



V'19

PREVIEW PRESS CONFERENCE

FIRST HIGHLIGHTS OF VIENNALE 2019

OCTOBER 24 — NOVEMBER 6

Vienna, August 22, 2019

Dear ladies and gentlemen,

We are pleased to inform you about the current state of preparations for the Viennale 2019. This year, the Viennale will take place from October 24 to November 6.

The existing documents present the first preview, as well as already established points of the program from the 57th edition of the Viennale. We also introduce the poster subject of the festival and the Retrospective.

Continuously updated information can be found on our website www.viennale.at/en; press material and photos to download at www.viennale.at/en/press/download.

Viewing Options

With immediate effect, a selection of films from this year's festival can be viewed for press purposes. Upon request, we can provide links for viewing. For members of our long-term partner *Festival Scope*, there are many films available for viewing on their portal, www.pro.festivalscope.com

For any further questions, please contact us.

With kindest regards,
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VIENNALE – Vienna International Film Festival

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VIENNALE 2019

OCTOBER 24 — NOVEMBER 6

VIENNALE 2019

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VIENNALE 2019

A Viennale that changes and rejuvenates – this is one of the associations suggested by the motif of this year’s festival poster. The snake, which can renew itself by shedding its old skin, has been associated with healing powers since ancient Greece and thus been preserved in the Aesculapian staff as a symbol of pharmacology. We see the snake as a sign of the venerable longing for knowledge and erudition that has often forced it into the role of an uncomfortable antagonist, and we liberate it from the image of malice and evil that has been attached to it.



In this sense, the snake of the Viennale evokes a cinema of openness that longs for discoveries; a cinema that heals us from the manipulations of the media. This cinema is thrilling and fascinating, and has the ability to open the senses and the eyes – comparable to the snake that has no eyelids and thus never closes its eyes.

In its form and the way it moves, the snake also reminds us of cinema, as it can be easily associated with the rolling filmstrip. Because of its suppleness, changeability and unpredictability, it is a subject in constant transformation, able to adapt to its surroundings, to its environment. In its graphic design and on the surface, the poster subject also plays with different movements that extend in different directions. Further leitmotifs are pushing the boundaries, expanding space, defying any cataloging. Directing this impulse of tension toward what stands outside, far from the center and beyond the borders, we have put together a program that explores unconventional intentions and that, in order to get to the bottom of as many things as possible, includes a balance of both established and promising new authors and films from various economic contexts.



A still from the film *NUSJA DHE SHTETRRETHIMI* (The Bride and the Curfew) by Kristaq Mitro and Ibrahim Muçaj – shot in 1978 in a part of communist Yugoslavia that now belongs to Albania – serves as the poster motif for this year’s retrospective, a collaboration between the Viennale and the Austrian Film Museum. The selection of some fifty titles from all over Europe is dedicated to a genre that, as a result of geopolitical tensions, represented the national cinema production of certain countries for many years after the Second World War. Thus this retrospective features a fundamental part of our history, expressed in the form of ideologies but also with the help of political ideas; ideas that contrast with those allowed by the ruling system; ideas that celebrate the spirit of anti-fascism. Titled *O Partigiano! Pan-European Partisan Film*, the retrospective presents films – 35mm copies from the major European film archives – which differ in sound and intention, but which, today more than ever, can inject a new sense of urgency into the need for resistance and contradiction.

Those who devote themselves to the details of the program will notice that the films are mutually evocative – as voices from different parts of the world, connected by their choice of

themes and their search for style. As dialogs between different regions, and between the past and the present. As films that are journeys in search of the roots, of history, of the identity of societies and individuals. They are films that are reflected in animal or plant nature in order to find something that has been lost; films that tell of the need to recognize and understand each other, and to appreciate respective differences. In its diversity of the depicted styles, it is a program that explicitly aims to reveal awareness for cinema as an exercise and means of politics. A cinema that in its essence wants to reflect remembrance and resistance, today more than ever.

PROGRAM AND STRUCTURE

This year's film selection continues the festival's long-standing tradition of uniting big names with new discoveries. The structure remains true to the proven Viennale concept, with the goal being to present the program as it was designed in its entirety: as an organism in which each element engages in dialog with the others and whose meaning is always found in the details and individual parts. To this end, I have reflected on the sections and tried to render their terminology in a more essential way.

We have organized the MAIN PROGRAM so that different voices of contemporary cinema coexist with various ways of expression, yet we don't present them as being divided into the hackneyed categories of feature film/documentary film. As we did last year, at the 2019 festival we will be talking about *film*.

We'll talk about the films of the directors whom we will welcome to Vienna, like Marco Bellocchio, the Dardenne brothers, Lav Diaz and Elia Suleiman. About the winners at European festivals, such as *SYNONYMES* by Nadav Lapid and *VITALINA VARELA* by Pedro Costa. About films that premiered in Toronto and San Sebastian this autumn, among them *ASÍ HABLÓ EL CAMBISTA* by Federico Veiroj and *VENDRÁ LA MUERTE Y TENDRÁ TUS OJOS* by José Luis Torres Leiva. In addition, there are films that cross boundaries and open up different and diverse cinematic worlds. These include *SERPENTÁRIO*, a first-person film narrative from Angola by Carlos Conceição; *LA MISÉRICORDE DE LA JUNGLE* by Rwandan director Joël Karekezi; *HONEYLAND*, a film set in Macedonia by Tamara Kotevska and Ljubomir Stefanov; and *AND THEN WE DANCED* by Georgian filmmaker Levan Akin.

We are also announcing the first Austrian films to be shown at the Viennale: *LITTLE JOE* by Jessica Hausner, *DIE DOHNAL* by Sabine Derflinger, *DIESER FILM IST EIN GESCHENK* by Anja Salomonowitz, and *SPACE DOGS* by Elsa Kremser and Levin Peter.

Spending time at the Viennale in Vienna this autumn is an opportunity to celebrate great films and great voices. *VARDA PAR AGNÈS*, the last film by the recently deceased master director Agnès Varda will not be missing, nor will *AMAZING GRACE*, which makes accessible



SYNONYMES



SERPENTÁRIO



HONEYLAND



LITTLE JOE



VARDA PAR AGNÈS



BORN IN FLAMES



UNA LUNA DE HIERRO

again the recording sessions for the eponymous, groundbreaking album of the Queen of Soul, Aretha Franklin, shot by Sydney Pollack, among others. The short films are presented within PROGRAMMES, in which the various films are connected with one another.

The RETROSPECTIVE is an in-depth exploration of a period, of a mode of production, of a film-historical reality. This year it comprises fifty films that will be shown in Vienna during the two-week Viennale festival and until December before they travel on to other places.

The MONOGRAPHTIES celebrate directors in an extensive exploration of their creative work; this section aims to contribute to a deeper understanding of the poetics of the respective filmmakers.

The CINEMATOGRAPHIES are programs arranged according to themes, tropes or specific production methods. Here, the perspective is to be steered towards a director's work, a cinematic reality, a style or a direction in order to find out what all these elements reveal about the different possibilities of cinema.

Finally, the HISTORIOGRAPHIES explore the possibility of writing the history and stories of cinema through cinema itself and emphasize the fundamental importance of preserving and promoting cinematic memory. This program includes films that have recently been unearthed in the world's film archives, their form revived by restoration and the content thereof through screening.

Selection from the Main Program

A DOG CALLED MONEY	Seamus Murphy, IRL/GB 2019
AMAZING GRACE	Alan Elliott, Sydney Pollack, USA 2019
AND THEN WE DANCED	Levan Akin, Sweden/Georgia/France 2019
ANG HUPA	Lav Diaz, Philippines 2019
ASÍ HABLÓ EL CAMBISTA	Federico Veiroj, Uruguay/Argentina 2019
CHUN NUAN HUA KAI	Ivan Marković, Wu Linfeng, Germany/China/Serbia 2019
DIE DOHNAL	Sabine Derflinger, Austria 2019
DIESER FILM IST EIN GESCHENK	Anja Salomonowitz, Austria 2019
HONEYLAND	Ljubomir Stefanov, Tamara Kotevska, MK 2019
ICH WAR ZUHAUSE, ABER ...	Angela Schanelec, Germany/Serbia 2019
IL TRADITORE	Marco Bellocchio, I/F/Germany/Brasilien 2019
IT MUST BE HEAVEN	Elia Suleiman, France/Qatar/Germany/Canada/Turkey 2019
LA MISÉRICORDE DE LA JUNGLE	Joël Karekezi, Belgium/France 2019
LE JEUNE AHMED	Jean-Pierre Dardenne, Luc Dardenne, Belgium/France 2019
LITTLE JOE	Jessica Hausner, Austria /GB/Germany 2019
LONGA NOITE	Eloy Enciso, Spain 2019
MIDNIGHT FAMILY	Luke Lorentzen, Mexico/USA 2019
OLANDA	Bernd Schoch, Germany 2019
RÉPERTOIRE DES VILLES DISPARUES	Denis Côté, Canada 2018
SERPENTÁRIO	Carlos Conceição, Angola/Portugal 2019
SPACE DOGS	Elsa Kremser, Levin Peter, Austria /Germany 2019
SYNONYMES	Nadav Lapid, France/Israel/Germany 2019
VARDA PAR AGNÈS	Agnès Varda, France 2018
VENDRÁ LA MUERTE Y TENDRÁ TUS OJOS	José Luis Torres Leiva, Chile 2019
VITALINA VARELA	Pedro Costa, Portugal 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.



ICH WAR ZUHAUSE, ABER ...



MARSEILLE



NACHMITTAG



DER TRAUMHAFTE WEG

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.



LE BEL ÉTÉ



L' HEURE DU BERGER



MANIQUERVILLE

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



BABYLON



AKHER WAHED FINA



TLAMESS

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.

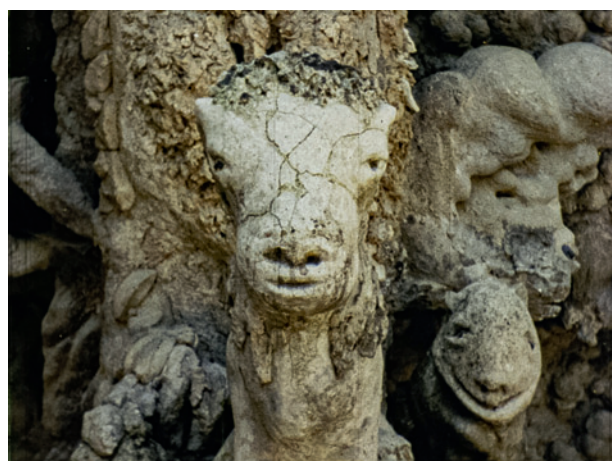
In the presence of Ala Eddine Slim.

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. Sílvias 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 Sílvias das Fadas.



A CASA, A VERDADEIRA E A SEGUINTE, AINDA ESTÁ POR FAZER

CINEMATOGRAFIAS

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 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 sensibilities 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.

FILMS

A VIZINHANÇA DO TIGRE (Affonso Uchôa, 2014)

ABC DA GREVE (Leon Hirszman, 1990)

AOPÇÃO OR ROSAS DA ESTRADA (Ozualdo Ribeiro Candeias, 1981)

CABRA MARCADO PARA MORRER (Eduardo Coutinho, 1984)

CHÃO (Camila Freitas, 2019)

ERA UMA VEZ BRASÍLIA (Adirley Queirós, Brazil/Portugal 2017)

JARDIM DE ESPUMAS (Luiz Rosemberg Filho, 1971)

JOVENS INFELIZES OU UM HOMEM QUE GRITA NÃO É UM

URSO QUE DANÇA (Thiago B. Mendonça, 2015)

MADAME SATÃ (Karim Aïnouz, 2002)

NOVA DUBAI (Gustavo Vinagre, 2014)

NÚMERO ZERO (Cláudia Nunes, 2010)

PERMANÊNCIAS (Ricardo Alves Júnior, 2010)

PLANO CONTROLE (Juliana Antunes, 2018)

O PRISIONEIRO DA GRADE DE FERRO (AUTO-RETRATOS)
(Paulo Sacramento, 2003)

RIO, ZONA NORTE (Nelson Pereira dos Santos, 1957)

SANTIAGO (João Moreira Salles, 2007)

SERRAS DA DESORDEM (Andrea Tonacci, 2006)

SOL ALEGRIA (Tavinho Teixeira, Mariah Teixeira, 2018)

TRABALHAR CANSO (Marco Dutra, Juliana Rojas, 2011)

VANDO VULGO VEDITA (Leonardo Mouramateus, Andréia Pires,
2017)



AOPÇÃO OR ROSAS DA ESTRADA



MADAME SATÃ

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 virtuoso 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.

FILMS (Selection)

DER MEINEIDBAUER (Germany 1926)

FRAUENARZT DR. SCHÄFER (Germany 1928)

DAS RECHT AUF LIEBE (Germany 1929)

MÄDCHEN AM KREUZ (Germany 1929)

DIE WARSCHAUER ZITADELLE (Germany 1929/30)



Louise Kolm-Fleck



MÄDCHEN AM KREUZ



DIE WARSCHAUER ZITADELLE

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, 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?



1 HOMME DE TROP



MOLODAJA GVARDIJA

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



LE QUATTRO GIORNATE DI NAPOLI



KANAL



DOLINA MIRU



NASVIDENJE V NASLEDNJI VOJNI

Films of the Retrospective

1 HOMME DE TROP (SHOCK TROOPS), Costa-Gavras, France/Italy, 1967
AKCJA POD ARSENAŁEM (OPERATION ARSENAL), Jan Łomnicki, Poland, 1978
ATENTÁT (ASSASSINATION), Jiří Sequens, Czechoslovakia (Czech Republic), 1965
BALADA O TROBENTI IN OBLAKU (THE BALLAD OF THE TRUMPET AND THE CLOUD), France Štiglic, Yugoslavia (Slovenia), 1961
LA BATAILLE DU RAIL (THE BATTLE OF THE RAILS), René Clément, France, 1946
BITKA NA NERETVI (THE BATTLE OF NERETVA), Veljko Bulajić, Yugoslavia (Bosnia and Herzegovina), 1969
BLEKITNY KRZYŻ (MEN OF BLUE CROSS), Andrzej Munk, Poland, 1955
CORBARI, Valentino Orsini, Italy, 1970
ČEREZ KLADBIŠČE (THROUGH THE GRAVEYARD), Viktor Turov, Soviet Union (Belarus), 1964
DIVERZANTI (DEMOLITION SQUAD), Hajrudin Krvavac, Yugoslavia (Bosnia and Herzegovina), 1967
DOLINA MIRU (VALLEY OF PEACE), France Štiglic, Yugoslavia (Slovenia), 1956
AM GALGEN HÄNGT DIE LIEBE (TWENTY BRAVE MEN), Edwin Zbonek, Germany, 1960
HAJKA (MANHUNT), Živojin Pavlović, Yugoslavia (Serbia), 1977
IDI I SMOTRI (COME AND SEE), Elem Klimov, Soviet Union (Belarus), 1985
KAD ČUJEŠ ZVONA (WHEN YOU HEAR THE BELLS), Antun Vrdoljak, Yugoslavia (Croatia), 1969
KANAL, Andrzej Wajda, Poland, 1957
KAPITÁN DABAČ (CAPTAIN DABAČ), Pal'o Bielik, Czechoslovakia (Slovakia), 1959
KOZARA, Veljko Bulajić, Yugoslavia (Bosnia and Herzegovina), 1962
MAKEDONSKI DEL OD PEKLOT (MACEDONIAN PART OF HELL), Vatroslav Mimica, Yugoslavia (Macedonia), 1971
MOLODAJA GVARDIJA (THE YOUNG GUARD), Sergej Gerasimov, Soviet Union (Russia) 1948
MUŽI BEZ KŘÍDEL (MAN WITHOUT WINGS), František Čap, Czechoslovakia (Czech Republic), 1946
NASVIDENJE V NASLEDNJI VOJNI (FAREWELL UNTIL THE NEXT WAR), Živojin Pavlović, Yugoslavia (Slovenia), 1980
NE OKREČI SE, SINE (DON'T LOOK BACK, MY SON), Branko Bauer, Yugoslavia (Croatia), 1956
NI LIV (NINE LIVES), Arne Skouen, Norway, 1957
NUSJA DHE SHTETRRETHIMI (THE BRIDE AND THE CURFEW), Kristaq Mitro & Ibrahim Muçaj, Albania, 1978
'O SOLE MIO, Giacomo Gentilomo, Italy, 1946
OURANOS (GLORY SKY), Takis Kanellopoulos, Greece, 1962
PROVERKA NA DOROGAH (TRIAL ON THE ROAD), Aleksej German, Soviet Union (Russia), 1971
LE QUATTRO GIORNATE DI NAPOLI (THE FOUR DAYS OF NAPLES), Nanni Loy, Italy, 1962
RADUGA (RAINBOW), Mark Donskoj, Soviet Union (Ukraine), 1944
DE RØDE ENGE (THE RED MEADOWS), Bodil Ipsen & Lau Lauritzen Jr., Denmark, 1945
ROMA CITTÀ APERTA (ROME, OPEN CITY), Roberto Rossellini, Italy, 1946
SEKRETAR RAJKOMA (THE DISTRICT SECRETARY), Ivan Pirijev, Soviet Union (Russia), 1942
GLI SBANDATI (THE ABANDONED), Francesco Maselli, Italy, 1955
SLAVNIJ MALIJ (A GOOD LAD), Boris Barnet, Soviet Union (Russia), 1942
SOVIST (CONCIOUSNESS), Vladimir Denišenko, Soviet Union (Ukraine), 1968
SUTJESKA (BATTLE OF SUTJESKA), Stipe Delić, Yugoslavia (Bosnia and Herzegovina), 1973
TRENTUKI ODLOČITVE (MOMENTS OF DECISION), František Čap, Yugoslavia (Slovenia), 1955
U GORI RASTE ZELEN BOR (THE PINE TREE IN THE MOUNTAIN), Antun Vrdoljak, Yugoslavia (Croatia), 1971
VALTER BRANI SARAJEVO (VALTER DEFENDS SARAJEVO), Hajrudin Krvavac, Yugoslavia (Bosnia and Herzegovina), 1972
ZVONY PRE BOSÝCH (THE BELLS TOLL FOR THE BAREFOOTED), Stanislav Barabáš, Czechoslovakia (Slovakia), 1965

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