – and that parents are just human beings. Secondly, a very important one: I would like this film to stand as legacy allowing people to understand who Franca Sozzani really is and what she has accomplished. I want everybody to know that she is a courageous woman, a true visionary who entered the world of fashion on her tiptoes to then revolutionise it, changing the rules, not giving a damn about anything. Till the end, putting always herself on the firing line. (As told to Roberto Croci. "Franca: Chaos and creation" will premiere at the Venice Film Festival in the new section "Cinema in Giardino").

LEONE D'ORO ALLA CARRIERA JERZY SKOLIMOWSKI!

by Francesco Felletti

Andrzej Munk liked calling him the "boxing poet", Roman Polanski co-wrote his first film, Knife in the Water, with him, Andrzej Wajda was not only his mentor but also a great friend: Jerzy Skolimowski is a mainstay of Polish cinema. Born in 1938, his filmography includes 26 movies as the screenwriter, 23 as the director, 21 as an actor and seven as producer. He will now receive a highly deserved Golden Lion for lifetime achievement at the 73rd Venice Film Festival. However, Skolimowski still has a very active career: he has just finished writing the screenplay for Squadron 303, based on Arkady