

VIENNA
INTERNATIONAL
FILM
FESTIVAL



VIENNA LE

V'18

PREVIEW PRESS CONFERENCE

FIRST HIGHLIGHTS OF VIENNALE 2018

OCTOBER 25—NOVEMBER 8

VIENNALE

VIENNA INTERNATIONAL FILM FESTIVAL

Vienna, August 24, 2018

Dear ladies and gentlemen,

We are pleased to inform you about the current state of preparations for the Viennale 2018. This year, the Viennale will take place from October 25 to November 8.

The existing documents present the first preview, as well as already established points of the program from the 56th 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.

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, www.pro.festivalscope.com

For any further questions, please contact us.

With kindest regards,
The Viennale Press Team

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VIENNALE 2018

OCTOBER 25 — NOVEMBER 8

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VIENNALE 2018

For a long time now, I have been seeing the Viennale through the eyes of a follower, of someone who feels curiosity for it, of someone who is unwaveringly loyal to it. My glance has been the glance of someone who has felt a part of it right from the beginning; of someone who – together with the Viennale, and through the Viennale – has shared thoughts, opinions, conversations, and cups of coffee; of someone who has participated in it through hours, nights, and days; of someone who has celebrated films and encounters at the Viennale; of someone who, through it, has also cultivated relationships. I feel a part of the Viennale family and of its discourse. That's why I come to this festival with the energy of passion. And I receive its spirit, that flame.

How could my perspective towards the festival – the festival that has been a point of reference for me, almost a monument – change in order to now imagine it from the inside? The answer lies in the perspective of time, in respecting the sediment of its history, the experience that the Viennale has contributed to shaping through decades of work and exchanges. But also, on the other hand, I am exposed to the zeitgeist of cinema, through an exquisite recollection of both expected and surprising works, and to the zeitgeist of festivals, with which the Viennale now shares a wave of changes, restructurings, reimaginings. The festival is still a distinctive event that brings us together at the end of October, when the year has matured, to make a point about what has happened throughout a year of cinema and to devote some time to it. To live up to expectations, this edition will also be the fruit of research, searching, and – again – of time. That's where the power to transform things lies. So that the Viennale will be connected and shaped out of this time of cultural connections and critical perspective.

Eva Sangiorgi

MAIN PROGRAM VIENNALE 2018

As announced previously, the main program eliminates the separation between fiction and documentary films in an attempt to go beyond the injustice – or the imprecision of categories – that in our contemporary times fails to honor the complexity of a language – the filmic language – shared between different registers.

Many filmmakers will be relieved and the audience will find some gratifying surprises that will give rise to questions and observations on film expressed through images and sound.

In this program you will find great titles premiered around the world, from Cannes to Buenos Aires, in a great variety of forms and lengths, as well as tones and genres. Because if we talk about filmic genres these can be explicit but it is also possible to evoke them, suggest them, mix them, and influence them. Thus, we have some of the greatest contemporary filmmakers such as the award-winning director from the Philippines, Lav Diaz, with his film *ANG PANAHON NG HALIMAW*; Jean-Luc Godard and *LE LIVRE D'IMAGE*; *BEO-NING*, by the South Korean Lee Chang-dong; and *3 FACES*, by the Iranian master Jafar Panahi; or the passionate love story set to the background of the Cold War and the various musical arrangements of those days, Pawel Pawlikowski's *ZIMNA WOJNA*.



TARDE PARA MORIR JOVEN
Dominga Sotomayor, Chile/Brasilien/
Argentinien/NL 2018



FOTBAL INFINIT
Corneliu Porumboiu, RO 2018



ANGELO
Markus Schleinzer, A/LUX 2018

We continue with some filmmakers, whose steps the Viennale has followed since their beginnings: Debra Granik, who causes political provocation from a family perspective in *LEAVE NO TRACE*; Corneliu Porumboiu, who uses soccer as a way of reading the characters of individuals in *FOTBAL INFINIT*; Radu Jude's *ÎMI ESTE INDIFERENT DACA IN ISTORIE VOM INTRA CA BARBARI*, in which he deals with the responsibility and historical memory of exposing the trade of filmmakers; or Dominga Sotomayor's *TARDE PARA MORIR JOVEN*, the intimate and vaguely autobiographical third feature film by this year's best director in Locarno.

You will also find clues for recognizing new auteurs who erupt onto the global film scene with suggestive and original works which, in many cases, can already be considered fundamental and unforgettable pieces. We will present an epic first feature by the determined artist and writer from China, Hu Bo, who passed away last year, *DA XIANG XI DI ER ZUO*, as well as his recently found and previously unknown short film. The provocative film *TOUCH ME NOT*, by the Romanian Adina Pintilie, winner of the Golden Bear at the Berlin Festival, questions sexuality, sensuality, and humanity in a formally and visually brave film. In an animation piece, *VIRUS TROPICAL*, the Colombian filmmaker Santiago Caicedo brilliantly adapts Power Paola's acclaimed graphic novel about the passage into adulthood with all its commitments and discoveries.

We also pay special attention to the work of artists who make an incursion into cinema by using inspiration from connecting fields, such as Richard Billingham's arresting and rigorous first film, *RAY & LIZ*, from an autobiographical story; or Dora García's personal translation of Oscar Masotta's performative work and of fundamental authors such as Julio Cortázar and Macedonio Fernández in *SEGUNDA VEZ*.

There will also be a lot more to discover, in other formats.

We are honored with the presence of Austrian cinema, and we announce the premiere of Sudabeh Mortezaei's *JOY*, a delicate and pungent film on the phenomenon of migration; and *ANGELO*, by Markus Schleinzer, who questions – from a historical perspective and through a rigorous and exquisite staging – power relations, racism, and social classes.

New at the Viennale 2018

The Viennale is pleased to announce that it will significantly expand its collaboration with the Austrian Filmmuseum this year. As one of the Viennale's venues, the Filmmuseum will not only house the Retrospective but also serve as an additional festival cinema.

"We are happy that the Filmmuseum and the Viennale are able to further expand their long-standing collaboration," says Viennale director Eva Sangiorgi.

"The Filmmuseum will not only serve as a venue for the Retrospective, The B-Film, but will also show specials and contemporary productions during the festival," says Michael Loebenstein, director of the Austrian Filmmuseum. "It's an opportunity for the audience to experience the past, the present and a possible future of the medium of film in the 'Invisible Cinema'."

The Viennale Festival Center will move into Hall 2 of the Museumsquartier and extend its range of events. During the day, an increased number of talks and lectures will give audiences the opportunity to exchange ideas with the filmmakers. At night, as in previous years visitors can look forward to concerts, parties and DJ lines.

Last but not least: To take into account all things new, the graphics and layout of our publications and the Viennale website will also undergo some gentle changes.

The Poster Subjects of the Viennale 2018

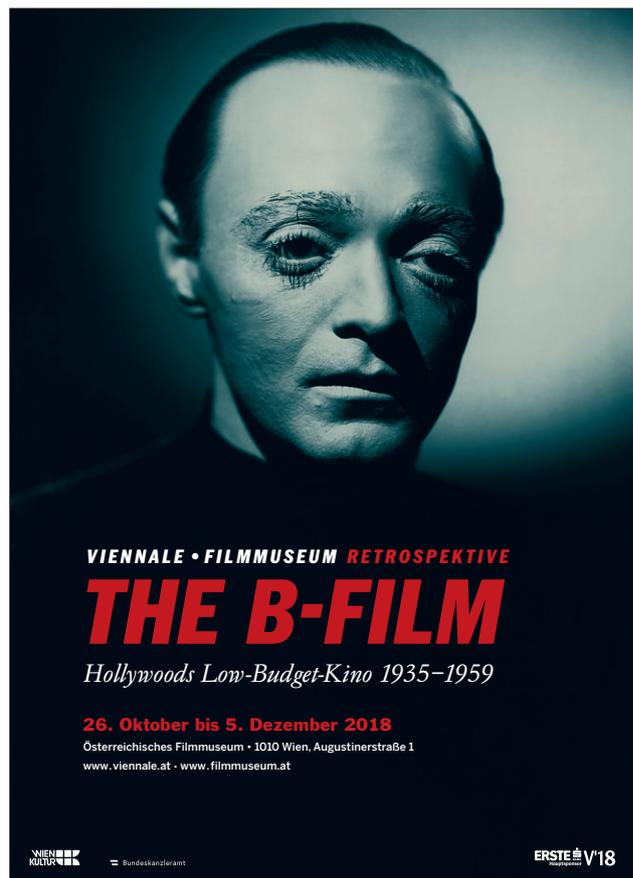
We find the Viennale's flame, transformed, in this edition's image. "Flaming birds" – with that name, red flamingos are one of many endangered species and we see their representation more and more thanks to a campaign promoted years ago by an artist. Our flaming flamingo is not appealing because it is cute, but because it is hiding part of itself from us. And even though we can appreciate the sinuosity and agility of its outline, that framing only reveals a part of its shape. It evokes the filmic process, which works with what it includes and what it hides through the frame of a shot. This is a way, then, during the time of the festival, to remember the power of this medium, to play with it and with the possibility of finding all those other details that are not visible to us right now.

For the retrospective we chose an image from Robert Florey's *THE FACE BEHIND THE MASK* (1941) – starring the extraordinary Peter Lorre – which gives an impression of the mystery, strangeness, seduction, and originality that permeate the vast selection of films we are showing in order to illustrate a historic – as well as particularly diverse and surprising – time in Hollywood's filmic productions which even today is a source of inspiration for many contemporary filmmakers.

Viennale 2018



Retrospective 2018



SELECTION FROM THE MAIN PROGRAM

3 FACES	Jafar Panahi, Iran 2018
A LAND IMAGINED	Yeo Siew Hua, Singapur/F/NL 2018
ANG PANAHON NG HALIMAW	Lav Diaz, Philippinen 2018
ANGELO	Markus Schleiner, A/LUX 2018
BEO-NING	Lee Chang-dong, Südkorea 2018
BUENOS AIRES AL PACÍFICO	Mariano Donoso, Argentinien 2018
CHUVA É CANTORIA NA ALDEIA	
DOS MORTOS	João Salaviza, Renée Nader Messoro, Brasilien/P 2018
CLIMAX	Gaspar Noé, F 2018
DA XIANG XI DI ER ZUO	Hu Bo, China 2018
DI QIU ZUI HOU DE YE WAN	Bi Gan, China/F 2018
DIAMANTINO	Gabriel Abrantes, Daniel Schmidt, P/F/Brasilien 2018
L' EMPIRE DE LA PERFECTION	Julien Faraut, F 2018
FIRST REFORMED	Paul Schrader, USA 2017
FOTBAL INFINIT	Corneliu Porumboiu, RO 2018
ÎMI ESTE INDIFERENT DACĂÎN	
ISTORIE VOM INTRA CA BARBARI	Radu Jude, RO/CZ/F/BG/D 2018
IN MY ROOM	Ulrich Köhler, D/I 2018
JOY	Sudابه Mortezaei, A 2018
LEAVE NO TRACE	Debra Granik, USA 2018
LE LIVRE D'IMAGE	Jean-Luc Godard, CH 2018
MANBIKI KAZOKU	Koreeda Hirokazu, Japan 2018
MATANGI / MAYA / M.I.A.	Steve Loveridge, USA/GB/Sri Lanka 2018
MINDING THE GAP	Liu Bing, USA 2018
PUL-LIP-DEUL	Hong Sangsoo, Südkorea 2017
RAY & LIZ	Richard Billingham, GB 2018
RIVER'S EDGE	Isao Yukisada, Japan 2018
ROJO	Benjamin Naishtat, Argentinien/B/Brasilien/D/F/CH 2018
SAMOUNI ROAD	Stefano Savona, F/I 2018
SEGUNDA VEZ	Dora García, B/NO 2018
TARDE PARA MORIR JOVEN	Dominga Sotomayor, Chile/Brasilien/Argentinien/NL 2018
TERET	Ognjen Glavonic, SRB/F/HR 2018
THUNDER ROAD	Jim Cummings, USA 2017
TOUCH ME NOT	Adina Pintilie, RO/D/CZ/BG/F 2018
UNDER THE SILVER LAKE	David Robert Mitchell, USA 2018
LES UNWANTED DE EUROPA	Fabrizio Ferraro, E/I 2017
VIRUS TROPICAL	Santiago Caicedo, Kolumbien 2018
WELDI	Mohamed Ben Attia, Tunesien/B/F 2018
WHAT YOU GONNA DO WHEN	
THE WORLD'S ON FIRE?	Roberto Minervini, I 2018
WILD RELATIVES	Jumana Manna, D/Libanon/NO 2018
ZI YOU XING	Ying Liang, Taiwan/Hongkong/Singapur/Malaysia 2018
ZIMNA WOJNA	Pawel Pawlikowski, PL/GB/F 2018

ROBERTO MINERVINI

The Other Side of Contemporary Italian Cinema

Roberto Minervini is a nonconventional filmmaker who began on his own, away from the institutional funding framework, in a foreign country and in an independent and personal way. He is an explorer, a pioneer who thus celebrates the great tradition of cinema. He is also an artisan



THE OTHER SIDE

who defines himself as such within the creative process of the deconstruction and reconstruction of stories in his films. His works are the fruit of patient and respectful observation, they are journeys through politically and socially complex universes. STOP THE POUNDING HEART (2013) premiered at the Cannes Festival, outside the competing section, THE OTHER SIDE (2015) premiered at *Un Certain Regard*, also at Cannes. By including these movies and his latest film, WHAT YOU GONNA DO WHEN THE WORLD'S ON FIRE (which is part of the

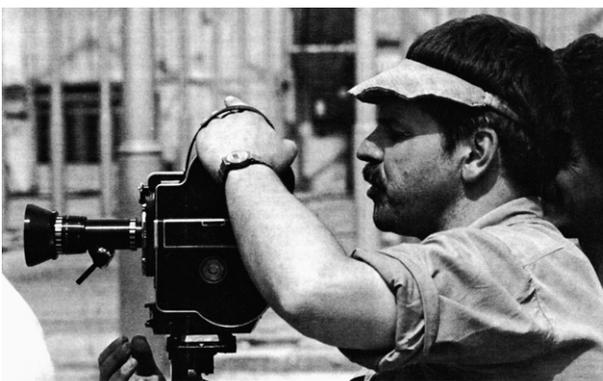
International Competition at the next Venice Film Festival), we have the opportunity to get to know - for the first time in Vienna - an extraordinary and powerful filmmaker.

In the presence of Roberto Minervini.

JORGE ACHA

From the Secret History of Argentinian Cinema

The history of cinema - whether it is the history of a country's films or the story of cinema seen as a supplementary country - has some consecrated names and golden eras, as well as footnotes and forgotten names. Jorge Acha, an Argentinean filmmaker, lived 49 years. He was an exceptional painter, he wrote on cinema, and he also made three



Jorge Acha

remarkable feature films between 1987 and 1992 (as well as some short films). The syntax of Acha's films is completely unfamiliar to classic linearity and aesthetical moderation. His films collect various episodes associated to a specific situation: The imprisonment of a political prisoner during the most recent Argentinean military dictatorship (HABEAS CORPUS), the disagreements between a delirious nationalist project and those in charge of building it (STANDARD), and the journey into the American jungle by two renowned European scientists in search of knowledge (MBURUCUYÁ). In all cases, the tale ends up as a promise set aside by a sensory intensity applied to expose

the predominant feeling of the protagonists. The name of Jorge Acha is usually missing in encyclopedias and in Argentinean or Latin-American film lessons. Probably, this is because his films have been scarcely distributed and are little known. However, Acha is one of the greatest secrets in Argentinean cinema and his premature death interrupted a body of work that could have been even more decisive because this filmmaker's formal sophistication and conceptual interests prove the relevance of his films.

JEAN-FRANÇOIS STÉVENIN

The Freedom of Flexibility

Jean-François Stévenin is one of the few living French actors known for his original personifications of characters. We know what this exceptional treatment means: a protean, unclassifiable personality, the art of acting where the force of presence determines the sophistication of the game. In other words, bigger than life. All this proves to be true. Stévenin is a legend of flexibility, and not only in the physical sense. His filmography verifies it, with more than one hundred films (not counting the impressive television productions), and in extremely diversified categories – from big productions to low-budget auteur films. In short, since his debut in Alain Cavalier's *LA CHAMADE* to roles



MISCHKA

in films by Truffaut, Rivette, Mocky, Demy, Godard, and Breillat, but also by Grandperret, Téchiné, Ruiz, Vecchiali, Schroeter, John Irvin and Huston up to the recent films of Ramos, Stévenin traverses the great ocean of cinema.

He has also been behind the camera three times: in *PASS-MONTAGNE* in 1978, *DOUBLE MESSIEURS* in 1986, and *MISCHKA* in 2002. Three striking films with unparalleled stylistic and narrative freedom that reinvent cinematographic grammar in terms of image and sound editing.

Each time film tells an unsettling, fragmented, more or less successful story of a community trying to build itself through friendly, loving or family relationships. But the attempt in these communities is never towards consolidation or solidification; on the contrary, escape plans are devised. These are the escapes that we are invited, with the greatest enjoyment, to attend.

Unavailable for nearly ten years, last September these films were restored with great care.

In the presence of Jean-François Stévenin.

NEW RESTORATIONS

Celebrating the Archive

From the perspective of time, the experience of contemporary cinema is consolidated through the background of its history. That's why the Viennale is placing a spotlight on a section devoted to films which are part of our universal filmic heritage and which have recently – and literally – seen the light again thanks to the process of restoration. We have the opportunity to discover, or rediscover, filmic jewels from former decades: the '90s, the '80s, the '70s, and the



A ILHA DOS AMORES

'60s. For various reasons these films have been out of circulation; films like Paulo Rocha's *A ILHA DOS AMORES* (1982), one of the Portuguese master's most peculiar films; or *TAHIA YA DIDOU* (1971) by Mohamed Zinet, which was relegated to a corner by Algerian authorities until the Cinémathèque d'Alger rediscovered it. These restorations are the fruits of a joint collaboration by institutions in numerous countries, including the Austrian Filmmuseum, thanks to which we were able to include a double program of recently rescued films by James Benning, with the world premiere of *O PANAMA*.

SURVIVING IMAGES

Jewish Life in German-language Silent Films

On the occasion of the internationally acclaimed reconstruction and restoration of the Austrian silent film *DIE STADT OHNE JUDEN* (“The City Without Jews”), Filmarchiv Austria traces the vestiges of Jewish culture, history and stories as part of this year’s Viennale retrospective, *Surviving Images*.

A few years before the Shoah, the unprecedented mass murder of the Jewish population, Jewish life had been captured in films in a more vivid and immediate way than ever before. Austrian and German silent films, in particu-



DIE GEKREUZIGT WERDEN ...

lar, proved to be an impressive medium to document what would soon be almost completely eradicated. Curated by Filmarchiv Austria and commemorating the 100th anniversary of the First Austrian Republic, *Surviving Images* recalls Jewish life that is documented in these silent films and has survived only in the form of moving images. As this has also been made possible thanks to the efforts of film archives, their work will be presented as well. The retrospective features 14 programs, including seven newly restored versions by Filmarchiv Austria. The screening of all the silent films will be accompanied by live contemporary music. The Filmarchiv’s contribution to the Viennale 2018 will complement the exhibition “Die Stadt ohne” (“The City Without”) that runs until the end of the year. Taking *DIE STADT OHNE JUDEN* (“The City Without Jews”) as a point of departure, it compares the historical background of this Austrian silent film with the anti-Semitism and xenophobia of today.

A PROGRAM BY FILMARCHIV AUSTRIA

RETROSPECTIVE

THE B-FILM

Hollywood's Low-Budget-Cinema 1935–1959

A simple title whose simple aim is to reconsider the history and legacy of that mode of low-budget filmmaking invented within the Hollywood studio system and kindled long after as an ideal and aspiration by filmmakers from



THE FACE BEHIND THE MASK

Godard and Seijun Suzuki to Bitomsky, Scorsese, Tarantino. The B-Film, this retrospective will argue, was a historically specific mode of cinema that flourished from the early 1930s until the 1948 Paramount Decree, thanks to the institution of the double bill and thanks to an embrace of the fullest and paradoxical ideal of the studio system as an “art factory”. The B-Film realized a mode of pure cinema by simultaneously returning to the vaudevillian and “attraction” origins of the cinema while also embracing diverse avant-garde currents, from Surrealism to photogénie, to Soviet montage. While Val Lewton and Edgar G. Ulmer leap (like a black cat thrown at the camera!) immediately to mind, equally important are the examples of singularly innovative yet lesser known B films to be showcased,

from Ray Enright’s rarely seen pre-Code classic, William McGann’s outlandish comedy-mystery SH! THE OCTOPUS! (1937), to Joseph H. Lewis- MY NAME IS JULIA ROSS (1945) and SO DARK THE NIGHT (1946).

Curated by Haden Guest

A PROGRAM IN COOPERATION WITH THE AUSTRIAN FILM MUSEUM

October 26—December 5, 2018

Austrian Film Museum, Augustinerstrasse 1, 1010 Vienna

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

FILMS OF THE RETROSPECTIVE

FIVE CAME BACK (1939, John Farrow, 75 min.)

DETOUR (1945, Edgar G. Ulmer, 68 min.)

THE DEVIL THUMBS A RIDE (1947, Felix Feist, 63 min.)

CRIME WAVE (1954, Andre de Toth, 74 min.)

PLUNDER ROAD (1957, Hubert Cornfield, 72 min.)

MURDER BY CONTRACT (1958, Irving Lerner, 81 min.)

THE FALCON AND THE CO-EDS (1943, William Clemens, 67 min.)

SWEATER GIRL (1942, William Clemens, 77 min.)

STRANGE ILLUSION (1945, Edgar G. Ulmer, 87 min.)

AMONG THE LIVING (1941, Stuart Heisler, 67 min.)

BEWITCHED (1945, Arch Obler, 65 min.)

THE LEOPARD MAN (1943, Jacques Tourneur, 66 min.)

IT HAPPENED IN HOLLYWOOD (1937, Harry Lachman, 67 min.)

TUMBLIN' TUMBLEWEEDS (1935, Joseph Kane, 61 min.)

THE MAN THEY COULD NOT HANG (1939, Nick Grinde, 64 min.)

THE CRIME OF DR. CRESPI (1935, John H. Auer, 63 min.)

SH! THE OCTOPUS (1937, William McGann, 60 min.)

THE DEVIL BAT (1940, Jean Yarbrough, 69 min.)

THE FACE BEHIND THE MASK (1941, Robert Florey, 69 min.)

THANK YOU, MR. MOTO (1937, Norman Foster, 69 min.)

ISLE OF DOOMED MEN (1940, Charles Barton, 68 min.)

THUNDERHOOF (1948, Phil Karlson, 77 min.)

RIDE LONESOME (1959, Bud Boetticher, 73 min.)

GUN CRAZY (1950, Joseph H. Lewis, 87 min.)

THE GHOST SHIP (1943, Mark Robson, 69 min.)

THE STRANGER ON THE THIRD FLOOR (1940, Boris Ingster, 64 min.)

BLIND ALLEY (1939, Charles Vidor, 68 min.)

TEENAGE DOLL (1957, Roger Corman, 71 min.)

PLAN 9 FROM OUTER SPACE (1959, Ed Wood, 80 min.)

WHEN STRANGERS MARRY (1944, William Castle, 67 min.)

DR. BROADWAY (1942, Anthony Mann, 68 min.)

THE STEEL HELMET (1951, Samuel Fuller, 85 min.)

THE BISCUIT EATER (1940, Stuart Heisler, 58 min.)

HEAVEN WITH A BARBED WIRE FENCE (1939, Ricardo Cortez, 62 min.)

PHANTOM OF CHINATOWN (1941, Phil Rosen, 61 min.)

DAUGHTER OF SHANGHAI (1937, Robert Florey, 63 min.)

ARMORED CAR ROBBERY (1950, Richard Fleisher, 67 min.)

THE NARROW MARGIN (1952, Richard Fleisher, 71 min.)

DONOVAN'S BRAIN (1953, Felix E. Feist, 83 min.)

THE PREVIEW MURDER MYSTERY (1936, Robert Florey, 60 min.)

THE HOUSE OF FEAR (1939, Joe May, 67 min.)

WEIRD WOMAN (1944, Reginald Le Borg, 63 min.)

CAPTIVE WILD WOMAN (1943, Edward Dmytryk, 60 min.)

MY NAME IS JULIA ROSS (1945, Joseph H. Lewis, 64 min.)

SO DARK THE NIGHT (1946, Joseph H. Lewis, 71 min.)

BABES ON SWING STREET (1944, Edward Lilley, 69 min.)

PERSONS IN HIDING (1939, Louis King, 67 min.)

KID GLOVE KILLER (1942, Fred Zinnemann, 74 min.)

OUTRAGE (1950, Ida Lupino, 75 min.)

JOHNNY DOESN'T LIVE HERE ANYMORE (1944, Joe May, 79 min.)

RAW DEAL (1948, Anthony Mann, 79 min.)

WOMAN ON THE RUN (1950, Norman Foster, 77 min.)

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.

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 Bundeskanzleramt



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 16.