



# VIENNALE

PREVIEW PRESS  
CONFERENCE

V'20

FIRST HIGHLIGHTS OF VIENNALE 2020

Vienna, August 20, 2020

Dear ladies and gentlemen,

We are pleased to inform you about the current state of preparations for the Viennale 2020.  
This year, the Viennale will take place from October 22 to November 1.

The existing documents present the first preview, as well as already established points of the program from the 58th 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](http://www.viennale.at/en); press material and photos to download at [viennale.at/en/press/download](http://viennale.at/en/press/download).

For any further questions, please contact us.

With kindest regards,  
**The Viennale Press Team**

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**VIENNALE** – Vienna International Film Festival

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# VIENNALE 2020

OKTOBER 22—NOVEMBER 1

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# VIENNALE 2020

The **58th edition of the Viennale** is taking place in a very unusual year. In the course of its history, the Viennale has gained in importance due to its programmatic, aesthetic and political principles. It has become a reliable major event on an international level and a fixture in the calendar for audiences in the city of Vienna.

But as long as it isn't possible to assess the economic, political and social **impact of COVID-19**, we too have no choice but to be flexible, to focus our attention on the current moment and to be open to possible changes. The pandemic forces us to think about the possibilities of a festival under special circumstances. So we have reconsidered the Viennale, based on our reflections on what is essential and important for cinema today.

Accordingly, the 2020 edition of the Viennale will be both essential and consistent: with **innovations and changes**, yet maintaining its character and structure.

Under the given circumstances, it's also a good time to reflect on cinema and festivals as event forms.

The launch of the Viennale's **new, more dynamic website** not only provides more content, but also offers more space for exchange. Exploring and reorganizing our archive goes hand in hand with remembering our history in the form of videos and photos. There will also be many opportunities to exchange ideas with filmmakers, critics and viewers about what is currently going on in cinema.

Furthermore, the Viennale unwaveringly adheres to its **role as a promoter of cinema culture** and thus also to the **experience of watching films in the cinema**. We celebrate the art of cinematography, its intellectual and sensual power, the complexity of its production method and its technical sophistication. For it is in the cinema venue itself that the art form of cinema comes to new life. And it is in the cinema auditorium where energy is concentrated, where impressions are conveyed, and experiences are shared.

The vocation of our festival is rooted in community, in participating in a public event where films, filmmakers and viewers come together.

And we believe that this will also be possible this year.

In order to guarantee the **safety and well-being** of the audience in the auditoriums, we will, of course, comply with the current hygiene regulations and ensure that the distancing rules are observed. However, to enable a larger community of cinema lovers to participate in the festival, we're collaborating with colleagues who share our interests and who, currently more than ever, are committed to the same goals. As a result, we've created a new network for the Viennale 2020 and added **five more cinemas** to the official festival theaters. **Admiralkino, Blickle Kino, Filmcasino, LE STUDIO Film und Bühne c/o Studio Molière, and Votiv Kino** have joined our initiative. This will make it possible to present additional re-screenings and expand the Viennale experience to other parts of the city.

## VIENNALE 2020 – A FESTIVAL OF SYNERGIES, COLLABORATIONS AND COEXISTENCE

Oleg Sentsov, who was finally released after having been unlawfully imprisoned, presents **NOMERY** ("Numbers"), a political allegory of totalitarianism. **INTIMATE DISTANCES** by Phillip Warnell questions a kind of distancing that is already part of our social customs. **AN UNUSUAL SUMMER** by Kamal Aljafari directs the view to the outside through surveillance cameras, creating a human and personal commentary. In **FREM**, Viera Čákanyová uses the camera in an impulsive way, like a quasi-mechanical eye.

As always, **cinema explores its own history and the political situation**; and, as always, it does so with different accents and approaches – narrative, descriptive or observational, sometimes sarcastic, sometimes from a noble distance.

From the numerous examples of this reflective approach in the program, the following films should be highlighted: **DIE LETZTE STADT** ("The Last City") by Heinz Emigholz, **COLOZIO** by Artemio Narro, **HER NAME WAS EUROPA** by Anja Dornieden and Juan David González Monroy, **HER SOCIALIST SMILE** by John Gianvito and **CITY HALL** by Frederick Wiseman.

It goes without saying that the Viennale will also present works by great filmmakers that have already had the great fortune of a public premiere this year. In order to whet your appetite, we'd like to announce a few titles, many of which also feature a top-class cast. These include *FIRST COW* by Kelly Reichardt, one of the most important films of the year, to which we devote special attention; *EL GRAN FELLOVE* by Matt Dillon, the first film by the actor with the distinctive face, who is not only a lover of music history but also a musician himself; and, last but not least, *NEVER RARELY SOMETIMES ALWAYS*, for which Eliza Hittman received the Grand Jury Prize at this year's Berlinale.

There's also no shortage of Austrian productions at the 2020 Viennale, but we'll only reveal some of the selected films here: Hubert Sauper's *EPICENTRO*, which received a prize at the Sundance Film Festival; *AUFZEICHNUNGEN AUS DER UNTERWELT* ("Notes from the Underworld") by Tizza Covi and Rainer Frimmel, an exceptional work about the secrets of Viennese life at the end of the Sixties, told by its legendary protagonists; and *ZAHO ZAY* by Georg Tiller and Maéva Ranaivojaona, a film that embarks on its journey to the origins through the reality of Madagascar's prisons, interweaving documentary testimonies with the suspense of fiction.

A showpiece is *THE TRUFFLE HUNTERS* by Michael Dweck and Gregory Kershaw - not only because it reflects this year's Viennale theme. And not only because it was actually one of the big surprises this year and one of the most impressive films shown at Sundance. But primarily because it is an imaginative and entertaining, careful and humorous film that succeeds in describing an entire culture by depicting a single tradition while respecting its representatives.

## POSTER SUBJECT

From a biological perspective, fungi belong to the domain of the eukaryotes; they comprise a kingdom distinct from animals and plants, which was not assigned to them until the middle of the last century. Previously, they had long been relegated to the plant kingdom, both traditionally and erroneously. Today, though, we know that they have more things in common with animal organisms.

Fungi live in symbiosis with other animal and plant beings, or they are their parasites, including those of humans. Fungi play a fundamental role in the cycle of nature and in the exchange of nutrients in the environment: they are the originators of decomposition and they



NOMERY



DAVOS



EPICENTRO



FIRST COW



FREM



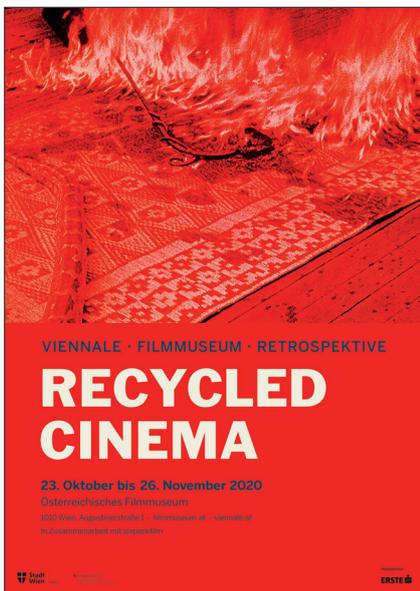
transform organic matter. Fungi live in dark environments, a characteristic they have in common with the cinema.

Humans use mushrooms as food, they are used as ferment in the preparation of drinks and food, they are used for disinfection or as biological pesticides. Ancient medical traditions as well as modern naturopathy value mushrooms as remedies, and because of their intoxicating effect they are used in religious rituals as well as in secular contexts as a means of escape from everyday life.

Mushrooms have also always been described in literature and in the visual arts as the key to the gates of perception due to their psychoactive and hallucinogenic properties.

The poster subject of the Viennale 2020 is a cheerful collection of stylized toadstools (*Amanita muscaria*), which have always been iconographically associated with psychedelic experiences. Just as cinema, with its surprising perspectives, inspires unexpected insights and visions and opens perspectives into new worlds. These aspects of transformation, astonishment and liberation are what we want to evoke with our poster subject. The Viennale's mushroom, neither animal nor plant, is reminiscent of both, although it stubbornly remains something else – something that can continue to transform itself.

At the same time, this lively, colorful surface – on which the playful combination of representation and form makes a variety of associations possible – brings together many mushrooms, at the necessary distance, but still gathered together as if for a celebration and a meeting.



The leitmotif of transformation and recycling also characterizes our Retrospective, which this year is a collaboration between Viennale, the Austrian Film Museum and the distributor sixpackfilm, which is celebrating its 30th anniversary this year. It is reflected in a still from the groundbreaking trilogy *FILM IST* ("Film Is") by Gustav Deutsch, who died last year and who explored the phenomenology of the medium of cinema through the images from other films found in the world's archives. Cinema

is made up of cinematic material, cinematic art is a kaleidoscope directed at the world and the images it creates. Our poster shows a single image that captures their fire.



## TRAILER

We owe this year's trailer to one of the great contemporary women filmmakers, Alice Rohrwacher. Shot on 16 mm film, it plays with the mystery of creation and the magic of light and shadow from which cinema is born. It's an invocation to the return to innocence, which is the prerequisite for every new discovery, the driving force behind the eternal cycle of life. An excerpt from Pablo Neruda's poem "Oda a la manzana" ("Ode to the Apple"), performed by the author himself, at the same time praises the film, the precious moment of a rediscovery and a new creation:

Cuando mordemos / tu redonda inocencia / volvemos / por un instante / a ser / también recién creadas criaturas / aún tenemos algo de manzana.

"When we bite into / your round innocence / we too regress / for a moment / to the state / of the newborn: / there is still some apple in us all."

## TEXTUR #2

TEXTUR (“Texture”) is a series of books that we started last year with a publication about Angela Schanelec. The concept is to publish each book using different sources. In this way, we want to do justice to the diverse working methods of filmmakers, the talents of different authors, the range of influences that have an impact on all of them and invite unusual collaborations. In short: we would like to show the same flexibility and openness that distinguishes the filmmakers featured in these books, and thus free ourselves from the fetters of convention.

The name TEXTUR has not been chosen at random. It is a German word, but is also understandable in many other languages; it takes into account the fact that the project was born in Vienna and at the same time signals its international claim: the content is in English.

And the idea of tactility inherent in TEXTUR is redeemed both in terms of content and form: as praise for the infinite richness of cinema’s senses as well as in the simple pleasure of being able to preserve a small object, hold it in one’s hand and occasionally leaf through it.

TEXTUR #2 is **dedicated to Kelly Reichardt**, whose film *FIRST COW*, one of the great films of this year, will be shown as part of the Viennale. The volume contains an essay by the critic Jonathan Rosenbaum, an article by the filmmaker Jem Cohen about the passion that is inherent in the handiwork of this medium, two poems that were especially written for this publication by the poet Eileen Myles, a story by Maile Meloy, and numerous other written and visual contributions and interviews.

## Selection from the Main Program

AN UNUSUAL SUMMER	Kamal Aljafari, DE/Palestine 2020
AUFZEICHNUNGEN AUS DER UNTERWELT	Tizza Covi, Rainer Frimmel, AT 2020
BITTE WARTEN	Pavel Cuzuioc, AT 2020
EL AÑO DEL DESCUBRIMIENTO	Luis López Carrasco, ES/CH 2020
CITY HALL	Frederick Wiseman, USA 2020
COLOZIO	Artemio Narro, MX 2020
DAVOS	Daniel Hoesl, Julia Niemann, AT 2020
EFFACER L'HISTORIQUE	Benoît Delépine, Gustave Kervern, FR/BE 2019
EPICENTRO	Hubert Sauper, AT/FR 2020
FIRST COW	Kelly Reichardt, USA 2019
FREM	Viera Cákanyová, CZ/SK 2019
EL GRAN FELLOVE	Matt Dillon, Mexico/Cuba/USA 2020
HER NAME WAS EUROPA	Anja Dornieden, Juan David González Monroy, DE 2020
HER SOCIALIST SMILE	John Gianvito, USA 2020
INTIMATE DISTANCES	Phillip Warnell, GB/USA 2020
KAJILLIONAIRE	Miranda July, USA 2019
DIE LETZTE STADT	Heinz Emigholz, DE 2020
NEVER RARELY SOMETIMES ALWAYS	Eliza Hittman, USA 2020
NOMERY	Oleg Sentsov, UA/PL/CZ/FR 2020
LE SEL DES LARMES	Philippe Garrel, FR/CH 2019
SCHLINGENSIEF – IN DAS SCHWEIGEN HINEINSCHREIEN	Bettina Böhler, DE 2020
SHEYTAN VOJUD NADARAD	Mohammad Rasoulof, DE/CZ/IR 2020
THE TRUFFLE HUNTERS	Michael Dweck, Gregory Kershaw, IT/USA/GR 2020
ZAHO ZAY	Georg Tiller, Maéva Ranaivojaona, AT/FR/MG 2020

## MONOGRAPHY SAY GOODBYE TO THE STORY

### Passages through Christoph Schlingensief's Cinematic Work

"First and foremost, I'm a filmmaker," said Christoph Schlingensief in 2006 in a conversation with Alexander Kluge on the occasion of the chickenballs: der hodenpark exhibition in Salzburg's Museum der Moderne. It was a seemingly anachronistic remark at the time: the former trash filmmaker (*DAS DEUTSCHE KETTENSÄGENMASSAKER*, *TERROR* 2000) had long since become a controversial cult figure of Berlin's Volksbühne, had catapulted Elfriede Jelinek's *Bambiland* onto the stage of Vienna's Burgtheater and caused a furor with his *Parsifal* production in Bayreuth. His "Last New German Film", *DIE 120 TAGE VON BOTTROP* ("The 120 Days of Bottrop"), had been released several years previously, and in the German film funding landscape, which was increasingly turning toward



THE AFRICAN TWIN TOWERS

consumer goods, the "self-provocateur" Schlingensief, who oriented himself more toward avant-garde works by Kenneth Anger, Kurt Kren or Werner Nekes and had experimented with Super 8 in his petty bourgeois family milieu, faced walls of rejection.

And yet, double exposure, blackouts, and the "filming location" as a microbiotope in a mediatized society accompanied his theatrical work not only as metaphors, but also quite manifestly in errant projections – all the way to the animatograph, a traveling revolving stage on which the viewer could "finally step into his own (film) image." With the monumental film shooting of *THE AFRICAN TWIN TOWERS* in Namibia in 2005, Schlingensief once again stretched the medium and

his production resources to the limit. And when he had to deal with the diagnosis of cancer in 2008, everything in his work *EINE KIRCHE DER ANGST VOR DEM FREMDEN IN MIR* ("A Church of Fear for the Stranger in Me") rushed toward an apocalyptic montage.

Ten years after the death of Christoph Schlingensief, around the time he would have celebrated his 60th birthday (October 24), the Viennale provides the opportunity to take a new look at his work. With the support of the executors of his estate, the festival will present childhood films, romantic Z movies of classic status and, last but not least, sketches and short films that have hardly ever or never been shown in public, culminating in works with eloquent titles such as *FREMDVERSTÜMMELUNG* ("Foreign Mutilation") or the melodramatic psycho loop *SAY GOOD-BYE TO THE STORY*, which, incidentally, is also a great homage to the German actress Irm Hermann.

## CINEMATOGRAPHY ŽELIMIR ŽILNIK

### The Spirit of Solidarity

Želimir Žilnik is one of the most important, politically committed filmmakers in Europe. Radicalized in the wake of the student protests in Belgrade in 1968, the director (born in 1942) became a pioneer of Yugoslavia's Black Wave



RANI RADOVI

film movement, which created works that did not ignore the ills of a socialist society.

Žilnik's feature film debut, *EARLY WORKS*, the Berlinale winner in 1969 and long lost in obscurity, is one of the key works of political film and impressively shows how ideologies fail in the face of reality. Since then, the director's work has gone through many phases, which, however, has not affected his aggressive and independent approach.

Whether he explores the dark sides of Yugoslavia, the working conditions for migrants in Germany or, as in *THE OLD SCHOOL OF CAPITALISM* (2009), the effects of global capitalism in Serbia, Žilnik is always concerned about those who are

excluded from the prevailing discourses. In approaching the outsiders of society, he does not rely on aesthetic or emotional platitudes. Instead, he dares to cast a scrutinizing eye, which also always questions his own thinking. Žilnik's work is not only about depicting representative constructs of a better coexistence; he regards the act of filming itself as part of the revolution. He thus creates an undogmatic cinema that believes in a rousing and dialectical manner that it can change the world.

## CINEMATOGRAPHY AUSTRIAN AUTEURS

### The 1970s – A Film Decade on the Move

The year 1980 marked one of the most significant changes in Austrian film history: ten years after it was first announced, a film promotion act finally came into force, which to this day still provides the foundations under which domestic cinema flourishes. Its 50th anniversary this year is reason enough to take a look back at the Seventies, during which the Austrian film landscape had begun to organize itself and become more professional.

It's not for nothing that the 1970s are considered the most liberal, most courageous and most experimental years in our film history – at least on paper, for most of the films and filmmakers of that time have long since fallen into oblivion. It was a decade in which commercial cinema no longer played a major role, and when a young generation dared to make a real new start. Their works often arose out of symbiosis with other arts – literature, painting, theater, music. Budgets were small and filming took place under self-exploitative conditions. The films, too, tell of breakthroughs and upheavals, in partly radical world views that don't adhere to any established set of rules.

Filmarchiv Austria will present 5 out of a total of 15 programs during the Viennale. Numerous contributors will attend the screenings.



SCHWITZKASTEN

## AUSTRIAN DAYS

Inspired by the idea of getting together again and celebrating cinema this fall, we've launched an initiative dedicated to the local film industry.

In order to provide an opportunity for exchange, discussion and exploring future projects, we're planning events that will focus on cinema made in Austria; in particular, a series of meetings that will also give filmmakers the opportunity to network internationally.

Many events have been cancelled or postponed due to the COVID-19 pandemic, and many previously announced Austrian films are still waiting for their audience. These include productions that were supposed to be screened at the (cancelled) Diagonale. We have therefore invited the two festival directors, Sebastian Höglinger and Peter Schernhuber, to present a selection of Diagonale films as part of the Viennale program.

"This spring, the Diagonale in Graz would have shown films that are captivating to watch on the big screen. Following the cancellation of the festival due to COVID-19, we're very pleased that a concentrated selection of these films will now find its way to the cinema under the title 'Kollektion Diagonale '20 – Die Unvollendete' ('Diagonale '20 Collection – The Unfinished'). We would like to thank the Viennale for this first step toward closer collaboration! For all those interested in a successful future of Austrian film, this is currently more important than ever." (Sebastian Höglinger and Peter Schernhuber)



THE TROUBLE WITH BEING BORN

# RETROSPECTIVE

## RECYCLED CINEMA

There is a peculiar correlation between so-called found footage filmmaking, founded on the reuse of pre-existing film footage, and the idea of “preserving” film heritage that drives the work of film museums and film archives. Unlike other forms of filmmaking which sprang to life “on their own” and were then preserved by film archives, found footage as a filmmaking tradition appeared only after film archives had gathered enough material to make artists curious about it.

Consequently, many of the earliest found footage films openly display their ambition to organize, summarize or interpret specific film collections. An excellent case in point are three of the oldest films in our retrospective: Adrian Brunel’s *CROSSING THE GREAT SAGRADA* (1924), which performs an extra twist of parody, Esfir Shub’s *VELIKIY PUT* (1927), where (re)shuffling archive footage equals a (re)construction of national history, and Germaine Dulac’s *LE CINÉMA AU SERVICE DE L’HISTOIRE* (1935) which employs footage to reflect the complexities of a certain period.

It is perhaps not a coincidence that two of the aforementioned three artists from the early film period are women. The idea of working with used or discarded footage – worn stock that was shot by somebody else and for another purpose – could have initially appeared unworthy or even offensive to the ego of the male artist: something he was more than happy to let women handle.

While it would certainly be offensive to attribute qualities such as humility to any particular gender, a case can easily be made to conceptualize found footage filmmaking in the context of an ecological tradition of artistry and ethics. The title of our retrospective, *Recycled Cinema*, is thus much more than a poetic invention. Throughout the history of cinema a number of filmmakers, ranging from Robert Frank to Werner Herzog, have publicly lamented the fact that we are surrounded by too many images. Yet their solution was to produce more images in a quest for “fresher”, “purer”, or more “outrageous” ones. A found footage filmmaker, on the other hand, refuses to litter our world with more images of itself, refuses to perceive his/her own images as necessary, opting instead to breathe fresh life into an already existing body of images. And one must not forget a particular category in this uniquely modest realm of filmmaking, reserved for filmmakers who were literally too poor and under-equipped to afford their own images (most notably and proudly: the Cuban Santiago Álvarez), and could only express their creativity (or political rage) through reworking other people’s footage: a strong case for the art of found footage filmmaking as *arte povera*.

While “found footage filmmaking,” vast and diverse as it is, appears both marginal and elusive as the subject of a retrospective, the sheer number of artists who devoted their entire careers to found footage speaks to its lasting legacy and ongoing impact. There are the aforementioned, deeply ethical and political implications of working with



FILM IST 7-12



PASSAGEN

footage to reframe discourse, to challenge identity and to rewrite history, perhaps best addressed in works by Philippe Mora (SWASTIKA), Harun Farocki & Andrej Ujicã (VIDEOGRAMME EINER REVOLUTION) or Johan Grimont (Dial H-I-S-T-O-R-Y), to name but a few examples. There is the promise of an accessible and democratic art form that empowers independent filmmaking, “desktop cinema” avant la lettre, if you will. And then there is, of course, the world of aesthetic possibilities that this practice offers: poetics that transform the ever so often utilitarian banality of the industrial medium of film and turn waste into art, a trademark of filmmakers like Peter Tscherkassky, Peggy Ahwesh, Cécile Fontaine or Bruce Conner.

A retrospective like ours of course cannot be considered “complete”. Our aim was not to create a comprehensive, international, historical overview of the found footage filmmaking tradition. Our curatorial approach, and the selection of titles for this season was driven by two principles: to create an attractive, thought-provoking selection that would introduce some of the key positions within this rich practice; and to make no distinction whatsoever between commercial and underground, popular and obscure, industrial and artistic, feature length and short, fiction and documentary. Instead we prefer to understand this term as a hypernym for other existing monikers that describe this practice, like collage film or compilation film. Furthermore, we were looking for works which have the impetus to make a strong artistic statement in respect of conventional storytelling, the entertainment industry, the representation of gender and racial discrimination, the brutality of political power, the rhythm and beauty of ephemeral films or the advertising and news practices: we can also call it applied film and media criticism.

In that regard found footage filmmaking or, to paraphrase Jay Leyda’s term, “films begotten by films,” is at the same time a highly individualistic and a deeply generic practice. It is deeply rooted in the core elements of the film medium as a reproductive art: the film strip itself, and what Annette Michelson called “the heady delights of the editing table,” and its power and lure has not only survived but traversed the great shift from photochemical analog to digital filmmaking. Consequently, our selection does not stop at the point when VCRs and, afterwards, digital editing and compositing enter the frame: the number of works produced in the last two decades speaks to this continuity.

However, we live in an age of disruption: quite befitting of the topic of found footage filmmaking where filmmakers attack and dissect coherence and plausibility in the name of artistic appropriation. We now find ourselves in the middle of a global pandemic that brought film production to a grinding halt, and fundamentally exposed our society’s craving for and dependence on fresh wares and products. In a way, a retrospective dedicated to recycling films – creating new works out of the abundance of film waste stored in archives, attics, or the wide plains of the World Wide Web – offers consolation.

And if there is yet another lesson to be learned from the COVID crisis it is the complex relationship between the global and the local. This is also true for this year’s Viennale-Filmmuseum retrospective: it celebrates both the global nature and character of the found footage tradition and its strong home base in Viennese arts practice and film culture. In this regard, the show also celebrates the curatorial and entrepreneurial excellence of Viennese film distributor sixpackfilm, born thirty years ago from a film series on precisely this same subject: found footage cinema.

A PROGRAM OF VIENNALE AND AUSTRIAN FILM MUSEUM  
IN COOPERATION WITH SIXPACKFILM

Curated by Brigitta Burger-Utzer, Michael Loebenstein, Jurij Meden

**October 23 to November 26, 2020**

**Austrian Film Museum, Augustinerstraße 1, 1010 Wien**

**Tel. +43/1/533 70 54 • [filmmuseum.at](http://filmmuseum.at)**

# PROGRAM STRUCTURE OF THE RETROSPECTIVE

## MONOGRAPHTES

SANTIAGO ÁLVAREZ  
BRUCE CONNER  
CÉCILE FONTAINE  
ARTHUR LIPSETT  
ARTAVAZD PELESHYAN  
PHIL SOLOMON  
PETER TSCHERKASSKY

## FEATURES

VELIKIY PUT (1927), Esfir Shub  
SWASTIKA (1974), Philippe Mora  
PAYS BARBARE (2013), Ricci Lucchi & Gianikian  
DEAD MEN DON'T WEAR PLAID (1982), Carl Reiner  
VIDEOGRAMME EINER REVOLUTION (1992), Harun Farocki & Andrei Ujica  
DE MAALSTROOM: EEN FAMILIEKRONIEK (1997), Peter Forgács  
DIAL H-I-S-T-O-R-Y (1997), Johan Grimont, preceded by IT FELT LIKE A KISS (2009), Adam Curtis  
DECASIA (2002), Bill Morrison, preceded by THE FILM OF HER (1996), Bill Morrison  
IMITATIONS OF LIFE (2003), Mike Hoolboom  
BITTER LAKE (2014), HYPERNORMALISATION (2016), Adam Curtis  
ASCENT (2016), Fiona Tan  
FILM IST (1–6 + 7–12) (1998–2002), Gustav Deutsch

## SHORT FILM PROGRAMS

### FILM IM DIENST DER GESCHICHTE

with works by: Harun Farocki, Germaine Dulac

### STEREOTYPIEN DES WESTENS

Adrian Brunel, Jayce Salloum, Elia Suleiman, Alexander Markov

### POESIE DES ABFALLS

Paolo Gioli, Daichi Saito, Wilhelm & Birgit Hein, Malcolm LeGrice, Eve Heller, Siegfried A. Fruhauf, Matthias Müller

### GESCHICHTE ERINNERN

Rea Tajiri, Elke Groen, Peter Mihálik, Gábor Bódy

### PORNOGRAPHIE DEKONSTRUIEREN

Peggy Ahwesh, Naomi Uman, Ricci Lucchi & Gianikian, Dietmar Brehm, Abigail Child, Alexei Dmitriev, Luther Price,  
Takahiko Imura, Ljubomir Šimunić

### DIE UNSCHULD DES FRÜHEN – SUBJECT: EARLY CINEMA

Ernie Gehr, Hollis Frampton, Guido Seeber, Norbert Pfaffenbichler, Len Lye

### REFRAMING DREAM FACTORY

Matthias Müller, Joseph Cornell, Nicolas Provost, Karl Lemieux, Martin Arnold, Ljubomir Šimunić, Miodrag Miša Milošević,  
Peter Kubelka, Michaela Schwentner

### A PERFECT BODY IS AN EMBARRASSING BODY

Sabine Marte, Kevin Jerome Everson, Nana Swiczinsky, Ja'Tovia Gary, Elisabeth Subrin, Jyotti Mistry

### “FEIND FOOTAGE”: IMAGES AS BOUNTY

Charles Ridley, Deutsche Wochenschau, Alfred Kaiser, Frank Capra, Alexander Kluge, Kurt Kren, maschek

### SHRED, SCRATCH, SYNC

Rainer Gamsjäger, Rebecca Baron, Doug Goodwin, Michaela Grill/Martin Siewert, Johann Lurf, Thomas Draschan,  
Peggy Ahwesh, Jennifer Proctor, Dara Birnbaum, Stefanie Weberhofer

### FOUND FOOTAGE IST INTERVENTION

Ladislav Galeta, Lisl Ponger, Fiona Tan, Christine Noll Brinckmann, David Rimmer, Jean-Gabriel Périot

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

## SUPPORTERS AND SPONSORS



Hauptsponsor



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 13.