

# VI EN NA LE

60th

VIENNA  
INTERNATIONAL  
FILM FESTIVAL

OUTCOME OF  
THE VIENNALE 2022

OCTOBER 20 TO NOVEMBER 1

V'22



# OUTCOME OF THE VIENNALE 2022

OCTOBER 20 TO NOVEMBER 1

The official closing ceremony of the 60<sup>th</sup> Viennale took place on Monday evening, the penultimate day of the festival, with the gala screening of the film **UN BEAU MATIN** (One Fine Morning) by Mia Hansen-Løve in the presence of leading actor Pascal Greggory.

The festival is happy about the **great success of its anniversary edition**: 73,700 people attended Viennale events this year, which corresponds to an occupancy rate of 71%.

*"This 60<sup>th</sup> edition was a celebration of cinema and of being together," said Eva Sangiorgi, delighted about the outcome of her fifth Viennale as festival director. "We all felt it, in the energy of the full cinema halls, in the intense talks between authors and audiences, in the expressions of all the people we shared so many experiences with through the films. We had great expectations – and they were definitely exceeded! The Viennale has shown that it's a special meeting place for everyone who loves cinema, whether professionals or viewers, and it has consolidated its good reputation among national as well as international film events. Many visitors have already promised to be back in Vienna next October."*

A **festival edition of anniversaries** has come to an end. The 60<sup>th</sup> anniversary of the Viennale and the 80<sup>th</sup> birthday of Werner Herzog were two occasions used to create special, new memories as they can only be created in the context of a film festival, in shared experience and in direct, interpersonal exchange.

Not "just" showing films, but also contextualizing them and making them accessible in the context of current discourse is one of the tasks that the festival has always been committed to.

The Viennale 2022 had a lot of highlights to offer. These included the **opening gala** in the presence of the directors of the opening film, VERA, Tizza Covi and Rainer Frimmel, and the lead actress Vera Gemma. As in the past two years and because it has been so popular, the film was screened in four Viennale cinemas on opening night.

Three entirely different **Monographies**, all very well received by Viennese audiences, honored three absolutely outstanding filmmakers at this year's festival. The works by American director **Elaine May** shown at the Viennale 2022 reveal the subtle wit and feminist entrepreneurship already in the early history of Hollywood. **Med Hondo**, an exceptional figure of the pan-African liberation struggle, allows us to look deep into post-colonial traumas in his films. And on the occasion of the 100<sup>th</sup> birthday of Iranian filmmaker **Ebrahim Golestan**, the Viennale presented extraordinary (re)discoveries of films that oscillate between prose, poetry and anthropology.

Viennale audiences were able to immerse themselves in the shady worlds of spy thrillers as part of the **Historiography** dedicated to **Argentine film noir**. The **retrospective on Kijū Yoshida**, curated in collaboration with the Austrian Film Museum and the National Archive of Japan, was also extremely well received.

In addition, the Viennale again welcomed **many great guests** who presented their films at this year's festival. These included Joanna Hogg, Lav Diaz, Albert Serra, Éric Baudelaire, Peter Strickland, Hong Sang-soo, Mathieu Amalric, and Lars Eidinger, who also acted as DJ one night and had the Viennale Club shaking.

Director Joanna Hogg inspired audiences with insights into her working methods during a **discussion evening** organized with the drehbuchFORUM Wien, as did French director Alain Guiraudie, who spoke to interested festival-goers about filmmaking and writing. Another highlight: Lav Diaz held a **master class** for the Austrian Directors' Guild.

Presenting itself in a new and different way every year is the "matrix" that results from the entire annual program and the interplay of the selected films, and their associative dialogue with each other. A network of themes and thoughts that open up reciprocally with a social discourse.

Taking up these thoughts, making this network visible to viewers and inviting them to participate was something the Viennale tried to do again this year. At a **panel discussion** on the subject of "masculinity," director Ruth Beckermann, filmmaker Albert Serra and moderator Andrea Braidt sought to explore changing and shifting implications in the cinematic context. In another panel on the topic of "narrative and manipulation," also enthusiastically received, directors Radu Jude, Roei Rosen and Éric Baudelaire discussed pitfalls and ethical issues with Lisa Nesselson and the audience.



The Viennale is also extremely popular because of its numerous **public talks**. At 123 screenings during this year's festival, our guests from the film industry answered questions of the moderators and the audience.

Austrian films were especially well represented at this year's festival. Films such as **ELFRIEDE JELINEK – SPRACHE VON DER LEINE LASSEN** (Elfriede Jelinek – Language Unleashed) and **EISMAYER** received standing ovations, among others. The decision to show Ulrich Seidl's film **SPARTA**, thus allowing space for a discussion about ethics and production conditions, caused a particular stir.

The **Viennale** itself was not only happy about enthusiastic reactions in national and foreign media, but also enjoyed to continue its own presence on **social media** as well as with exciting **videos and podcasts** this year.

We're looking forward to the next Viennale in 2023!

## FILM AWARDS AND JURY STATEMENTS 2022

### VIENNA FILM PRIZE

The Vienna Film Prize, donated by the City of Vienna and awarded at the Viennale, goes to a current Austrian feature film which was screened during the past year. The endowment of this award consists of a monetary amount provided by the City's Department of Culture as well as monetary contributions from ARRI Rental and Hotel The Harmonie Vienna. Furthermore, **THE GRAND POST** enriches the Vienna Film Prize with generous donations in kind. Two prizes are awarded at the Vienna Film Prize: the prize for the best Austrian film and the Special Jury Prize. Each of the two awards is endowed with monetary donations and tangible assets.

**Jury:** Gerald Bast (Rector of the University of Applied Arts Vienna), Ingrid Brodnig (author and journalist) und Edita Malovčić (actress and singer).

#### Best Austrian Film

**SONNE**, Kurdwin Ayub, Austria 2022

**Jury statement:** **SONNE** (Sun) is a seemingly quiet film that leaves a loud echo in its wake. The story of three young women who achieve a bit of fame via social media reveals how diverse our society is. Director Kurdwin Ayub skillfully succeeds in breaking with one or the other cliché. Rich in history, the film explores internal family but also social structures and conflicts with simple but well-considered means. The acting performance of the protagonists is remarkable. This results in an entertaining, but also multi-layered and socio-politically relevant film that is well worth seeing – and one wouldn't notice that it is, strictly speaking, Ayub's feature film debut.

#### Special Jury Prize

**RUBIKON**, Leni Lauritsch, Austria 2022

**Jury statement:** Austrian films are also allowed to be daring – and director Leni Lauritsch dares to think big. In her film **RUBIKON** (Rubicon) she turns her attention to the end of the world, taking us into outer space in a technically highly professional story. It is remarkable how many narrative levels and philosophical questions are interwoven in this film. She has thus succeeded in creating a work that addresses the current issues of our time and uses the genre of science fiction to explore fundamental ethical questions.

### STANDARD READERS' JURY PRIZE

The Standard Readers' Jury Prize goes to a film that does not yet have an Austrian distributor and is especially recommended for screening in Austrian cinemas. Should the award-winning film find a distributor, Der Standard supports its film run with free advertising space in its newspaper.

**Jury:** Patrick Cassidy, Florian Schwarz, Daniela Univazo

The **STANDARD READERS' JURY PRIZE** goes to:

**PAMFIR**, Dmytro Sukholytkyy-Sobchuk, Ukraine/ France/ Poland/ Chile/ Luxembourg/ Germany 2022

**Jury statement:** Like the pounding beat of a drum, this film got into our bones, and we left the screening giddy with excitement for what we had just seen. We were touched by the warmth of the characters that try to survive in a corrupt society that attempts to keep them chained in service to the powerful. The hope that this film showed through its powerful imagery will stay with us for a long time. Not only is this film a testament to the talent of the first-time director and central actor but, incredibly, it is already a time capsule for a country and community facing massive upheaval. It is our absolute pleasure and honor to award the *STANDARD* readers' jury prize to PÄMFIR.

## FIPRESCI AWARD (PRIZE OF THE INTERNATIONAL FEDERATION OF FILM CRITICS)

The FIPRESCI PRIZE is awarded to the first or second film of a young director.

**Jury:** Susanne Gottlieb (Austria), Johannes Hagman (Sweden), Kira Taszman (Germany)

**And the Fipresci award goes to:**

**UNRUEH, Cyril Schäublin, Switzerland 2022**

**Jury statement:** Time is of the essence in this multilayered story for its characters, but its sense of passing is relative, based on the interests of the different factions. The time of unrest, of societal upheaval, is reflected by the well-chosen title, which in itself is an oxymoron. While it suggests unrest within society, the film narrates it in a very unagitated way, abstaining from obvious conflict. For creating an enticing international atmosphere within a confined location, for challenging our understanding of history, and for turning the task of watchmaking into a prism of its time, the FIPRESCI Award goes to UNRUEH.

## ERSTE BANK'S *Extra*VALUE FILM AWARD

Erste Bank's ExtraVALUE Film Prize was awarded for the twelfth time at the Viennale 2022. An independent jury selected an award winner from films by Austrian directors shown at the festival. The prize includes a residency in New York and a presentation of the winner's work in the Anthology Film Archives.

**Jury:** Silvia Bohrn, cultural manager; Boris Manner, philosopher, curator; Jed Rapfogel, film programmer Anthology Film Archives.

The jury of the Erste Bank *Extra*VALUE Film Award has decided to dedicate the prize to two short films that deal with two of the most important and fundamental areas of human experience: sex and death.

**Erste Bank's *Extra*VALUE Film Award 2022 goes to Eve Heller for SINGING IN OBLIVION**

Eve Heller's short film SINGING IN OBLIVION interweaves a variety of techniques – observational photography, found footage, photograms, and rich sound design – to evoke a meditation on death, memory, and transience. The focus is the Jewish cemetery in Währing, Vienna's 18<sup>th</sup> district, which was partially destroyed by the Nazis and is now left to decay. Heller combines her own ghostly shots of the cemetery with photograms of organic materials and fragmentary images printed from glass negatives that she discovered at a flea market. The film itself becomes a kind of photogram: a physical object on which vanished life has left its imprint, thus speaking both of presence and absence.

**Erste Bank's *Extra*VALUE Film Award 2022 goes to Jan Soldat for BLIND DATE**

Jan Soldat's BLIND DATE is a completely different film from Eve Heller's SINGING IN OBLIVION in almost every respect, yet it also explores the relationship between immaterial aspects of human experience and their physical manifestations, in this case desire and the body. In collaboration with his protagonists, Soldat demystifies the sexual act and draws attention to what most other films on the subject omit: the deeply human mix of awkwardness, vulnerability, social protocol, and hesitant advances that surround sexual intercourse. BLIND DATE is part of a series in which Jan Soldat presents a kaleidoscopic portrait of erotic practices. The film proves to be radical not for its frank portrayal of sex, but for its unabashed, unsentimental, yet empathetic curiosity about the experience of two individuals who come together to satisfy their physical desires.

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