

## Document Citation

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**I**f *Ivan-Kupalo* is an exotic and sophisticated example of folk cinema, Clemens Klopfenstein's ***Macao, or Beyond the Sea*** is mock-primitive funk cinema that takes exoticism as its subject matter. Basically a maker of avant-garde travelogues that are half home movie, half exercise in creative geography, the *faux naïf* Klopfenstein here uses semitropical China and rural Switzerland to stand in for heaven and earth, respectively.

*Macao's* story of a Swiss philologist who washes up in Macao after his plane crashes en route to Stockholm is mainly a pretext for its director to explore the relationship between fantasy and documentary. As with his previous *Call of Sybilla*, the informal style underscores the bland supernaturalism of the premise. With the philologist's wife signaling to him by yodeling across the cosmic void, *Macao* is at once romantic and ridiculous—once you adjust to its throwaway pace, the intentional awkwardness is both funny and touching.

**“THE CUTTING EDGE II: New Films From International Filmmakers.”** Distributed by the International Film Circuit. At Film Forum 1, through January 24.