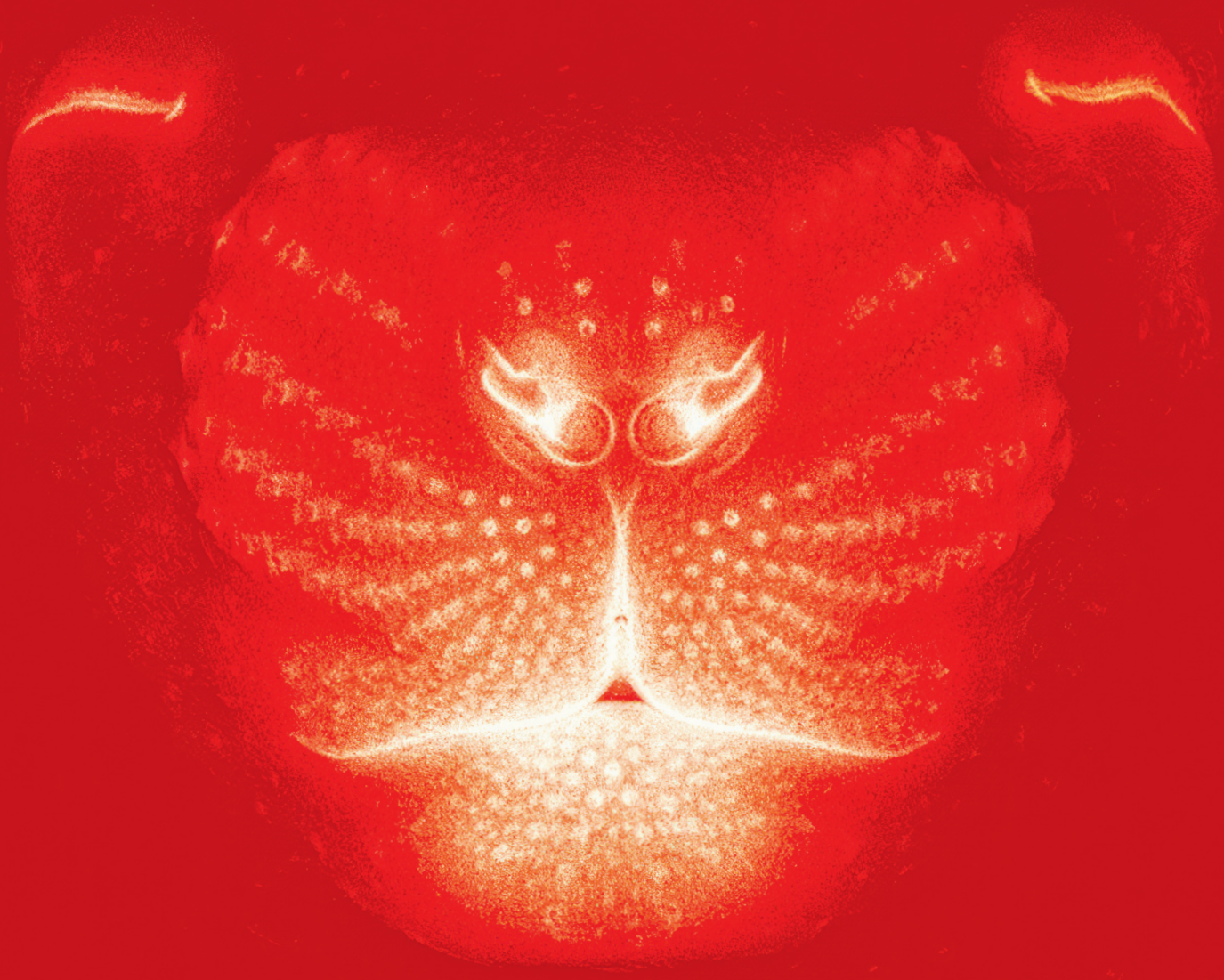


VIENNALE

61st VIENNA INTERNATIONAL FILM FESTIVAL



OUTCOME OF **V'23**
THE VIENNALE 2023

OCTOBER 19-31

OUTCOME OF THE VIENNALE 2023

OCTOBER 19–31

The 61st Viennale celebrated its official closing on Tuesday, October 31, with the gala screening of **Quentin Dupieux's** film **YANNICK**.

We can call this year's festival a particularly successful one. Exceptionally good pre-sales already indicated what, to our great delight, was to come true during the 13 days of the festival. Many sold-out presentations both to the so-called "bigger" films as well as to numerous extremely well-attended screenings of the smaller special programs not only ensured an enthusiastic atmosphere in the theaters, but were also expressed in **very satisfying attendance figures**.

A total of 75,300 people attended Viennale film screenings this year, which corresponds to an attendance level of 76%.

Another 14,000 visitors found their way to the **Viennale Headquarters** to dance to the music of DJs like Lars Eiding or Rosa Pistola, to listen to the exciting expositions and talks by filmmakers such as Lisandro Alonso, Catherine Breillat, Jennifer Reeder, Claire Simon, Martha Mechow, and Radu Jude, and to listen to selected filmmakers and interesting personalities spinning their favorite music while enjoying a drink in the Viennale Campari Lounge.

"We started the festival being clearly aware of the dramatic events that are unsettling and threatening the world around us," said Viennale director Eva Sangiorgi, reflecting on the past two weeks. *"We asked ourselves how we could deal with this catastrophe from our privileged perspective. For 13 days, the film theaters were full - at the screenings, meetings, talks, and discussions. People who attended the Viennale events witnessed exceptionally high and enthusiastic audience participation. This is our place of peace and reflection, which I called for on the opening day - a small, thoroughly responsible contribution in this day and age."*

The 61st Viennale again had many highlights to offer. Among them was the **opening gala** in the presence of both the producer and the leading actress of the highly political opening film **MAGYARÁZAT MINDENRE (EXPLANATION FOR EVERYTHING)**, Júlia Berkes and Lilla Kizlinger.

Although the great French actress Catherine Deneuve had to cancel her visit to Vienna at the last minute due to illness, the Gartenbaukino was completely sold out for the screening of the Raúl Ruiz film **LE TEMPS RETROUVE**, in which she played the leading role. This was a sign that the joint Viennale and Austrian Film Museum **Retrospective on RAÚL RUIZ** was very well received.

In the Gartenbaukino as well, a very special gala took place on the penultimate evening of the festival. On the occasion of the 100th birthday of the long-time and extremely popular Viennale president **Eric Pleskow**, his daughter, Michelle Abt, presented Viennale director Eva Sangiorgi with the **Oscar** that Eric Pleskow won for the film **AMADEUS** in 1985, as a gift to the Viennale to great applause from the audience.

As expected, the **big hits of the festival year** were enthusiastically received and generated sold-out auditoriums and a lot of discussion, including **POOR THINGS** by Yorgos Lanthimos, **ANATOMIE D'UNE CHUTE** by Justine Triet, **PRISCILLA** by Sofia Coppola, or Michael Mann's **FERRARI**, to name just a few.

It's nice to see that even the programs perceived as "smaller" were very much appreciated by Viennese audiences: both **historiographies** (**JAMES BALDWIN - THE WRITER ON CAMERA** as well as **DAVID SCHICKELE - BETWEEN THE USA AND NIGERIA**) far exceeded expectations and had high attendance levels. The same can be said of **KEINE ANGST**, the Filmarchiv Austria's program, which took on Austrian cinema of the 1980s and brought back to the screen a true domestic classic in a newly restored version of the film **ANGST** by Gerald Kargl, which hadn't been shown in cinemas since 1983.

The Viennale has always shown great appreciation for short films. All the more pleasing is the fact that the popularity of short films has never been as great as it was at this year's Viennale - another reason to maintain and expand the presentation of this format in the future.

It's a tradition that **Austrian film** is prominently represented in the festival's main program. This was also the case this year. Major premieres of films like Nikolaus Geyrhalter's **STILLSTAND**, Jessica Hausner's **CLUB ZERO**, Sudابه Mortezaei's **EUROPA**, Adrian Goiginger's **RICKERL**, but also of **ADENTRO MÍO ESTOY BAILANDO** by Leandro Koch and Paloma Schachmann or **DIE ÄNGSTLICHE VERKEHRSTEILNEHMERIN** by Marta Mechow attracted more attention.

Furthermore, the Viennale was again able to welcome **many great guests** who presented their films this year, including Christian Petzold, Bertrand Bonello, Catherine Breillat, Jennifer Reeder, Lisandro Alonso, Angela Schanelec, Radu Jude, Lav Diaz, Pedro Costa, Claire Simon, and many more.

At the end of the festival, the **Viennale** itself is not only happy about the **enthusiastic reactions** in local and international media, but also about the sensational direct **feedback** and **appreciation** that was and is communicated to us by our media and industry guests from home and abroad.

We thank them for this and are tremendously looking forward to the 62nd Viennale in 2024!

FILM AWARDS AND JURY STATEMENTS 2023

VIENNA FILM AWARD

The Vienna Film Award, a prize donated by the City of Vienna and presented during the Viennale, is given to a current Austrian feature film that has been screened in the past year. The endowment of this prize consists of a sum of money provided by the Cultural Department of the City of Vienna, monetary assistance from The Harmonie Vienna Hotel, and generous material prizes donated by JACQUES LEMANS. In addition to the prize for the best Austrian film, the Vienna Film Award also bestows the Special Jury Prize. Each of the two awards is endowed with cash donations and material assets.

Jury: Thea Ehre (actress), LYLIT (singer and composer), Artemis Vakianis (commercial director of the Vienna Festival).

Best Austrian Film

SIGNS OF WAR, Juri Rechinsky & Pierre Crom, Ukraine/Austria 2022

Jury statement: The main prize goes to a film that deeply moves all three of us with its directness and truth. Its splendid images come alive not only on screen but also in our hearts. In terms of content, it captivates us with its temporal and political relevance, leaving us speechless. Due to its oppressive topicality and its poignant simplicity, we have unanimously decided that this year's main prize can only go to this work.

Special Jury Award

EUROPA, Sudabeh Mortezaei, Austria/United Kingdom 2023

Jury statement: We award the Special Jury Award to a film that justifiably confronts us Central Europeans with our privileges in a painful and unabashed way – privileges that we otherwise want to suppress all too willingly and skillfully. The acting performance of the protagonist is outstanding and must also definitely be mentioned here.

THE VIENNALE PRIZE OF THE STANDARD AUDIENCE JURY

DER STANDARD organized The Standard Audience Jury Award again this year. The jury members select a film from the festival entries that doesn't yet have a distributor in Austria. If the winning film subsequently finds a distributor, *DER STANDARD* supports the film's release with free advertising in the newspaper.

Jury: Nadja Polzer, Jakob Thaller, Veronika Verzetnitsch

The VIENNALE PRIZE OF THE STANDARD AUDIENCE JURY goes to

HOKAGE, Tsukamoto Shinya, Japan 2023

Jury statement: HOKAGE (SHADOW OF FIRE) by Tsukamoto Shinya is a film as a memorial that leaves a lasting impression – in the same way that the consequences of wars have a lasting effect after a war has ended. The director plays with different genres, but for the depiction of horror he only needs to use the reality of the post-war period. The visual language and the raw narrative style carry the oppressive atmosphere and the confinement of the protagonists. Against the backdrop of current world events, the film reminds us that a war is not over even once the battles on the fronts have long been fought.

The Standard Audience jury would also like to give an honorable mention to the following film

EL ECO, Tatiana Huezo, Mexico/Germany 2023

FIPRESCI PRIZE (INTERNATIONAL FILM CRITICS AWARD)

FIPRESCI, the International Federation of Film Critics, was founded in 1930. The association is dedicated to the cultivation of journalistic ethics and represents the professional interests of its members. FIPRESCI members come from all over the world and meet in small juries at numerous film festivals to award the International Federation of Film Critics prize. As at the Viennale, the jury usually chooses from a number of first and second features by young filmmakers.

Jury: Nachum Mochiach, Giuseppe Di Salvatore, Barbara Gasser

The FIPRESCI PRIZE goes to

SAVVUSANNA SÕSARAD (SMOKE SAUNA SISTERHOOD), Anna Hints, Estonia/France/Iceland 2023

Jury statement: The women's meetings in the sauna, to which we are privy, are much more than mere confessions. They allow stories to circulate and feelings to be shared. Through extraordinary camerawork and an intimacy rarely achieved in films, Anna Hints approaches sensitive subjects organically; in such a way that, on the one hand, dares to reveal trauma, and, on the other, to bring about an empowerment that is highly contagious. This film, this cinematic sisterhood is capable of a great deal- not least of breaking taboos and making us all more courageous.

ERSTE BANK FILM AWARD – Vermehrt Schönes!

The Erste Bank Film Award is awarded among the Austrian film productions screening in the Viennale program via an independent jury. The film award facilitates a residence in New York City and includes a presentation of the filmmaker's work at the Anthology Film Archives.

Jury: Silvia Bohrn (cultural manager), Nicolas Mahler (comics artist), Boris Manner (curator and philosopher), Jed Rapfogel (curator of the Anthology Film Archives)

The Erste Bank Film Prize jury has decided to dedicate the prize to two films.

The Erste Bank Film Award goes to

DIE ÄNGSTLICHE VERKEHRSTEILNEHMERIN (LOSING FAITH), Martha Mechow, Austria/Germany 2023

Jury statement: DIE ÄNGSTLICHE VERKEHRSTEILNEHMERIN is extraordinary: a film that is a voyage of discovery in both an intellectual and formal way.

Ostensibly, it is the story of a young woman, Flippa. She finds her sister Furia in Sardinia, living in a feminist commune of young women. The women try to realize identities and relationships beyond the boundaries of conventional social structures. DIE ÄNGSTLICHE VERKEHRSTEILNEHMERIN disrupts notions of how films should be made and constructed. In an unpolished and anti-naturalistic style, Mechow combines elements of cinema, theater, and literature – improvisation, poetic language, candid philosophical reflections, uninhibited flights of fancy, and even an in-depth analysis of Jane Austen novels. These divergent elements gain coherence through the thematic seriousness of LOSING FAITH.

The film is inspired by the conviction that Western society is in desperate need of transformation, but it's also aware of the possibility of falling into the trap of self-referential self-righteousness – an issue that strikes at the heart of today's world.

The Erste Bank Film Award goes to

RICKERL, Adrian Goiginger, Austria/Germany 2023

Jury statement: In RICKERL, Adrian Goiginger depicts the everyday life of a talented and unsuccessful musician and at the same time conducts an analysis of the Viennese soul. The multitalented Voodoo Jürgens skillfully embodies the main character of this film, into which biographical elements of the singer-songwriter were also woven. The protagonist's dreary everyday life between the unemployment office and layoffs is only made bearable by visits from his son, who lives apart from him, and a whimsical bunch at his regular pub. In this comedy, Goiginger succeeds in developing the image of a typical Viennese character without lapsing into clichés. Oscillating between a death wish and creative inspiration, he stumbles over himself again and again shortly before reaching a goal.

The film is touching in its authentic portrayal of the main character, takes an ethnological look at the Viennese suburban milieu, and depicts it as a vanishing culture.

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