

VIENNALE

Vienna International Film Festival



PREVIEW PRESS CONFERENCE

FIRST HIGHLIGHTS OF VIENNALE 2017

OCTOBER 19—NOVEMBER 2

Vienna, August 25, 2017

Dear ladies and gentlemen,

We are pleased to inform you about the current state of preparations for the Viennale 2017. This year, the Viennale will take place from October 19 to November 2.

The existing documents present the first preview, as well as already established points of the program from the 55th edition of the Viennale. We also introduce the poster subject of the festival and the Retrospective.

Continuously updated information can be found on our website www.viennale.at/en; press material and photos to download at www.viennale.at/en/press/download.

Twitter & Facebook

The Viennale press team is also active on social media. News, useful information and the big are also available on Twitter (@viennalepress) and Facebook (group: viennalepress). Please register if interested.

Viewing Options

With immediate effect, a selection of films from this year's festival can be viewed for press purposes.

Upon request, we can provide DVDs or links for viewing. For members of our long-term partner *Festival Scope*, there are many films available for viewing on their portal, <https://pro.festivalscope.com>

For any further questions, please contact us.

With kindest regards,

The Viennale Press Team

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www.viennale.at/en/press/accreditation

VIENNALE 2017

OKTOBER 19 TO NOVEMBER 2

VIENNALE 2017

A Festival by and for Hans Hurch

MAIN PROGRAM OF THE VIENNALE 2017

Feature Films

Documentaries

The Poster Subjects of the Viennale 2017

HOMMAGE TO HANS HURCH

14 Friends, 14 Films

NAPOLI! NAPOLI!

The Emergence of the New Neapolitan Cinema

DUEL IN THE EAST

Valeska Grisebach – her Films and a Carte Blanche

CARMEN CARTELLIERI

An Austrian Cinema Pioneer

RETROSPECTIVE

UTOPIA AND CORRECTION – Soviet Cinema, 1926–1940 and 1956–1977

VIENNALE 2017

Ein Festival von und für Hans Hurch

When the captain of a ship suddenly dies and a passenger is taken to the bridge, that poses a certain risk, even if that passenger had been at the helm of a sister ship for almost three decades. When the crew, however, acts like the team Hans Hurch put together and shaped in the 20 years of his work, there is no doubt that the course will be maintained and that the ship will enter the intended port.

Thus, this year's Viennale will be yet another Viennale by Hans Hurch, "a festival for the most exciting, independent, vibrant and essential films of the year. In short: a festival of films," as he defined it last year.

Franz Schwartz

Main Program of the Viennale 2017

With our program of about 200 current films, we are presenting a differentiated and global but, naturally, only small selection of this year's cinematic productions. However, in the same way as the flowers that are scattered across a meadow define the perception of that meadow, our selection is supposed to make the audience's view receptive to the wide variety of filmmaking.

As it is our tradition to select individual films from the extensive program in this press release, we shall mention a few titles here that illustrate the wide range of this year's festival. All of them are beautiful, clever works that deserve attention: ESTIU 1993 by Carla Simón (Spain), 3/4 by Ilian Metev (Bulgaria), ARÁBIA by Affonso Uchoa and João Dumans (Brazil), MILLA by Valerie Massadian (France), FÉLICITÉ by Alain Gomis (Senegal), NELYUBOV by Andrey Zvyagintsev (Russia), GEU-HU by Hong Sang-soo (South Korea). While the feature films mostly deal with individual and intrafamilial issues, the documentaries address more communal and interregional ones. Here are just a few examples: WEST OF THE JORDAN RIVER by Amos Gitai, BRIMSTONE & GLORY by Viktor Jakovleski about the fireworks industry in the Mexican town of Tultepec, DENK ICH AN DEUTSCHLAND IN DER NACHT by Romuald Karmakar and THE FORCE by Peter Nicks about the notorious Oakland Police Department.

In addition, we would like to mention a few films that illustrate the Viennale's obviously high standing and important role in sighting and securing films even before they were officially selected for the Venice Film Festival. These are such diverse works as Frederick Wiseman's entertaining three-hour documentary EX LIBRIS – NEW YORK PUBLIC LIBRARY, Hirokazu Koreeda's SANDOME NO SATSUJIN – THE THIRD MURDER, a film disguised as a thriller about the death penalty as state-sanctioned murder, Andrea Pallaoro's sensitive HANNAH, which features a stunning performance by Charlotte Rampling, and Martin McDonagh's THREE BILLBOARDS OUTSIDE EBBING, MISSOURI with the magnificent Frances McDormand.

Austrian productions featured at this year's Viennale include Barbara Albert's LICHT, a work based on Alissa Walser's novel Am Anfang war die Nacht Musik, the 90-minute experiment STAR by Johann Lurf, past winner of



3/4
Ilian Metev, BG/D 2017



ABSCHIED VON DEN ELTERN
Astrid Johanna Ofner, A 2017



THREE BILLBOARDS OUTSIDE EBBING,
MISSOURI
Martin McDonagh, USA/GB 2017

several Viennale prizes, and Astrid Johanna Ofner's very fine *ABSCHIED VON DEN ELTERN*, based on the eponymous narrative by Peter Weiss and enthusiastically received at the Locarno Film Festival. In this program section, we furthermore boldly integrate *HELLE NÄCHTE* (Germany, Norway) with the Austrian leading man Georg Friedrich, who was awarded a Silver Bear for Best Actor at this year's Berlinale, and Ali Soozandeh's *TEHERAN TABU*, produced in collaboration with Coop99 and ORF as well as several Austrian funding institutions.

Poster Subjects of the Viennale 2017

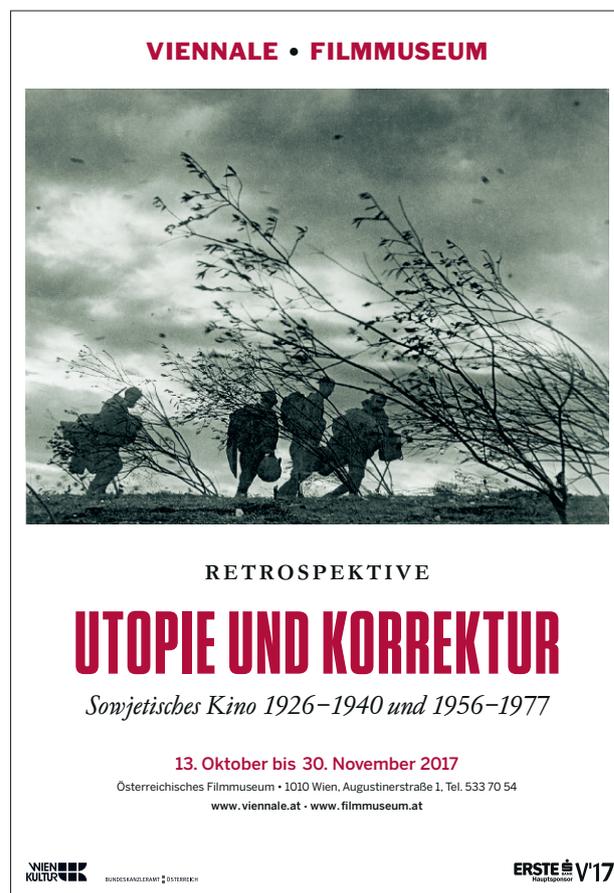
A carving on the wall of the Romanesque church in the village of Moings in Saintonge region in the west of France served as a model for this year's Viennale poster. The artwork cannot be dated precisely – it probably stems from the 15th century. It seems to be a depiction of Harlequin (French: Arlequin), although the figure is wearing a pointed hat instead of the traditional horned hat and the characteristic patched costume is not recognizable because of the coarse line-work. Harlequin, who became a central stage character of the Commedia dell'Arte, is a multifaceted, mythical figure combining contradictions in an irritating way: he is both a crook and a healer, a shaman and a buffoon, a priest and a devil. Emphatically pointing upwards with his outstretched arm, the demonic jester seems to be preparing for his ritualized performance, the Harlequin leap: "Eccomi!" – Here I am. The game can begin.

The poster for the retrospective "Utopia and Correction" features a photo from Mikhail Kalatozov's 1960 film *NEOTPRACLENNOE PIS'MO* (*THE UNSENT LETTER*).

Viennale 2017



Retrospective 2017



Selection from the feature film program

120 BATTEMENTS PAR MINUTE Robin Campillo, F 2017
24 FRAMES Abbas Kiarostami, Iran/F 2016
3/4 Ilian Metev, BG/D 2017
ABSCHIED VON DEN ELTERN Astrid Johanna Ofner, A 2017
L' AMANT D'UN JOUR Philippe Garrel, F 2017
ARÁBIA Affonso Uchoa, João Dumans, Brasilien 2017
BEACH RATS Eliza Hittman, USA 2016
CASTING Nicolas Wackerbarth, D 2017
ESTIU 1993 Carla Simón, E 2017
FÉLICITÉ Alain Gomis, F/Senegal/B/D/Libanon 2017
GEU-HU Hong Sangsoo, Südkorea 2017
GOLDEN EXITS Alex Ross Perry, USA 2017
HELLE NÄCHTE Thomas Arslan, D/NO 2017
I AM NOT MADAME BOVARY FENG Xiaogang, China 2016
LICHT Barbara Albert, A/D 2017
LUCKY John Carroll Lynch, USA 2017
MILLA Valerie Massadian, F/P 2017
NELYUBOV Andrey Zvyagintsev, RUS/F/B/D 2017
PERSON TO PERSON Dustin Guy Defa, USA 2017
RAMIRO Manuel Mozos, P 2017
SANDOME NO SATSUJIN Koreeda Hirokazu, Japan 2017
TEHERAN TABU Ali Soozandeh, D/A 2017
THREE BILLBOARDS OUTSIDE EBBING, MISSOURI Martin McDonagh, USA/GB 2017
TIERE Greg Zglinski, CH/A/PL 2017
WESTERN Valeska Grisebach, D/A/BG 2017

Selection from the documentary program

12 JOURS Raymond Depardon, F 2017
78/52 Alexandre O. Philipp, USA 2017
A L'OUEST DU JOURDAIN Amos Gitai, F/Israel 2017
AUS EINEM JAHR DER NICHTEREIGNISSE Ann Carolin Renninger, René Frölke, D 2017
BECOMING CARY GRANT Mark Kidel, F 2017
DENK ICH AN DEUTSCHLAND IN DER NACHT Romuald Karmakar, D 2017
DISTANT CONSTELLATION Shevaun Mizrahi, USA/Türkei 2017
EX LIBRIS – THE NEW YORK PUBLIC LIBRARY Frederick Wiseman, USA 2017
THE FORCE Peter Nicks, USA 2017
MACHINES Rahul Jain, Indien/D/FIN 2017
MAKALA Emmanuel Gras, F 2017
MAMAN COLONELLE Dieudo Hamadi, F/DR Kongo 2017
NO INTENSO AGORA João Moreira Salles, Brasilien 2017
OLANCHO Ted Griswold, Chris Valdes, Honduras/USA 2017
THE PUBLIC IMAGE IS ROTTEN Tabbert Fiiller, USA 2017
PURGE THIS LAND Lee Anne Schmitt, USA 2017
READERS James Benning, USA 2017
ROMY – PORTRAIT EINES GESICHTS Hans-Jürgen Syberberg, BRD 1966
SHAKKEI. BORROWED LANDSCAPES Hartmut Bitomsky, D 2017
TA PEAU SI LISSE Denis Côté, Kanada 2017
TINSELWOOD Marie Voignier, F/Kamerun 2017

HOMMAGE TO HANS HURCH

14 Friends, 14 Films

Hans Hurch's vision of moving pictures was directed against the concept of cinema as an illusion machine that excludes conscious awareness, and against the accelerated dictates of the present. Instead, he propagated the slowness and simplicity of a film art committed to the truth, political partisanship and a visual reflection of social affairs.



As a result of his rigorous stance, many works of primarily profit-oriented consumer and genre cinema were never presented at the Vienna film festival. On the other hand, those directors, cameramen and actors whose works were in line with Hans Hurch's artistic preferences were often repeatedly invited, becoming friends of the Viennale and its director. The festival has now asked 14 of what might be called Hurch's "aesthetic accomplices" to choose one film each that they would like to dedicate to the memory of Hans Hurch. These include the documentary filmmaker and multiple award-

winning cameraman Ed Lachmann, who selected *IN THE MOOD FOR LOVE* by Wong Kar-wai. Actress Tilda Swinton, a long-time artistic partner of Derek Jarman, suggested *AU HASARD BALHAZAR* by Robert Bresson. And Klaus Wyborny, the experimental filmmaker and founder of the Hamburger Filmmacher Cooperative, chose the adaptation of Friedrich Hölderlin's *ANTIGONE* by Danièle Huillet and Jean-Marie Straub. In this film the leading actress says at one stage: "Who lives like me with many ills surely receives some small advantage, dying?"

NAPOLI! NAPOLI!

The Emergence of the New Neapolitan Cinema

At the foot of Mount Vesuvius an astonishing eruption of cinematic creativity took place in the late 1980s and early 1990s. Suddenly a new generation of Neapolitan filmmakers emerged. They have differing backgrounds



with regard to education and work experience, but their common denominator is the city of Naples. Steeped in history and tradition, with a varied topography and a controversial character, full of passion and danger, hope and despair, Naples – one of Italy's most filmed cities after Rome – represents a unique universe.

In response to the traditional postcard idyll that characterized Naples' melodramatic popular films up until then, these young directors set out to explore the city and its life with an unbiased, bizarre and critical view. An impressive number of debut films were created between 1991 and

2001. Although they are completely different from a formal point of view, they share a similar intention, that is, to question the volatile socio-political situation of Naples: from the groundbreaking film experiments by Antonio Capuano to the shrill images of Pappi Corsicato, from the concise accounts of Mario Martone to the sensitive narratives of Antonietta De Lillo, and from the poetic documentary chronicles of Vincenzo Marra to the unique representation of the world by Antonio Gaudino.

With a selection of feature films described as "New Neapolitan Cinema" by critics, the Viennale invites visitors to embark on an outstanding journey to Naples beyond the usual clichés and at the same time reveals one of the most exciting phases of more recent Italian filmmaking, which has maintained its undiminished liveliness down to the present day.

Curated by Maria Giovanna Vagenas



DUEL IN THE EAST

Valeska Grisebach – her Films and a Carte Blanche

Valeska Grisebach is an internationally acclaimed representative of the Berlin School and uses cinema as a sensuous research tool to examine how we link our lives to archetypes, ideal images and fictions. Eleven years ago, Grisebach made a name for herself with her feature film *SEHNSUCHT* (“Longing”), a story from Brandenburg state merging abstract perceptions of love and images of the breakup of a marriage with breathtaking directness. Now she returns to the cinema with a narrative that features a German construction brigade in shimmering heat, as if the site were an archaic outpost of the American cavalry. *WESTERN* is set in the east of the present-day EU, in and around Petrelik, a village in the Bulgarian province of Blagoevgrad. As in her feature debut *MEIN STERN* (“Be My Star”) and the ménage à trois *SEHNSUCHT*, Grisebach cast non-professional actors in her most recent film. Her protagonists are also builders and wor-

kers in real life, and the Bulgarian village plays a part in shifted roles as well.

Accompanying this Viennale special will be a Carte Blanche – three extra films chosen by the directress: Maurice Pialat’s *PASSE TON BAC D’ABORD...*, Miloš Forman’s lively *LÁSKY JEDNÉ PLAVOVĽÁSKY* and Henry King’s *THE GUNFIGHTER* will enter into a dialog with Grisebach’s works, with *WESTERN* also appearing as a crossing of borders between abstraction and thrilling concretion. In the duels of her construction workers, fundamental issues are negotiated: fear of the foreign, differentiation and empathy: very European themes with an open show-down.

CARMEN CARTELLIERI

An Austrian Cinema Pioneer

Her stellar but only short-lived career could have been taken from a script. Seemingly out of nowhere, Carmen Cartellieri first appeared in Hungarian films in 1918. The autodidact’s roles covered an exceptionally wide spectrum, ranging from crime movies and genre pictures all the way to comedies. She made a name for herself at the side of director Cornelius Hintner at the Budapest film companies Star and Astra. In 1919, Cartellieri and Hintner moved to Vienna, where an unprecedented media campaign made her a star. Together they made two acclaimed productions of their own, which ultimately led to the foundation of the company Cartellierifilm GmbH. The years during the inflationary period from 1920 to 1923, in which the Austrian film industry boomed, marked the climax of her career. She was among Vienna’s most well-known actresses, occasionally taking the first place in audience ratings.



Following intense research and restoration work in recent years, the Filmarchiv Austria has rediscovered a whole

series of previously lost films with Carmen Cartellieri. At the Viennale 2017, the Filmarchiv will be showing an extensive presentation of the work of this almost forgotten Austrian film pioneer.

RETROSPECTIVE

UTOPIA AND CORRECTION

Soviet Cinema, 1926–1940 and 1956–1977

Under the title “Utopia and Correction,” the Austrian Filmmuseum and the Viennale will present films from two specific creative periods in Soviet cinema: the 1920s and 1930s, and the time during and after the cultural “Thaw” following Stalin’s death.

This year’s joint retrospective in October and November is structured neither chronologically nor from a production-historical point of view. Rather, it aims to establish a dialog between cinematic works from two significant stages of awakening in Soviet cinema: films that bear testimony to the political and aesthetic hopes of their time as well as to the setbacks and reprisals with which filmmakers and intellectuals were confronted. The goal is to show – particularly in 2017, which marks the 100th anniversary of the October Revolution – both the utopias and their “corrections”: modification and adjustment of social and artistic visions to the prevailing production conditions, but also state-imposed redesign and revision of ideas, stories and films. The utopias of the first generation of Soviet filmmakers that were “corrected” during Stalin’s reign of terror meet the hopes, dreams and disappointments of the generation of directors who, after Stalin’s death in 1953, revived Soviet cinema with regard to its aesthetics and content.

Thirty films, created between 1926 and 1977, are arranged in 15 dialogical “pairs” in this retrospective, which is curated by two leading Russian film historians: Naum Kleiman (born in 1937), founder of the Sergei Eisenstein Archives and director for many years of the Moscow Film Museum, and Artiom Sopin (born in 1988), lecturer at the Russian State University for the Humanities (RSUH). Their intergenerational dialog provides a view of seemingly familiar “classics” that deviates from the common Western-European perspective and puts them in a context with less well-known films. Thus Dziga Vertov’s panoramic vision of the Soviet Union of 1926 – EIN SECHSTEL DER ERDE (“A Sixth Part of the World”) – was “reactivated” 40 years later in 235 000 000 (Uldis Brauns, 1967) by a group of Latvian filmmakers, who knew about Vertov’s ideas only from his writing. As his films did not correspond to the concept of Social Realism, they were not accessible for a long time. This is a prominent example representing many of the “corrected” artist biographies of the Soviet era that oscillate between artistic recognition and continuity, prohibition and exile, rediscovery and rehabilitation.

Several films of this retrospective have seldom or never been screened in Austrian cinemas before and have been preserved only in the form of 35mm archive copies, mainly in Russia. The films will be shown in the original version with subtitles. The curators, Naum Kleiman and Artiom Sopin, will be in Vienna as guests of the Viennale from 13 to 15 October, introducing the films and available for interviews.

The Austrian Filmmuseum would like to thank the Russian Gosfilmofond and the Austrian Federal Ministry for Europe, Integration and Foreign Affairs for their support in realizing this retrospective.

A PROGRAM BY VIENNALE AND THE AUSTRIAN FILM MUSEUM

October 13 to November 30, 2017

Austrian Filmmuseum, Augustinerstrasse 1, 1010 Vienna

Tel. +43/1/533 70 54 • www.filmmuseum.at

Filme der Retrospektive

ŠESTAJA ČAST' MIRA (Ein Sechstel der Erde / A Sixth Part of the World)

1926, Dziga Vertov

235 000 000

1967, Uldis Brauns

GENERAL'NAJA LINIJA / STAROE I NOVOE (Die Generallinie / Das Alte und das Neue //

The General Line / Old and New)

1926–29, Sergej Eisenstein & Grigorij Aleksandrov

ČUŽAJA RODNJA (Fester Knoten / Other People's Relatives)

1956, Michail Švejcer

KRUŽEVA (Die Spitze / Lace)

1928, Sergej Jutkevič

VESNA NA ZAREČNOJ ULICE (Frühling in der Saretschnaja-Straße / Spring on Zarechnaya Street)

1956, Marlen Chuciev & Feliks Mironer

PUTEVKA V ŽIZN' (Der Weg ins Leben / Road to Life)

1931, Nikolaj Ėkk

VTORAJA POPYTKA VIKTORA KROCHINA (Viktor Krochins zweiter Versuch /

The Second Attempt of Viktor Krokhin)

1977, Igor' Šešukov

ODNA (Allein / Alone)

1931, Grigorij Kozincev & Leonid Trauberg

STRANNYE LJUDI (Seltsame Menschen / Strange People)

1969, Vasilij Šukšin

DELA I LJUDI (Die Taten und die Menschen / Men and Jobs)

1932, Aleksandr Mačeret

VREMJA, VPERED (Zeit, voran! / Time, Forward!)

1965, Michail Švejcer & Sof'ja Mil'kina

GARMON' (Die Ziehharmonika / Accordion)

1934, Igor' Savčenko

KARNAVAL'NAJA NOČ' (Karnevalsnacht / Carnival Night)

1956, Ėl'dar Rjazanov

LETČIKI (Die Flieger / The Pilots)

1935, Julij Rajzman

KRY'JA (Flügel / Wings)

1966, Larisa Šepit'ko

U SAMOGO SINEGO MORJA (Am blauesten aller Meere / By the Bluest of Seas)

1936, Boris Barnet

ČELOVEK IDET ZA SOLNCEM (Der Sonne entgegen / Following the Sun)

1961, Michail Kalik

SEMERO SMELYCH (Die sieben Kühnen / Seven Courageous)

1936, Sergej Gerasimov

NEOTPRAVLENNOE PIS'MO (Ein Brief, der nie ankam / The Unsent Letter)

1960, Michail Kalatozov

NOVAJA MOSKVA (Das Neue Moskau / New Moscow)

1938, Aleksandr Medvedkin & Aleksandr Olenin

IJUL'SKIJ DOŽD' (Juli-Regen / July Rain)

1967, Marlen Chuciev

ČLEN PRAVITEL'STVA (Mitglied der Regierung / Member of the Government)

1940, Aleksandr Zarchi & Iosif Chejfic

PROŠU SLOVA! (Ich bitte ums Wort / I Want the Floor)

1976, Gleb Panfilov

MUZYKAL'NAJA ISTORIJA (Eine musikalische Geschichte / A Musical Story)

1940, Aleksandr Ivanovskij & Gerbert Rappaport

BEREGIS' AVTOMOBILJA (Vorsicht, Autodieb! / Beware of the Car)

1966, Ėl'dar Rjazanov

TIMUR I EGO KOMANDA (Timur und sein Trupp / Timur and His Team)

1940, Aleksandr Razumnyj

SPASITE UTOPAJUŠČEGO (Rettet den Ertrinkenden / Save the Drowning Man)

1968, Pavel Arsenov

VESENNIJ POTOK (Frühling des Lebens / Spring of Life)

1941, Vladimir Jurenev

KLJUČ BEZ PRAVA PEREDAČI (Ein Schlüssel, den man nicht weitergeben darf /

The Key That Should Not Be Handed On)

1977, Dinara Asanova

We would like to use our summer press briefing as an opportunity to thank our most important supporters and sponsors without whose generous support the festival would not have been possible in this way.

SUPPORTERS AND SPONSORS



BUNDESKANZLERAMT  ÖSTERREICH



This year's festival has been achieved thanks to the contribution of a large number of sponsors and partners. Their names will be announced at our press conference on October 10.

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