

VIENNALE

Vienna International Film Festival



VIENNALE 2017

OCTOBER 19 – NOVEMBER 2

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OUTCOME OF THE VIENNALE 2017

The Viennale 2017 comes to a successful close today with the gala screening of the film *LA VILLA* by Robert Guédiguian. Despite fewer screenings this year, the total number of **91,700 visitors** (as compared to 92,300 in 2016) has remained almost the same. The **percentage of seats sold** increased slightly to **82.6%**. A bit more than a third of the screenings at the Viennale 2017 were sold out.

“Of course, I’m really happy about the absolute numbers and increased utilization, but what’s even more important to me is the audience’s enthusiastic response to the program. I’m convinced that this enthusiasm will have a positive effect on the next cinematic year,” says Franz Schwartz, the interim artistic director of the Viennale.

Among this year’s **special programs** the **homage to Hans Hurch** was a huge success. The program **Napoli! Napoli!**, devoted to new Neapolitan cinema, also clearly succeeded our expectations.

Highlights of this year’s festival included, in addition to the great premieres at **Gartenbaukino** of a series of new **Austrian films**, the opening film **LUCKY**, shown in the presence of director John Carroll Lynch, who, following the screening, also captivated the audience at a discussion in the Viennale festival center. As expected, the visit of the Austrian Hollywood star **Christoph Waltz** on the occasion of a tribute dedicated to him at the Viennale triggered enormous interest among the media and the public. In addition, the appearance of the iconic British actress **Vanessa Redgrave** and the great French actor and director **Mathieu Amalric** were real festival highlights.

The new **Viennale Festival Center** at **Kunsthalle Wien im Museumsquartier** proved to be a success among visitors. It absolutely won over the audiences, both as a place for in-depth talks and discussions as well as a location for concerts and parties.

Organized in collaboration with the Filmmuseum, the great **retrospective UTOPIA AND CORRECTION: Soviet Cinema, 1926–1940 and 1956–1977**, showing until November 30, will have an estimated total of 3,600 visitors.

Viennale 2017 Prize Winners

VIENNA FILM PRIZE

Jury: Gregor Eichinger, Till Fellner, Olga Flor, Bettina Hering, Voodoo Jürgens

For the ninth time, this year the Vienna Film Prize was awarded separately in both the “Feature Film” and “Documentary” categories. There are two equal prizes, each of which consists of monetary and material awards worth about € 11,000.

The Viennale would like to take this opportunity to thank BLAUTÖNE and viennaFX, and the Culture Department of the City of Vienna. Owing to the generosity and commitment of all involved, the Vienna Film Prize continues to represent encouragement and recognition of the work of Austrian filmmakers.

Feature Film

DIE LIEBHABERIN, Lukas Valenta Rinner, Austria/South Korea/Argentina 2016

Excerpt from the jury's decision:

In his feature film DIE LIEBHABERIN, Lukas Valenta Rinner conveys to us two contrary models of society in visually impressive, almost surreal camera takes. The wealthy and gated community on the outskirts of Buenos Aires lives in immediate and irreconcilable proximity to a community that has devoted itself to free love and nudism. For the housemaid Belén the transition into this seemingly boundless society becomes a fictional inner liberation, depicted in a subtle manner. Laconically and with drastic cinematic means, Lukas Valenta Rinner tells us about the impossibility of overcoming these different ideologies, let alone reconciling them. DIE LIEBHABERIN is an impressive parable of our fundamental cultural differences today, and at the same time a bold cinematic step.

Documentary

UNTITLED, Michael Glawogger, Monika Willi, Austria/Germany 2017

Excerpt from the jury's decision:

Three years ago, the Austrian filmmaker Michael Glawogger embarked on a journey from which he did not return. He wanted to make “a film without a name” – it was his life project, a long-cherished dream. Thanks to Mona Willi, the footage he shot up until his death in Liberia has been assembled in his spirit and takes us on an emphatic cinematic journey. It is a journey hardly any one of us would actually undertake, and yet it is gripping and takes us along – from the Balkans and Italy to Africa. Explicitly without a destination and without a plan, committed only to chance.

The result is a shimmering, visually powerful portrait of the world with all its human abysses and beauties – without narrative, without evaluation, but always in motion. Michael Glawogger's credo was: “Don't wait, keep going.” In UNTITLED, Mona Willi continues that journey – without him and yet with him, while the end remains open.

VIENNALE STANDARD READERS' JURY PRIZE

Jury: Robert Jolly, Gabriele Keller, Michael Schober, Selina Ströbele, Julia Tanzer

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.

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

L'INSULTE, Ziad Doueiri, France/Lebanon 2017

Excerpt from the jury's decision:

This year's Standard Readers' Jury Prize goes to a multifaceted film that succeeds in merging the genres of comedy, period drama and political thriller in a unique way, without losing the connection to an emotionally charged global present.

While the fronts increasingly harden, emotions are exploited and collective traumas that were never processed break out again; the two protagonists gradually learn that there are no simple answers and that they have to confront their own past in order to regain their humanity, which allows them to deal with the other's point of view. In a time when political conflicts seem to be escalating all over the world, this film becomes a plea for more togetherness, empathy and understanding, and *against* the stubborn insistence on ideological positions.

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

Jury: Robenson Eksiel (Flix.gr), Iryna Marholina (Seance.ru), Michael Omasta (FALTER)

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

The **FIPRESCI-PRIZE** goes to:

DISTANT CONSTELLATION, Shevaun Mizrahi, USA/Turkey 2017

Excerpt from the jury's decision:

For the way it explores the notion of time both literally and metaphorically, and makes use of a retirement home in Istanbul as a microcosm of the 20th century, the International Critics Prize goes to the documentary **DISTANT CONSTELLATION** by Shevaun Mizrahi.

ERSTE BANK'S *Extra*VALUE FILM AWARD

Jury: Silvia Bohrn, Nicolas Mahler, Boris Manner

Erste Bank's *Extra*VALUE Film Award was awarded for the seventh time at the Viennale 2017. An independent jury selected an award winner from films by Austrian directors shown at the festival. The prize includes a residency in New York, travelling costs and a financial allowance. Erste Bank's *Extra*VALUE Film Award is realized in collaboration with the Viennale, the Deutsches Haus at NYU, the Austrian Cultural Forum New York and Anthology Film Archives.

ERSTE BANK's *Extra*VALUE FILM AWARD goes to:

GWENDOLYN, Ruth Kaaserer, Austria 2017

Excerpt from the jury's decision:

A wonderful, attentive film that captures the imagination from the very beginning. In a seemingly random manner, it unfolds a multilayered panorama of human relationships in different living environments. In a captivatingly clear dramatic structure, it tells the story of an outstanding, strong woman, whom we get to know step by step. The director succeeds in blurring the boundaries between documentary and feature film. A sensitive piece of work that beguiles us into enjoying life.

Guests of the Viennale 2017

This year, the Viennale welcomed a total of **130 directors and actors**, who came to Vienna to personally present their films at the festival.

International media representatives who covered the Viennale 2017 included journalists from *Le Monde*, *Libération*, *France24 TV* (France), *Süddeutsche Zeitung*, *Deutschlandradio Kultur* (Germany), *Neue Zürcher Zeitung* (Switzerland), *Expresso* (Portugal), *Il Messaggero* (Italy), *Ethnos*, *Ta Nea* (Greece), *Politika* (Serbia), *Monitor* (Croatia), *BBC World* (UK). In addition, a large number of representatives from **international specialist and industry publications** attended the festival, including *Cahiers du cinéma*, *Sight & Sound*, *Film Comment*, *Cinemascope*, *De Filmkrant*, *4:3*, *Cineuropa*, *Cinepur*, *mubi.com*, *theartsdesk.com*, *kinozeit.de*, *critic.de*, *artehock.de*, *mediacritica.it*, *Filmögon*, *Ekran*, *Film International*, *Cinephilia*, *Altyazi*, and *twitchfilm.com*. Furthermore, we welcomed representatives of the Berlinale and the film festivals in Locarno, Lisbon, Rotterdam, Toronto, Mar del Plata, Mexico City, Oberhausen, Munich, Prague, Warsaw, Seoul, Jeonju City, and Pingyao, among many others.

A total of about **650 media and industry representatives** were accredited at the Viennale 2017.

We're looking forward to seeing you again at the 2018 festival.

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