



64th VIENNA INTERNATIONAL
FILM FESTIVAL

V'26

OCTOBER 22–NOVEMBER 3

PROGRAM PRESENTATION

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FESTIVAL PRESS OFFICE AT THE INTERCONTINENTAL VIENNA

During the festival, the press office is located in Room 941 of the Viennale's festival hotel, the Hotel InterContinental Vienna (Johannesgasse 28, 1030 Vienna).

The office is open on October 22 from 12 PM to 5 PM, from October 23 to November 2, daily from 10 AM to 7 PM, and on November 3 from 10 AM to 2 PM.

Press materials, film stills, and festival photos are available for download at viennale.at/en/press

VIENNALE – Vienna International Film Festival

Siebensterngasse 2

1070 Vienna

Austria

VIENNALE 2026

I'd like to start with a playful little exercise in presenting – or, rather, revealing – **the program for this 64th edition** of the Viennale. On the one hand, in a sense, I'll break it down into its individual parts: I'm going to list and count the elements and components that make up the festival experience. On the other, I'd like to describe the structures that support and organize it. It's an experimental approach, which partly seeks to answer the question that we ask ourselves time and again: What is the purpose of a festival? So I'll start with the description and calculating before I get to the content and its significance. But we'll get to that later.

Let's start. Thirteen days of the festival, plus four days of events that precede or extend the main program; in addition, the Retrospective runs until November 30. **Thirteen days full of film screenings and meetings** around contemporary as well as historic cinema. As our main venues, we have five cinemas with six theaters, which – respectively – can screen films in digital (DCP), Super 8, 16 mm, 35 mm and 70 mm, in 5.1, 7.1, and Dolby Atmos sound formats. Furthermore, there are three showings in 3D.

With its 740 seats, the **Gartenbaukino** screens the especially anticipated “big-name” films and a selection of outstanding auteur cinema. The **Stadtkino**, which seats 283, along with the Gartenbaukino, is an important venue for the premieres of Austrian films, and it also offers a carefully curated, late-night lineup for night-owl cinephiles. The **Urania**, seating 270, opens the daily showings with the 11 o'clock program. The **Filmmuseum**, with 165 seats, also hosts the festival. First and foremost, it's the traditional venue for the joint Retrospective, but the Viennale is also featured there with our main



program, in particular with the premiere screenings of the current short film programs. The **Metro Kinokulturhaus** has two auditoriums – the Historic Hall with 155 seats and the Kinosalon with 88 – in which we combine historical programs with contemporary cinema in a variety of ways. This, particularly, is where we show the program curated by the Filmmarchiv Austria as well as numerous restored films. Furthermore, it's the ideal location to screen our longest films.

Several auditoriums regularly show four, others five, screenings per day. The exceptions are particularly long films and **special screenings** that fall outside the norm; these are shown at the Gartenbaukino – the two breakfast films at 6:30 in the morning, the Young Audience Screening for an audience aged eight years and above, the Erste Bank matinee, made possible by our main sponsor, as well as another matinee on Saturday, October 31. Beyond that, there are three closed screenings for high school students from Vienna and the surrounding area.

In total, there are 330 publicly accessible movie screenings. These are comprised of the 260 films announced in the program, plus a surprise film – which makes 261. The shortest is three minutes long, the longest seven hours and ten minutes. Played one after the other, this would amount to 261 films of 13 days and eight hours' screening time. If you wanted to watch all of them, it would take longer than the festival itself takes. And if we count all the screenings, including all the repeat showings, we come to more than **581 hours of cinema on the screen**.

In addition, there are the events at the **Viennale Zentrale**, which this year is located in the beautiful **Funkhaus**: two **discussions** with filmmakers and two **roundtables**, which are aimed at both industry professionals and film enthusiasts alike. And there's **music**, of course: five evenings and an Early Dance Floor on Sunday afternoon. Fifteen names in the lineup – DJs, live acts, and collectives – an open jam and a rap cypher covering around 20 different genres, from jazz to dub, amapiano and Northern soul to disco. Our long-time friend Lars Eidinger will also be at the decks. During the festival, **two new books** will also be presented, and a lecture given in memory of Abbas Kiarostami will take place at the Metro Kinokulturhaus. In the film auditoriums, there will be countless presentations and Q&As with the 139 guests attending this year's Viennale.

Most of our program is dedicated to **contemporary cinema** – which features productions from a total of 71 countries, representing a considerable range of geographic diversity and created in various formats and under a wide variety of conditions. This has been, to a certain extent, the Viennale's recipe since its conception: presenting a selection, made with the utmost care, of what is currently happening in auteur cinema. And this has always included **short films**. This year, there are 40, 38 of which are spread across ten programs; one in conjunction with a feature film, another opening the festival. The attention we devote to this format underlines the importance we attach to it – both in our contemporary programming and in our **historical programs**; here, for example, in the **monographs** dedicated to Phil Solomon and Vasko Pregelj.

The rest of the program consists of **cinematographies** that explore an era, a discourse, a scene, or the work of a particular figure from a specific period in time – this year with the series “Everything Bright and Wonderful?”, documentary films by Jocelyne Saab, as well as early short films by Abbas Kiarostami. And the **historiography** program, which presents a selection of extraordinary films restored this year. Once again, short films are featured here with the two fantastic programs from the Pelechian Project.

Only 33 percent of our films this year are by female directors – a figure that remains insufficient, even if the ratio is more balanced than with those of international festivals at which these films will have their premieres.



And there's more: the **trailer**, which is a tradition. This year, it was shot by the American filmmaker Kelly Reichardt, who, in less than 120 seconds, manages to honor all the trades involved in the magical process of filmmaking.

This year, we have started several initiatives, of which I'd like to highlight two projects that are dedicated to a **young audience**. One is the Holiday Pass, which we already presented in summer; the other is the Viennale Debut Card. The latter is

aimed at young people aged between 14 and 19. With it, they can attend screenings of 19 films at a special price. We made the selection in collaboration with the Vienna Board of Education; the project is sponsored by Erste Bank.

To continue with the numbers: We're presenting the ninth edition of *Textur*, the Viennale's series of publications – and the festival, too, has been under the leadership of its current artistic director for nine years. This year's edition of *Textur* is dedicated to Tizza Covi and Rainer Frimmel, the director duo of our **closing film**. In this way, we're celebrating a **big year of Austrian cinema** – with two internationally acclaimed filmmakers, their nine films, and thirty years of collaborative work.

MONOGRAPHY

THE SOLOMONIC CORRESPONDENCES

Phil Solomon (1954–2019) described his work with film as “archeology in reverse.” Instead of revealing the original footage, he changed its materiality, chemically altering the emulsion – of Hollywood films and home movies alike – to de-familiarize the imagery and make them visible in a new context. A cinema situated between abstraction and figuration, material and memory, which even in radical experimental forms is capable of being profoundly expressive.

After the artist’s death, the filmmaker Eve Heller founded the Phil Solomon Project along with curator Mark McElhatten. This major show of his works in Vienna owes its existence to their initiative and is divided into five programs. Three of them take us through Solomon’s work, while the other two shed light on its context: influences, affinities, associations, dialogues with contemporary film creators – as well as with those from more recent times, who are carrying on and transforming Solomon’s legacy.

The latter also includes a live Super-8 performance by Silt. An initiative that draws the spotlight back to the physical dimension of cinema: filmstrips and analogue formats, light, material, body, and projection. Because it’s not merely about preserving works but about bringing images into circulation again. So that they may take on new significance in the present!

Curated by Mark McElhatten. In the presence of (Co-Curator).



MONOGRAPHY

FEVER DREAMS OF VASKO PREGELJ

ALPE ADRIA UNDERGROUND!, a documentary film by Jurij Meden and Matevž Jerman, brings the amateur film club scene in socialist Yugoslavia back into the limelight. Spaces free from ideological control in which many filmmakers



from the 1960s onwards were able to freely explore the same radical possibilities of experimental film as their international contemporaries. Here, they were largely ignored by critics, historiography, and state archives. Only recently were hundreds of these films rediscovered and digitalized, thanks to considerable conservation and restoration work.

In this context, the program is dedicated to Vasko Pregelj (1948–1985). As an extraordinarily versatile individual in Slovenian- Yugoslavian cinema, Pregelj was a director, painter, sculptor, photographer, and theoretician. For twenty-five years, his films were considered to have been lost. They are among the rarest and most remarkable works of this movement. This offering, then, is a rare opportunity

to discover an artist who, aged only sixteen, had already begun to combine painting, sculpture, sound, and image into one single artistic gesture.

Curated by Jurij Meden.

CINEMATOGRAPHY

JOCELYNE SAAB



The journalist and filmmaker Jocelyne Saab, who was born in 1948 in Beirut and died in 2019 in Paris, was active as a war correspondent from the beginning of the 1970s. She created an oeuvre which is both a chronicle and a political reflection. Our program encompasses six films and comprises two parts. The first, the “Beirut Trilogy” – BEYROUTH, JAMAIS PLUS (Beirut, Never Again, 1976), LETTRE DE BEYROUTH (Letter from Beirut, 1978), BEYROUTH, MA VILLE (Beirut, My City, 1982) – documents the Lebanese Civil War from within: ruins at dawn, a destroyed house, a family history erased.

The second part is a collection of films about the Middle East in a state of upheaval: LES ENFANTS DE LA GUERRE (Children of War, 1976) about a generation that grew up in conflict; IRAN, L'UTOPIE EN MARCHÉ (Iran, Utopia in the Making, 1980) about the ambivalence of a revolution, in which the future mechanisms of control and oppression are already emerging; and ÉGYPTÉ, LA CITÉ DES MORTS

(Egypt, City of the Dead, 1977) about those people who live among tombs in the Cairo necropolis on the margins of society. Saab's cinema is one that thinks from the perspective of the Other, and – as Nicole Brenez has recognized – is driven by a combination of love for the victims and irony regarding those in power. These are films which today take on a new sense of urgency.

In presence of Mathilde Rouxel (Curator).

LECTURE / CHILDREN AND CINEMA

ABBAS KIAROSTAMI

To mark the tenth anniversary of the death of Abbas Kiarostami, the Viennale is dedicating two events to the filmmaker. For over twenty years, Massoumeh Lahidji has been working as an interpreter for prominent directors without ever taking notes. Words belonged to the moment; they were entrusted to her only for that instant. One voice, however, remained with her – that of Kiarostami, who once paved the way for her to take on this special role in the film world. In the spirit of Georges Perec, without chronology or hierarchy, her lecture ABBAS KIAROSTAMI, I REMEMBER weaves together fragments, anecdotes, and images to form a portrait of his sense of humor, his wisdom, and his view of the world.



On the following day, KINDER UND KINO (“Children and Cinema”) presents six early short films by Kiarostami that were made between 1970 and 1981 at Kanoon, the Institute for the Intellectual Development of Children and Young Adults in Tehran, where Kiarostami had founded the filmmaking department. Starting with small, childhood dilemmas – from NAN VA KOUTCHEH (Bread and Alley), in which a young boy is on the way home from a bakery, to BE TARTIB YA BEDOON-E TARTIB (Orderly or Disorderly) – these films raise ethical and existential questions and already reveal this great filmmaker's unmistakable signature. A treat for every audience – and a special invitation to parents to bring along their children.

CINEMATOGRAPHY

AUSTRIAN FILMS OF THE 1990S

At the beginning of the 1990s, anything seemed possible. The Cold War was over, the borders were opening to the East, Europe was growing closer together. Mobility, consumerism, and new technologies shaped everyday life, while what had once been familiar societal certainty became less and less secure. Austria found itself experiencing profound change – politically, culturally, and socially.

Domestic cinema, too, reacted sensitively to these changes, focusing on characters who navigated spaces between their origins and what lay ahead, between the provinces and the metropolis, dealing with different languages, cultures, and life choices, because it had lost its orientation. The traditional imagery of Austria gave way to narratives about in-between places and marginalization. Train stations, shopping centers, night clubs became settings of a society that was restructuring itself and characterized by hitherto unknown influences from other cultures. While the country opened up to the outside, debates about identity and belonging intensified.

At the same time, a new generation of filmmakers took the spotlight; their work was less interested in grand national narratives than in the everyday life of its protagonists, urban spaces, and the influences of pop culture. Documentary immediacy meets stylized imagery; personal stories meet social and societal upheaval.

The five selected works in the program are situated within these contradictions of euphoria and uncertainty, inviting us to view the 1990s not as a closed chapter of the past but as lived experience that reaches into our present to be (re)discovered.



SLIDIN' – ALLES BUNT UND WUNDERBAR

A FILMARCHIV AUSTRIA PROGRAM

HISTORIOGRAPHY

Each year, the Viennale carefully selects a number of significant works from international film history that have recently been restored and which offer surprising discoveries for many people; films from different countries and contexts, each of which, in their own way, encapsulates the significance of the art of film throughout the ages. Through this section, we also hope to draw attention to the value of the archives and the importance of their work in preserving historical memory through cinema.

This year, we present *AMMA ARIYAN* (Report to Mother) by John Abraham, a political road movie through Kerala in



turmoil, financed by small donations that were collected from village to village, and was the last film made by the director, who died in 1987 at the age of only 49; *KUROI JUNIN NO ONNA* (Ten Dark Women) by Ichikawa Kon, a black comedy, which turns into a feminist conspiracy; *LA DÉRIVE*, the only feature film by Paula Delsol, a rare female voice of the Nouvelle Vague, long forgotten and recently restored by La Cinémathèque française; and, in two programs, the films by Artavazd Pelechian, who was described by Serge Daney as “a missing link in the true history of the cinema.”

SHORTS V'26

The Viennale has always devoted a great deal of screen time to the short film, a form in which cinema experiments, takes risks, and reinvents itself – this year more so than ever. Thirty-eight short films are divided up into ten programs, another one accompanies a feature film, and one – *FOREVER...FOREVER* by Johann Lurf – opens the festival with a 22-month-long view of the Ottenstein Reservoir, condensed into 21 minutes, screened in 70 mm format in the Gartenbaukino. Each of the ten programs follows an idea, a common thread that connects the films, which vary significantly in form, length, and origin. From an intimate diary to found footage, from the documentary to fiction, from 16 mm film to virtual reality animation.



LA SENTINELLE



GHAZAL-E SORKH

EXPERIENCES BEYOND circles around the body, its boundaries, its symbolic significance, but also around the experiences that become inscribed in it. *LA SENTINELLE* (*THE SENTINEL*) by Ali Cherri tells of the inner conflict of a sergeant (Nahuel Pérez Biscayart), who is thrown off course by unexpected encounters; Éric Cantona plays the military doctor. In *MANFRIET* and *BERND*, Jan Soldat continues his portraits of naked men in their apartments – documents of complete normality. In *MUSCLE*, Karimah Ashadu films the bodybuilders of an open-air fitness studio in Lagos with gentle affection: the body as the last bastion against insignificance. And in *OUR FRIENDSHIP GOES FAR BEYOND THESE EXPERIENCES AND RECORDINGS*, using only words on the screen Philipp Fleischmann and Mohammed H. tell the story of an encounter, a love, and about how culture and politics permeate peoples' lives.

VERSES FROM HOME is about home, exile and about remains of language when one is far from home. In *GHAZAL-E SORKH*, Maryam Tafakory interweaves the story of her father, who was arrested in 1974 under the Shah, with the boycott of the Shiraz Festival in 1976: a meditation on poetry as a form of resistance. In *SENSE OF WATER*, Mohammad Rasoulof, exiled in Germany since 2024, incorporates his own experience: in his hotel room near the Arctic Circle, an Iranian writer wrestles with the question of whether he should

return to a country in which he faces imprisonment. *SOUNDS FROM HOME* by Nathan Silver is lighter in tone but no less political – a video-call correspondence with his parents living New York State, somewhere between birdwatching and a shift to the right. And in *DER LÖFFEL* ("The Spoon") by Nele Wohlatz, a spoon embellished with a swastika, which turns up during lunch in a German allotment garden, forces us to confront the issue of forgetting.

ILLUMINATION is a program about light and images and what they are capable of capturing. *LIKE MOTHS TO LIGHT* by Gala Hernández López traces the path from dream photography of the 19th century to a present-day start-up that wants to sell our dreams. *A CORRESPONDENCE* by Ben Balcom and Josh Weissbach is a collage of fragments, surfaces, and voices, which defies any single interpretation. In *FIRE FLIES*, Zheng Lu Xinyuan roams through a forest in green night-vision images. In *PRACTICE TOWARDS LIGHT* Jonathan Seungjoon Lee superimposes sunrises by the sea – filmed on 16 mm film over the course of a year – with the work of the painter Huh Yun-hee. And *LEAVING LIGHT* by Viktoria Schmid – on a single roll of film with multiple exposures – transforms an abandoned studio into a field of light and color.

THEY'RE HERE focuses on the current forms of control and resistance; in the film of the same name by Laura Poitras and Rachel Lauren Mueller, in winter amid the bitter cold, residents of Minneapolis prepare themselves to resist raids by the US Immigration and Customs Enforcement (ICE). *ANOTHER EARTH* by Ben Russell counters the accelerated pace on screens with a ritual of cross-fades. In *CRÓNICA DEL CANSANCIO* (*CHRONICLE OF TIREDNESS*), in a single, seemingly endless shot, Natalia Marín tells the story of working and living in Spain, where owning a home has become a dream. And in *UNA PELÍCULA ROBADA* (*A STOLEN MOVIE*), Camilo Restrepo s unhesitatingly turns found footage from an expedition by General Motors through Panama's Darién Gap on its head – this stretch of the region has become a section of the route to the north that is no longer so easy to cross.

CONSTANT RETURNS is a collection of three films about return, war, and the images it produces. In **HALAYON (WILD ASPARAGUS)** Avi Mograbi draws on material that he shot 15 years ago with his friend Ali Al Azhari tracing Saffuriya, the village from which Ali was expelled in 1948: where he expected destruction, wild asparagus is growing. **GOING HOME** is exactly this (not): Kamal Aljafari returns to his parents' house and films images from Gaza flickering on a television screen. And in **ELEGY FOR THE FORGOTTEN, ON AN ENDLESS WAR**, Bani Khoshnoudi works with images of the violence in Iran – from the war against Iraq to the crackdown on protestors to this year's bombings.

THE DEPTHS dives under the surface. In **NDJIMU (DEEP COBALT)** Petna Ndaliko Katondolo descends into a cobalt mine in the Congo, where the raw materials for our digital connectivity are mined. **MICROCOSMIC ORBIT: ENCASED** by Danaya Chulphuthiphong glides through springs, limestone landscapes, and miniature ecosystems – systems of great beauty, at the same time resistant to change. In **MARE SAPIENS**, Aurélie Darbouret and Jeff Daniel Silva explore the Bay of Marseille, where, amid octopuses, nets, and shipwreck debris, Homo sapiens have become the dominant factor.

PLANETARY FORTUNE questions who inhabits the planet, but not who writes its history. **NORMAL PLANET** by Ekiem Barbier, Guilhem Causse, and Quentin L'hélgoualc'h designs a virtual museum and equips it with the bustling activity that was filmed in a real one. **doris duhennois** and **Mara Chavez** question the colonial monuments of St. Lucia in **MORNE FORTUNE**. And in **A PERSON OF THE FOREST**, Miranda Pennell lets the ghost of an orangutan roam through the plantations of Sumatra in Dutch propaganda films, searching for the lost stories of resistance.

RIGHT HERE is dedicated to the here and now of cinema itself. **TUTTI FRUTTI** by Céline Sciamma is the personal and political director's confession that employs images and experiences to reflect on our time. **PURE REASON** by Sofia Bohdanowicz uses the abstractions of Jaan Poldas and expired 16 mm film to explore how light and time change space. **TITLE** by Laida Lertxundi takes up John Baldessari's eponymous work and deconstructs the language of storytelling. **ES IST DA (IT'S THERE)** by Friedl vom Gröller is a little philosophy of seeing, built on verses by Jelena Arrouas.

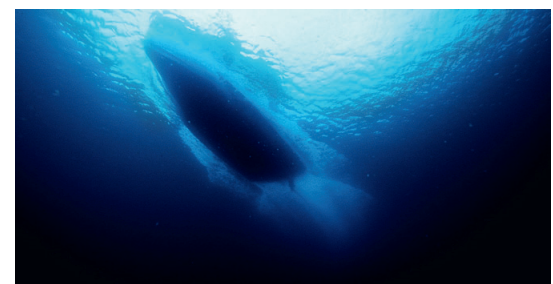
BRILLIANT DAYS brings together portraits and tributes. In **MASAO ADACHI TAKES A PASSPORT PHOTO**, Kamal Aljafari accompanies the Japanese director, who has been denied a passport for 25 years, to a small photo studio in Tokyo. Philipp Hartmann portrays his 82-year-old teacher Gerd Roscher, who waits for his wife in the car park of a non-place in **AUF DER RÜCKSEITE DER LANDSCHAFT (THE B-SIDE OF THE LANDSCAPE)**. In **DAS KLEINE BUCH (THE LITTLE BOOK)** Friedl vom Gröller pays tribute to books and analogue media. And Ben Rivers meanders through a forest with Tang Wei led by lines written by Antonio Machados in **THE WIND, ONE BRILLIANT DAY**.

The program concludes with **BURNING SHADOWS**, featuring three films about the clash between imagination and reality, about what we expect and what actually happens. In **DU LING ZHI YING (TORINO SHADOW)**, Jia Zhangke follows Zhao Tao through the streets of Turin and through the history of the moving image. **PARA LOS CONTRINCANTES (FOR THE OPPONENTS)** by Federico Luis – awarded the Palme d'Or in Cannes for best short film – portrays a young boxer from Tepito between (still) childlike play and (already) adult masculinity. And in **WHISPERS OF A BURNING SCENT**, Mo Harawe a musician is put on trial: he is accused of marrying an older woman for her money – a film set in the grey area between truth and doubt.

Last but not least and outside the classic short film programs, **SOUTH OF TEHRAN** – which Kleber Mendonça Filho filmed with Jafar Panahi on the sidelines of the New York Film Festival – opens the screening of Mani Haghighi's **MARA ASHAEGH CHENAN BAYAD ... (I DESERVE A LOVER...)**.



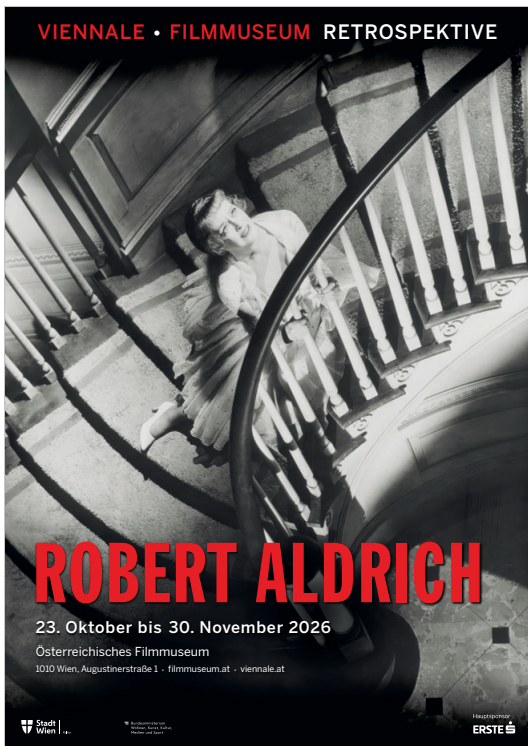
NORMAL PLANET



MARE SAPIENS

RETROSPECTIVE

ROBERT ALDRICH



Robert Aldrich (1918–1983) directed international hits such as *VERA CRUZ* (1954), *WHAT EVER HAPPENED TO BABY JANE?* (1962), *THE DIRTY DOZEN* (1967), and *THE LONGEST YARD* (1974). His masterpieces like the apocalyptic film noir *KISS ME DEADLY* (1955) and the bleak revisionist Western *ULZANA'S RAID* (1972) redefined entire genres. With incomparable consistency, Aldrich succeeded in incorporating his critical, personal worldview into mainstream cinema. Yet, although he was already celebrated as one of the great auteur directors in Hollywood at the beginning of his career and has since influenced generations of filmmakers, his works have remained more famous than the man himself. The reason may lie in his rebellious attitude that shaped the content of his films just as much the turbulent course of his career, which was full of ups and downs. Aldrich never allowed himself to be intimidated.

As a cousin to the Rockefellers he came from a prominent, conservative clan from which he broke away in order to make films. Aldrich worked his way up as assistant director to Jean Renoir and Charles Chaplin, among others, and sympathized with colleagues who were persecuted as communists during the McCarthy era.

After embarking on his directorial career in 1953, Aldrich's penchant for controversial topics and his confrontational manner occasionally made him a persona non grata in Hollywood. In the 1960s, he celebrated a triumphant comeback and was finally able to strike out on his own by buying his own studio – only to throw it all away again with uncompromising films. Yet right until the end, he continued to sneak subversive messages into the dream factory, all the while securing groundbreaking contracts as president of Hollywood's Directors Guild of America.

The Retrospective, a collaboration between the Austrian Film Museum and the Viennale, shows the oeuvre of one of America's greatest directors almost in its entirety in rare film copies.

A PROGRAM OF VIENNALE AND AUSTRIAN FILM MUSEUM

October 23 to November 30, 2026

Austrian Film Museum, Augustinerstrasse 1, 1010 Vienna

Tel. +43 1 533 70 54 • filmmuseum.at



KISS ME DEADLY



THE DIRTY DOZEN

VIENNALE 2026 GUEST ATTENDANCE

as of Oct. 12, 2026

<i>Film or programme</i>	<i>Name</i>	<i>Role</i>	<i>Attendance</i>
FEATURES			
>1.5°: Pyropolitics and the New World	Lukas Marxt	Director	Oct. 29–Nov. 2
>1.5°: Pyropolitics and the New World	Vanja Smiljanić	Editor	Oct. 29–Nov. 2
A day in the life of Jo: Chapter Phaedra	Jacqueline Lentzou	Director	Oct. 27–Oct. 30
A day in the life of Jo: Chapter Phaedra	Andrea Queralta	Producer	Oct. 28–Oct. 31
A providência e a guitarra	João Nicolau	Director	Oct. 23–Oct. 25
A veces me entra tristeza, otras veces rebelión	María Aparicio	Director	Oct. 28–Oct. 31
A veces me entra tristeza, otras veces rebelión	Ana Apontes	Producer	Oct. 28–Oct. 31
A veces me entra tristeza, otras veces rebelión	Roger Alan Koza	Cast	Oct. 25–Nov. 3
A veces me entra tristeza, otras veces rebelión	Ezequiel Salinas	Cinematographer	Oct. 28–Oct. 31
A veces me entra tristeza, otras veces rebelión	Ramiro Sonzini	Editor	Oct. 28–Oct. 31
Alea Jacarandas	Hassen Ferhani	Director	Oct. 28–Oct. 30
At Night	Beatrice Gibson	Director	Oct. 26–Oct. 29
Auslandsreise	Hans Broich	Producer	Oct. 22–Oct. 28
Auslandsreise	Ted Fendt	Director	Oct. 22–Oct. 26
Auslandsreise	Leonie Rodrian	Cast	Oct. 23–Oct. 28
Auslandsreise	Jenny Lou Ziegel	Cinematographer	Oct. 23–Oct. 24
Biermann	Pamela Biermann	Screenwriter	Oct. 25–Oct. 27
Biermann	Wolf Biermann	Documentary subject	Oct. 25–Oct. 27
Biermann	Jens Meurer	Director	Oct. 25–Oct. 27
Biografía de Jorge Luis Borges	Mariano Llinás	Director	Oct. 23–Oct. 26
Car la lune	Eric Baudelaire	Director	Oct. 29–Oct. 31
Clarissa	Theresa Park	Producer	Oct. 27–Nov. 2
Da Xi Yang	Zhong Kaifeng	Director	Oct. 31–Nov. 3
DAO	D'Johé Kouadio	Cast	Oct. 22–Oct. 25
Das geträumte Abenteuer	Valeska Grisebach	Director	Oct. 27–Oct. 30
Das geträumte Abenteuer	Syuleyman Letifov	Cast	Oct. 27–Oct. 30
Das geträumte Abenteuer	Yana Radeva	Cast	Oct. 27–Oct. 30
DAU	Ilya Khrzhanovsky	Director	Oct. 23–Oct. 24
Der Tag vor dem Abend	Max Koller	Director	Oct. 22–Nov. 3
Die andere Seite	Nina Hoss	Cast	Oct. 23–Oct. 24
Die andere Seite	Mariko Minoguchi	Director	Oct. 23–Oct. 26
Die Blutgräfin	Isabelle Huppert	Cast	Oct. 24–Oct. 25
Die Blutgräfin	Birgit Minichmayr	Cast	Oct. 24–Oct. 26
Die Blutgräfin	Ulrike Ottinger	Director	Oct. 24–Oct. 27
Do kraja dana	Jelena Maksimović	Director	Oct. 22–Oct. 25
Eight Bridges	James Benning	Director	Oct. 26–Oct. 31
Eklipse	Manuel Wetscher	Director	Oct. 29–Nov. 1
El deshielo	Manuela Martelli	Director	Nov. 1–Nov. 3
Erinnerungen eines Waldes	Johanna Orsini	Cast	To be confirmed
Erinnerungen eines Waldes	Katharina Rabl	Director	Oct. 27–Oct. 29
Erinnerungen eines Waldes	Julia Windischbauer	Cast	Oct. 28–Oct. 29
Erinnerungen eines Waldes	Lukas Walcher	Cast	Oct. 28–Oct. 29
Eternity	Florentina Holzinger	Cast	Nov. 2–Nov. 2
Eternity	Susanne Regina Meures	Director	Oct. 31–Nov. 3
Etwas ganz Besonderes	Eva Trobisch	Director	Oct. 27–Oct. 30
Everytime	Birgit Minichmayr	Cast	Oct. 25–Oct. 26
Everytime	Sandra Wollner	Director	Oct. 26–Oct. 29
Everytime	Tristán López	Cast	Oct. 26–Oct. 28
Everytime	Carla Hüttermann	Cast	Oct. 26–Oct. 28
Everytime	Gregory Oke	Director of Photography	Oct. 25–Oct. 27
Fa xian zhi lü	Shanshan Cao	Producer	Oct. 22–Oct. 26
Fa xian zhi lü	Dong Jie	Director	Oct. 22–Oct. 26
Filipiñana	Rafael Manuel	Director	Oct. 22–Oct. 25
Földszint	Gábor Reisz	Director	Oct. 26–Oct. 27
Földszint	Ádám Tompa	Cast	Oct. 26–Oct. 27

Hanabi	Ana Vaz	Director	Oct. 23–Oct. 24
Heimsuchung – Eine Jahrhundertgeschichte	Martina Gedeck	Cast	Oct. 31–Nov. 3
Heimsuchung – Eine Jahrhundertgeschichte	Volker Schlöndorff	Director	Nov. 1–Nov. 3
Histoires parallèles	Isabelle Huppert	Cast	Oct. 24–Oct. 25
Histoires parallèles	Massoumeh Lahidji	Screenwriter	Oct. 28–Nov. 1
Holy Wood Dust	Victor Kossakovsky	Director	Oct. 31–Nov. 3
I Rarely Wake Up Dreaming	Anna Melikova	Director	Oct. 30–Nov. 2
I Rarely Wake Up Dreaming	Isabelle Stever	Director	Oct. 30–Nov. 2
Im Umkreis des Paradieses	Isabelle Bertolone	Producer	Oct. 28–Oct. 29
Im Umkreis des Paradieses	Yulia Lokshina	Director	Oct. 27–Oct. 30
Imperium	Sergei Loznitsa	Director	Oct. 31–Nov. 2
Krakatoa	Carlos Casas	Director	Oct. 30–Nov. 2
Krakatoa	Beli Martínez	Producer	Oct. 30–Nov. 2
La libertad doble	Ilse HUGHAN	Producer	Oct. 30–Nov. 2
La más dulce	Itsaso Arana	Cast	Oct. 24–Oct. 27
La más dulce	Laila Marrakchi	Director	Oct. 24–Oct. 27
La noche de la infancia	Xisi Sofia Ye Chen	Director	Oct. 22–Oct. 27
Las islas afortunadas	Grégoire Colin	Cast	Oct. 30–Nov. 2
Las islas afortunadas	Samuel M. Delgado	Director	Oct. 30–Nov. 2
Las islas afortunadas	Helena Girón	Director	Oct. 30–Nov. 2
Lave forventninger	Eivind Landsvik	Director	Oct. 22–Oct. 26
Le Journal d'une femme de chambre	Radu Jude	Director	Oct. 29–Nov. 1
Lejos de los árboles	Angélica Castelló	Documentary subject	Oct. 29–Oct. 29
Lejos de los árboles	Meritxell Colell Aparicio	Director	Oct. 28–Oct. 31
Les roches rouges	Bruno Dumont	Director	Oct. 25–Oct. 28
L'Inconnue	Nicolas Anthomé	Producer	Oct. 28–Oct. 30
L'Inconnue	Lilith Grasmug	Cast	Oct. 28–Oct. 29
L'Inconnue	Arthur Harari	Director	Oct. 28–Oct. 29
London	Sebastian Brameshuber	Director	Oct. 23–Oct. 26
London	Bobby Sommer	Documentary subject	Oct. 23–Oct. 26
Meine Frau weint	Angela Schanelec	Director	Oct. 23–Oct. 27
Mila / Marija	Oskar Haag	Cast	Oct. 25–Oct. 26
Mila / Marija	Marko Mandić	Cast	Oct. 25–Oct. 26
Mila / Marija	Andrina Mračnikar	Director	Oct. 23–Oct. 26
Mila / Marija	Doroteja Nadrah	Cast	Oct. 23–Oct. 25
Morgen vor langer Zeit	Luise Donschen	Director	Oct. 22–Oct. 30
Morgen vor langer Zeit	Gerti Drassl	Cast	Oct. 23–Oct. 26
No Good Men	Anwar Hashimi	Cast	Oct. 21–Oct. 24
Oase	Jannis Lenz	Director	Oct. 27–Oct. 30
Objet a	Louis Hofmann	Cast	Oct. 22–Oct. 25
Objet a	Ann Oren	Director	Oct. 22–Oct. 25
Objet a	Aenne Schwarz	Cast	Oct. 22–Oct. 25
Schiuma di mondi	Zsuzsanna Király	Co-producer	Oct. 28–Oct. 29
Schiuma di mondi	Anna Marziano	Director	Oct. 28–Oct. 30
Seize moments de ma vie	Albert Serra	Director	Oct. 28–Oct. 30
Seize moments de ma vie	Montse Triola	Director	Oct. 28–Oct. 30
Siempre soy tu animal materno	Grégoire Debailly	Producer	Nov. 1–Nov. 3
Siempre soy tu animal materno	Valentina Maurel	Director	Nov. 1–Nov. 3
Soumsoum, la nuit des astres	Mahamat-Saleh Haroun	Director	Oct. 28–Oct. 31
The difficult Bride	Leonor Teles	Cinematographer	Oct. 27–Oct. 30
The Echo Chamber	Andrea Pallaoro	Director	Oct. 26–Oct. 29
The Loneliest Man in Town	Tizza Covi	Director	Oct. 25–Nov. 3
The Loneliest Man in Town	Rainer Frimmel	Director	Oct. 25–Nov. 3
The Man I Love	Ira Sachs	Director	Oct. 30–Nov. 2
Todo es cárcel	Marta Diaz	Cast	Oct. 29–Nov. 1
Todo es cárcel	Eloy Enciso	Director	Oct. 29–Nov. 1
Todo es cárcel	Beli Martínez	Producer	Oct. 30–Nov. 2
Tristan Forever	Tobias Nölle	Director	Oct. 25–Oct. 28
Übergang	Peter Badel	Director	Oct. 24–Oct. 27
Übergang	Chris Wright	Director	Oct. 24–Oct. 27
Violence du corps de l'autre	Denis Côté	Director	Oct. 30–Nov. 3

Weichen	Julieta Juncadella	Producer	Oct. 27–Oct. 30
Yesterday the Eye Didn't Sleep	Rakan Mayasi	Director	Oct. 25–Oct. 28

SHORT FILMS

A Correspondence	Ben Balcom	Director	To be confirmed
A Correspondence	Josh Weissbach	Director	Oct. 28–Oct. 29
A Person of the Forest	Miranda Pennell	Director	Oct. 29–Nov. 1
Auf der Rückseite der Landschaft	Philipp Hartmann	Director	Oct. 23–Oct. 25
Bernd	Jan Soldat	Director	Oct. 22–Nov. 3
Der Löffel	Nele Wohlatz	Director	Oct. 24–Oct. 25
Der Löffel	Jenny Lou Ziegel	Cinematographer	To be confirmed
Elegy for the Forgotten, on an endless War	Bani Khoshnoudi	Director	Oct. 31–Nov. 3
Es ist da	Friedl vom Gröller	Director	Oct. 22–Nov. 3
Forever...Forever	Johann Lurf	Director	Oct. 22–Nov. 3
Leaving Light	Viktoria Schmid	Director	Oct. 22–Nov. 3
like moths to light	Gala Hernández López	Director	Oct. 26–Nov. 2
Mare Sapiens	Aurélié Darbouret	Director	Oct. 29–Nov. 1
Mare Sapiens	Jeff Daniel Silva	Director	Oct. 29–Nov. 1
Morne Fortune	Mara Chavez	Director	Oct. 23–Nov. 3
Our friendship goes far beyond these experiences and recordings	Philipp Fleischmann	Director	Oct. 22–Nov. 3
Our friendship goes far beyond these experiences and recordings	Mohammed H.	Director	Oct. 22–Nov. 3
Pure Reason	Sofia Bohdanowicz	Director	Oct. 27–Oct. 30
They're Here	Rachel Lauren Mueller	Director	Oct. 27–Oct. 28
Title	Laida Lertxundi	Director	Oct. 30–Nov. 1
Whispers of a Burning Scent	Mo Harawe	Director	Oct. 26–Nov. 3
Wind, One Brilliant Day	Ben Rivers	Director	Oct. 30–Nov. 1

MONOGRAPH VASKO PREGELJ

Ali je bilo kaj avantgardnega?	Matevž Jerman	Director	Oct. 27–Oct. 30
Ali je bilo kaj avantgardnega?	Jurij Meden	Director	Oct. 23–Nov. 3
Monograph: Vasko Pregelj	Jurij Meden	Curator	Oct. 23–Nov. 3

MONOGRAPH THE SOLOMONIC CORRESPONDENCES

Arbos	Christian Farrell	Director	Oct. 25–Oct. 29
Emerald Palace	Christian Farrell	Director	Oct. 25–Oct. 29
Monograph: The Solomonian Correspondences	Eve Heller	Co-curator	Oct. 22–Nov. 1

CINEMATOGRAPHY JOCELYNE SAAB

Egypte, la cité des morts	Mathilde Rouxel	Association Jocelyne Saab	Oct. 27–Oct. 31
Enfants de la guerre	Mathilde Rouxel	Association Jocelyne Saab	Oct. 27–Oct. 31
Iran, l'utopie en marche	Mathilde Rouxel	Association Jocelyne Saab	Oct. 27–Oct. 31
Lettre de Beyrouth	Mathilde Rouxel	Association Jocelyne Saab	Oct. 27–Oct. 31

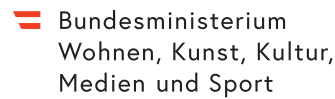
CINEMATOGRAPHY ALL COLOURFUL AND WONDERFUL

Halbe Welt	Andi Haller	Sound	To be confirmed
Halbe Welt	Jerzy Palacz	Cinematographer	To be confirmed
Ternitz Tennessee	Mirjam Unger	Director	To be confirmed

ABBAS KIAROSTAMI I REMEMBER

Abbas Kiarostami: I remember	Massoumeh Lahidji	Artist	Oct. 28–Nov. 1
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