

AVIDA

by Benoit DELEPINE, Gustave KERVERN

Official Selection Cannes 2006 - OUT OF COMPETITION

Press clippings

Somewhere between Monty Python, Jacques Tati and a slideshow of *New Yorker* cartoons, this critique of life's cruel inconsistency confirms the French co-directors' gift for reinterpreting surrealism in a humorously modern key.

Even more than in "Aaltra," camerawork plays a key role in creating a surreal parallel universe. Hugues Poulain's amusing, carefully composed black-and-white cinematography takes animals, buildings, and people grotesquely out of context for shock effect.

Deborah YOUNG, VARIETY

Starting out as a tati-esque silent farce crammed with off-the-wall sight gags, this way-ward tale turns into something altogether more surreal that can only be compared to a pile-up of David Lynch, Jodorowsky, the Goons and conceptual art.

... the makers should confidently cruise to cult-legend status.

Hugues Poulain's grainy black-and-white photography give the film a harsh beauty.

Delepine and Kervern hit the spot with rare panache.

Jonathan ROMNEY, SCREEN INTERNATIONAL

A bizarre concoction of Fritz Lang, Jacques Tati and Todd Browning, "Avida" might have its most hospitable reception among grad-student insomniacs wired up to too much cable.

Much brainier than a John Waters opus, "Avida" erupts with deadpan hilarity through a series of nonsequential comic set pieces. Shot in black-and-white (befitting its metaphysic), "Avida" is highlighted by cinematographer Hugues Poulain's mordantly funny compositions, fractured oddity most resembling a Gary Larsen cosmos.

Duane Byrge, HOLLYWOOD REPORTER

Benoît Delépine and Gustave Kervern's '**Avida**' certainly stands out as one of the most genuinely out-there efforts in the Festival so far, being a profoundly odd surreal fable that succeeds partly as a provocation and, with its cameos from Fernando Arrabal, Jean-Claude Carrière, Claude Chabrol et al, partly as an unfashionable tribute to notion that 'my art belongs to Dada'.

Geoff ANDREW, TIME OUT (UK)

Quelles que soient les constructions mentales et scénographiques qui constellent Avida, elles dispensent une joie de filmer, témoignent d'une sorte d'émerveillement rustre, prosaïque et original, libre et irréductible.

Olivier SEGURET, LIBERATION (France – daily)

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