

FLANDRES

by Bruno DUMONT

Official Selection Cannes 2006 - COMPETITION

Press clippings

A somber, beautifully acted reflection on the barbarity of war and the bestiality of man. The wonderfully directed performances of leads Boidin as the silent, brooding Andre and Leroux as the easy country girl are fresh and raw. Their lack of conversation, especially preceding and following their woodland amours, is laughable, but Dumont has proven over time he will always choose intensity over realism. In any case, when these simple country folk open the emotional floodgates in the end, the impact is exponentially greater. Punctuated with intense close-ups, Yves Cape's sensitive cinematography has an elegant sparseness even in dreariest barnyard coupling, then swings wide in dazzling desert panoramas and sweeping Flanders landscapes.

Deborah YOUNG, VARIETY

Emotions and traumas come to the characters like thunderstorms in a clear sky. The effect is numbing. ... Yves Cape's photography become almost epic in some of the widescreen desert scenes.

Lee MARSHALL, SCREEN INTERNATIONAL

His Bressonian aspirations are evident in the film's uninflected performance style (by nonprofessionals), the unadorned yet carefully framed compositions and a lack of melodramatic incident
Manhola DARGIS and A. O. SCOTT, The New York Times (US)

I'm tempted to call it a cross between Irreversible and Saving Private Ryan - but it's better and more interesting than that, and a return to form for this director

Peter Bradshaw, THE GUARDIAN (UK)

Bruno Dumont's provocative work can seem deliberately divisive, and his new film, *Flandres* is no exception (as a Dumont fan, with reservations, I found it to be moving, remarkably contained, and restrained as far as Dumont is concerned).

Glenn Kenny, PREMIERE US

More to my liking was Bruno Dumont's stark and forgiving Flanders.

Scott FOUNDAS, LA WEEKLY (US)

Flanders has some of the force that's been largely missing from Dumont's work since his 1997 debut *La Vie de Jesus*.

Jason ANDERSON, EYE WEEKLY (Canada)

A work perfectly directed and with a great intensity...

His film teaches us a lot about life, in particular about love and war...

Olivier BOMBARDA, Nana A.T. Rebhan, ARTE (France/Germany)

The Bruno Dumont's film staggers.

His allegorical style suggests as the painting (from Gericault to Jeff Wall), as the novel (Claude Simon)...

Philippe Azoury, Gérard Lefort, Didier Péron, LIBERATION (France - daily)

The evil and the grace according to Dumont.

He reaches a power of sensations, a pictorial sensibility and tactile vibrations...

Jacques Mandelbaum, LE MONDE (France - daily)