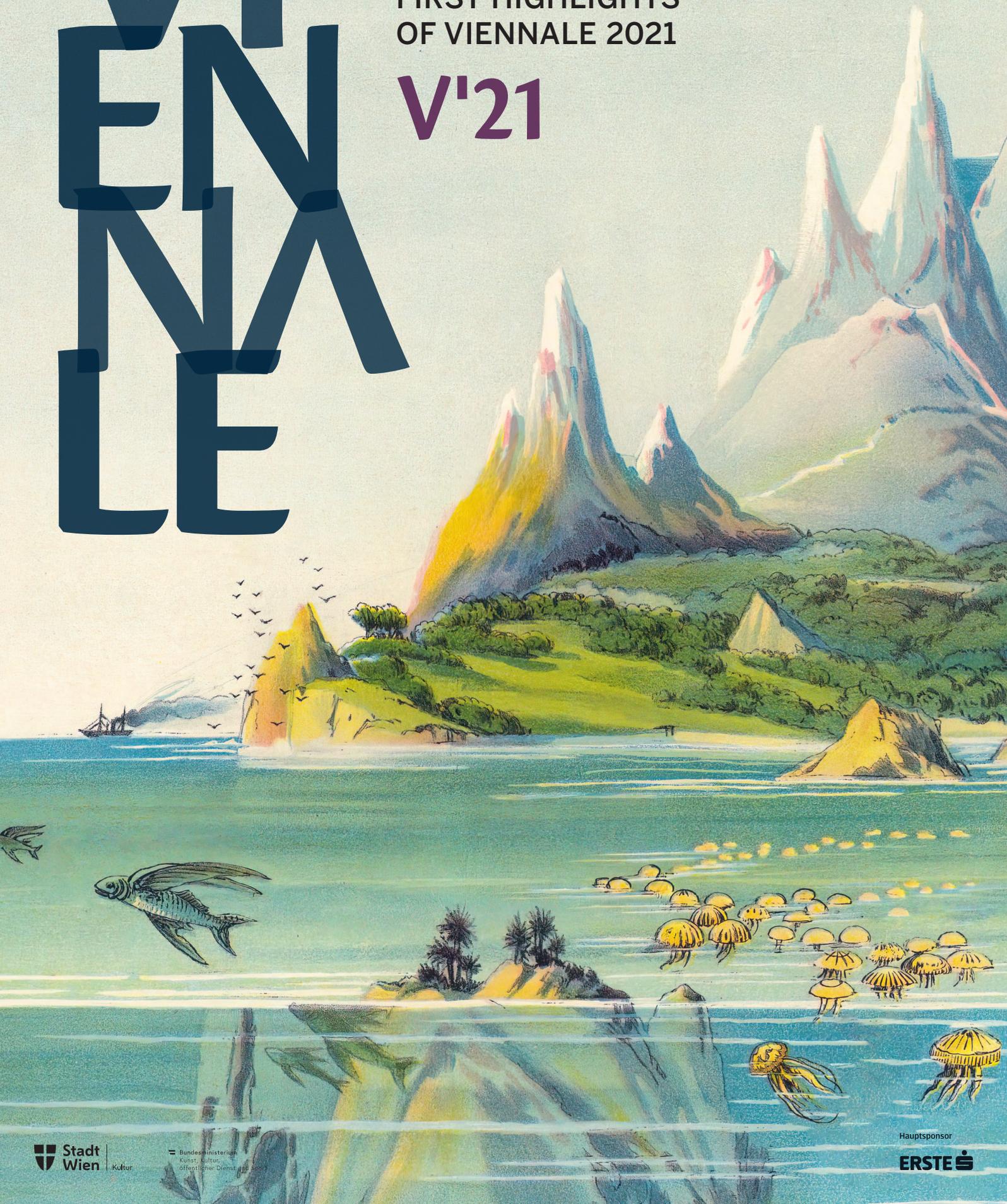


# VIENNALE

## PREVIEW PRESS CONFERENCE

FIRST HIGHLIGHTS OF VIENNALE 2021

V'21



# VIENNALE

VIENNA INTERNATIONAL FILM FESTIVAL

Vienna, August 26, 2021

Dear ladies and gentlemen,

We are pleased to inform you about the current state of preparations for the Viennale 2021.  
This year, the Viennale will take place from October 21 to October 31.

The existing documents present the first preview, as well as already established points of the program from the 59th 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.at/en/press/accreditation](http://viennale.at/en/press/accreditation)

**VIENNALE** – Vienna International Film Festival

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printed by **Canon**

# VIENNALE 2021

OCTOBER 21 TO 31

## VIENNALE 2021

Poster Subjects

Features

## MONOGRAPHTIES

### CAPTURING TIME IN IMAGES AND WORDS

The Work of Terence Davies

### THE SHADOW PLAYER

Henrik Galeen – A Film Author of Weimar Cinema

## CINEMATOGRAPIES

### THOUGHTS AND IMAGINATION

Works by Fabrizio Ferraro

## HISTORIOGRAPIES

### REMEASURING THE REVOLUTION

Sara Gómez's Only Feature-Length Film, Restored

### A PIONEER OF THE ART OF ILLUSION

Early Cinematic Works by Segundo de Chomón

## RETROSPECTIVE

### FILM AS A SUBVERSIVE ART 2021

A Tribute to Amos Vogel

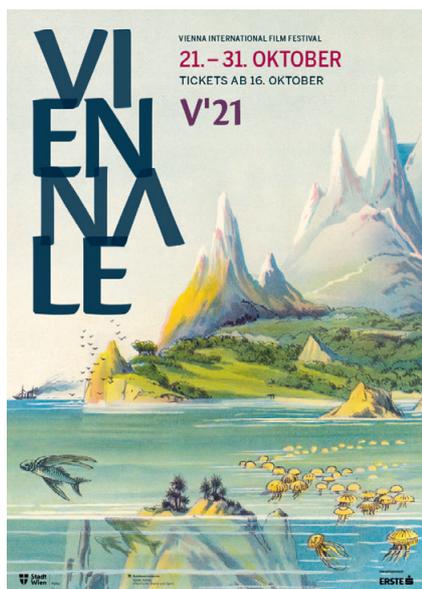
# VIENNALE 2021

We'll always remember 2021 as a year of transition: not only because of what we have experienced in the past one and a half years, but also because it has been a year full of political changes in numerous countries – democratic and otherwise. The Viennale can't ignore the pulse of this time, it must reflect it. From an organizational point of view, we have to make it as easy as possible for the audience to participate in the events safely and comfortably. In addition, we thoroughly need to question what we actually do as a festival and what role and objective a “cinema fair” can have at all in these times. So this is an opportunity to rethink the event form as such and to discuss how the habits of our society are changing right now and what responsibility we, the film festival, have as a result.

It's fitting that this year marks the centennial of the birth of an iconic figure of cinephilia, Amos Vogel (1921–2012), who was forced to emigrate from Austria to the United States at the age of 17. He always attached great importance to the intertwining of cinematic experience with the communal, political and psychological consciousness of a society and its individuals. The subversive power Vogel spoke of can't be suppressed – and the Viennale not only recognizes this fact, but also celebrates it to this day in its language and content by making the unsaid and the disregarded visible, and by digging beneath the surface of a present that never pauses.

More than ever, the Viennale insists on the importance of a common space that must be shared and shareable, especially in a constantly changing society, and that should be used to better understand its changes. And even if we speak from a position which has to be described as privileged, it is even truer in view of everything that we have recently experienced.

In our part of the world, activities have resumed and cinemas are open again, so the Viennale will be an opportunity to celebrate the seventh art and its authors, but also to meet different players of the industry on an international level. We'll be organizing a two-day meeting to discuss the current situation and the future of cinema as an art form and the future of the film industry as an economic sector. As part of this, we'd like to establish a dialogue between the various protagonists, the old and the young, newcomers and well-known personalities, about the role of festivals, the influence of electronic media, the new dynamics of consumption and advertising and, last but not least, about the prospects of preserving this art form that already carries over a hundred years of memories.

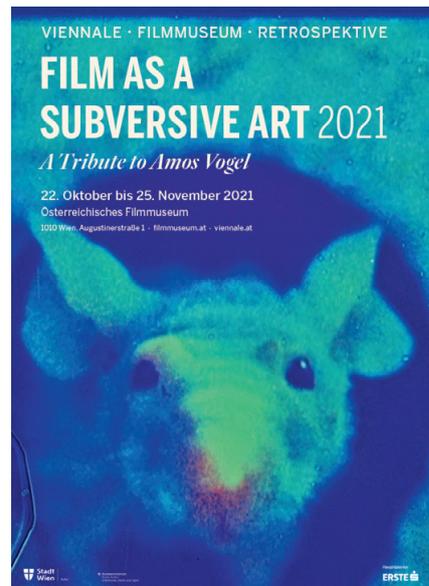


## POSTER SUBJECTS

The subject of the festival poster is a natural landscape. This fascinating and suggestive image makes us long for the re-opening of our geographical and spiritual borders in a time that has disrupted our habits and what we thought was safe. It's inspired by an illustration from the late 19th century that served didactic purposes and was intended to both describe the world and make it known. Its depiction is therefore based on observation and imagination at the same time. Obviously, “the map is not the territory” – to quote the Polish-American scholar Alfred Korzybski – but precisely for this reason it's an instrument of expansion, being both reproduction and projection. In it lies its affinity with the cinematographic dispositif that interprets our epoch through the subjectivity of its authors and multiplies these interpretations in the sensibility and experience of the viewers.

A still from Guillaume Cailleau's *LABORAT* (2014) introduces the Viennale Retrospective 2021. This film of about twenty minutes is featured in one of the multifaceted programs that constitute this year's retrospective. They have been put together by programmers whose curatorial practice is characterized by promoting a critical cinema that questions the given conditions. The selections made by these delegates, who in turn have been chosen for their experience and sensitivity, emphasize the challenge that has been the catalyst for the entire cycle: namely, that the subversive power of cinema is still able to influence our view of things, to problematize things, and ultimately even to change them.

The image puts emphasis on the gaze of cinema, the gaze in cinema and its infinite possibilities: it's a gaze that goes beyond the human dimension. This is one of the themes of this journey, inspired by Amos Vogel. His legacy lives on in all corners and film cultures of the world, and it comes together in the different strands that this retrospective explores and connects. We wanted to create a multi-voiced and collaborative retrospective that through its form alone underscores what other paths toward change and subversion are possible today.



## FEATURES

This year's program features films from five continents that are interrelated through common themes and aesthetic strategies.

A recurring motif is the dialogue between young and old, for example in Ignacio Ceroi's debut film, *QUÉ SERÁ DEL VERANO* ("What Will Summer Bring"), or in the very gentle *PETITE MAMAN* ("Little Mother") by Céline Sciamma, a renowned voice of French cinema. The encounter of generations continues in numerous films that address education and the transfer of knowledge. These include the indispensable *HERR BACHMANN UND SEINE KLASSE* ("Mr. Bachmann and His Class") by Maria Speth, and the inspiring and refreshing *THE INHERITANCE* by Ephraim Asili, but also works that are at the same time extremely political, critical, intelligent and original: Nadav Lapid's *HA'BERECH* ("Ahed's Knee"), which recently won an award at the Cannes Film Festival, and *FUTURA*, a survey in the style of Pier Paolo Pasolini about young people's expectations for the future, which is the result of a collaboration between Pietro Marcello, Francesco Munzi and Alice Rohrwacher.

Cinema addresses our contemporary society in *NOUS* ("We"), in which Alice Diop also portrays the French class hierarchy in her extended neighborhood, or in *HYGIÈNE SOCIALE* ("Social Hygiene"), in which Denis Côté delivers an ironic and biting analysis of the present. Cinema is a magnifying glass and a memory bank, and some masters of memory give us films that are as unforgettable as the subjects they deal with, deepening them in the process. *BABI YAR. CONTEXT* by Sergei Loznitsa and *THE FIRST 54 YEARS - AN ABBREVIATED MANUAL FOR MILITARY OCCUPATION* by Avi Mograbi convey to us their reading of our history with a sharpness of vision that is unique to cinema.



ALL LIGHT, EVERYWHERE



FRIENDS AND STRANGERS



HYTTI NRO 6



THE INHERITANCE



MEDUSA



EL PERRO QUE NO CALLA



RAS VKHEDAVT, RODESAC CAS VUKUREBT?



RE GRANCHIO

Then there are films about journeys – journeys not only through history but also through relationships, journeys in search of the self, set in motion by a restlessness that is more alive than ever in this genre. Among them are two films that won awards in Cannes: the extremely powerful *HYTTI NRO 6* (“Compartment No. 6”) by Finnish filmmaker Juho Kuosmanen, and *DRIVE MY CAR*, one of the most extraordinary works of this year by Ryusuke Hamaguchi, a young Japanese director, who is already recognized as a master of contemporary cinema. We’re also presenting his film *GUZEN TO SOZO* (“Wheel of Fortune and Fantasy”), which was screened at this year’s Berlinale.

And in the 2021 Viennale program there’s no shortage of Austrian films that have recently premiered at international festivals, including *GROSSE FREIHEIT* (“Great Freedom”) by Sebastian Meise and *BEATRIX*, directed by two promising young talents of Austrian cinema, Milena Czernovsky and Lilith Kraxner.

## FEATURES (SELECTION)

A RIVER RUNS, TURNS, ERASES, REPLACES

ALL LIGHT, EVERYWHERE

BABI YAR. CONTEXT

BEATRIX

BERGMAN ISLAND

BLUTSAUGER

DELO

DIRTY FEATHERS

DRIVE MY CAR

THE FIRST 54 YEARS – AN ABBREVIATED MANUAL

FOR MILITARY OCCUPATION

FRIENDS AND STRANGERS

FUTURA

EL GRAN MOVIMIENTO

GROSSE FREIHEIT

GUZEN TO SOZO

HA'BERECH

HERR BACHMANN UND SEINE KLASSE

HYGIÈNE SOCIALE

HYTTI NRO 6

THE INHERITANCE

IN-TEU-RO-DEOK-SYEON

JADDEH KHAKI

KELTI

MBAH JHIWO

MEDUSA

MONEYBOYS

NO TÁXI DO JACK

NOUS

OBKHODNIYE PUTI

EL PERRO QUE NO CALLA

PEJZAŽI OTPORA

PETITE MAMAN

QUÉ SERÁ DEL VERANO

RAS VKHEDAVT, RODESAC CAS VUKUREBT?

RE GRANCHIO

LES SORCIÈRES DE L'ORIENT

THE SPARKS BROTHERS

STE. ANNE

STORIES FROM THE SEA

WOMEN DO CRY

Shengze Zhu, USA 2020

Theo Anthony, USA 2021

Sergei Loznitsa, Niederlande/Ukraine 2021

Milena Czernovsky, Lilith Kraxner, Österreich 2021

Mia Hansen-Løve, Frankreich/Deutschland/Belgien/  
Schweden 2021

Julian Radlmaier, Deutschland 2021

Aleksey German Jr., Russische Föderation/Deutschland/  
Kanada 2021

Carlos Alfonso Corral, USA/Mexiko 2021

HAMAGUCHI Ryusuke, Japan 2021

Avi Mograbi, Frankreich/Finnland/Israel/Deutschland 2021

James Vaughan, Australien 2021

Pietro Marcello, Francesco Munzi, Alice Rohrwacher,  
Italien 2021

Kiro Russo, Bolivien/Frankreich/Katar/Schweiz 2021

Sebastian Meise, Österreich/Deutschland 2021

HAMAGUCHI Ryusuke, Japan 2021

Nadav Lapid, Frankreich/Deutschland/Israel 2021

Maria Speth, Deutschland 2021

Denis Côté, Kanada 2021

Juho Kuosmanen, Finnland/Deutschland/Estland/  
Russische Föderation 2021

Ephraim Asili, USA 2020

Hong Sangsoo, Südkorea (Republik Korea) 2021

Panah Panahi, Iran 2021

Milica Tomović, Serbien 2021

Alvaro Gurrea, Spanien 2021

Anita Rocha da Silveira, Brasilien 2021

C.B. Yi, Österreich/Frankreich/Belgien/Taiwan 2021

Susana Nobre, Portugal 2021

Alice Diop, Frankreich 2020

Ekaterina Selenkina, Russische Föderation, Niederlande 2021

Ana Katz, Argentinien 2020

Marta Popivoda, Serbien/Frankreich/Deutschland 2021

Céline Sciamma, Frankreich 2021

Ignacio Cerro, Argentinien 2021

Alexandre Koberidze, Deutschland/Georgien 2021

Alessio Rigo de Righi, Matteo Zoppis, Italien/Argentinien/  
Frankreich 2021

Julien Faraut, Frankreich 2021

Edgar Wright, USA 2020

Rhayne Vermette, Kanada 2021

Jola Wiecek, Österreich 2021

Mina Mileva, Vesela Kazakova, Bulgarien/Frankreich 2021

## MONOGRAPHY CAPTURING TIME IN IMAGES AND WORDS

### The Work of Terence Davies

The Viennale is a festival that honors memory and is aware of the lessons of history. We see it as our vocation to focus on the films and authors that we consider essential to our culture. In the face of a system that insatiably consumes and tirelessly contaminates, it is our responsibility to accompany, support and remember these artists.

So with both humility and pride, we take the opportunity to celebrate a renowned master who has nevertheless always remained on the margins of trends and fashions. An original and unique author, at once complex and accessible thanks to the elegant allure of his poetics. On the occasion of this year's Viennale, we would like to rediscover



A QUIET PASSION

the complete oeuvre of Terence Davies, including his great successes, his extraordinary initial works, his timeless masterpieces and, of course, his latest film, BENEDICTION, which is to premiere at the Toronto and San Sebastián film festivals this September.

Furthermore, Terence Davies has created the trailer for the 59th edition of our festival: a short film that condenses in little more than one minute his poetics, which are marked by profound humanity, and that succeeds in making the viewer merge into an atmosphere of light and (Davies' own) words. An elegy to time and life.

The third volume of the film-critical series of books called TEXTUR ("Texture") is thus dedicated to Terence Davies. Among the authors are Jonathan Romney, Michael Koresky, Kieron Corless and Dana Linssen. The publication features exceptional contributions such as the one by Matías Piñeiro and has some surprises in store. In addition to stories, anecdotes and references, it also includes poems written by Davies. In an unconventional way, the book retraces the unique work of an auteur filmmaker who never ceases to surprise us.

## MONOGRAPHY THE SHADOW PLAYER

### Henrik Galeen – A Film Author of Weimar Cinema

The German film theorist Siegfried Kracauer described the actor, screenwriter and director Henrik Galeen, who was born in 1881 in Lemberg (then Austria-Hungary, now Lviv in Ukraine), as "an expert on fantastic horror films." At first glance, this is an understandable statement: Galeen co-wrote creepy silent-film classics like NOSFERATU (1922) or DAS WACHSFIGURENKABINETT ("Waxworks," 1924) and directed the horror movies DER STUDENT VON PRAG ("The Student of Prague," 1926) and ALRAUNE (1927). However, it would be inadequate to reduce Galeen to just one genre. His largely lost work in front of and behind the camera also included adventure and detective stories as well as realistic and chamber dramas, such as the silent film STADT IN SICHT ("City in View", 1923), rediscovered by Filmarchiv Austria in early 2000, in which the action takes place almost entirely on a boat.

Based on a script by Mrs. Alma Hitchcock, he directed the crime thriller AFTER THE VERDICT (1929) in England in the late 1920s. Galeen then briefly returned to Germany, before he emigrated to the USA via Sweden in 1933. Although he was sporadically in touch with other exiled filmmakers there, he primarily worked in areas outside of film. After a long bout of cancer, he died in Vermont in 1949.

The retrospective presents preserved and newly restored works by Galeen, thus enabling a (re)encounter with one of the first veritable film auteurs who found his very own cinematic language.



NOSFERATU

## CINEMATOGRAPHY THOUGHTS AND IMAGINATION

### Works by Fabrizio Ferraro

In the works of Fabrizio Ferraro, a dear friend of the Viennale, cinema becomes complicit with twentieth century socio-political thoughts. His inventive and seductive films reflect on the possibilities and potential of language; they are deeply inspired by music, philosophy and poetry, from Friedrich Hölderlin to Simone Weil and Walter Benjamin. By continuing and perpetuating this cultural heritage in our time, his films become acts of poetic and ethical resistance. From both a thematic and formal point of view, Ferraro is a bold director. We will show a selection of his previous works so that they may form a dialogue with his two most recent films, which had their world premiere this year.



LA VEDUTA LUMINOSA

## HISTORIOGRAPHY REMEASURING THE REVOLUTION

### Sara Gómez's Only Feature-Length Film, Restored



At this year's Viennale we will again present a series of fundamental cinematic productions that have recently been restored thanks to the work of foundations and archives. Among these, we're delighted to show the last film by Sara Gómez (1942-1974), DE CIERTA MANERA ("One Way or Another"), which is also the first Cuban feature-length film directed by a woman. Shot in the early 1970s in a neighborhood on the outskirts of Havana, it is a docudrama rather than a fictional film, combining elements of educational, ethnographic and investigative cinema. Here, as in her entire oeuvre, Gómez also explores the

question of how to dismantle the legacy of a racist, sexist and "underdeveloped" (to use a word by Cuban film director Tomás Gutiérrez Alea) colonial society, since such dismantling is the necessary prerequisite for the new human being to become reality.

Sara Gómez didn't live long enough to finish her film; she died suddenly while it was still being edited. DE CIERTA MANERA was then completed under the artistic direction of Tomás Gutiérrez Alea and Julio García Espinosa (who also co-wrote the script).

## HISTORIOGRAPHY A PIONEER OF THE ART OF ILLUSION

### Early Cinematic Works by Segundo de Chomón

Born in Teruel in 1871, Segundo de Chomón was one of the first special effect magicians, along with Georges Méliès and Gaston Velle. But while Méliès and Velle actually came to film from the realm of magic, de Chomón initially worked as a documentary filmmaker in Barcelona before moving to Paris and joining the Pathé brothers as a specialist in animation and transformation scenes. In 1913, as the era of the féeries was coming to an end, he moved on to Italy and successfully continued his career, creating special effects for landmarks of silent cinema such as CABIRIA. Segundo de Chomón died in Paris in 1929.

In collaboration with the Filmoteca de Catalunya, we're very pleased to present a selection of largely restored films, which this early master directed or collaborated on.



SUPERSTITION ANDALOUSE

# RETROSPECTIVE

## FILM AS A SUBVERSIVE ART 2021

### A Tribute to Amos Vogel

The 2021 joint retrospective of the Viennale and the Austrian Film Museum is dedicated to Amos Vogel (1921–2012). Born as Amos Vogelbaum to a Jewish family in Vienna, he fled the Nazi terror and emigrated to the United States via Cuba in 1938. In New York City, his new home, he became one of the world's most influential film curators: first as the founder of the Cinema 16 film society (1947–63), and later as the co-founder of the New York Film Festival (1963–68). His book *Film as a Subversive Art* (1974) influenced generations of cinephiles and curators and was instrumental in establishing film curatorship as a form of aesthetic, social and political activism.

The aim of our retrospective is not to reconstruct or re-enact any of the film programs Vogel put together, nor to screen the films he wrote about. Instead, we understand Vogel as an explorer of the cinematic present. Rather than putting together a tribute showcasing the works Vogel championed and thus canonized for his era, we choose to follow in his footsteps and champion his values – polyphony of voices, aesthetic and political disruption, and subversion – from today's perspective.

Film as a Subversive Art 2021 celebrates Vogel's 100th birthday. However, acknowledging and embracing the present means to question curatorial responsibilities and privileges. We therefore invited six valued colleagues from all over the globe to help us shape this tribute. Each of them was given the same challenge: to compose programs with contemporary and recent films (with the publication date of *Film as a Subversive Art* as a point of reference) that address the notions of "film," "subversive," and "art" today. We were surprised and delighted by the results and now invite you to join us in the cinema to share our surprise and delight. (Eva Sangiorgi, Michael Loebenstein, Jurij Meden)

A PROGRAM OF VIENNALE AND AUSTRIAN FILM MUSEUM

October 22 to November 25, 2021

Österreichisches Filmmuseum, Augustinerstraße 1, 1010 Vienna

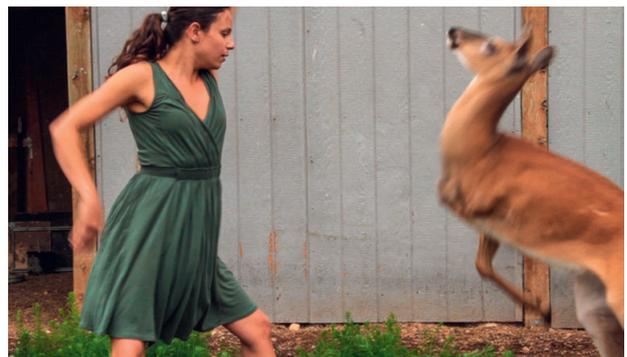
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DAS BLOCK



24 FRAMES PER SECOND



BLUA

## FILM PROGRAMS OF THE RETROSPECTIVE

### Image-Dialogues at the Time of the 6th Extinction

curated by Nicole Brenez

with films by Cecilia Bengolea | Fergus Daly | Karel Doing | Marine Hugonnier | Maxime Jean-Baptiste | Alexandre Larose | Wolfgang Lehmann | Vincent Meessen | Jayne Parker | Zélie Parraud | Silvi Simon

### Japanese Revolutionary Cinema: Subversion and Creation

curated by Go Hirasawa

with films by Masao Adachi | Takahiko Imura | Toshio Matsumoto | Michio Okabe | Shuji Terayama | Koji Wakamatsu

### Subversive Bodies

curated by Kim Knowles

with films by Guillaume Cailleau | Carolina Charry Quintero | Amy Cutler | Kevin Jerome Everson | Julia Fuhr Mann | David Gatten | Marie Losier | Mara Mattuschka | Sarah Pucill | Charlotte Pryce

### That Things are "Status Quo" is the Catastrophe.

curated by Birgit Kohler

with films by Dominique Cabrera | Mona Hatoum | Stefan Kolbe | Dane Komljen | Salomé Lamas | Susann Maria Hempel | Chris Wright

### The Varieties of Subversive Experience

curated by Roger Koza

with films by Goyo Anchou | Albertina Carri | César González | Radu Jude | Florent Marcie | Pablo Martín Weber

### In Arabic, Friendship Can Also Mean Honesty

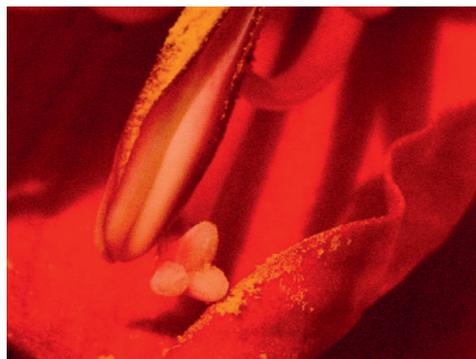
curated by Nour Ouayda

with films by Ghassan Salhab | Mohamed Soueid | Akram Zaatari

You can find detailed information about the curators and films of the retrospective on [viennale.at/en](http://viennale.at/en).



QUALITY CONTROL



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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. .

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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 12.

**CAMPARI**