

Based on a novel by Erlend Loe

MONSTER FILM PRESENTS A FILM BY PETTER NÆSS

GONE WITH THE WOMAN

Toronto International Film Festival 2007
Contemporary World Cinema Programme



PUBLIC SCREENINGS:

September 08 | 09:45 PM | Scotiabank Theatre 14
September 10 | 09:00 AM | Scotiabank Theatre 14
September 14 | 12:15 PM | Varsity 1

PRESS INDUSTRY SCREENINGS:

September 07 | 11:30 AM | Cumberland 1 (P&I)
September 09 | 01:30 PM | Varsity VIP 2 (P&I)

GONE WITH THE WOMAN (TATT AV KVINNEN) | PETTER NÆSS | 92 MIN

Norwegian director Petter Næss returns to Toronto with his latest work, *Gone with the Woman*, a wryly humorous examination of modern romance that is as endearingly absurd as his Academy Award-nominated *Elling*.

The film's nameless protagonist, played with comatose angst by Trond Fausa Aurvåg (*The Bothersome Man*), is a preternaturally lethargic bachelor leading what he considers a harmonious existence: cycles of work followed by staring blankly into space in his apartment. For no apparent reason, red-haired Marianne (Marian Saastad Ottesen, *The Art of Negative Thinking*) suddenly begins showing up in his flat, chattering endlessly. He responds to her as he does to every disruption: by dozing off and hoping the problem will disappear. But when he wakes to hear her speaking about a traumatic childhood experience, he instinctively empathizes and his fate is sealed. Marianne returns the next day with twelve boxes of stuff and a garish yellow dresser.

Told in a cracked fairy-tale manner and narrated in a flat, permanently perplexed tone, *Gone with the Woman* mirrors our hero's initially dreamy and finally jaundiced perspective. (The visual scheme is, at times, as hyper-stylized as a Jacques Demy movie, and as coolly unwelcoming as a Tarkovsky landscape.) It reflects the protagonist's nigh-unshakeable conviction that he's less actor than acted upon. In fact, not only is he cut off from the rest of the world, but he sees his own fitfully acknowledged emotions as unwelcome, external forces. (In some ways, this is an archetypal Norwegian man: a younger cousin of the older hermit in *Kitchen Stories*, or a better-integrated relative of Elling's paranoid recluse.)

Gone with the Woman is, in part, a twisted comic meditation on the difference between the sexes, in which men are associated with lethargy, indifference and caution, and women with desire, spontaneity and volatility. It is also an anatomy of a particular kind of romance, one that essentially has to exist in a vacuum. Lastly, it's a deceptively smart look at love. According to Næss and his collaborators, the indispensable elements to a strong relationship are luck, timing, compatibility, persistence and passion – probably in that order.

Steve Gravestock
Programmer, Toronto International Film Festival

DELEGATION IN TORONTO



PETTER NÆSS
Director



PETER STORMARE
Actor



OLAV ØEN
Producer, Monster Film
cell: +47 911 31 884



ANN-KRISTIN WESTERBERG
Sv Vice President, Head of Int'l Div
Svensk Filmindustri
cell: +46 705 3848 48



STINE OPPEGAARD
Head of International
Relations, feature films
Norwegian Film Institute
cell: +47 908 59 638

FOR FURTHER INFORMATION, PLEASE CONTACT



NORWEGIAN FILM INSTITUTE www.nfi.no/english
IN TORONTO: STINE OPPEGAARD | stine@nfi.no | CELL: +47 908 59 638