

VIENNA FESTIVAL

V'22

60th

VIENNA
INTERNATIONAL
FILM FESTIVAL

PROGRAM PRESENTATION

OCTOBER 20 – NOVEMBER 1



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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 20 from 12am to 5pm, from October 21 to October 31, daily from 10am to 7pm and on November 1 from 10am to 2pm.

Press information, film stills and festival photos can be downloaded at viennale.at/en/

VIENNALE – Vienna International Film Festival

Siebensterngasse 2

A-1070 Wien

VIENNALE 2022

OCTOBER 20 – NOVEMBER 1

VIENNALE 2022

MONOGRAPHIES

MED HONDO

The Founder of African Cinema

EBRAHIM GOLESTAN

Earthly Songs: Celebrating Ebrahim Golestan's 100th Birthday

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RETROSPECTIVE

YOSHIDA KIJŪ

GUESTS OF THE VIENNALE 2022

VIENNALE 2022

The thrilling program with which we'll celebrate the Viennale's 60th anniversary is rooted in film history: The retrospective is dedicated to the Japanese auteur filmmaker Yoshida Kijū. Two comprehensive monographies – which also feature restored films – present the oeuvres of Med Hondo and Ebrahim Golestan. Our tribute to Elaine May, the great “queen of comedy,” includes all her directorial works. Selected works of Argentine film noir complete the historical program. Invited experts and specialists will accompany the screenings of these films, presenting their ideas and providing food for thought.

Of course, we'll also celebrate contemporary filmmaking and its authors from all over the world; in this regard,



EO



TAHT EL KARMOUSS

everything is represented: from shorts to features, from documentary to fiction. The multifaceted and fascinating selection will arouse curiosity, attract attention, and – why not? – spark controversy. Being a place for discussion and debate is an important part of a film festival that's dedicated to the audience. Thus, the Viennale must also offer an opportunity for confrontation: a public arena for arguing about the rules and ethical principles on which our society is based. Because questioning the thought processes and the codes of our civilization must not only be allowed; it is more necessary than ever in a time that threatens to be overwhelmed by revisionism and pressured by dogmatism.

On this year's Viennale poster we see a roaring feline predator. Various artistic techniques are combined here: The brushwork emphasizes the curvaceous form and suggests agility and power, thus breathing life into it, while the print highlights the lively, iridescent color and refers to the pictorial symbolism of oriental art. It is a depiction from the early 19th century, which has traversed cultures and traditions and still has an extremely mysterious effect today. The original work was created by the greatest master of ukiyo-e art, Hokusai Katsushika, who transported historical and mythical subjects into the modern era by combining woodblock printing and painting, and also influenced 19th-century European

artists. Like the shishi (i.e. guardian lion) that is supposed to protect against misfortune, this roaring feline predator is the perfect talisman for a festival of inspiration and encounter; it represents not only the courage of filmmaking presented in cinemas, but also the profound, cultural and social bridge-building that it strives for, and for which a festival history now spanning 60 years stands.

The retrospective dedicated to Yoshida Kijū has only been possible thanks to the committed collaboration of numerous colleagues and institutions. This project was ambitious, not least because up to now the films of this Japanese master have rarely been shown in the West. After months of negotiations and intense planning, twelve works selected by Yoshida himself finally found their way to Vienna. We honor this outstanding cycle, which also represents the fulfillment of a dream, with a poster featuring a still from his debut film *ROKUDENASHI* (Good for Nothing, 1960) that bears witness to the master's dynamic style.

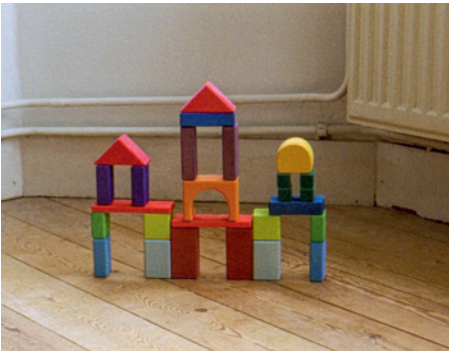
The selection of films from Austria is particularly extensive and includes more than twenty shorts and features (productions and co-productions). Among these are internationally award-winning works such as *VERA* by Tizza Covi and Rainer Frimmel – the opening film of this year's Viennale – or *MUTZENBACHER* by Ruth Beckermann, an intelligent and controversial work, as well as Ulrich Seidl's *SPARTA*. Furthermore, we'll screen *MATTER OUT OF PLACE*, in which Nikolaus Geyrhalter tackles the subject of garbage with his usual elegance and astuteness; *FAMILY DINNER*, with which Peter Hengl provides an outstanding example of Austrian genre cinema; *EISMAYER* by David Wagner, which recently won an award at the “Giornate degli Autori” in Venice; and Amina Handke's *MEIN SATZ* (My Sentence), a real find. With *ELFRIEDE JELINEK – DIE SPRACHE VON DER LEINE LASSEN* (Elfriede Jelinek – Language Unleashed) by Claudia Müller, a portrait of the Austrian winner of the Nobel Prize for Literature finds its way onto the screen, while *A LITTLE LOVE PACKAGE* by Gastón Solnicki, and *JET LAG* by Zheng Lu Xinyuan represent the international perspective made possible by co-productions.



EISMAYER



MUTZENBACHER



THE DEMANDS OF ORDINARY DEVOTION



POTEMKINIȘTI

present through the lens of the past. Always provocative, enigmatically witty, and constantly intriguing in his formal quest, Albert Serra captivates the audience with the power of an illusion in *VIENNA WALTZ*. Narcisa Hirsch, the grande dame of experimental film, still active, still perceptive, still avant-garde, has taken a scene from her collection and dispatches it into a dialogue with our times in *SONGS FROM NAPLES*; love meets cannibalism. Claire Denis, a director who holds a special place in my passion for cinema, recalls one of the greatest auteur filmmakers, the recently deceased Jean-Luc Godard; in *LE SOLDAT* she explores her own (film) history, while creating a tribute to cinema at the same time. Finally, Nina Menkes has reworked material that was shot during a trip twenty years ago and is now presenting it to an audience for the first time. From her own found footage, the image of the lioness emerges, hypnotically, in *THE LIONESS* – entirely in keeping with this year's Viennale.

This year's numerous short films, which testify to the creativity of filmmakers in a non-commercial way, are presented in cross-national programs and thus interact with each other. *MIRAGES* brings together a plethora of works that are fascinating in various ways: Tacita Dean meets Pablo Mazzolo meets Lukas Marxt meets Anna Vasof meets Friedl vom Gröller. *CRISES IN PARADISE* has a different tone and addresses the current political crises with humor and/or realism, depending on the temperament of the directors, among them Michael Heindl, Lennart Hüper and Bidzina Gogiberidze. *STORIES OF STARS* not only tells of stargazing; it also features a recent work by American artist Sharon Lockhart. In another program we underline the importance of *CHOICES*. In the program *IMAGINING LANGUAGES*, which explores communication in various situations and its possible levels, the memory of an artistic life's work (or life's artwork) in Sasha Pirker's *GEWESEN SEIN WIRD* (Will Have Been) encounters the need to meet one another in Jan Soldat's *BLIND DATE*; this program is rounded off by the most recent short film by Kazakh master Darezhan Omirbayev. *ORDINARY DEVOTIONS*, featuring works by Christiana Perschon and Friedl vom Gröller, among others, celebrates life, time and devotion; *BURNING* provokes and challenges our contemporary world; *MINIMUM STAGED* deals with stories, fictions and narratives in outstanding works by filmmakers such as Radu Jude or the Total Refusal collective. And finally we present a program of various short works by director Jem Cohen, whose unifying element is music.

On the occasion of the 60th edition of the Viennale, not one but six trailers were commissioned to honor the festival's decades-long history. The guidelines were simple, though not simplistic: to realize, with the greatest possible freedom, a small film rather than a festival trailer that has the potential to introduce screenings while representing, with a simple gesture, the expansive power that cinema has and that the Viennale celebrates year after year. The invited filmmakers represent different points of view of contemporary cinema. The result is a wide range of different approaches and sensibilities, condensed into films that all deal with cinema, its history and the world around us.

From Hamaguchi Ryūsuke comes *WALDEN*, a paean to poetry, the connection of the human soul to nature, and the subtlety of vision that the medium of film promotes. Documentary filmmaker Sergei Loznitsa, a tireless worker in archives and explorer of historiography, contributes *INDEPENDENCE DAY*, giving us an opportunity to look at the present

This year we present not one, but two volumes of our *TEXTUR* series of books. *TEXTUR #4* is dedicated to the Kazakh master and unique cinema poet Darezhan Omirbayev and includes texts by Isabelle Huppert, Kent Jones, Chris Fujiwara, artist Saodat Ismailova, as well as pictures and poems by Omirbayev himself. *TEXTUR #5* pays tri-



SONGS FROM NAPLES



THE LIONESS

bute to one of the most original and creative voices of contemporary filmmaking, Alain Guiraudie, a free spirit of French cinema who succeeds in combining political reflections with a sense of humor. This volume features narrations by the director himself, his co-screenwriters, and other authors such as Catherine Breillat and Albert Serra.

Last but not least, there will also be a book to mark the anniversary: VIENNALE 60. ON FILM FESTIVALS. In contributions by numerous protagonists from the world of promoters and friends of the art of film, it deals with the obligations, the necessity and the motives of festivals in our time of great changes – looking both at the recent and the more distant past as well as into the future.

With an extensive program we'll resume activities at our festival's central meeting place, the VIENNALE CLUB (in Falkestrasse), as well as at our other venues. Co-operations with the drehbuchFORUM Wien create worthy settings for talks with our guests Alain Guiraudie and Joanna Hogg. In collaboration with the Austrian Directors' Guild, there will be a master class by Filipino filmmaker Lav Diaz, supported by actress and producer Hazel Orencio. In addition, the Viennale will of course also address issues that currently preoccupy the international community of filmmakers

and will provide an opportunity for a respectful critical approach to the complex socio-political realities involved; international guests will talk about the topics of "masculinity" and "narratives" during two panel discussions.

Furthermore, the Viennale is expanding its barrier-free offer for people with hearing or visual challenges. Besides, for the first time we'll offer childcare services to parents who want to go to the movies.

In Asian (more precisely, Chinese) culture, 60 years is a significant period, insofar as the calendar follows the so-called sexagenary cycle, after the completion of which the circle closes and a new beginning is in store. (My thanks go to Hamaguchi Ryūsuke for this thought and for the good wishes he sent us for this year's festival.)

MONOGRAPHY MED HONDO

The Founder of African Cinema



Med Hondo was born in Mauritania in 1936 and emigrated to France in 1959, where he died in 2019. He became known as an actor and voice actor, but above all as a project catalyst in the theater and film industry, making independent voices from postcolonial Africa heard. His films explore the conflicts over African territory, its history and its relations with Europe, examining the power struggles and cultural influences of the colonial period. Hondo thus became one of the most important directors and producers of the early days of African cinema and can be considered its pioneer and founder. Only in recent times, however, has his work received the recognition it deserves and been disseminated accordingly.

We will present nine of Hondo's films from European and American archives, which, recently restored, now shine in new splendor. These include his directorial debut, *SOLEIL Ô* (1970), an excellent example of the creativity and uniqueness that distinguishes African cinema from the American and European film tradition.

Hondo's works explore various styles and genres, from melodrama and documentary to musical. In the experimental film *LES BICOTS-NÈGRES VOS VOISINS* (1974), he critically examined decolonization; in *WEST INDIES* (1979), he created an epic, satirical musical about the history of the French Antilles; in *SARRAOUNIA* (1986), he told the true story of the West African queen of the same name who fought French colonial troops; and with *LUMIÈRE NOIRE* (1994), he shot a crime thriller about France's assaults on immigrants. A veritable lesson from a cinematographic master.

Films of the program

BALLADE AUX SOURCES [WORK PRINT] Med Hondo, Bernard Nantet, Mauretaniens 1965

LES BICOTS-NÈGRES, VOS VOISINS Med Hondo, Mauretaniens/Frankreich 1973/74

FATIMA, L'ALGÉRIENNE DE DAKAR Med Hondo, Mauretaniens/Tunesiens/Frankreich/Senegal 2004

LUMIÈRE NOIRE Med Hondo, Frankreich 1993

MES VOISINS Med Hondo, Frankreich 1971

POLISARIO, UN PEUPLE EN ARMES Med Hondo, Frankreich/Mauretaniens 1978

SARRAOUNIA Med Hondo, Mauretaniens/Burkina Faso/Frankreich 1986

SOLEIL Ô Med Hondo, Frankreich/Mauretaniens 1969

WATANI, UN MONDE SANS MAL Med Hondo, Frankreich/Mauretaniens 1998

WEST INDIES OU LES NÈGRES MARRONS DE LA LIBERTÉ Med Hondo, Frankreich/Algérie/Mauretaniens 1979



SARRAOUNIA



POLISARIO, UN PEUPLE EN ARMES

MONOGRAPHY EBRAHIM GOLESTAN

Earthly Songs: Celebrating Ebrahim Golestan's 100th Birthday



Art and poetry were probably already in Ebrahim Golestan's blood when he was born in 1922 in Shiraz, the home of Hafez and Saadi, Iran's most famous poets and mystics of the 13th and 14th centuries. Over the course of his now century-long life, however, he not only made a name for himself as a writer and translator of works by Ernest Hemingway and William Faulkner, but also influenced generations of film-makers in his homeland through his work as a director and producer. In Austria, Golestan's documentaries and feature films are hardly known. On the occasion of the premiere of Mitra Farahani's *À VENDREDI, ROBINSON* (See You Friday, Robinson), we will present his most important films in restored versions. Our special thanks go to Ehsan

Khoshbakht, who is responsible for the program, as well as to Mitra Farahani for rediscovering these treasures of film history. Like messages in a bottle, they remind us of the undreamed-of possibilities of creative freedom.

A program compiled by Ehsan Khoshbakht.

Films of the program

GANJINEHA-YE GOHAR Ebrahim Golestan, Iran 1965

KHANEH SIAH AST Forough Farrokhzad, Iran 1962

KHARMAN VA BAZR Ebrahim Golestan, Iran 1965

KHESHT VA AYENEH Ebrahim Golestan, Iran 1964

KHESHT VA AYENEH [OUTTAKES] Ebrahim Golestan, Iran 1964

KHESTEGARSI Ebrahim Golestan, Iran 1961

MOBAREZEH BA ATASH DAR AHVAZ Abolghassem Rezai, Iran 1958

MOJ O MARJAN O KHARA Ebrahim Golestan, Alan Pendry, Iran 1961

PERSIAN STORY Ralph Keene, Großbritannien 1952

TAPPE-HAYE MARLIK Ebrahim Golestan, Iran 1963

YEK ATASH Ebrahim Golestan, Iran 1961



MOJ O MARJAN O KHAR



TAPPE-HAYE MARLIK

MONOGRAPHY ELAINE MAY

Queen of Comedy



Elaine May has inspired the careers of the most famous comedians in the American tradition. She formed a comedy duo with her partner Mike Nichols that left a lasting mark on the genre in the late 1950s and early 1960s. A writer, performer, actress and director, she is one of the few women to have made a name for herself as a filmmaker in Hollywood. After Ida Lupino, Elaine May was the first to stand behind the camera and open the door for women to a largely male-dominated industry. During her career, which continues to this day, she has conquered a wide variety of genres and media – from theater to television, from the small stage to the grand cinema of the film industry. Over the years, she has worked with numerous renowned colleagues such as Warren Beatty and Walter Matthau, always with great success. A final milestone was the honorary Oscar that she received for her lifetime achievement this year. Intelligent and appealing comedy certainly represents

one of the most difficult tasks in the film business, which is why notable examples in auteur cinema can be counted on one hand. Elaine May is an innovator and experimenter, whose uniqueness and talent behind the camera we want to celebrate at this year's Viennale, presenting four films she directed that still make us laugh, but also give us food for thought.

Films of the program

A NEW LEAF Elaine May, USA 1971

THE HEARTBREAK KID Elaine May, USA 1972

ISHTAR Elaine May, USA 1987

MIKEY AND NICKY Elaine May, USA 1976



A NEW LEAF



THE HEARTBREAK KID



ISHTAR



MIKEY AND NICKY

CINEMATOGRAPHY AUSTRIA REAL

Documentary Films in Times of Crisis



DURING THE MANY YEARS

According to Klaus Kreimeier's adage that periods of crisis serve as an incubator for documentary films, five programs revolve around various aspects of the crises on which Austrian documentary films have focused, presenting a constellation of 12 short subjects and feature-length films that were made between 1972 and 2017. The crises, whether internal or external, private, historical or systemic – but usually in combination – are a cause, subject matter or side effect in this extremely wide variety of documentary forms. This makes evident on the one hand the diversity of forms that arose even before an official commitment to public film subsidies was made and (also) the astounding multifacetedness that this has brought to light over the past 40 years. On the other hand, the crises

tell the story of the past and present of a country, including its material reality, political discourse, and psychosocial constitution. This program is the first part of a retrospective that the Filmarchiv Austria is presenting to mark the publication of the anthology Österreich real. Dokumentarfilm 1981–2021 (edited by Alejandro Bachmann and Michelle Koch).

Films of the program

AUF AMOL A STREIK Ruth Beckermann, Josef Aichholzer, Österreich 1978

CARMEN Anja Salomonowitz, Österreich 1999

DOPPELGÄNGER Michaela Taschek, Österreich 2018

DURING THE MANY YEARS Goran Rebic, Österreich 1991

EINE MILLION KREDIT IST NORMAL, SAGT MEIN GROSSVATER Gabriele Mathes, Österreich 2006

ICH SCHAFF'S EINFACH NIMMER John Cook, Österreich 1972

JAMES ELLROY: DEMON DOG OF AMERICAN CRIME FICTION Reinhard Jud, Österreich 1993

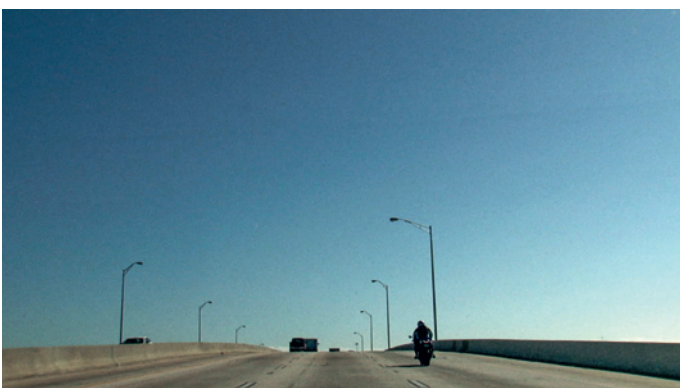
KNITTelfELD – STADT OHNE GESCHICHTE Gerhard Benedikt Friedl, Österreich/Deutschland 1997

KRIEG IN WIEN Michael Glawogger, Ulrich Seidl, Österreich 1989

MICHAEL BERGER – EINE HYSTERIE Thomas Fürhapter, Österreich 2010

SEMRA ERTAN Cana Bilir-Meier, Österreich/Deutschland 2013

SOMEWHERE ELSE Barbara Albert, Österreich 1997



MICHAEL BERGER – EINE HYSTERIE



KNITTelfELD – STADT OHNE GESCHICHTE

HISTORIOGRAPHY THE SHADOWS OF THE SOUTHERN PORT

Argentine Film Noir



NATIVE SON

Sinister figures, crime and violence are omnipresent on the gloomy streets of Buenos Aires in the mid-20th century. The films presented in this special program were shot in Argentina during Peronism (1949–1956) and tell of a time of conflict. Crime and superstition meet in works that exemplify the tradition of film noir, but are little known outside their geographical area. This series includes movies by Fernando Ayala, Hugo Fregonese, Carlos Hugo Christensen, Román Viñoly Barreto and Pierre Chenal, some of the most important filmmakers of the time. Thanks to the renowned film historian Fernando Martín Peña, a tireless researcher in Latin American archives, and institutions such as the University of California, Los Angeles (UCLA) and the Library of Congress in Washington, D.C., these films have been rescued and restored. A unique opportunity!

Films of the program

APENAS UN DELINCUENTE Hugo Fregonese, Argentinien 1949

LA BESTIA DEBE MORIR Román Viñoly Barreto, Argentinien 1952

NATIVE SON Pierre Chenal, Argentinien/USA 1951

NO ABRAS NUNCA ESA PUERTA Carlos Hugo Christensen, Argentinien 1952

SI MUERO ANTES DE DESPERTAR Carlos Hugo Christensen, Argentinien 1952

LOS TALLOS AMARGOS Fernando Ayala, Argentinien 1956

EL VAMPIRO NEGRO Román Viñoly Barreto, Argentinien 1953



LA BESTIA DEBE MORIR



LOS TALLOS AMARGOS

RETROSPECTIVE YOSHIDA KIJŪ



Yoshida Kijū (also known as Yoshida Yoshishige) was born in Fukui, Japan, in 1933. After the end of the war, his family moved to Tokyo, where he studied Romance languages and literature and was supposed to become a diplomat. But Yoshida was more interested in cinema. In 1955, he was accepted at Shōchiku studio, where he met Ōshima Nagisa, with whom he founded a film magazine. Through it, the young man attracted the attention of Kinoshita Keisuke, who made him his assistant director.

In 1960, Yoshida made his directorial debut with *ROKUDENASHI* (GOOD FOR NOTHING), a riotous film about disoriented youth. In the powerful melodrama *AKITSU ONSEN* (AKITSU SPRINGS, 1962), he collaborated for the first time with Mariko Okada, who would become his wife and the protagonist of his films that critically examine Japanese gender relations. With Okada, he also founded the independent production company Gendai Eigasha in 1966. Three years later, he presented *EROSU PURASU GYAKUSATSU* (EROS + MASSACRE) – which together with *RENGOKU EROICA*

(HEROIC PURGATORY) and *KAIGENREI* (COUP D'ETAT) forms the trilogy of Japanese radicalism – one of the central works of Japanese New Wave. Although Yoshida himself never particularly liked this term, he is regarded as its most important representative, along with Ōshima and Masahiro Shinoda.

Stylistically daring and always touching on taboos in terms of content, Yoshida's works critically reveal the upheavals in Japanese society, especially in the 1960s. From the mid-1970s onwards, Yoshida directed only a few films. In 1998, he published the book *Ozu Yasujirō no han eiga* (Ozu's Anti-Cinema), a widely acclaimed analysis of the work of the great Japanese director. In 2002, Yoshida made *KAGAMI NO ONNA-TACHI* (WOMEN IN THE MIRROR), his last film to date.

In cooperation with the National Film Archive of Japan.

Films of Yoshida Kijū

AKITSU ONSEN Japan 1962

ARASHI WO YOBU JUHACHININ Japan 1963

CHI WA KAWAITERU Japan 1960

EROSU PURASU GYAKUSATSU Japan 1969

HONO TO ONNA Japan 1967

KAGAMI NO ONNA-TACHI Japan/Frankreich 2002

KAIGENREI Japan 1973

MIZU DE KAKARETA MONOGATARI Japan 1965

ONNA NO MIZUMI Japan 1966

RENGOKU EROICA Japan 1970

ROKUDENASHI Japan 1960

SARABA NATSU NO HIKARI Japan 1968



RENGOKU EROICA



ROKUDENASHI

GUESTS OF THE VIENNALE 2022

As of October 11, 2022

Schiene	Name		Funktion	Anwesenheit
FEATURES				
A LITTLE LOVE PACKAGE	Zsuzsanna	Király	Ko-Produktion	21–26
A LITTLE LOVE PACKAGE	Angeliki	Papoulia	Schauspiel	23–26
A LITTLE LOVE PACKAGE	Gastón	Solnicki	Regie	24–1 Nov
A VENDREDI, ROBINSON	Mitra	Farahani	Regie	21–24
A VENDREDI, ROBINSON	Philippe-Alain	Michaud	Filmexpert	21–24
AFTERWATER	Zsuzsanna	Király	Produktion	21–26
AFTERWATER	Dane	Komljen	Regie	22–29
AGUA, EL	Elena	López Riera	Regie	31–1 Nov
AKYN	Darezhan	Omirbayev	Regie	20–25
ASTRAKAN	David	Depesseville	Regie	29–1 Nov
CAMUFLAJE	Jonathan	Perel	Regie	27–31
CETTE MAISON	Miryam	Charles	Regie	25–27
CHIARA	Susanna	Nicchiarelli	Regie	25–26
COMA	Julia	Faure	Schauspiel	26–29
DRII WINTER	Christoph	Friedel	Ko-Produktion	27–31
DRII WINTER	Michael	Koch	Regie	27–1 Nov
EDAD MEDIA, LA	Alejo	Moguillansky	Regie	23–27
EISMAYER	David	Wagner	Regie	21–31
EISMAYER	Serafin	Spitzer	Kamera	21–31
ELFRIEDE JELINEK	Claudia	Müller	Regie	20–23
ELFRIEDE JELINEK	Claudia	Wohlgenannt	Produktion	21–1 Nov
ENYS MAN	Mark	Jenkin	Regie	21–24
ETERNAL DAUGHTER, THE	Joanna	Hogg	Regie	29–31
EVENTIDE	Sharon	Lockhart	Regie	21–24
FAMILY DINNER	Lola	Basara	Produktion	21–26
FAMILY DINNER	Peter	Hengl	Regie	21–26
FAMILY DINNER	Pia	Hierzegger	Schauspiel	21–22
FAMILY DINNER	Michael	Pink	Schauspiel	21–22
FIRE WITHIN, THE	Werner	Herzog	Regie	25–28
FLUX GOURMET	Peter	Strickland	Regie	30–1 Nov
GIGI LA LEGGE	Alessandro	Comodin	Regie	28–31
HERBARIA	Leandro	Listorti	Regie	21–24
HERBARIA	Kristina	Konrad	Ko-Produktion	21–24
HERBARIA	Fidel	Gonzalez Armatta	DOP	21–24
HUMAN FLOWERS OF FLESH	Luise	Donschen	Regieassistentz	23–26
HUMAN FLOWERS OF FLESH	Angeliki	Papoulia	Schauspiel	23–26
HUMAN FLOWERS OF FLESH	Helena	Wittmann	Regie	21–25
KAFKA FOR KIDS	Roe	Rosen	Regie	28–31
KAPAG WALA NANG MAG ALON	Lav	Diaz	Regie	28–1 Nov
KAPAG WALA NANG MAG ALON	Hazel	Orencio	Produktion	29–1 Nov
KAPINYNAS	Emilija	Škarnulytė	Regie	28–1 Nov
LARS EIDINGER – SEIN ODER NICHT SEIN	Rainer	Holzemer	Regie	28–30

LARS EIDINGER – SEIN ODER

NICHT SEIN	Lars	Eidinger	Protagonist	21–23
LES AMANDIERS	Clara	Bretheau	Schauspiel	24–27
LOBO E CAO	Ana	Cabral	Schauspiel	24–28
MAMANI IN EL ALTO (PHOTOGRAPHIE UND JENSEITS – TEIL 35)	Heinz	Emigholz	Regie	25–28
MATTER OUT OF PLACE	Nikolaus	Geyrhalter	Regie	21–26
MEIN SATZ	Amina	Handke	Regie	20–26
MEIN SATZ	Nora	Friedel	Produktion	20–26
MONICA	Andrea	Pallaoro	Regie	23–27
MUTTER	Carolin	Schmitz	Regie	20–23
MUTZENBACHER	Ruth	Beckermann	Regie	20–28
NOUS, ESTUDIANTS!	Rafiki	Fariala	Regie	25–28
NUIT OBSCURE	Sylvain	George	Regie	21–24
PACIFICTION	Albert	Serra	Regie	23–26
PACIFICTION	Montse	Triola	Schauspiel, Produktion	23–26
PAMFIR	Dmytro	Sukholytkyy-Sobchuk	Regie	23–24
SAINT OMER	Alice	Diop	Regie	26–27
SALAMONE, PAMPA (PHOTOGRAPHIE UND JENSEITS – TEIL 34)	Heinz	Emigholz	Regie	25–28
SCHLACHTHÄUSER DER MODERNE	Heinz	Emigholz	Regie	25–28
SO-SEOL-GA-UI YEONG-HWA	Kim	Minhee	Regie	30–1 Nov
SO-SEOL-GA-UI YEONG-HWA	Hong	Sangsoo	Regie	30–1 Nov
SPARTA	Ulrich	Seidl	Regie	21–22
SUPER NATURAL	Jorge	Jácome	Regie	26–29
SUPER NATURAL	Andre	Teodosio	Drehbuch	26–29
TENÈIS QUE VENIR A VERLA	Itsaso	Arana	Schauspiel	26–28
TENÈIS QUE VENIR A VERLA	Irene	Escolar	Schauspiel	26–28
TENGO SUEÑOS ELECTRICOS	Valentina	Maurel	Regie	20–23
TERRA QUE MARCA	Ico	Costa	Produktion	26–28
TERRA QUE MARCA	Raul	Domingues	Regie	26–28
THEATER OF THOUGHT	Werner	Herzog	Regie	25–28
TRIO EM MI BEMOL, O	Rita	Azevedo Gomes	Regie	24–28
UN BEAU MATIN	Pascal	Greggory	Schauspiel	31–1 Nov
UN ÉTÉ COMME CA	Laure	Giappiconi	Schauspiel	24–26
UNE FLEUR Á LA BOUCHE	Eric	Baudelaire	Regie	26–29
UNITED STATES OF AMERICA, THE	James	Benning	Regie	23–29
UNRUEH	Nikolai	Bosshardt	Schauspiel	21–23
UNRUEH	Cyril	Schäublin	Regie	21–23
UNRUEH	Chantal	Scheiner	Produktion	21–23
VERA	Tizza	Covi	Regie	20–26
VERA	Daniel	de Palma	Schauspiel	20–22
VERA	Rainer	Frimmel	Regie	20–26
VERA	Vera	Gemma	Schauspiel	20–22
VIENS JE T'EMMÈNE	Alain	Guiraudie	Regie	22–26
WERNER HERZOG – RADICAL DREAMER	Werner	Herzog	Protagonist	25–28
WERNER HERZOG – RADICAL DREAMER	Thomas	von Steinaecker	Regie	26–27
WHEN THERE IS NO MORE MUSIC TO WRITE AND OTHER ROMAN STORIES	Eric	Baudelaire	Regie	26–29
ZORN I–III	Mathieu	Amalric	Regie	21–26

SHORTS

AIR CRISES	Michael	Heindl	Regie	21–23
BILDWERDEN	Christiana	Perschon	Regie	20–1 Nov
BLIND DATE	Jan	Soldat	Regie	20–1 Nov
ERTRUNKEN	Friedl	vom Gröller	Regie	21–23
HARDLY WORKING	Kollektiv	TOTAL REFUSAL	Regie	21–24
IMAGINE LANGUAGE (Day_00, Day_03, Day_01)	Chantal	Kaufmann	Regie	21–1 Nov
LESSER CHOICES	Courtney	Stephens	Regie	27–31
NEWEST OLDS, THE	Pablo	Mazzolo	Regie	22–30
POTEMKINISTII	Radu	Jude	Regie	26–29
REIHE 6	Bidzina	Gogiberidze	Regie	20–25
REIHE 6	Lennart	Hüper	Regie	20–25
REIHE 6	Jonas	Schmieta	Produktion, Kamera	20–25
SAVING SOME RANDOM INSIGNIFICANT STORIES	Anna	Vasof	Regie	20–1 Nov
SINGING IN OBLIVION	Eve	Heller	Regie	20–1 Nov
STAGING DEATH	Jan	Soldat	Regie	21–1 Nov
URBAN SOLUTIONS	Minze	Tummescheit	Regie	22–25
Kurzfilmprogramm Jem Cohen. Ballads.				
	Jem	Cohen	Regie	24–28

Monografie: Med Hondo

	Annabelle	Aventurin	Filmarchivarin	28–1 Nov
	Aboubakar	Sanogo	Filmwissenschaftler	21–24
	Zahra	Hondo		21–24

Monografie: Ebrahim Golestan

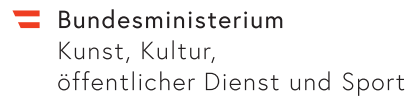
	Ehsan	Khoshbakht	Kurator	21–23
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Kinematografie: Österreich Real

AUF AMOLA STREIK	Ruth	Beckermann	Regie	20–28
DOPPELGÄNGER	Michaela	Taschek	Regie	20–1 Nov
DURING THE MANY YEARS	Goran	Rebic	Regie	20–1 Nov
EINE MILLION CREDIT IST NORMAL, SAGT MEIN GROSSVATER	Gabriele	Mathes	Regie	20–1 Nov
JAMES ELLROY – DEMON DOG OF AMERICA	Reinhard	Jud	Regie	20–1 Nov
MICHAEL BERGER – EINE HYSTERIE	Thomas	Fürhapter	Regie	20–1 Nov

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