

VIENNALE

Vienna International Film Festival



PROGRAM PRESENTATION
OCTOBER 19—NOVEMBER 2, 2017

VIENNALE PRESS OFFICE

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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, the InterContinental Vienna (Johannesgasse 28, 1030 Wien).

The office is open on October 19 from 12am to 6pm, from October 20 to November 1, daily from 10am to 7pm and on November 2 from 10am to 2pm.

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

www.viennale.at/en/press/download

Twitter: @ViennalePress

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VIENNALE – VIENNA INTERNATIONAL FILM FESTIVAL

Siebensterngasse 2

A-1070 Wien

VIENNALE 2017

OCTOBER 19 TO NOVEMBER 2

VIENNALE 2017

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VIENNALE 2017 PROGRAM

About the Festival

At the summer press briefing, I mentioned that it poses a certain risk to take a passenger to the bridge of a ship after the sudden death of its captain. Back then, I already perceived that risk as being limited, due to having a great crew. And now I can say that I'm convinced we have put together a program that Hans Hurch would have liked with precisely this crew.

In principle, we've fulfilled the demand that Hans had last year, according to which the Viennale should be "a festival for the most exciting, independent, vibrant and essential films of the year," though I don't dare to say that all essential films of the year were included in the program. But I very much believe that there are hardly any dispensable films featured – if any at all. I'm confident that the audiences and critics will confirm my view.

In contrast to last year, we have added another festival day and, at the same time, removed three screening times, aiming to present each film at an attractive time of day.

Despite some setbacks (one could also say hard blows) and subsequent recaptures, these past two and a half months have been, all in all, a beautiful, eventful time in the midst of a team that has worked together with experience, devotion and precision in order to achieve our common goal: a Viennale by and for Hans Hurch.

Franz Schwartz

Opening and Closing Galas

Our decision to open the festival with the film LUCKY has been met with a lot of sympathy and approval. Even by people who haven't yet seen LUCKY. Such people justifiably trust that an experienced and outstanding actor such as John Carroll Lynch also knows how to guide actors as a director and bring out their talent in a sensitive manner. Thus, LUCKY has become a clever, wistful love letter from one character actor to another.

The haggard Harry Dean Stanton gives one of the best performances of his life. LUCKY starts out as a sleek comedy before it turns into an ironic reflection on death and everything in life that we leave behind.



LUCKY

Cultivated people take care of cultivated problems in a cultivated atmosphere – a common characterization of French cinema. And, indeed, the title of our closing film, LA VILLA, may suggest that this is yet another film that fits this description. LA VILLA, however, is much rather a wise discourse about experienced people, who, at the end of their father's life, take stock and review their own lives – until their emotional world is turned upside down by another reality.

The opening and closing films form parentheses to give film itself – that is, life – the space it deserves.



LA VILLA

Austrian Cinema

Austrian film production is represented at this year's Viennale with two feature films (LICHT, ABSCHIED VON DEN ELTERN), three documentaries (CRY BABY, CRY, TARPULINS, GWENDOLYN), an experimental work (STAR), and several short films. We will also be showing three films with minor Austrian participation, WESTERN, TIERE and TEHERAN TABU. All in all, a fine, representative view of the heterogeneous Austrian production and co-production scene.

World Premieres

A series of important directors have once again entrusted the Viennale with the worldwide first screenings of their films at the 2017 festival. These include James Benning's new feature film, READERS, Hartmut Bitomsky's most recent work, SHAKKEI – GEBORGTE LANDSCHAFT and Mark Rappaport's THE DOUBLE LIFE OF PAUL HENREID. Furthermore, the Viennale will also present international or EU premieres, such as the four-part film series LES QUATRE SOEURS by Claude Lanzmann and RAMIRO, the new film by the Portuguese director Manuel Mozos, to name but a few.

New Viennale Festival Center in the Kunsthalle Wien

After five years in the former post office building, located in Vienna's first district but not available this year due to reconstruction work, the Viennale will set up its festival center in the KUNSTHALLE WIEN in the Museums-Quartier. As well as serving as a meeting place for Viennale aficionados and festival guests from all over the world, this great location will also be an ideal place for lively parties and exciting discussions. Among the highlights of this year's particularly harmonious and well-balanced program in the new festival center are discussions with actress Vanessa Redgrave, coming to Vienna to present her directorial documentary debut; with Tindersticks singer Stuart Staples; and with the director of LUCKY, John Carroll Lynch. Further events include the presentation of the book «Hans Hurch – Vom Widerschein des Kinos», and concerts and parties featuring Amp Fiddler, DJ Day, and Yarah Bravo.

In addition, the Viennale has succeeded in garnering outstanding caterers for the festival center with the owners of Vienna's St. Ellas restaurant.



LICHT
Barbara Albert, A/D 2017



ABSCHIED VON DEN ELTERN
Astrid Johanna Ofner, A 2017



TIERE
Greg Zglinski, CH/A/PL 2017

HOMAGE



HANS HURCH (1952–2017)

14 Friends, 14 Films

Hans Hurch's vision of moving pictures was directed against the concept of cinema as an illusion machine that excludes conscious awareness, and against the accelerated dictates of the present. Instead, he propagated the slowness and simplicity of a film art committed to the truth, political partisanship and a visual reflection of social affairs. As a result of his rigorous stance, many works of primarily profit-oriented consumer and genre cinema were never presented at the Vienna film festival. On the

other hand, those directors, cameramen and actors whose works were in line with Hans Hurch's artistic preferences were often repeatedly invited, becoming friends of the Viennale and its director. The festival has now asked 14 of what might be called Hurch's "aesthetic accomplices" to choose one film each that they would like to dedicate to the memory of Hans Hurch. These include the documentary filmmaker and multiple award-winning cameraman Ed Lachmann, who selected *IN THE MOOD FOR LOVE* by Wong Kar-wai. Actress Tilda Swinton, a long-time artistic partner of Derek Jarman, suggested *AU HASARD BALHAZAR* by Robert Bresson. And Klaus Wyborny, the experimental filmmaker and founder of the Hamburger Filmmacher Cooperative, chose the adaptation of Friedrich Hölderlin's *ANTIGONE* by Danièle Huillet and Jean-Marie Straub. In this film the leading actress says at one stage: "Who lives like me with many ills surely receives some small advantage, dying?"

In the presence of Alain Guiraudie, Klaus Wyborny, Jean-Claude Rousseau, Manuel Mozos, Gaston Solnicki, Jem Cohen and Hartmut Bitomsky.

TRIBUTE



KOPFSTAND

ACTOR UNCHAINED

The Actor Christoph Waltz

There was a time when we were familiar with his distinctive face primarily from TV films. Then Quentin Tarantino, the master of eclecticism, discovered him for Hollywood. And now Christoph Waltz is a world-famous star. All too often, however, he is typecast in the role of a malicious villain of the worst ilk. The two-time Oscar winner (and recipient of more than 80 other awards) proved the high level of his acting skills with

his ingeniously perfidious performance in *INGLOURIOUS BASTERDS* and as Dr. King Schultz, a role tailor-made for him, in *DJANGO UNCHAINED*. Waltz, who was born in 1956 into an Austro-German family of Burgtheater actors, received his training as a stage actor at the Max Reinhardt Seminar in Vienna and at the Lee Strasberg Theater & Film Institute in New York. His portrayal in *KOPFSTAND* of a recalcitrant young man, who is caught in the wheels of psychiatry, bears testimony to his talent and versatility in an equally impressive manner as his personification of the German pop singer Roy Black. With appearances in the fabulous films *CARNAGE* (as a cynical lawyer) and *BIG EYES* (as a self-marketing artist) he skillfully expanded his abruptly altered image as a bizarre pulp character. So why wasn't he able to set these milestones earlier in his career? When you see the sensitive revolutionary in *KOPFSTAND*, you can probably guess why.

In the presence of Christoph Waltz.

SPECIAL PROGRAMS



GIRO DI LUNE TRA TERRA E MARE

characterized Naples' melodramatic popular films up until then, these young directors set out to explore the city and its life with an unbiased, bizarre and critical view. An impressive number of debut films were created between 1991 and 2001. Although they are completely different from a formal point of view, they share a similar intention, that is, to question the volatile socio-political situation of Naples: from the groundbreaking film experiments by Antonio Capuano to the shrill images of Pappi Corsicato, from the concise accounts of Mario Mar-tone to the sensitive narratives of Antonietta De Lillo, and from the poetic documentary chronicles of Vincenzo Marra to the unique representation of the world by Antonio Gaudino. With a selection of feature films described as "New Neapolitan Cinema" by critics, the Viennale invites visitors to embark on an outstanding journey to Naples beyond the usual clichés and at the same time reveals one of the most exciting phases of more recent Italian filmmaking, which has maintained its undiminished liveliness down to the present day.

Curated by Maria Giovanna Vagenas. In the presence of Vincenzo Marra and Antonio Capuano.

NAPOLI! NAPOLI!

The Emergence of the New Neapolitan Cinema

At the foot of Mount Vesuvius an astonishing eruption of cinematic creativity took place in the late 1980s and early 1990s. Suddenly a new generation of Neapolitan filmmakers emerged. They have differing backgrounds with regard to education and work experience, but their common denominator is the city of Naples. Steeped in history and tradition, with a varied topography and a controversial character, full of passion and danger, hope and despair, Naples – one of Italy's most filmed cities after Rome – represents a unique universe. In response to the traditional postcard idyll that



WESTERN

DUEL IN THE EAST

Valeska Grisebach – her Films and a Carte Blanche

Valeska Grisebach is an internationally acclaimed representative of the Berlin School and uses cinema as a sensuous research tool to examine how we link our lives to archetypes, ideal images and fictions. Eleven years ago, Grisebach made a name for herself with her feature film SEHNSUCHT ("Longing"), a story from Brandenburg state merging abstract perceptions of love and images of the breakup of a marriage with breathtaking directness. Now she returns to the cinema with a narrative that features a German construction brigade in shimmering heat, as if the

site were an archaic outpost of the American cavalry. WESTERN is set in the east of the present-day EU, in and around Petrelik, a village in the Bulgarian province of Blagoevgrad. As in her feature debut MEIN STERN ("Be My Star") and the ménage à trois SEHNSUCHT, Grisebach cast non-professional actors in her most recent film. Her protagonists are also builders and workers in real life, and the Bulgarian village plays a part in shifted roles as well. Accompanying this Viennale special will be a Carte Blanche – three extra films chosen by the directress: Maurice Pialat's PASSE TON BAC D'ABORD ..., Miloš Forman's lively LÁSKY JEDNÉ PLAVOVĽÁSKY and Henry King's THE GUNFIGHTER will enter into a dialog with Grisebach's works, with WESTERN also appearing as a crossing of borders between abstraction and thrilling concretion. In the duels of her construction workers, fundamental issues are negotiated: fear of the foreign, differentiation and empathy: very European themes with an open showdown.

In the presence of Valeska Grisebach.



SAN CLEMENTE

RAYMOND DEPARDON

Truth and Delusion

This cinematic triptych about the relationship between psychiatry and society, disorder and punishment started in 1980 on an island south of Venice, continued in Paris in 1988, and has, temporarily, come to a close in Lyon in 2017. In *SAN CLEMENTE*, *URGENCES* and *12 JOURS*, the great French photographer and filmmaker Raymond Depardon turned the spotlight on generally hidden rooms: an ancient institution, which no

longer meets modern standards; an emergency ward in a large hospital for people in crisis; an interrogation room in a hospital, where it is decided whether patients admitted involuntarily have to remain in care. The three films merge the subjective perception of delusion as normality, the medical assessment of behavior as psychosis, and the judgment of a medical condition as being dangerous or innocuous. Until the categories challenge one another. In a radio interview, Hans Hurch once said about *SAN CLEMENTE*: “The highlight of the film is that the carnival is taking place in Venice at the very moment that people are arriving. Thus, the city is full of crazy people. I think there’s no better film to illustrate what we generally regard as crazy and how relative that term is.”



BICKELS [SOCIALISM]

HEINZ EMIGHOLZ

Streetscapes

Architecture is among the most important themes in Heinz Emigholz’s work, to which the 1948-born filmmaker, who was professor for Experimental Film at the Berlin University of the Arts from 1993 to 2013, dedicated an extensive cycle. In these “hardcore documentaries” (Emigholz’s words) about architects and civil engineers, he captured their buildings in fixed takes in their current state. In 2012 Emigholz announced the end of his architecture films when he was confronted

for the first time with financial claims because of so-called “image rights for buildings.” Subsequently, the director fell into an artistic crisis. His breakdowns and breakthroughs have found expression in *STREETSCAPES*, a cycle of four films that combine established narrative structures with new ones: two classical architecture films are flanked by a documentary, which links thoughts about streets to the work of the Düsseldorf band Kreidler in a recording studio, and by an autobiographical feature film about the director’s conversations with a psychologist.

In the presence of Heinz Emigholz.



DIE EHE EINER NACHT

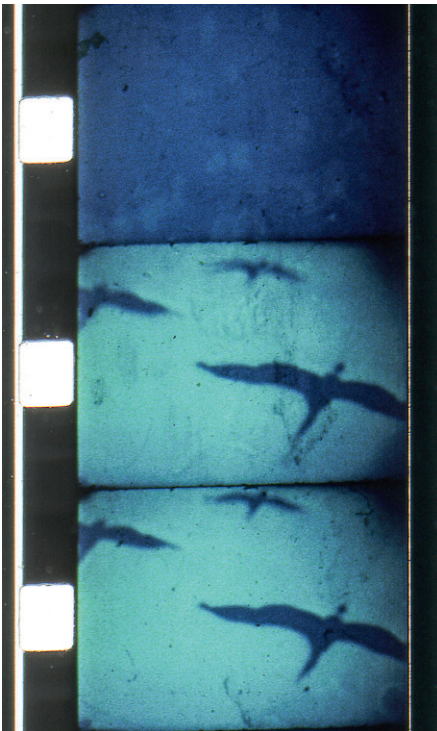
CARMEN CARTELLIERI

An Austrian Cinema Pioneer

Her stellar but only short-lived career could have been taken from a script. Seemingly out of nowhere, Carmen Cartellieri first appeared in Hungarian films in 1918. The autodidact's roles covered an exceptionally wide spectrum, ranging from crime movies and genre pictures all the way to comedies. She made a name for herself at the side of director Cornelius Hintner at the Budapest film companies Star and Astra. In 1919, Cartellieri and Hintner moved to Vienna, where an unprecedented media campaign made her a star. Together they made two acclaimed productions of their own, which ultimately led to the foundation of the company Cartellierifilm GmbH. The years during the inflationary period from 1920 to 1923, in which the Austrian film industry boomed, marked the climax of her career. She was among Vienna's most well-known actresses, occasionally taking the first place in audience ratings.

Following intense research and restoration work in recent years, the Filmarchiv Austria has rediscovered a whole series of previously lost films with Carmen Cartellieri. At the Viennale 2017, the Filmarchiv will be showing an extensive presentation of the work of this almost forgotten Austrian film pioneer.

A program by Filmarchiv Austria. Curated by Armin Loacker.



15 TAGE FIEBER

ANALOG PLEASURE

The Film Festival as Cinematheque II

Following the successful debut of this special in 2016, we will show the second series of films that are devoted explicitly to analog cinematic pleasure at the 2017 festival. For many years, the Viennale has pursued the policy of presenting, whenever possible, all the films of the program in their original format. This, however, has become increasingly difficult due to digitalization, the related dwindling demand for analog screening copies, and the resulting lower commitment of license holders as well as film archives to keep available films in analog format once digital copies of them have been produced. Thus it is all the more urgent to provide a clearly defined platform for analog cinema, a mission we gladly fulfill with the following four programs. These feature films in the four most common analog formats – 8mm, 16mm, 35mm and 70mm – when possible in restored versions or at least in new copies. The works are selected to emphasize specific aspects of filmmaking in the respective formats.

Curated by Katja Wiederspahn.

RETROSPECTIVE

UTOPIA AND CORRECTION

Soviet Cinema, 1926–1940 and 1956–1977



LETČIKI

Under the title “Utopia and Correction,” the Austrian Filmmuseum and the Viennale will present films from two specific creative periods in Soviet cinema: the 1920s and 1930s, and the time during and after the cultural “Thaw” following Stalin’s death.

This year’s joint retrospective in October and November is structured neither chronologically nor from a production-historical point of view. Rather, it aims to establish a dialog between cinematic works from two significant stages of awakening in Soviet cinema: films that bear testimony to the political and aesthetic hopes of their time as well as to the setbacks and reprisals

with which filmmakers and intellectuals were confronted. The goal is to show – particularly in 2017, which marks the 100th anniversary of the October Revolution – both the utopias and their “corrections”: modification and adjustment of social and artistic visions to the prevailing production conditions, but also state-imposed redesign and revision of ideas, stories and films. The utopias of the first generation of Soviet filmmakers that were “corrected” during Stalin’s reign of terror meet the hopes, dreams and disappointments of the generation of directors who, after Stalin’s death in 1953, revived Soviet cinema with regard to its aesthetics and content.

Thirty films, created between 1926 and 1977, are arranged in 15 dialogical “pairs” in this retrospective, which is curated by two leading Russian film historians: Naum Kleiman (born in 1937), founder of the Sergei Eisenstein Archives and director for many years of the Moscow Film Museum, and Artiom Sopin (born in 1988), lecturer at the Russian State University for the Humanities (RSUH). Their intergenerational dialog provides a view of seemingly familiar “classics” that deviates from the common Western-European perspective and puts them in a context with less well-known films. Thus Dziga Vertov’s panoramic vision of the Soviet Union of 1926 – EIN SECHSTEL DER ERDE (“A Sixth Part of the World”) – was “reactivated” 40 years later in 235 000 000 (Uldis Brauns, 1967) by a group of Latvian filmmakers, who knew about Vertov’s ideas only from his writing. As his films did not correspond to the concept of Social Realism, they were not accessible for a long time. This is a prominent example representing many of the “corrected” artist biographies of the Soviet era that oscillate between artistic recognition and continuity, prohibition and exile, rediscovery and rehabilitation.

Several films of this retrospective have seldom or never been screened in Austrian cinemas before and have been preserved only in the form of 35mm archive copies, mainly in Russia. The films will be shown in the original version with subtitles. The curators, Naum Kleiman and Artiom Sopin, will be in Vienna as guests of the Viennale from 13 to 15 October, introducing the films and available for interviews.

The Austrian Filmmuseum would like to thank the Russian Gosfilmofond and the Austrian Federal Ministry for Europe, Integration and Foreign Affairs for their support in realizing this retrospective.

A PROGRAM BY VIENNALE AND THE AUSTRIAN FILMmuseum

October 13 to November 30, 2017

Austrian Filmmuseum, Augustinerstrasse 1, 1010 Vienna
Tel. +43/1/533 70 54 • www.filmmuseum.at

GUESTS OF THE VIENNALE 2017

MAIN PROGRAM	GUESTS		ATTENDING
★	Johann Lurf	Regisseur	
120 BATTEMENTS PAR MINUTE	Philippe Mangeot	Drehbuchautor	23.–29.
78/52	Alexandre O. Philippe	Regisseur	23.–25.
52 FILMS OR MY FIRST GARDEN	Manfred Schwaba	Regisseur	
A L'OUEST DU JOURDAIN	Amos Gitai	Regisseur	22.–23.
ARÁBIA	Affonso Uchoa	Regisseur	23.–30.
ARÁBIA	Joao Dumans	Regisseur	25.–31.
ARRIÈRE-SAISON, SI LOIN, SI PROCHE, VILLA (KF)	Jean-Claude Rousseau	Regisseur	21.–24.
ABSCHIED VON DEN ELTERN	Astrid Johanna Ofner	Regisseurin	
ABSCHIED VON DEN ELTERN	Gunilla Palmstierna-Weiss		27.–30.
L' AMANT D'UN JOUR	Esther Garrel	Schauspielerin	31.–2.
AUS EINEM JAHR DER NICHTEREIGNISSE	René Frölke	Regisseur	20.–24.
AUS EINEM JAHR DER NICHTEREIGNISSE	Ann Carolin Renninger	Regisseurin	20.–24.
BARBARA	Mathieu Amalric	Regisseur	28.–29.
BARONESA	Juliana Antunes	Regisseurin	26.–2.
BARONESA	Marcella Jacques	Produzentin	25.–2.
BEACH RATS	Eliza Hittmann	Regisseurin	19.–24.
BECOMING CARY GRANT	Mark Kidel	Regisseur	20.–2.
BELINDA	Marie Dumora	Regisseur	23.–26.
BERG FIDEL – EINE SCHULE FÜR ALLE	Hella Wenders	Regisseurin	19.–22.
BIRTH OF A NATION, THIS CLIMATE	Jem Cohen	Regisseur	27.–4.
BOJO BEACH	Elke Groen	Regisseurin	
CALIPATRIA	Gerhard Tremml	Regisseur	
CALIPATRIA	Leo Calice	Regisseur	
CASTING	Nicolas Wackerbarth	Regisseur	19.–23.
CASTING	Andrea Sawatzki	Schauspielerin	21.–22.
CASTING	Albert Lang	Dramaturgische Beratung	19.–23.
CASTING	Andreas Lust	Schauspieler	
CRY, BABY, CRY	Antonin Svoboda	Regisseur	
DAPHNE	Emily Beecham	Schauspielerin	28.–29.
DAPHNE	Valentina Brazzini	Produzentin	26.–29.
DENK ICH AN DEUTSCHLAND IN DER NACHT	Romuald Karmakar	Regisseur	27.–30.
DURCH NACHT ZUM LICHT	Friedl vom Gröller	Regisseurin	30.10.
LES FANTÔMES D'ISMAËL	Arnaud Desplechin	Regisseur	20.–21.
FARPÔES, BALDIOS	Marta Mateus	Regisseurin	27.–30.
LOS GLOBOS	Mariano González	Regisseur	19.–23.
GOLDEN EXITS	Alex Ross Perry	Regisseur	21.–24.
GRACE JONES – BLOODLIGHT AND BAM!	Sophie Fiennes	Regisseurin	26.–27.
GWENDOLYN	Ruth Kaaserer	Regisseurin	
GWENDOLYN	Gwendolyn Leick	Protagonistin	28.–1.
GWENDOLYN	Serafin Spitzer	Kameramann	
HAPPY HAPPY BABY	Jan Soldat	Regisseur	24.–27.

HANNAH	Andrea Pallaoro	Regisseur	23.–27.
HELLE NÄCHTE	Thomas Arslan	Regisseur	20.–23.
IT WAS STILL HER FACE	Christoph Girardet	Regisseur	30.–1.
JEANNETTE L'ENFANCE DE JEANNE D'ARC	Bruno Dumont	Regisseur	30.–2.
JOURNAL D'UN DISPARU	Joseph Rottner	Regisseur	28.–31.
KSIĄŻĘ I DYBUK	Elwira Niewera	Regisseurin	21.–24.
LABOR DES EXO/ENDO KORPUS	Elisabeth von Samsonow	Regisseurin	
LICHT	Barbara Albert	Regisseur	ab 21.
LUCKY	John Carroll Lynch	Regisseur	19.–23.
MACHINES	Rahul Jain	Regisseur	23.–31.
MAKALA	Emmanuel Gras	Regisseur	29.–1.
MAKING JUDITH	Klaus Lemke	Regisseur	27.–29.
MAKING JUDITH	Judith Paus	Schauspielerin	27.–29.
MILLA	Valerie Massadian	Regisseurin	19.–22.
MINUTE BODIES:			
THE INTIMATE WORLD OF F. PERCY SMITH	Stuart Staples	Regisseur	27.–30.
MISS RAIN	Charlie Petersmann	Regisseur	1.11.
NOTHINGWOOD	Sonia Kronlund	Regisseurin	27.–29.
LA NUIT OÙ J'AI NAGÉ / OYOGISUGITA YORU	Damien Manivel	Regisseur	21.– 24.
OPUNTIA	David Fenster	Regisseur	27.–30.
THE PATTERNS OF THE CONQUERORS	Sascha Regina Reichstein	Regisseurin	
PERSON TO PERSON	Dustin Guy Defa	Regisseur	19.–23.
PHANTOM RIDE PHANTOM	Siegfried A. Fruhauf	Regisseur	
QUEERCORE	Yoni Leyser	Regisseur	23.–26.
RAMIRO	Manuel Mozos	Regisseur	25.–28.
READERS	James Benning	Regisseur	24.–30.
SANS ADIEU	Stuart Staples	Komponist	27.–30.
SCHULE, SCHULE –			
DIE ZEIT NACH BERG FIDEL	Hella Wenders	Regisseurin	19.–22.
SEA SORROW	Vanessa Redgrave	Regisseurin	25.–27.
SEA SORROW	Carlo Nero	Produzent	25.–27.
LE SERPENT AUX MILLE COUPURES	Eric Valette	Regisseur	21.–24.
SHAKKEI. BORROWED LANDSCAPES	Hartmut Bitomsky	Regisseur	30.–2.
LA SOMBRA DE UN DIOS	Bernhard Hetzenauer	Regisseur	
TA PEAU SI LISSE	Denis Côté	Regisseur	27.–2.
TARA MOARTĂ	Radu Jude	Regisseur	19.–23.
TARPAULINS	Lisa Truttmann	Regisseurin	
TEHERAN TABU	Ali Soozandeh	Regisseur	29.–1.
LOS TERRITORIOS	Iván Granovsky	Regisseur	21.–25.
TIERE	Greg Ziglinski	Regisseur	29.–1.
TIERE	Martin Gschlacht	Kameramann	
TIERE	Birgit Minichmayr	Schauspielerin	30.10.
TIERE	Philipp Hochmair	Schauspieler	30.10.
THIRST STREET	Nathan Silver	Regisseur	30.–2.
THIRST STREET	Esther Garrel	Schauspielerin	29.–2.

THIRST STREET	Chris Wells	Produzent/Co-Drehbuch	30.–2.
TIGMI N IGREN	Tara Hadid	Regisseurin	29.–1.
TINSELWOOD	Marie Voignier	Regisseurin	27.–30.
UNA CIUDAD DE PROVINCIA	Rodrigo Moreno	Regisseurin	28.–1.
WESTERN	Valeska Grisebach	Regisseurin	28.–2.
ZUM BEGRIFF DES «KRITISCHEN KOMMUNISMUS» BEI ANTONIO LABRIOLA (1843–1904)	Carlos Bustamante	Kameramann	21.–25.

SPECIAL PROGRAMS

GUESTS

ATTENDING

SPECIAL NAPOLI! NAPOLI!

	Vincenzo Marra	Regisseur	29.–31.
	Antonio Capuano	Regisseur	30.–3.

SPECIAL HEINZ EMIGHOLZ

	Heinz Emigholz	Regisseur	27.–30.
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SPECIAL VALESKA GRISEBACH

	Valeska Grisebach	Regisseurin	28.–2.
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TRIBUTE TO CHRISTOPH WALTZ

	Christoph Waltz	Schauspieler	24.10.
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GÜNTER PETER STRASCHEK

	Karin Rausch		
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14 FRIENDS, 14 FILMS

	Hartmut Bitomsky	Regisseur	30.–2.
	Jem Cohen	Regisseur	27.–4.
	Alain Guiraudie	Regisseur	21.–24
	Manuel Mozos	Regisseur	25.–28.
	Jean-Claude Rousseau	Regisseur	21.–24.
	Gaston Solnicki	Regisseur	19.–2.
	Klaus Wyborny	Regisseur	20.–23.