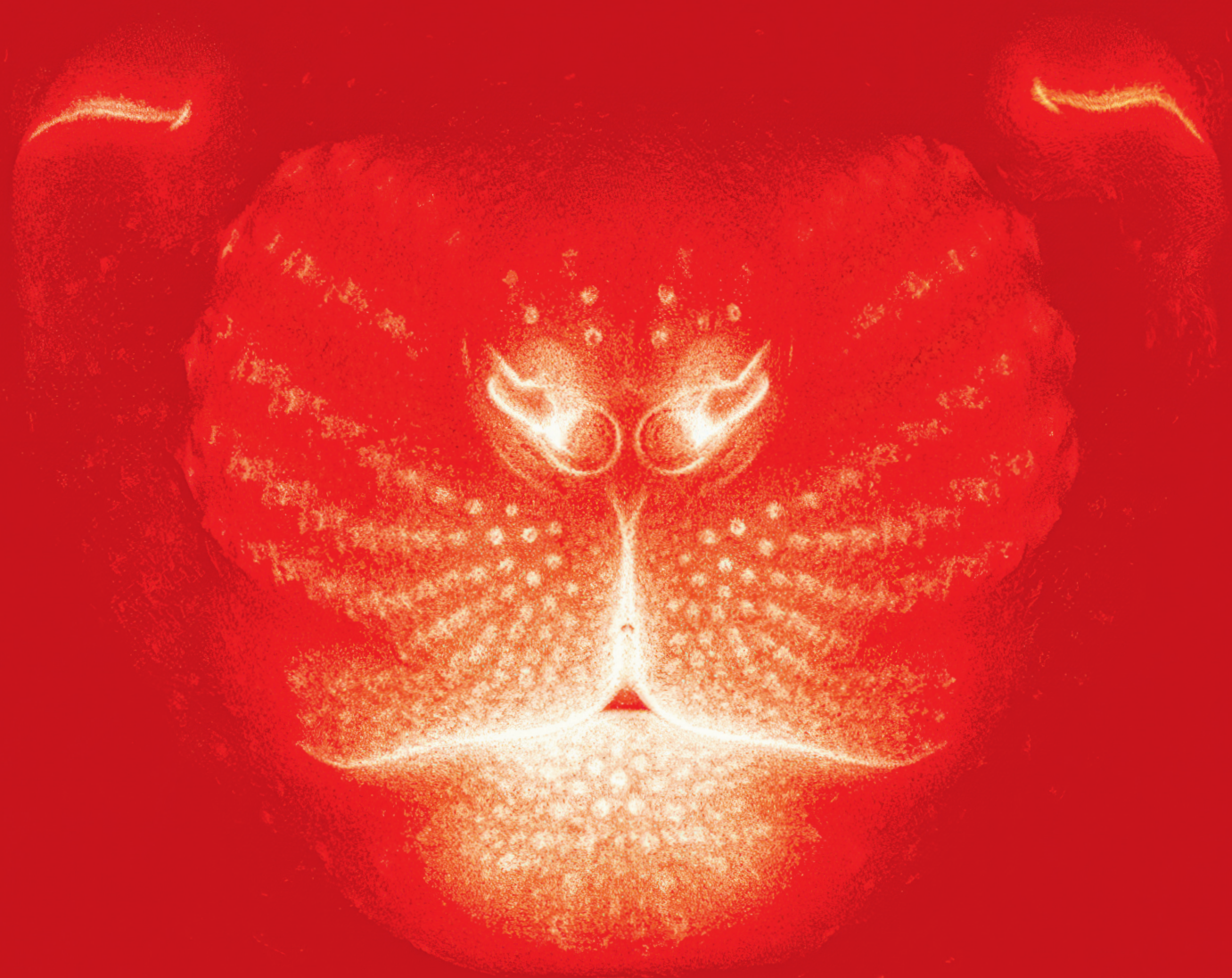


VIENNALE

61st VIENNA INTERNATIONAL FILM FESTIVAL



OCTOBER 19–31 V'23
PROGRAM PRESENTATION

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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 19 from 12am to 5pm, from October 20 to October 30, daily from 10am to 7pm and on October 31 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 2023

OCTOBER 19– 31

FEATURES

This year's selection of contemporary films features well-known names of renowned filmmakers alongside works by newly discovered and not-yet-so-well-known filmmakers. Geographically, the diversity is particularly broad, and numerous works by up-and-coming directors from Asia are truly big discoveries. For example, **BÊN TRONG VỎ KÉN VÀNG (INSIDE THE YELLOW COCOON SHELL)** by the Vietnamese filmmaker PHAM THIEN An, in which family obligations conjure up the shadows of a past that had actually seemed finally forgotten; or **WU YUE XUE (SNOW IN MIDSUMMER)** by CHONG Keat Aun, in which an almost unknown, particularly brutal chapter of Malaysia's history is revealed. Additionally, there are recent works by great directors such as Lav Diaz, HAMAGUCHI Ryusuke, Hong Sang-soo, and SUGITA Kyoshi, who are welcome guests at the Viennale.

But we're especially pleased to present **KIMITACHI WA DO IKIRU KA (THE BOY AND THE HERON)**, the latest, eagerly awaited work by the Japanese master Miyazaki Hayao. As it is, our program this year includes several animated films, absolute revelations that have already caused a sensation among audiences elsewhere, such as **THE FIRST SLAM DUNK** by Miyazaki's compatriot INOUE Takehiko, the French production **MARS EXPRESS** by Jérémie Périn, and **ROBOT DREAMS** by Spanish filmmaker Pablo Berger, who will also present his film in person at the festival.

Many of the selected films deal with current political and social issues; one of the focal points here is, of course, the migration sector and those people who are forced to live on the margins of society. Nicolas Klotz and Elisabeth Perceval deal with this topic in depth, and we're dedicating a monograph to their work. But it's also embodied in many other films, such as **NUIT OBSCURE – AU REVOIR ICI, N'IMPORTE OU (OBSCURE NIGHT – GOODBYE HERE, ANYWHERE)** by Sylvain George, and Agnieszka Holland's **ZIELONA GRANICA (THE GREEN BORDER)**.

Identity, belonging, and tradition – also in connection with questions of representation and cultural appropriation – are likewise central guiding ideas of our time that offer fascinating approaches. These often turn out much freer and more poetic than what would be acceptable or imaginable purely according to academic standards. **CROWRĂ (THE BURITI FLOWER)** by João Salaviza and Renée Nader Messor, and **A INVENÇÃO DO OUTRO** by Bruno Jorge get up close and personal with the indigenous peoples of Amazonia – as does Lisandro Alonso, who in **EUREKA** goes to the Pine Ridge Reservation in South Dakota,



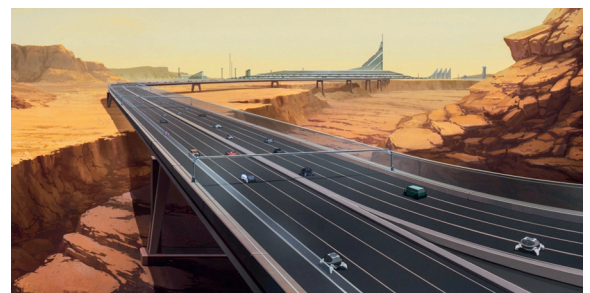
BÊN TRONG VỎ KÉN VÀNG



WU YUE XUE



THE FIRST SLAM DUNK



MARS EXPRESS



ZIELONA GRANICA



EUREKA



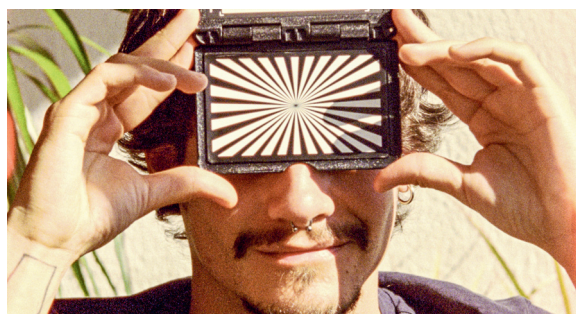
NU AȘTEPTA PREA MULT DE LA SFÂRȘITUL LUMII



MAGYARÁZAT MINDENRE



AND SO IT CAME ABOUT



SHROOMS

among other places. Last but not least, **TOTENTANZ** by Pablo Sigg and **XUE BAO (SNOW LEOPARD)** by the Tibetan filmmaker Pema Tseden, who recently passed away far too early, deal with very different but likewise extremely remote communities.

Family and personal relationships are traditionally given a lot of scope. From a critical perspective, we highlight a disturbing situation: the communication crisis among young people – protagonists, for instance, in the films **CLUB ZERO** by Jessica Hausner, **KAIBUTSU (MONSTER)** by Koreeda Hirokazu, and Bertrand Bonello's **LA BÊTE (THE BEAST)**. The latter is set in an AI-managed world where emotions are controlled by erasing them from people's DNA.

Finally, of course, there are those films that convey urgent political concerns while tirelessly searching for new forms of expression. For instance, **NU AȘTEPTA PREA MULT DE LA SFÂRȘITUL LUMII (DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD)**, which takes aim at political systems and our society, where everything revolves around show and social media, in a way that is as intelligent as it is cheeky. Or the opening film of this year's 61st Viennale, **MAGYARÁZAT MINDENRE (EXPLANATION FOR EVERYTHING)** by Gábor Reisz, a resolute protest in which the filmmaker denounces the current political crisis in Europe and asks us to think about the coming generations and their future rather than contemplating our own navel.

SHORTS

Traditionally, the Viennale devotes a lot of scope to short films. The pulse of this short and medium-length format is the search for expressiveness, and within the framework of this search, different relationships and interpenetrations are analyzed not only on a formal but also on a symbolic level.

The program “and so it came about” deals with the human environment and the world of today. As well as with the often-disturbed balance of our relationship with the (outside) world – be it because of enforced isolation or due to the pressure that comes from our social or financial situations. “Encounters” offers meetings – with changing places and the associated changing experiences. Change occurs in **NOCTURNO PARA UMA FLORESTA** (Catarina Vasconcelos) because of a new perspective, in **WHEN WE ENCOUNTER THE WORLD** (Leonardo Pirondi and Zazie Ray-Trapido) in that moment when time and history converge, and finally in **KINDERFILM** (Total Refusal) through a tangible yet difficult-to-name absence. In “Presences” we encounter the very present – for instance in the borderland that is crossed in **AQUERONTE** (Manuel Muñoz Riva), or in the blossoming vegetation of **THE SECRET GARDEN** (Nour Ouayda).

Cinema interacts with history – past, present, possible – and comes to clear conclusions, as in “Visibilities”, or establishes interactions and interpenetrations, as in “Intersection” and “Incidences.” “Incidences” contains a particular highlight with David Cronenberg's short work for

the Fondazione Prada, **FOUR UNLOVED WOMEN**, **ADRIFT ON A PURPOSELESS SEA**, **EXPERIENCE THE ECSTASY OF DISSOLUTION**. The shorts that constitute the respective programs revolve around a central idea; in the program **“Taking Care”**, for example, born out of the painfully poetic experience that John Gianvito depicts in **THE GRAVE’S SKY**, and out of the professional and loving dialogue that both Christiana Perschon’s and Friedl vom Gröller’s films and the two makers of these films themselves enter into with each other. Finally, the double program in which **THIS IS HOW A CHILD BECOMES A POET** by Céline Sciamma meets Luke Fowler’s **BEING IN A PLACE – A PORTRAIT OF MARGARET TAIT** is a paean to artistic inspiration.

Last but not least, in the joint program **COSTA_GODARD_SNOW**, we’re pleased to be able to show three works by directors whose works are prime examples of the formal avant-garde and film creation’s constant search. We thus remember the two filmmakers Jean-Luc Godard and Michael Snow, who passed away recently, and at the same time we’re honored to welcome Pedro Costa to Vienna, who will present this screening, the opening of which will feature his latest work, **AS FILHAS DO FOGO**.

RAÚL RUIZ RETROSPECTIVE

The films chosen for the retrospective of Raúl Ruiz’s oeuvre have caused amazement and great delight. I’m well aware that a selection can never be fully representative of Ruiz’s work, but in this case, without a doubt, it has a pretty good chance. Ruiz **left behind more than 100 films, as well as poetry and prose**: novels, essays, educational works, plays, diaries, notes, and correspondence. Much was already published, some not yet, and some now is. But what is certain is that Ruiz’s oeuvre is inexhaustible and still of vital interest. We have captured the various defining moments of such a varied and active career as an artist and a cinematographer. Each one of Ruiz’s films has references to a great many other films, as well as to literature, painting, and history.

In Vienna, **40 of his works** will be shown in 2023 as part of the **61st Viennale**. The retrospective will be accompanied by a catalog that not only introduces Ruiz’s filmmaking, but also contains various writings that give an impression of the diversity of Ruiz’s inspiration and the cultural correlations of his work.

Different perspectives on his cinema work are offered by the introductory **essay by Ruiz specialist Adrian Martin**. This is accompanied by a previously **unpublished transcript** of a meeting of the “Belleville Circle,” to which Ruiz belonged, and which practiced a mixture of philosophical exercise, banter, and creative training. Since Ruiz had always shared his work with friends, I asked fellow filmmaker **Ignacio Agüero** to tell us about his encounter with him. Fittingly, there’s also an essay by contemporary Chilean filmmaker **Dominga Sotomayor**, who has taken Ruiz’s inspiration and recognized it as an important legacy for herself; she shares her personal connection with us.

And finally, what could better accompany the films of Raúl Ruiz than the words of the filmmaker himself? We present a unique cross-section of interviews, statements, and self-testimonies, compiled and edited by Bruno Cuneo, who manages Ruiz’s written archive. Cuneo, in turn, is the author of a contribution on Ruiz’s literary roots. This fall, Ruiz’s Proust adaptation, **LE TEMPS RETROUVE**, the gala screening of which at the Gartenbaukino will be graced by none other than Catherine Deneuve, can be considered the glittering climax of this work.



THE SECRET GARDEN



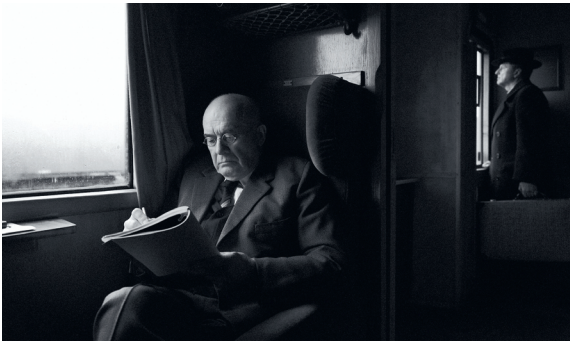
THIS IS HOW A CHILD BECOMES A POET



AS FILHAS DO FOGO



CLUB ZERO



DIE THEORIE VON ALLEM

AUSTRIAN FILMS

More than 20 works, including 10 features, offer a colorful cross-section of the rich Austrian filmmaking industry – also included are international co-productions of this constantly growing creative industry.

We're pleased to present new works by filmmakers whose names are already well known to Viennale audiences, among them **Jessica Hausner**, **Nikolaus Geyrhalter**, **Sudابه Mor-tezai**, and **Pavel Cuzuio**. Their themes may be different, but they all question a world driven by the imperative of productivity and show how fragile our contemporary world has become due to its increasingly inadequate cultural and social infrastructures. **Sasha Pirker**, **Lukas Marxt**, and **Jan Soldat** also present new works. And we're inviting our audience to get to know all those who are represented at the Viennale for the first time, some with recently premiered works, such as **Timm Kroeger**, whose **DIE THEORIE VON ALLEM** is a not only visually intoxicating homage to the art form film and its history(ies).

AMADEUS GALA

A gala will be held at Gartenbaukino in memory of our long-time, beloved president Eric Pleskow and his outstanding career as a producer. The Viennale will accept the Academy Award he received in 1985 for **AMADEUS** (director, Miloš Forman) from Pleskow's family. The **Oscar statue** will then find a new home in the Metro Kino Kulturhaus in a cooperation with the Filmarchiv Austria. In addition, the gala offers an excellent opportunity to see this lively film about genius and envy once again.

VIENNALE FESTIVAL CENTER

One more time, the Museumsquartier will become a **space for encounters and conversations**: the VIENNALE ZENTRALE returns to the Kunsthalle with a colorful array of concerts and evening events!

Among the DJs: Viennale regular Lars Eidinger; DJ Kampire from the Ugandan queer collective Nyege Nyege; DJ Rozaly from Curaçao, who makes music from the early Caribbean colonies danceable; the Colombian Rosa Pistola, who lives in Mexico and has devoted herself to reggaeton. DJ and music curator Edna Martinez will join Mtasa to make the opening night roar – and in the lounge, many an evening will be film-related: for example, when Björn Wagner, whose music can be heard in the film **ANATOMIE D'UN CHUTE**, sets the mood with his set.

In conjunction with Drehbuchforum, talks will be held with **Catherine Breillat** and **Radu Jude**, respectively, who will present their latest works and share detailed information about the screenwriting process. In turn, in conjunction with the Directors' Association, we're organizing a talk with **Lisandro Alonso** – whose film **EUREKA** we'll be presenting this year and to whom our publication **TEXTUR#6** is dedicated. Another **discussion**, with the participation of **Jennifer Reeder** and **Martha Mechow**, among others, will round off the VIENNALE TALKS 2023. With the title "Body of Expectations," it will address the question of how the female body finds its way into the world of intervening, transforming and "dissecting."

MONOGRAPHY NICOLAS KLOTZ AND ELISABETH PERCEVAL

Radical Courage



The films of Nicolas Klotz and Elisabeth Perceval are world works. On the one hand, because they represent concrete forays through the world in all its diversity. On the other, because they absorb and document the experiences and cultural background of the people they encounter and about whom they narrate. Klotz and Perceval describe our world through the injustices that befall the weakest and most marginalized in it. They demand justice and try to turn their own Eurocentric view into a generous, universal humanism.

Over time, therefore, they have developed a method for both writing the scripts and for the filming itself

that makes it possible to question the form of the film as well as the upheavals of our contemporary world. Their films depict human beings who are made vulnerable and endangered by societal organization – from society to the state institutions that often don't support them but try to break them. The revolution that the pair invokes lies not in the intentions but in the expressions of a way of filmmaking that simultaneously promotes motivation and aesthetic consciousness. Klotz and Perceval are thus from a profoundly pragmatic philosophical tradition to which, for example, Simon Weil, Robert Bresson, and Jean-Luc Godard also belong. A political as well as ethical cinema of our time, whose stage is the whole world.

Films of the program

LA BLESSURE Nicolas Klotz, Belgien, Frankreich, 2004

CHANT POUR LA VILLE ENFOUIE Nicolas Klotz, Elisabeth Perceval, Frankreich, 2022

COSMOCIDE 2022 Nicolas Klotz, Elisabeth Perceval, Frankreich, 2022

L' HÉROÏQUE LANDE – LA FRONTIÈRE BRÛLE Nicolas Klotz, Elisabeth Perceval, Frankreich, 2017

LOW LIFE Nicolas Klotz, Elisabeth Perceval, Frankreich, 2011

MATA ATLANTICA Nicolas Klotz, Elisabeth Perceval, Brasilien, Frankreich, 2016

NOUS DISONS RÉVOLUTION Nicolas Klotz, Elisabeth Perceval, Frankreich, 2021

NOUVEAU MONDE! (LE MONDE À NOUVEAU) Nicolas Klotz, Elisabeth Perceval, Frankreich, 2023

LA NUIT BENGALI Nicolas Klotz, Frankreich, Schweiz, 1987

PARIA Nicolas Klotz, Frankreich, 2000

LA QUESTION HUMAINE Nicolas Klotz, Frankreich, 2007



L' HÉROÏQUE LANDE – LA FRONTIÈRE BRÛLE



NOUS DISONS RÉVOLUTION

MONOGRAPHY NARCISA HIRSCH

Without Nostalgia



Narcisa Hirsch is the grande dame of Argentine experimental film. Today, many younger filmmakers in her home country, with whom the 95-year-old maintains an active exchange, consider her work to be a point of reference. Hirsch was born Narcisa Heuser in Berlin in 1928, the daughter of a German-Argentinean mother and the expressionist painter Heinrich Heuser. In 1937, she immigrated to Argentina with her mother via Vienna. Hirsch's first artistic steps were taken as a painter, and in the 1960s she began organizing art happenings with like-minded people. Early films of those years are documents of corresponding art campaigns. The "classic" phase of her experimental cinematic work on 8 mm and 16 mm film material occurred between the 1970s and the 1990s. Thematically, her films often deal with women, bodies, death, but also with the very personal cinematic appropriation of landscapes. Hirsch is still active today; her most recent films explore the mysteries of the universe.

Curated by Cecilia Barrionuevo.

PROGRAMM 1: ADENTRO NACH INNEN (76 MIN)

MARABUNTA

AR 1967, 8 Min, kein Dialog

CANCIONES NAPOLITANAS

AR 1970, 10 Min, kein Dialog

PINK FREUD

AR 1973, 10 Min, kein Dialog

AIDA

AR 1976, 7 Min, kein Dialog

LA NOCHE BENGALÍ

AR 1980, 6 Min, stumm

R: Narcisa Hirsch, Werner Nekes

TESTAMENTO Y VIDA

INTERIOR

AR 1976, 19 Min, kein Dialog

RETRATO DE MARTA MINUJIN

AR 1974, 16 Min, OmeU

PROGRAMM 2: AFUERA NACH AUSSEN (62 MIN)

DIARIOS PATAGÓNICOS 2

AR 1972, 11 Min, stumm

MUNDIAL 78

AR 1978, 20 Min, OmeU

MANZANAS

AR 1969, 4 Min, OmeU

TAMBORES EN LA PLAZA

AR 1970, 3 Min, stumm

PICHÓN EN EL OBELISCO

AR 1989, 5 Min, stumm

WARNES

AR 1991, 3 Min, stumm

EDGARDO

AR 1967, 5 Min, stumm

COME OUT

AR 1974, 11 Min, kein Dialog

PROGRAMM 3: MAS ACA IN DIE NÄHE (61 MIN)

POSTAL AUSTRIA

AR/A 2012, 3 Min, eZT

PATAGONIA

AR 1972, 9 Min, kein Dialog

SEGURO QUE BACH CERRABA

LA PUERTA CUANDO QUERÍA

TRABAJAR

AR 1979, 27 Min, OmeU

POCOS SON LOS QUE

CONOCEN EL SECRETO DEL

AMOR – V2

AR 1976, 10 Min, OmeU

RAFAEL, AGOSTO DE 1984

AR 1984, 12 Min, OmeU

PROGRAMM 4: MAS ALLÁ DARÜBERHINAUS (63 MIN)

ALEPH

AR 2005, 1 Min, OmeU

AMA-ZONA

AR 1983, 15 Min, kein Dialog

MATERIA OSCURA

AR 2023, 12 Min, OmeU

MYST

AR 2019, 15 Min, OmeU

KOSMOS II LA

INCERTIDUMBRE

AR/F 2018, 10 Min, kein Dialog

R: Narcisa Hirsch, Robert Cahen,

Rubén Guzmán

WORKSHOP

AR 1974, 10 Min, eOF



TESTAMENTO Y VIDA INTERIOR



COME OUT

CINEMATOGRAPHY RESISTANCE, MEMORY, REINVENTION

Fifty years of Chilean film

The year 2023 marks the fiftieth anniversary of the coup that initiated General Pinochet's dictatorship in Chile – a grave event that shaped the creative impulse of entire generations in different ways. However, this anniversary, as memorable as it is, was not the main reason for this program focus. Rather, we wanted to bear witness to the richness and diversity of Chilean filmmaking over the past decades; filmmaking that is imbued with ideological motivations, social experiences, as well as the spirit of shared memory. We will present films by internationally recognized figures of Latin American and/or Chilean cinema, such as Patrizio Guzmán and Valeria Sarmiento. We'll show lesser-known works by well-known filmmakers such as Sebastián Lelio and Miguel Littín. But that's not all – there are many more works to finally discover. Twenty-five films in fifteen programs that, in conjunction with this year's retrospective of the work of Raúl Ruiz, represent a reference not only for Latin American cinema but also for formally avant-garde cinema. In its entirety, an impressive program, born from the dialogue between the two people in charge, Chilean director Dominga Sotomayor and Haden Guest, director of the Harvard Film Archive, who, in their mutual exchange discovered similarities, parallels, and correspondences.

Curated by Haden Guest and Dominga Sotomayor

Films of the program

- A VALPARAÍSO** Joris Ivens, Chile, Frankreich, 1963
EL CHACAL DE NAHUELTORO Miguel Littín, Chile, 1969
CHILE, LA MEMORIA OBSTINADA Patricio Guzmán, Chile, Kanada, Frankreich, 1997
CIEN NIÑOS ESPERANDO UN TREN Ignacio Agüero, Chile, 1988
DESDE SIEMPRE Marialy Rivas, Chile, 1996
FRAGMENTOS DE UN DIARIO INACABADO Angelina Vázquez, Chile, Finnland, 1983
IMAGEN LATENTE Pablo Perelman, Chile, 1987
JOURNAL INACHEVÉ Marilú Mallet, Kanada, Chile, 1982
MORIR UN POCO Álvaro Covacevich, Chile, 1966
NO OLVIDAR Ignacio Agüero, Chile, 1982
PALOMITA BLANCA Raúl Ruiz, Chile, 1973/92
POPSICLES Gloria Camiruaga, Chile, 1984
LA SAGRADA FAMILIA Sebastián Lelio, Chile, 2005
UN SUEÑO COMO DE COLORES Valeria Sarmiento, Chile, 1973
VALPARAÍSO MI AMOR Aldo Francia, Chile, 1969
EL VIENTO SABE QUE VUELVO A CASA José Luis Torres Leiva, Chile, 2016
EL ZAPATO CHINO Cristián Sánchez, Chile, 1979



A VALPARAÍSO



CIEN NIÑOS ESPERANDO UN TREN

CINEMATOGRAPHY KEINE ANGST

Austrian Cinema of the '80s



ICH ODER DU



DIE NACHTMEERFAHRT

Generally speaking, the 1980s will probably not go down in history as the best time for humans. The conflict between West and East reared its ugly head again; environmental catastrophes, AIDS, and the fear of a major nuclear disaster were omnipresent; neoliberal and conservative politicians were at the controls of power. Austria, the small island of the blessed, was no exception – a decade shaken by scandals and affairs, a breeding ground for much that was yet to come. Domestic cinema found itself in a period of upheaval. In the then newly founded Österreichischen Filmförderungsfonds (Austrian Film Promotion Fund – from 1981) the cards were reshuffled. In place of the mostly autodidactic “Austrian Auteurs” of the 1970s, to whom we dedicated our main focus in 2020, came a generation of “professional” filmmakers who had learned their craft at the academy; in addition, an art house cinema scene was establishing itself in urban areas that was generally enriching the country’s film culture. Starting with the new restoration of the cult film *ANGST* (Fear), which has not been shown in Austria since its premiere in 1983 and which will be shown for the first time as part of this focus, the Filmarchiv Austria illuminates in 15 programs (five of them at the Viennale) the fears of a society torn between “no future” and empty slogans of perseverance. In this, the '80s are probably closer to us today than we would like them to be. *KEINE ANGST* (No Fear) is our motto, taken from Hansi Lang’s eponymous hymn to an attitude towards life,

and an invitation to the audience to join us on this journey back in time to the roots of New Austrian Cinema.

A PROGRAM OF FILMARCHIV AUSTRIA

Films of the program

ANGST Gerald Kargl, Österreich, 1983

ATEMNOT Käthe Kratz, Österreich, 1984

DIE ERBEN Walter Bannert, Österreich, 1983

ICH ODER DU Dieter Berner, Österreich, 1984

DIE NACHTMEERFAHRT Kitty Kino, Österreich, 1985



HISTORIOGRAPHY JAMES BALDWIN

The Writer On Camera

James Baldwin (1924-1987) was a writer and intellectual whom one would not get to know adequately solely through his writing. He was and had a voice in an eminent sense. For him, the spoken word was a medium on a par with books. He embodied what he saw himself as being a “witness” to: the destiny of Black America. It is because of the strongly performative nature of his appearance that the many filmed documents that exist

about him are so greatly significant. They show an evolution also in his thinking, in his fundamental critique of imperial America, which he saw as the central system of injustice of his epoch, and to which he repeatedly distanced himself, even spatially. In Europe he found a certain security, while he felt threatened in the country where three of his personal friends (Medgar Evers, Malcolm X, and Martin Luther King) had been assassinated. With every detail from the archives, James Baldwin takes on a clearer shape for a present for which he has increasingly become a guiding figure.

In the presence of Kathy Pakay.

Films of the program

BALDWIN'S N***** Horace Ové, Vereinigtes Königreich, 1968

I HEARD IT THROUGH THE GRAPEVINE Dick Fontaine, USA, 1982

JAMES BALDWIN: FROM ANOTHER PLACE Sedat Pakay, Türkei, 1973

MEETING THE MAN: JAMES BALDWIN IN PARIS Terence Dixon, Vereinigtes Königreich, 1971

OUTTAKES FROM SEDAT PAKAY'S "JAMES BALDWIN: FROM ANOTHER PLACE" Sedat Pakay, Brian Meacham, Türkei, USA, 1973/2022



HISTORIOGRAPHY DAVID SCHICKELE

Between The USA And Nigeria

The American volunteer organization Peace Corps was established by President John F. Kennedy in 1961. David Schickele (1937-1999) was one of the first to contribute to improving the world in this way. In the very year of its founding, he went to Nigeria to teach English. His film *BUSHMAN* (1971), for which Schickele is now best known, has its origins in the friendships he made there at that time. In 1966, he made *GIVE ME A RIDDLE*, which took Schickele, who had been successful in the United States as an actor and musician, back to his former stomping grounds. Although intended as a promotional film for the Peace Corps, *GIVE ME A RIDDLE* also contains reflections on the role of American "aid workers" in the "Third World." In *BUSHMAN*, Schickele then sought a perspective from the opposite direction: a man from Nigeria goes to the American West Coast. In the complementary constellation of the two films shown at the Vienne, a critical image of the early postcolonial condition emerges.

In the presence of Gail Schickele.

Films of the program

BUSHMAN David Schickele, USA, 1971

GIVE ME A RIDDLE David Schickele, USA, Nigeria, 1966

RETROSPECTIVE RAÚL RUIZ



Raúl Ruiz – born in Chile in 1941; shortly after the coup d'état of 1973, exiled in France, where he died in 2011 – is primarily known for his film work. But he was also an extremely productive, well-read, and innovative artist in whose work a wide variety of places, styles and aesthetic traditions come together. He not only directed over one hundred films (features, shorts, television series, videos) but also wrote two books on film theory as well as works of fiction that defy common genre classification – an extremely diverse oeuvre! Furthermore, Ruiz was active as a playwright and theater director, conceived and organized a radio program, and curated a multimedia exhibi-

tion. His films were regularly shown at renowned festivals in New York, Cannes, Rotterdam, and Toronto.

Despite these successes, Ruiz's extensive work is all too little known and researched. For many years, he was considered an elite filmmaker who occupies a marginal position in the European and Latin American film industry. And for all the esteem he enjoyed among critics and film scholars, access to his work and the commitment of the professional community was limited due to the experimental nature of his art and the poor commercial distribution of his films. At the same time, his uncompromising artistic experimentation aroused the interest of international film stars such as Marcello Mastroianni, Catherine Deneuve, Melvil Poupaud, and John Malkovich.

Ruiz's enormous importance in the world of films as well as what is now, finally, a growing interest in his work can, however, mainly be attributed to his legacy as a multitalented cineaste. Audiences, creatives, and film scientists come back to his works again and again, because they continually raise the question of what cinema can be, in general – especially at a time when it is increasingly seen as an art form threatened by television, streaming services, and other new media. As part of this generous retrospective of the oeuvre of a great film artist, around forty works will be shown. Among these are also works that have only recently been restored or completed thanks to the dedication of Ruiz's coworkers, like, for instance, his wife and his frequent editor Valeria Sarmiento, and the producer and actress Chamila Rodríguez. For example, *EL REALISMO SOCIALISTA COMO UNA DE LAS BELLAS ARTES* (1973/2023), which for a long time was only available in fragmentary form and has now finally been completed.

A PROGRAM OF VIENNALE AND AUSTRIAN FILM MUSEUM

October 20, 2023 to January 10, 2024

Österreichisches Filmmuseum, Augustinerstraße 1, 1010 Wien

Tel. +43/01/533 70 54 • filmmuseum.at



GENEALOGIES D'UN CRIME



EL TANGO DEL VIUDO Y SU ESPEJO DEFORMANTE

GUESTS OF THE VIENNALE 2023

As of October 10, 2023

Schiene	Name		Funktion	Anwesenheit
FEATURES				
Adentro mío estoy bailando	Leandro	Koch	Regie	19.–23.
Adentro mío estoy bailando	Paloma	Schachmann	Regie	19.–23.
Aku wa sonzai shinai	Hitoshi	Omika	Schauspiel	22.–24.
Allensworth	James	Benning	Regie	22.–27.
Amadeus	Mitglieder der Familie Pleskow			30.
Die ängstliche Verkehrsteilnehmerin	Hans	Broich	Produktion	26.–29.
Die ängstliche Verkehrsteilnehmerin	Martha	Mechow	Regie	26.–29.
Die ängstliche Verkehrsteilnehmerin	Nils Jakob	Timm	Kamera	25.–30.
Animal	Sofia	Exarchou	Regie	29.–31.
Anqa	Helin	Çelik	Regie	20.–31.
Anselm – Das Rauschen der Zeit	Franz	Lustig	Kamera	22.–24.
Arturo a los 30	Martín	Shanly	Regie	25.–31.
El auge del humano 3	Eduardo	Williams	Regie	28.–31.
La Bête	Bertrand	Bonello	Regie	24.–25.
Camping du Lac	Eléonore	Saintagnan	Regie	24.–27.
Celluloid Underground	Ehsan	Khoshbakht	Regie	29.–30.
La chimera	Alice	Rohrwacher	Regie	29.–31.
Club Zero	Martin	Gschlacht	Kamera	25.–31.
Club Zero	Jessica	Hausner	Regie	22.–25.
Cosmosapiens	Pavel	Cuzuio	Regie	30.–31.
Dearest Fiona	Fiona	Tan	Regie	19.–21.
Essential Truths of the Lake	Lav	Diaz	Regie	25.–29.
L'Eté dernier	Catherine	Breillat	Regie	23.–26.
Eureka	Lisandro	Alonso	Regie	20.–23.
Eureka	Ilse	Hughan	Koproduktion	20.–23.
Europa	Sudabeh	Mortezai	Regie	20.–31.
Europa	Mehrdad	Mortezai	Produktion	20.–31.
Europa	Lilith	Stangenberg	Schauspiel	23.–27.
Here	Bas	Devos	Regie	28.–29.
Here	Liyo	Gong	Schauspiel	27.–29.
Huellas	Valeria	Sarmiento	Regie	23.–27.
Huellas	Daniela	Salazar	Produktion	23.–27.
A invenção do outro	Bruno	Jorge	Regie	20.–23.
Kanata no uta	Kyoshi	Sugita	Regie	27.–30.
Kuru otlar üstüne	Deniz	Celiloğlu	Schauspiel	21.–24.
LaRoy	Shane	Atkinson	Regie	21.–24.
LaRoy	Matthew	Del Negro	Schauspiel	20.–26.
LaRoy	Elly	Senger-Weiss	Produktion	21.–24.
Last Things	Deborah	Stratman	Regie	26.–29.
Magyarázat mindenre	Gáspár	Adonyi-Walsh	Schauspiel	22.–24.
Magyarázat mindenre	Júlia	Berkes	Produktion	19.–20.
Magyarázat mindenre	Lilla	Kizlinger	Schauspiel	19.–24.
Mal viver	João	Canijo	Regie	25.–29.
Music	Angela	Schanelec	Regie	19.–22.
Notas para una película	Ignacio	Agüero	Regie	29.–31.

Notre corps	Claire	Simon	Regie	25.–26.
Nu aștepta prea mult de la sfârșitul lumii	Radu	Jude	Regie	28.–30.
Nuit obscure – Au revoir ici, n'importe où	Sylvain	George	Regie	22.–24.
Perfect Days	Franz	Lustig	Kamera	22.–24.
Perpetrator	Jennifer	Reeder	Regie	25.–28.
La práctica	Christoph	Friedel	Koproduktion	25.–27.
Puan	Christoph	Friedel	Koproduktion	25.–27.
Rickerl	Adrian	Goiginger	Regie	27.–28.
Rickerl	Peter	Wildling	Produktion	27.–28.
Rickerl	Voodoo	Jürgens	Schauspiel	27.–28.
Roter Himmel	Christian	Petzold	Regie	21.–23.
Roter Himmel	Thomas	Schubert	Schauspiel	21.–22.
Roter Himmel	Langston	Uibel	Schauspiel	20.–23.
Savvusanna sōsarad	Anna	Hints	Regie	29.–31.
Savvusanna sōsarad	Marianne	Ostrat	Produktion	29.–31.
Shashvi shashvi maq'vali	Thomas	Reichlin	Produktion	27.–29.
Simple comme Sylvain	Monia	Chokri	Regie	29.–31.
Sobre todo de noche	Víctor	Iriarte	Regie	25.–27.
Stillstand	Nikolaus	Geyrhalter	Regie	20.–25.
Stillstand	Wolfgang	Widerhofer	Produktion	20.–25.
Die Theorie von Allem	Jan	Bülow	Schauspiel	28.–30.
Die Theorie von Allem	Timm	Kröger	Regie	28.–31.
Die Theorie von Allem	Olivia	Ross	Schauspiel	28.–30.
Die Theorie von Allem	Lixi	Frank	Produktion	28.–31.
Die Theorie von Allem	David	Bohun	Produktion	28.–31.
Tótem	Lila	Avilés	Regie	19.–23.
Unutma biçimleri	Burak	Çevik	Regie	22.–25.
Vista Mare	Julia	Gutweniger	Regie	26.–30.
Vista Mare	Florian	Kofler	Regie	26.–30.
Viver mal	João	Canijo	Regie	25.–29.
Wu yue xue	Chong	Keat Aun	Regie	22.–26.
Zinzindurrunkarratz	Oskar	Alegria	Regie	19.–22.

SHORTS

After Work	Jan	Soldat	Regie	20.–31.
Aqueronte	Manuel	Muñoz Rivas	Regie	20.–23.
Bloom	Helena	Girón Vazquez	Regie	27.–28.
Bloom	Samuel	M. Delgado	Regie	27.–28.
Cinzas e nuvens	Margaux	Dauby	Regie	20.–23.
El Chinero, un cerro fantasma	Bani	Khoshnoudi	Regie	27.–28.
Faces of Death	Jan	Soldat	Regie	20.–31.
As filhas do fogo	Pedro	Costa	Regie	23.–26.
Film annonce du film „Drôles de guerres“	Fabrice	Aragno	Schnitt	23.–26.
Friedl	Christiana	Perschon	Regie	19.–25.; 29.–31.
Der gestohlene Brief	Friedl	vom Gröller	Regie	20.–31.
Ich will nicht gefilmt werden, sondern selber filmen	Friedl	vom Gröller	Regie	20.–31.
In a Nearby Field	Ren	Ebel	Regie	27.–30.
In a Nearby Field	Laida	Lertxundi	Regie	27.–30.
Kinderfilm	Total Refusal		Regie	19.–22.
Palmer	Friedl	vom Gröller	Regie	20.–31.

This Is for Jonas Mekas	Friedl	vom Gröller	Regie	20.–31.
The Tuner	Sasha	Pirker	Regie	19.–24.; 27.–31.
Unglückliche Stunde	Ted	Fendt	Regie	21.–31.
Valley Pride	Lukas	Marxt	Regie	20.–25.
Valley Pride	Vanja	Smiljanic	Produktion	20.–25.
We Don't Talk Like We Used To	Joshua	Solondz	Regie	26.–29.
Wenn ich mich zeichne, existiere ich dreifach	Christiana	Perschon	Regie	19.–25.; 29.–31.

Retrospektive – Raúl Ruiz

	Ignacio	Agüero	Schauspiel	29.–31.
	Catherine	Deneuve	Schauspiel	26.
	Valeria	Sarmiento	Regie, Produktion	23.–27.

Kinematografie – Keine Angst (Österreichisches Kino der 80er Jahre)

Ich oder Du	Dieter	Berner	Regie	26.
Angst	Gerald	Kargl	Regie	24.
Die Nachtmeerfahrt	Kitty	Kino	Regie	25.
Atemnot	Käthe	Kratz	Regie	30.

Kinematografie – Fifty Years of Chilean Cinema

	Haden	Guest	Kurator	20.–29.
	Dominga	Sotomayor	Kurator	19.–26.

Historiografie – James Baldwin

	Kathy	Pakay		24.–29.
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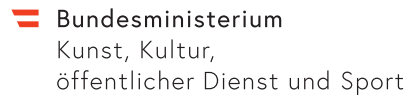
Historiografie – David Schickele

	Gail	Schickele		25.–29.
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Monografie – Nicolas Klotz & Elisabeth Perceval

	Nicolas	Klotz	Regie	22.–27.
	Elisabeth	Perceval	Regie	22.–27.

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Dank an

