



V'19

PROGRAM PRESENTATION

OCTOBER 24–NOVEMBER 6, 2019

VIENNALE

VIENNA INTERNATIONAL FILM FESTIVAL

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PRESS OFFICE AT THE INTERCONTINENTAL VIENNA

For the duration of the festival, the Viennale press office will be located in our festival hotel, room 941, the InterContinental Vienna (Johannesgasse 28, 1030 Vienna).

The office is open on October 24 from 12am to 6pm, from October 25 to November 5, daily from 10am to 7pm and on November 5 from 10am to 1pm.

Press information, film clips, film stills and festival photos can be downloaded at:

www.viennale.at/en/press/download

VIENNALE - Vienna International Film Festival

Siebensterngasse 2

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VIENNALE 2019

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VIENNALE 2019

After the festival program has been completed, even before the catalog goes to print, and each film has been reviewed time and again, associations, from which connections emerge, rise to the surface as if by themselves. One film refers to the other; themes repeat themselves, and images and atmospheres conjure up each other.

This year's program brings together over 300 films from more than 40 countries; and despite their diversity, they create a web of relationships in which the reality we are currently living in is precisely reflected. "Brazil Burning!" – the title of the Viennale program dedicated to recent Brazilian film, was not a premonition, but rather the consequence of a state that cinema has been able to read with great clarity for some time now.

Quite a few of the films in the program evoke the essence of the animal nature that the beings who populate this planet share with each other. And how well the poster subject of the snake fits, when the films are called SERPENTÁRIO, L'ÎLE AUX OISEAUX, and GIRAFFE, and many different animals are found in scenes and images.

Are we really in the final destruction phase of our civilization? Cinema looks for answers: in the living conditions on the margins of society (LA VIDA EN COMÚN); in individual decisions (WILCOX); in provocation and sarcasm (HAIL SATAN?). There are those films that attack the system on various levels: MIDNIGHT FAMILY, SETE ANOS



SERPENTÁRIO
Carlos Conceição, Angola/Portugal 2019



LA VIDA EN COMÚN
Ezequiel Yanco, Argentina/France 2019



VITALINA VARELA
Pedro Costa, Portugal 2019

EM MAIO, or take refuge in irony without being less critical for it. For instance, the documentary satire LA MAFIA NON È PIÙ QUELLA DI UNA VOLTA or the grotesque fantasy of DIVINO AMOR. And there are those films that sketch a portrait of a civilization whose responsibilities extend from the conflicts of the past to the wars of the present and across many lines of latitude; from AFRICAN MIRROR to A DOG CALLED MONEY.

It is no coincidence that contemporary cinema is populated by monsters now more than ever before. From the premonitions of GHOST STRATA that come from the earth to the ghosts that live on the fringes of the community in GHOST TROPIC and VITALINA VARELA, or in the remote corners of LA CIUDAD OCULTA. They are memories of the darkness of our history, a LONGA NOITE, that never stops threatening us. The living dead that come from the colonies and oversees countries make their claims – in ATLANTIQUE, ZOMBI CHILD and CEMETERY – are nightmares that the new generations must live with. In a world that changes, disappears, forgets and which cinema, with the means of its language, its genres and the power of its images constantly reinvents, for example in RÉPERTOIRE DES VILLES DISPARUES. Cinema takes hold and creates memories by adding the stories to the experiences; it becomes memory when it looks gently at its own traditions and small stories, such as in OROSLAN and 143 RUE DU DÉSEPT, or by cataloging, analyzing and registering, like in THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER. And no sooner do we look a little beyond our present in and with cinema, the world risks being overflooded, like a new ATLANTIS.

The same applies to the short films, which either precede feature films or are summarized in programs that obey thematic and/or aesthetic viewpoints. The short film is a format chosen by both the new authors among filmmakers as well as the veterans; as an example of this, the program "Today, Yesterday and Tomorrow" may suffice.

This year's Viennale program draws its strength from the aesthetic languages and the radiance of its contents; and it provides indispensable means for expressing artistic dignity and historical awareness.

Parallel to the pure film program, the Viennale is also offering various other events again this year. Such as "Live Cinema," which, as part of the monography dedicated to Sílvia das Fadas, offers the opportunity to experience cinema in a different way: as an experimental 16mm double-projection LUZ, CLARÃO, FULGOR ... that will be accompanied by a live scoring by João Farelo.

And since cinema has always liked to connect with the other arts – among them, music probably being the preferred – Luke Fowler, who is represented with two short films at the festival, will appear as a musician at the VIENNALE FESTIVAL CENTER. The program to be presented here was planned with great attention to detail and is as varied as it is rich. Of course, there will also be the APERITIVI, newly launched last year, to be accompanied by talks and discussions. For example, the talks with Bertrand Bonello and Angela Schanelec organized in collaboration with Vienna's drehbuchFORUM.

For the first time ever, this year there will be a round table dedicated to critique, which will be attended by three generations of film critics to discuss old and new approaches to film criticism. Attention will not only focus on cinematic languages but also on film content as an instrument of reading and interpreting our contemporaneity and its potential, action-oriented implications.

ATLANTIS, presented by the Ukrainian director Valentyn Vasyanovych at the Viennale, provides the occasion for more extensive debate in the framework of which the alarming study on the instability of peace in Europe, recently published by the Friedrich Ebert Stiftung ROCPE, will be discussed.

In honor and in memory of the late Eric Pleskow, our long-time Viennale president, the great producer and tireless inspirer, who will continue to remain a point of reference for the festival, we will dedicate a matinee screening of Billy Wilder's classic ONE, TWO, THREE to him.

Other masters, whose works are convincing in the power of their respective efforts regarding ethical compromises, will come to Vienna, show a selection of their films, and discuss them. For instance, Peter Brook, who is bringing the director's cut of MEETINGS WITH REMARKABLE MEN, among other films. And Cecilia Mangini, whose work has always been deeply involved in political discourse and the struggle for social change, and who took her place in film history not only because of her collaborations with Pier Paolo Pasolini, Jules Dassin and Lino Del Fra.

Last but not least, the Viennale takes up "The Useful Book" project and under the new name "Texture" will present a book that brings together various contents and sources, words and images. The first volume is dedicated to Angela Schanelec; it gives an overview of her entire work to date and at the same time insight into the preparatory work for her new film.

For, no small part of the Viennale's work consists in the production of content and texts about film and cinema – which are printed in small collections and catalogs or are available in electronic form – and which can and should stimulate further connections and intellectual depths.



OROSLAN
Matjaž Ivanišin, Slovenia/Czech Republic 2019



ATLANTIS
Valentyn Vasyanovych, Ukraine 2019

MONOGRAPHTIES

ANGELA SCHANELEC

Indirect Cinema

Since Angela Schanelec won the Silver Bear for Best Director at this year's Berlinale for her most recent film ICH WAR ZUHAUSE, ABER ... (I Was at Home, But ...), the German filmmaker has arrived on the international scene of great film artists. Her works, however, have occupied an outstanding position in world cinema since the very beginning. Schanelec's strict yet sensitive way of looking at female protagonists who are often estranged



emphatically tells of the longing to fully live in the here and now. In her nine feature films to date, she observes daily processes and the pressure of the passing of time in episodic movements. Often, we get to know a group of people a little bit better. In NACHMITTAG (Afternoon), which is based on Chekhov's The Seagull, we spend time with a family around a lakeside house, while in ORLY, we meet different people at the airport in Paris that lends the film its title. Schanelec's characters struggle with personal insecurities and doubts. In her films, the attention she pays to the states of in-betweenness opens up the opportunity to discover something special in the ordinary. What happens outside the images is taken just

as seriously as what we see. In her work, Schanelec deals with existential themes; for example, what it means to start a family or to fall in love. Already in her graduation film from the German Film and Television Academy in Berlin, ICH BIN DEN SOMMER ÜBER IN BERLIN GEBLIEBEN (I Stayed in Berlin During the Summer), she established her own cinematic language. In this film, she examines the relationship issues of two young couples, revealing the very emotions that usually tend to work in concealment. Schanelec's films don't offer solutions, they ask questions.

In the presence of Angela Schanelec.

PIERRE CRETON

Cultivating the Land, Filming

If the name of this filmmaker doesn't mean anything to you, you'll be pleasantly surprised once you enter his cinematic world. There is a precise reason for this: Pierre Creton is an artist whose work is truly independent; he has produced his films himself



from the outset, although he soon attracted the attention of critics and colleagues (evidenced by the guest appearances of Mathieu Amalric and Nicolas Klotz in his most recent film). Filmmaker, poet, but mainly farmer and cattle breeder, Pierre Creton portrays the reality that immediately surrounds him, conveying its inherent beauty. In his case, we are dealing with a genuine film artist who is absolutely free from the vices and mannerisms of the system and can thus be particularly courageous and specific in his work. The roots of his films are reminiscent of the sensitivity of other French masters such as Éric Rohmer or Alain Guiraudie, of the work of directors who love(d) their characters and their environment so much so that one can no longer be separated from the other, and who were and are so receptive to the

subtle movements of the soul and the tenderness of human relationships. In the case of Creton, art and life are inseparably linked, and "living" means being open to new situations and encounters – not least in order to gain experience that may flow into an upcoming film. Because working as a filmmaker also means creating a world worth living in: a world in which one shares thoughts, desires, intentions and friendships; a world that includes farm workers as well as poets, people from far and near, residents and immigrants. Thus Creton's cinema is – in the social meaning of the term – deeply political.

In the presence of Pierre Creton und Vincent Barré.

ALA EDDINE SLIM

Cinema at the Margins

The works of Ala Eddine Slim, born in Sousse, Tunisia, cover different genres: documentary film, video art, or – like his two most recent feature films – sophisticated narrative cinema. He explains that he is interested in a cinema at the margins, an interest that



is reflected in the depth of the themes he chooses as well as in his exploration of different styles. In his widely varied work, some leitmotifs recur: the issue of borders, real and imaginary territories, militarization, illegality, loneliness and retreat. *BABYLON* documents the effects that the failure of the Arab Spring in Libya in 2012 had on its neighboring country Tunisia. While an international population of displaced persons, reporters and humanitarian aid workers was gathering in a refugee camp, it became more and more urgent to capture this brewing exuberance on film. Shot together with Youssef and Ismaël Chebbi, the film represents a many-voiced venture in terms of content and production, reporting on the beginning of a new phase in the Arab world in a fresh and open way. Stylistically, it is also reminiscent

of short films that Slim created for installation spaces. Ala Eddine Slim caused a sensation for the first time in 2016 when he presented his feature film debut *THE LAST OF US* in Venice. A mysterious and captivating film that plays with the illusion of space and geographical references in which the protagonist either merges with his surroundings or gets lost in them. These elements can also be found in Slim's most recent work, presented in Cannes' *QUINZAINÉ DES RÉALISATEURS* (Directors Fortnight): *TLAMESS* (a term that describes a sort of magic) is an allegorical and mysterious journey that transforms the two protagonists. It is also the quintessence of the filmmaker's cinematic world: a cinema that is constantly metamorphosing yet never loses sight of connections. Slim's films are atmospheric and rich in setting, powerful and lavish. Their gestures evoke both political realities and cinematic experiences – and a place where reminiscences of masters such as Stanley Kubrick can sometimes be found.

In the presence of Ala Eddine Slim.

SÍLVIA DAS FADAS

Searching for Ghosts and Images

Sílvia das Fadas from Coimbra, Portugal, is a filmmaker, researcher and teacher. Since her time at the Cinemateca Portuguesa in



Lisbon and studying at the California Institute of the Arts, she has devoted herself entirely to analog material, shooting her films on 16mm. Interested in legends and folklore, she explores in documentary essayistic movements what is still left as traces and remnants in the real world. In *SQUARE DANCE, LOS ANGELES COUNTY, CALIFORNIA*, 2013, she deals with found photographs by Russell Lee. These pictures were taken for the Farm Security Administration and capture a dance evening in a rural farmers' milieu. The film brings these images to life through movements and music. Sílvia das Fadas' films are the result of explorations; setting off alone with her camera, she embarks on a journey into reality or the archive. She searches for ghosts and images. Her devotion to the material reveals more than militant nostalgia. Instead, her work points to a possible future of cinema. In her film *A CASA, A VERDADEIRA E A SEGUINTE, AINDA ESTÁ POR FAZER* (*THE HOUSE IS YET TO BE BUILT*), created over several years, she visits exceptional architectural constructions in France, the United States, Great Britain, Belgium, Italy and Romania. With a great sense for geometric beauty, she films these places, which

all convey a different, utopian form of cohabitation. She collects images in order to share them. In this regard, the projections of her films are a continuation of the dialog with and through cinema.

In the presence of Sílvia das Fadas.

CINEMATOGRAPIES

PETER BROOK

A Man of Many Languages



In his works for theater and cinema, Peter Brook focuses on overcoming cultural boundaries. In doing so, he continuously explores the possibilities of human expression, stage and film language. At the same time, he succeeds in revealing the respective meaning and purpose of movements and structures. Brook's inquiring interest in cultural exchange is also documented in the works selected for this Viennale program, which are not adaptations of plays – a genre in which Brook is at home. MAHABHARATA is a cinematic approach to one of the most important epic poems of ancient India, while LORD OF THE FLIES is based on the eponymous classic by Nobel Prize winner William Golding. In MODERATO CANTABILE, Brook adapted a novel by Marguerite Duras, and the autobiographical writings of the Greek-Armenian spiritual teacher George Gurdjieff served as a basis for MEETINGS WITH REMARKABLE MEN. The Viennale presents a new version of the latter film, re-edited by Peter Brook, and is pleased to welcome the director as a guest as part of this program.

In the presence of Peter Brook.

CECILIA MANGINI

Love and Revolution: Working for Cinema



Cecilia Mangini is one of the great left-wing intellectuals of Italian cinema, which she has passionately accompanied and enriched, first as a film critic and then also as a filmmaker – often in collaboration with her husband, Lino Del Fra. Even so, her works are largely unknown in Austria. To mark the restoration of one of her central films, the short documentary ESSERE DONNE (1963–65), the Viennale is devoting a small tribute to her. It consists of four film programs (some of them to be shown here for the first time with English subtitles) and an exhibition of selected photographic works that will have its international premiere in Vienna. A distinctive feature of Mangini's filmmaking, which she has always considered a militant practice, is the use of archival material as, like she herself puts it, an audiovisual legacy of the political struggles of the marginalized. Her films are about giving them a voice and a face while simultaneously exposing the mechanisms of their social oppression. With no ifs or buts.

In the presence of Cecilia Mangini and Paolo Pisanelli.

BRAZIL BURNING!

A Roadmap of Brazilian Cinema

The concept of a “national cinematography” is a fundamentally deceptive one, as film and filmmakers are always in motion and a common cinematic language is at best developed in a process that knows different dialects. In this regard, the present selection, despite the territorial and aesthetic-stylistic heterogeneity of independent Brazilian filmmaking, depicts different facets of a



CHÃO
Camila Freitas, Brazil 2019

Brazilian malaise, marked by the two poles Lula da Silva and Bolsonaro as political cornerstones.

This group of films was chosen to illustrate a particular moment in Brazilian cinema, one that began at the turn of this century and has been consolidated over the past decade. These films help us understand the poetic and political variations of the period. While some of them focus on the recent political situation, others deal with class differences, examine racial issues, explore the presence of indigenous peoples in Brazilian society, or focus on the struggle for land ownership as they follow the ever-changing identities of a heterogeneous people. We have included some films made by cinematographers of the past who have influenced the sensibili-

ties and imaginations of new directors in this century. The titles indicate that the filmmakers of today are not oblivious to the cinematographic traditions of their country.

This is a roadmap of contemporary Brazilian cinema, a way of understanding aspects of society that news reports and statistics can never fully portray. Today Brazil is on fire, and its rage, desolation, desire, violence, hope, repression and joy are depicted in the lovely language of cinema in a way that nothing else can.



THE FEMALE GAZE

Rediscovering the Films of Louise Kolm-Fleck

In an industry dominated by men from the very beginning, the Viennese film pioneer Louise Kolm-Fleck (1873–1950) established the first Austrian film-production company and, in 1919, founded Vita-Film, the largest studio complex in Europe at the time. Addressing themes such as rape, abortion and impotence, she introduced specifically female perspectives to the cinema of the silent-film era. Her films, which have now been rediscovered through international research and newly restored by Filmarchiv Austria, reveal a director who brilliantly mastered cinematic grammar and knew how to translate her stories in a virtuosic manner. Above all, they show her to be an author of surprising topicality whose emphatic gaze was directed at her female protagonists acting in a male-dominated environment.

Louise Kolm-Fleck was the daughter of Louis Veltée, owner of Vienna’s Stadtpanoptikum (an establishment presenting moving images, curiosities and attractions), and the granddaughter of a pyrotechnic showman. She wrote at least two dozen scripts and directed well over 100 films. The life of the first Austrian director reads like a parable of Austrian film history: the rapid rise of the silent film, the golden age in the 1920s, the transition to sound film, the expulsion of filmmakers by the Nazis, and obscurity after 1945. In exile in Shanghai, she still succeeded in making a film with her second husband, Jakob Fleck. In Austrian post-war cinema, her voice was lost.

In this first presentation of works curated by Filmarchiv Austria, the rediscovered productions reveal Louise Kolm-Fleck to be an impressive film artist whose legacy deserves greater attention.

A PROGRAMM BY FILMARCHIV AUSTRIA. Curated by Anna Dobringer and Nikolaus Wostry.

HISTORIOGRAPHY

RE-WRITING HISTORY THROUGH CINEMA



BORN IN FLAMES,
Lizzie Borden, USA 1977-82

Dedicated to new restorations, this program brings together films from the more recent history of film heritage. In all four of the works presented here, the need for different points of view and perspectives becomes clear in various ways. In *VARIETY*, Bette Gordon explores the subject of voyeurism from a female perspective. Seduction and sexual awakening are also motifs in Lizzie Borden's mockumentary *BORN IN FLAMES*, which deals with feminist claims in a world full of violence against women and calls for concrete action. Comparable strength is conveyed in *NUUESTRA VOZ DE TIERRA MEMORIA Y FUTURO* by Marta Rodríguez and Jorge Silva, a formally sophisticated and politically committed film from Colombia that denounces land theft. And finally, there is *LEUCHTTURM DES CHAOS* ("Lighthouse of Chaos") by Wolf-Eckart Bühler and Manfred

Blank, in which the sailor, traitor and Hollywood star Sterling Hayden often digressively looks back on his turbulent, conflicted life as a nonconformist.

RETROSPECTIVE

O PARTIGIANO!

Pan-European Partisan Film

In the aftermath of World War II, several (especially newly formed) European states started reconstructing and reimagining their identities and recent histories through a vast production of films that celebrated and commemorated their guerrilla struggles against fascism. These films ranged in scope and ambition from intimate psychological dramas to overblown military spectacles,



BITKA NA NERETVI
Veljko Bulajić, YU 1969

from elegiac remembrances to pure pulp fiction. Particularly in former socialist federations of Soviet Union and Yugoslavia, they performed a significant role identical to the one the American western played in constructing and whitewashing United States of America's sense of history. Similar to westerns in Hollywood, partisan films were for a long time the major defining genre of socialist film industry. Much like westerns, partisan films were proclaimed dead a long time ago: both genres were swept aside by contemporary approaches to historiography, which – at least seemingly – evolve our sense of history through deconstructing ideological simplifications of the past. Both genres produced and reinforced myths about the formation of a community, and both performed their ideological operations on the backdrop of a concrete “landscape in turmoil” that needs to be either

“civilized” (the western) or liberated (partisan films). Moreover, in the late 60ies and early 70ies, both genres reinvented themselves and underwent a political revision that ended the “classical period”, steering the western away from its racist, genocidal roots and slightly more towards liberalism, and complicating the partisan narrative by pointing out that not everything was so simple under the overbearing blood-red ideological umbrella.

There is no – and there can't be any – single all-encompassing definition of partisan film as a genre, much like the actual armed resistance against fascism took many different shapes in various locations and under various regimes of occupation and levels of oppression. It is also apparent that contrary to popular belief Eastern Europe was not the sole producer of partisan films, albeit it remains by far the most prolific. Italy and France produced some of the finest examples of partisan cinema (some of which we have been considering as neo-realist masterpieces alone), and even though the armed populace did not call themselves “partisans”, countries like Denmark or Norway celebrated the same stories of armed grassroots resistance.

Hence, these films are also part of our retrospective: not only in the spirit of solidarity that these films advocate for, but to make evident the international dimension of this cinematic production. Can we consider the partisan film phenomenon as the first genuine example of modern (as in post-war) pan-European cinema: a set of narrative tropes, themes and devices linked by a shared historical experience and aimed at what should become, decades later, a unified market for values, beliefs and entertainment product?

And a popular product the partisan film was indeed. Yet despite being hugely successful in their domestic markets and very often cinematically accomplished, many examples of the partisan films never traveled abroad, and most film prints today remain locked up and in dire need of preservation in various national film archives.

Eighty years after the commencement of the war that spawned the genre of partisan cinema, we find ourselves sliding towards stupefaction and revisionism of basic civilizational values we have been taking for granted in the decades following World War 2 and the victory over fascism. Ideas of isolationism, nationalism and populism have invaded the public and (social) media discourse across the European Union, and chauvinistic discourses previously considered extremist are slowly but steadily inching their way towards widespread legitimacy. Time is therefore ripe to (re)discover the rich cinematic legacy of the partisan film, in all its diversity, and in rare archival prints. In this, we celebrate these films as artworks and as historical records of an era where, across the divisions and the barbed wire separating the continent, one could still call a spade a spade, and a fascist by their name. (Michael Loebenstein, Jurij Meden)

A PROGRAM IN COOPERATION WITH THE AUSTRIAN FILM MUSEUM

October 25—December 4, 2019

Austrian Film Museum, Augustinerstrasse 1, 1010 Vienna • www.filmmuseum.at

GUESTS OF THE VIENNALE 2019

As of October 12, 2019

Proram section	Name	Last name	Function	Presence
FEATURES				
A Dog Called Money	Seamus	Murphy	Director	24.–27.
A Portuguesa	Rita	Azevedo Gomes	Director	4.–7.
A Vida Invisível	Karim	Aïnouz	Director	2.–4.
A volta ao mundo quando tinhas 30 anos	Aya	Koretzky	Director	28.–1.
Accession	Tamer	Hassan	Director	27.–1.
Accession	Armand Yervant	Tufenkian	Director	27.–1.
African Mirror	Mischa	Hedinger	Director	28.–31.
And Then We Danced	Levan	Akin	Director	30.–2.
Ang Hupa	Lav	Diaz	Director	1.–4.
Ang Hupa	Hazel	Orencio	Producer	1.–4.
Así habló el cambista	Federico	Veiroj	Director	27.–31.
Atlantique	Mati	Diop	Director	5.
Atlantis	Valentyn	Vasyanovych	Director	3.–6.
Bacurau	Juliano	Dornelles	Director	28.–1.
Blanco en blanco	Théo	Court	Director	27.–28.
Bora – Geschichten eines Windes	Bernhard	Pötscher	Director	24.–6.
Cemetery	Carlos	Casas	Director	29.–2.
Chun nuan hua kai	Ivan	Marković	DOP	31.–4.
Das freiwillige Jahr	Ulrich	Köhler	Director	25.–28.
Das freiwillige Jahr	Henner	Winckler	Director	24.–27.
Die Dohnal	Sabine	Derflinger	Director	31.–3.
Die Dohnal	Niki	Mossböck	Editor	24.–6.
Die Dohnal	Claudia	Wohlgenannt	Producer	24.–6.
Dieser Film ist ein Geschenk	Anja	Salomonowitz	Director	25.–26.; 30.–6.
Evge	Nariman	Aliev	Director	1.–3.
Fourteen	Dan	Sallitt	Director	29.–2.
Ghost Strata	Ben	Rivers	Director	25.–28.
Giraffe	Anna Sofie	Hartmann	Director	1.–4.
Ich war zuhause, aber	Maren	Eggert	Actress	3.–5.
Ich war zuhause, aber	Ivan	Marković	DOP	31.–4.
Ich war zuhause, aber	Angela	Schanelec	Director	31.–5.
It Must Be Heaven	Elia	Suleiman	Director	4.–6.
Kız kardeşler	Ece	Yüksel	Actress	31.–3.
Knives And Skin	Jennifer	Reeder	Director	25.–28.
Krabi, 2562	Ben	Rivers	Director	25.–28.
L'Île aux oiseaux	Sergio	da Costa	Director	1.–4.
L'Île aux oiseaux	Maya	Kosa	Director	1.–4.
La ciudad oculta	Victor	Moreno	Director	3.–6.
La deuda	Belén	Blanco	Actress	29.–2.
La vida en común	Ezequiel	Yanco	Director	25.–28.
Las facultades	Eloísa	Solaas	Director	29.–1.
Le jeune Ahmed	Luc	Dardenne	Director	28.–30.
Les Enfants d'Isadora	Damien	Manivel	Director	1.–4.
Liberté	Albert	Serra	Director	24.–27.
Liberté	Montse	Triola	Producer	24.–27.
Little Joe	Emily	Beecham	Actress	26.–27.
Little Joe	Martin	Gschlacht	DOP	24.–6.
Little Joe	Jessica	Hausner	Director	26.–27.
Longa noite	Eloy	Enciso	Director	24.–27.
Luciernagas	Edwarda	Gurrola	Actress	24.–6.

Luciérnagas	Bani	Khoshnoudi	Director	30.–2.
Madame Satã	Karim	Aïnouz	Director	2.–4.
Medena Zemja	Samir	Ljuma	DOP	3.–6.
Moi dumki tikhi	Antonio	Lukich	Director	28.–29.
MS Slavic 7	Sofia	Bohdanowicz	Director	31.–3.
MS Slavic 7	Deragh	Campbell	Director	31.–3.
Ne croyez surtout pas que je hurle	Frank	Beauvais	Director	26.–29.
Ne croyez surtout pas que je hurle	Michel	Klein	Producer	26.–29.
Nhà cây	Gregor	Streiber	Producer	2.
No m'estimis	Luis	Miñarro	Director	1.–5.
Nunca subí el provincia	Ignacio	Agüero	Director	26.–2.
Olanda	Bernd	Schoch	Director	31.–3.
Oroslan	Matjaž	Ivanišin	Director	31.–3.
Por el dinero	Alejo	Moguillansky	Director	2.–6.
Portrait de la jeune fille en feu	Adèle	Haenel	Actress	24.–25.
Príncipe de Paz	Cristian	Manzutto	Producer	3.–6.
Ralfs Farben	Lukas	Marxt	Director	30.–2.
Ralfs Farben	Michael	Petri	DOP, Editor	24.–6.
Répertoire des villes disparues	Denis	Côté	Director	25.–30.
Robolove	Maria	Arlamovsky	Director	4.–6.
Robolove	Michael	Kitzberger	Producer	4.–6.
Serpentário	João	Arrais	Actor	29.–1.
Serpentário	Carlos	Conceição	Director	29.–1.
Sete anos em maio	Affonso	Uchôa	Director	30.–3.
Space Dogs	Stephan	Bechinger	Cutter	24.–6.
Space Dogs	Elsa	Kremser	Director	24.–27.
Space Dogs	Levin	Peter	Director	24.–27.
State Funeral	Sergei	Loznitsa	Director	2.–4.
Technoboss	João	Nicolau	Director	1.–4.
The Climb	Michael	Covino	Director	3.–6.
The Climb	Kyle	Marvin	Actor, Co-Author	3.–6.
The Plagiarists	Paul	Dallas	Producer	26.–28.
Those That, at a Distance, Resemble Another	Jessica Sarah	Rinland	Director	31.–4.
Tommaso	Cristina	Chiriac	Acress	26.–29.
Tommaso	Abel	Ferrara	Director	26.–29.
Tommaso	Anna	Ferrara	Actress	26.–29.
two moons	James	Benning	Director	24.–2.
Un film dramatique	Eric	Baudelaire	Director	24.–26.
Vitalina Varela	Pedro	Costa	Director	1.–4.
Wan mei xian zai shi	Zhengfan	Yang	Producer	29.–3.
Widerstandsmomente	Peter	Janecek	Producer	24.–3.
Widerstandsmomente	Jo	Schmeiser	Director	24.–3.
Wilcox	Denis	Côté	Director	25.–30.
Xurmalar Yetişən Vaxt	Georg	Tiller	Producer	28.–6.
Zombi Child	Bertrand	Bonello	Director	30.–2.
Zumiriki	Oskar	Alegria	Director	4.–7.

SHORTS

Anticlockwise (Linksherum)	Michael	Heindl	Director	24.–31.; 3.–6.
Aquamarine	Billy	Roisz	Director	25.; 28.–6.
Aquamarine	Dieter	Kovačič	Director	28.–31.; 4.–6.
Austrian Pavilion	Philipp	Fleischmann	Director	25.–5.
l'avenir? de F.v.G?	Friedl	vom Gröller	Director	24.–6.
Caterina	Dan	Sallitt	Director	29.–2.
Cézanne	Luke	Fowler	Director	26.–29.
Circumplector	Gaston	Solnicki	Director	24.–30.

Ganze Tage zusammen	Luise	Donschen	Director	24.–26.
Hard-Headed Harmony	Michael	Heindl	Director	24.–31.; 3.–6.
Heavy Metal Detox	Josef	Dabernig	Director	24.–6.
Hochzeit im Paradies	Friedl	vom Gröller	Director	24.–6.
In Times of Deception	Michael	Heindl	Director	24.–31.; 3.–6.
Loading Pit	Lukas	Marxt	Director	30.–2.
Mum's Cards	Luke	Fowler	Director	26.–29.
Na li	Zhengfan	Yang	Director	29.–3.
Parsi	Eduardo	Williams	Director	29.–2.
Princesa morta do Jacuí	Marcela Ilha	Bordin	Director	25.–27.
Quello che verrà è solo una promessa		flatform	Director	29.–31.
Raposa	Leonor	Noivo	Director	29.–1.
Raposa	Vasco	Saltão	DOP	29.–1.
San Vittore	Yuri	Ancarani	Director	1.–3.
Sol negro	Maureen	Fazendeiro	Director	26.–29.
Stones	Michael	Heindl	Director	24.–31.; 3.–6.
Die Strände / Les plages	Astrid J.	Ofner	Director	24.–6.
Styx	Billy	Roisz	Director	25.; 28.–6.
Surge	Billy	Roisz	Director	25.; 28.–6.
Surge	Dieter	Kovačič	Director	28.–31.; 4.–6.
The Tree	Henry	Hills	Director	26.–29.
Thorax	Siegfried A.	Fruhauf	Director	24.–29.; 4.–6.
L'ultimu sognu	Lisa	Reboulleau	Director	4.–7.
Una luna de hierro	Francisco	Rodríguez	Director	25.–29.
Veve (for Barbara)	Deborah	Stratman	Director	24.–30.
Villa Empain	Katharina	Kastner	Director	27.–6.

HISTORIOGRAPHY

Born In Flames	Lizzie	Borden	Director	31.–2.
Leuchtturm des Chaos	Wolf-Eckart	Bühler	Director	1.–4.
Variety	Bette	Gordon	Director	30.–2.

CINEMATOGRAPHY: CECILIA MANGINI	Cecilia	Mangini	Director	1.–3.
CINEMATOGRAPHY: CECILIA MANGINI	Paolo	Pisanelli	Director/Producer	1.–3.

VINEMATOGRAPHY: PETER BROOK	Peter	Brook	Director	1.–4.
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MONOGRAPHY: ALA EDDINE SLIM	Ala Eddine	Slim	Director	24.–28.
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MONOGRAPHY: ANGELA SCHANELEC	Angela	Schanelec	Director	31.–5.
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MONOGRAPHY: PIERRE CRETON	Vincent	Barré	Director	24.–29.
MONOGRAFIE: PIERRE CRETON	Pierre	Creton	Director	24.–29.

MONOGRAPHY: SÍLVIA DAS FADAS	Sílvia	das Fadas	Director	30.–4.
MONOGRAPHY: SÍLVIA DAS FADAS	João	Farelo	Sound	31.–2.

CINEMATOGRAPHY: BRAZIL BURNS!

A vizinhança do tigre	Affonso	Uchôa	Director	30.–3.
Chão	Camila	Freitas	Director	29.–31.
Número zero	Cláudia	Nunes	Director	27.–6.
Vando vulgo vedita	Leonardo	Mouramateus	Director	4.–6.

RETROSPECTIVE

Nusja dhe shtettrrethimi	Elena	Kadare	Writer	2.–4.
Nusja dhe shtettrrethimi	Kristaq	Mitro	Director	2.–5.