



WIEN FESTIVAL LE

PROGRAM
PRESENTATION

V'20

OCTOBER 22 – NOVEMBER 1, 2020

VIENNALE

VIENNA INTERNATIONAL FILM FESTIVAL

VIENNALE PRESS OFFICE

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PRESS OFFICE AT THE INTERCONTINENTAL VIENNA

For the duration of the festival, the Viennale press office will be located in our festival hotel, room 903, the InterContinental Vienna (Johannesgasse 28, 1030 Vienna).

The office is open on October 22 from 12am to 6pm, from October 23 to October 31, daily from 10am to 7pm and on November 1 from 10am to 1pm.

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

VIENNALE – Vienna International Film Festival

Siebensterngasse 2

A-1070 Vienna

VIENNALE 2020

OKTOBER 22 — NOVEMBER 1

VIENNALE 2020

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VIENNALE 2020

We have insisted on organizing the Viennale as a physical event this year, because our festival is primarily intended for the audience and the city. A virus has changed our way of interacting and communicating with each other, especially how we animate our spaces and live in them. Yet the concept of social distance is misleading. Although interpersonal distance may be advisable for health reasons, an increase of the discrepancies in our community certainly isn't. So we've developed a protocol that allows access to the screenings in compliance with the security measures, while focusing on the essence of the festival: the films.



DRUK



NOMADLAND



LOS CONDUCTOS

Let's get together, share the experience of cinema and applaud the films and their authors, even if it will all be very different than usual. Rather than let the situation force us to increasingly distance ourselves, we are going to emphasize the importance of shared spaces, of relationships and of living together. Even with the virus. Therefore, the Viennale 2020 has expanded its format, introducing more collaborators and new synergies. It will open new doors instead of closing them. With respect and caution, and with due attention to others and to the space. A space that cannot only be thought, but must be lived in order to become a spiritual space. Like the infinite space of cinema.

In the past weeks and months, we've learned to be flexible and this may be a good lesson for the future. Mobility, for example, has become problematic and is subject to constant change. Although it's complicated to get from here to there, the Viennale will welcome some guests who are able to travel to Vienna, and, via technical and digital aids in cinema auditoriums, will extend greetings to many others who aren't able to attend the festival.

The program is – as the toadstools featured on the Viennale poster have already announced – a wonderful autumn collection of curiously awaited productions and surprises. It includes the current works of great contemporary filmmakers such as Frederick Wiseman, Kelly Reichardt, Gianfranco Rosi, Miranda July, Viktor Kossakovsky, Jasmila Žbanič, Philippe Garrel, Tsai Ming-liang, Eliza Hittman, Thomas Vinterberg, Lav Diaz, and Andrei Konchalovsky.

In addition to many other award-winning films, we will present the winners of two major international film festivals that could take place this year: SHEYTAN VOJUD NADARAD ("There Is No Evil") by Mohammad Rasoulof (Golden Bear, Berlin) and NOMADLAND by Chloé Zhao (Golden Lion, Venice). But we will also show less well-

known works such as Song Fang's PING JING ("The Calming"), which explores deep emotions, and Josephine Decker's SHIRLEY, which reveals the mental torment that the unconventional protagonists inflict on each other. Furthermore, there are some discoveries, including Li Dongmei's MA MA HE QI TIAN DE SHI JIAN, which sounds out the space of memories, Camilo Restrepo's LOS CONDUCTOS, which evokes ghosts of the past, and MY MEXICAN BRETZEL by Nuria Giménez, a film that creates a link to themes and forms of this year's Viennale retrospective.

All these films are aware of the past and point to the future – with their objectives, their (political) implications and their forms.

Finally, there is THE TRUFFLE HUNTERS by Michael Dweck and Gregory Kershaw, an exceptional and empathetic portrait of a time that is changing and an integrity that (still) resists this change. In this way we want to pay tribute to all radical spirits and all unclassifiable organisms.

MONOGRAPHY SAY GOODBYE TO THE STORY

Passages through Christoph Schlingensiefel's Cinematic Work

"First and foremost, I'm a filmmaker," said Christoph Schlingensiefel in 2006 in a conversation with Alexander Kluge on the occasion of the chickenballs: der hodenpark exhibition in Salzburg's Museum der Moderne. It was a seemingly anachronistic remark at the time: the former trash filmmaker (*DAS DEUTSCHE KETTENSÄGENMASSAKER*, *TERROR* 2000) had long since become a controversial cult figure of Berlin's Volksbühne, had catapulted Elfriede Jelinek's *Bambiland* onto the stage of Vienna's Burgtheater and caused a furor with his *Parsifal* production in Bayreuth. His "Last New German Film", *DIE 120 TAGE VON BOTTROP* ("The 120 Days of Bottrop"), had been released several years previously, and in the German film funding landscape, which was increasingly turning toward consumer goods, the "self-provocateur" Schlingensiefel, who oriented himself more toward avant-garde works by Kenneth Anger, Kurt Kren or Werner Nekes and had experimented with Super 8 in his petty bourgeois family milieu, faced walls of rejection.

And yet, double exposure, film tear, and the "filming location" as a microbiotope in a mediatised society accompanied his theatrical work not only as metaphors, but also quite manifestly in errant projections – all the way to the animatograph, a traveling revolving stage on which the viewer could "finally step into his own (film) image." With the monumental film shooting of *THE AFRICAN TWIN TOWERS* in Namibia in 2005, Schlingensiefel once again stretched the medium and his production resources to the limit. And when he had to deal with the diagnosis of cancer in 2008, everything in his work *Eine Kirche der Angst vor dem Fremden in mir* ("A Church of Fear for the Stranger in Me") rushed toward an apocalyptic montage.

Ten years after the death of Christoph Schlingensiefel, around the time he would have celebrated his 60th birthday (October 24), the Viennale provides the opportunity to take a new look at his work. With the support of the executors of his estate, the festival will present childhood films, romantic Z movies of classic status and, last but not least, sketches and short films that have hardly ever or never been shown in public, culminating in works with eloquent titles such as *FREMDVERSTÜMMELUNG* ("Foreign Mutilation") or the melodramatic psycho loop *SAY GOODBYE TO THE STORY*, which, incidentally, is also a great homage to the German actress Irm Hermann.

FILMS

- 100 Jahre Adolf Hitler – Die letzte Stunde im Führerbunker** Christoph Schlingensiefel, BRD 1988/89
- Die 120 Tage von Bottrop** Christoph Schlingensiefel, D 1997
- The African Twintowers** Christoph Schlingensiefel, D 2005–2008
- Bye Bye** Thomas Göttermann, Katrin Köster, Eckhard W., Christoph Schlingensiefel u.a., BRD 1985
- Das deutsche Kettensägenmassaker. Die erste Stunde der Wiedervereinigung** Christoph Schlingensiefel, D 1990
- Egomania – Insel ohne Hoffnung** Christoph Schlingensiefel, BRD 1986
- Für Elise** Christoph Schlingensiefel, BRD 1982
- Krise** Christoph Schlingensiefel, Deutschland/Namibia 2005
- Mein 1. Film** Christoph Schlingensiefel, BRD 1968
- Mensch, Mami, wir dreh'n 'nen Film** Christoph Schlingensiefel, BRD 1977
- Menu Total** Christoph Schlingensiefel, BRD 1985
- Mutters Maske** Christoph Schlingensiefel, BRD 1987/88
- My Wife in 5** Thomas Göttermann, Katrin Köster, Eckhard W., Christoph Schlingensiefel u.a., BRD 1985
- Say Goodbye to the Story (ATT 1/11)** Christoph Schlingensiefel, D 2005–2011
- Die Schulklasse** Christoph Schlingensiefel, BRD 1969
- Terror 2000 – Intensivstation Deutschland** Christoph Schlingensiefel, D 1992
- Tunguska – Die Kisten sind da** Christoph Schlingensiefel, BRD 1983/84
- United Trash** Christoph Schlingensiefel, D 1994/95
- What Happened to Magdalena Jung? Die Macht der Unschuld** Christoph Schlingensiefel, BRD 1983
- ZAK – Nazis vom Mars** Thomas Menke, Christoph Schlingensiefel, D 1991
- Kurzfilmprogramm: „Die Filme nach den Film-Filmen: Theaterfilme“** D 2004–2010
- Schlingensiefel – In das Schweigen hineinschreien** Bettina Böhler, D 2020

MONOGRAPHY THE CITY OF CHILDREN

Three Works by Isabel Pagliai



Isabel Pagliai gives a voice to those not normally portrayed on screen, letting the camera be the medium for them represent themselves. She is striving to create a cinema in which children can tell their own stories, which she then gently heightens accordingly. The result is a refreshing frankness. It is more than just telling; it is about a change in perspectives. Her camera is sometimes discreet and capable of capturing intimacy, recording thoughts, memories, desires, sometimes whispered, sometimes questioned in conversations only nibbled at or suggested by a gaze that alludes to elsewhere. At other times, it is more impudent, as coarse as the outpourings of confessions or swearwords. In any case, it always shows a lyrical respect for the delicacy of a particular age, its mystery, and hidden tenderness.

The backgrounds are those Pagliai knows from her childhood or are linked to the people she recognizes as close to her. Although she is very careful to capture the moment, she often also approaches past and the present, myth and reminiscence, the dimensions of memory and anecdote.

Pagliai questions the language of young souls, whether explicit and irreverent as in *ISABELLA MORRA* (2015), silent like the gestures and the forest in *ORFEO* (2017), or in a combination of audacity and shamefulness in *TENDRE* (2020). She recognizes its rhymes and weaves words and murmurs into the sounds of the space that envelops the characters.

Often concentrated on capturing the sensitivity of the moment and the small changes in the spirit through expressions, Pagliai's camera records time through variations in light, the movement produced by the wind and shadows. The space around the characters, be it the suburban space of her first short film or the wide natural spaces of the last two works is an environment in motion, a living and connected atmosphere. It is the same sensitive camera that can be recognized in the works of Damien Manivel and Maureen Fazendeiro, for whom she worked as director of photography.

The narrative follows the path the camera suggests: it does not pursue a linearity but proceeds by paying attention to small revelations, the sparks produced by different expressions, to changes of light and spirit, to the secret revelations of the atmosphere that surrounds the characters. It is not interested in revealing the mystery, but rather contemplating it and listening to it so as to celebrate its poetry.

The Viennale is proud to celebrate a young talent so sensitive to the time of childhood and its complex humanity.

In the presence of Isabel Pagliai.

FILMS

Isabella Morra Isabel Pagliai, F 2015

Orfeo Isabel Pagliai, F 2017

Tendre Isabel Pagliai, F 2020



ISABELLA MORRA



ORFEO

CINEMATOGRAPHY THE SPIRIT OF SOLIDARITY

Selected Films by Želimir Žilnik



Želimir Žilnik is one of the most important, politically committed filmmakers in Europe. Radicalized in the wake of the student protests in Belgrade in 1968, the director (born in 1942) became a pioneer of Yugoslavia's Black Wave film movement, which created works that did not ignore the ills of a socialist society.

Žilnik's feature film debut, *EARLY WORKS*, the Berlinale winner in 1969 and long lost in obscurity, is one of the key works of political film and impressively shows how ideologies fail in the face of reality. Since then, the director's work has gone through many phases, which, however,

has not affected his aggressive and independent approach.

Whether he explores the dark sides of Yugoslavia, the working conditions for migrants in Germany or, as in *THE OLD SCHOOL OF CAPITALISM* (2009), the effects of global capitalism in Serbia, Žilnik is always concerned about those who are excluded from the prevailing discourses. In approaching the outsiders of society, he does not rely on aesthetic or emotional platitudes. Instead, he dares to cast a scrutinizing eye, which also always questions his own thinking. Žilnik's work is not only about depicting representative constructs of a better coexistence; he regards the act of filming itself as part of the revolution. He thus creates an undogmatic cinema that believes in a rousing and dialectical manner that it can change the world.

In the presence of Želimir Žilnik.

In cooperation with Kunsthalle Wien.

Kunsthalle Wien is showing the exhibition "Shadow Citizens" on Želimir Žilnik's cinematic work from October 24.

FILME

Gde je dve godine bio Kenedi Želimir Žilnik, Serbia and Montenegro 2005

Rani radovi Želimir Žilnik, Yugoslavia 1969

Stara škola kapitalizma Želimir Žilnik, SRB 2009

Tako se kalio čelik Želimir Žilnik, Yugoslavia 1988

Tito po drugi put među Srbima Želimir Žilnik, Federal Republic of Yugoslavia 1994

Tvrđava Evropa Želimir Žilnik, SLO 2000



RANI RADOVI



TITO PO DRUGI PUT MEĐU SRBIMA

CINEMATOGRAPHY AUSTRIAN AUTEURS

The 1970s – A Film Decade on the Move

The year 1980 marked one of the most significant changes in Austrian film history: ten years after it was first announced, a film promotion act finally came into force, which to this day still provides the foundations under which domestic cinema flourishes. Its 50th anniversary this year is reason enough to take a look back at the Seventies, during which the Austrian film landscape had begun to organize itself and become more professional.

It's not for nothing that the 1970s are considered the most liberal, most courageous and most experimental years in our film history – at least on paper, for most of the films and filmmakers of that time have long since fallen into oblivion. It was a decade in which commercial cinema no longer played a major role, and when a young generation dared to make a real new start. Their works often arose out of symbiosis with other arts – literature, painting, theater, music. Budgets were small and filming took place under self-exploitative conditions. The films, too, tell of breakthroughs and upheavals, in partly radical world views that don't adhere to any established set of rules.

Filmarchiv Austria will present 5 out of a total of 15 programs during the Viennale. Numerous contributors will attend the screenings.

FILMS

Die ersten Tage Herbert Holba, A 1971

Die glücklichen Minuten des Georg Hauser Mansur Madavi, A 1974

Jesus von Ottakring Wilhelm Pellert, A 1975

Schwitzkasten John Cook, A 1978

Zechmeister Angela Summereder, A 1981



ZECHMEISTER



JESUS VON OTTAKRING

CINEMATOGRAPHY DIAGONALE '20 COLLECTION – THE UNFINISHED

Many events have been cancelled or postponed due to the COVID-19 pandemic, and many previously announced Austrian films are still waiting for their audience. These include productions that were supposed to be screened at the (cancelled) Diagonale. We have therefore invited the two festival directors, Sebastian Höglinger and Peter Schernhuber, to present a selection of Diagonale films as part of the Viennale program.

“This spring, the Diagonale in Graz would have shown films that are captivating to watch on the big screen. Following the cancellation of the festival due to COVID-19, we’re very pleased that a concentrated selection of these films will now find its way to the cinema under the title ‘Kollektion Diagonale '20 – Die Unvollendete’ (‘Diagonale '20 Collection – The Unfinished’). We would like to thank the Viennale for this first step toward closer collaboration! For all those interested in a successful future of Austrian film, this is currently more important than ever.” (Sebastian Höglinger and Peter Schernhuber)

FILMS

Gli appunti di Anna Azzori/Uno specchio che viaggia nel tempo Constanze Ruhm, A/D/F 2020

Jetzt oder morgen Lisa Weber, A 2020

Ordinary Creatures Thomas Marschall, A 2020

Die Revolution frisst ihre Kinder! Jan-Christoph Gockel, Burkina Faso/A 2020

The Trouble with Being Born Sandra Wollner, A/D 2020

Wood Ebba Sinzinger, Michaela Kirst, Monica Lăzurean-Gorgan, A/D/RO 2020

Kurzfilmprogramm „A Proposal to Project“

A Proposal to Project in Scope Viktoria Schmid, A/LT 2020

Elite Friedl vom Gröller, A/Argentina 2019

Fische Raphaela Schmid, A 2020

Lololol Kurdwin Ayub, A 2020

Pomp Katrina Daschner, A 2020

pretty-pretty Kurdwin Ayub, A 2020

sen. Friedl vom Gröller, A 2019

This Makes Me Want to Predict the Past Cana Bilir-Meier, D/A 2019

With the kind support of Österreichisches Filminstitut (Austrian Film Institute).

österreichisches
film institut **ÖFI**



DIE REVOLUTION FRISST IHRE KINDER!



THE TROUBLE WITH BEING BORN

AUSTRIAN FILMS

Our Cinema without Boundaries.

This year, which has been quite difficult for everyone, and especially for the film industry, we have included a selection of films in our program that were supposed to be shown in March as part of the Diagonale festival, then cancelled due to the COVID-19 pandemic. In this way, we are bringing these films into the auditoriums after all, thus affirming the importance of the big screen for the art form of cinema.

In addition to this special program, our official selection also includes a number of national premieres of Austrian productions, which reflect the diversity of domestic filmmaking in a wonderful way. We are proud to have found works about which there can be a thoughtful exchange within the framework of our wide-ranging selection, while representing the various forms and modes of expression with which Austrian filmmakers experiment at the same time. Consequently, these films can be measured against current productions on an international level.



HOCHWALD



DAVOS



AUFZEICHNUNGEN AUS DER UNTERWELT

These are films that convey insights from a familiar or intimate perspective, that explore shared or friendly experiences, or that reveal something about our society and the relationships we have with each other as individuals with different perceptions.

Films that trigger discussions about comprehensive problems: social tensions, armed conflicts, geopolitical imbalances and diverging interests. Films that question our means of communication as well as raise questions about our way of communicating. Films that travel into the past or to countries all over the world, or visit certain corners of Vienna that are unique in their own way.

Evi Romen's directorial debut HOCHWALD – recently awarded a Golden Eye for best film in the Focus Competition at the Zurich Film Festival – will first be presented in the Gartenbaukino and then screened again in other festival cinemas; the same applies to the outstanding AUFZEICHNUNGEN AUS DER UNTERWELT (“Notes from the Underworld”) by Tizza Covi and Rainer Frimmel. From Venice, where it competed for the Golden Lion, comes QUO VADIS, AIDA?, the latest work by Jasmila Žbanić, an Austrian co-production. Hubert Sauper will present his most recent film EPICENTRO, which was shot in Cuba and won the Grand Jury Prize for best documentary at the Sundance Film Festival. And ZAHO ZAY by Georg Tiller and Maéva Ranaivojaona, awarded a special mention at FIDMarseille, brings Madagascar to Vienna.

Other films originally to be screened at international festivals, whose path was then impeded by the coronavirus, will now be featured at our both festive and necessary Viennale 2020. These include BITTE WARTEN (“Please Hold the Line”) by Pavel Cuzuioc, DAVOS by Daniel Hoesl and Julia Niemann, and 3.30 PM by Ludwig Wüst. They are eagerly awaited and will continue their journey to other autumn festivals after the Viennale.

The Viennale stands for cinema that takes both political and aesthetic risks, takes a clear stance and represents concerns; and the Austrian presence at the Viennale 2020 distinguishes itself in this regard. Many

Austrian films are also featured in the “Recycled Cinema” retrospective, which is dedicated to found footage, in association with authors of international standing. And within the section of short films – grouped according to their objectives, themes or forms of expression – national meets international talent.

In a solemn gesture of appreciation of Austrian filmmaking, the Viennale invites audience discussions with the filmmakers after the screenings, not only to explore topics in greater depth, but also to celebrate the festival experience together with local protagonists of this art form.

SHORT-FILM PROGRAMS

SOMEWHERE IN THIS WORLD – Along with the voices of international filmmakers such as Ben Rivers, Mary Helena Clark and Halima Ouardiri, those of the Austrian film artists Antoinette Zwirchmayr and Friedl vom Gröller form a choir. A choir that speaks of the elements and various things, revealing new perspectives and different aspects of the world.

THE FUTURE WILL TELL brings together films that reflect on what will be by playing with genres, our expectations and our patterns of perception, while creating a link between the past and the future from a present-day perspective.

SENT MESSAGES: These days, attention is focused on ways of communicating, sharing experiences and memories. But cinema is unswervingly sending its messages to – and about – other worlds and realities, wherever they may be.

Cinema creates connections between physical and ideal spaces, in which it is possible to come together in various ways – linguistically, intellectually, emotionally, imaginatively. In this historical moment, these **SHARED SPACES, EMOTIONAL SPACES** have human and historical value.

Some short films will be presented alongside feature-length films, revealing their profound connection in terms of aesthetic and political objectives. For example, the seemingly futuristic view of an area of land that **IMPERIAL IRRIGATION** by Lukas Marxt and **FREM** by Viera Čákanyová have in common; or Pedro Almodóvar's **THE HUMAN VOICE** (starring the one-and-only Tilda Swinton), which can be unexpectedly associated with **INTIMATE DISTANCES** by Phillip Warnell due to their exploration of human emotional life. **EXPLAINING THE LAW TO KWAME** by Israeli artist and director Roeen Rosen, in which a body literally becomes political, is an example of sharp sarcasm and fierce provocation – and therefore perfectly suited to be combined with **WOHNHAFT ERDGESCHOSS** (“Resident Ground Floor”) by Jan Soldat.



THE HUMAN VOICE



FIGURE MINUS FACT



AUTOFICCIÓN

RETROSPECTIVE RECYCLED CINEMA

There is a peculiar correlation between so-called found footage filmmaking, founded on the reuse of pre-existing film footage, and the idea of “preserving” film heritage that drives the work of film museums and film archives. Unlike other forms of filmmaking which sprang to life “on their own” and were then preserved by film archives, found footage as a filmmaking tradition appeared only after film archives had gathered enough material to make artists curious about it.

Consequently, many of the earliest found footage films openly display their ambition to organize, summarize or interpret specific film collections. An excellent case in point are three of the oldest films in our retrospective: Adrian Brunel’s *Crossing the Great Sagrada* (1924), which performs an extra twist of parody, Esfir Shub’s *Velikiy put* (1927), where (re)shuffling archive footage equals a (re)construction of national history, and Germaine Dulac’s *Le cinéma au service de l’histoire* (1935) which employs footage to reflect the complexities of a certain period. It is perhaps not a coincidence that two of the aforementioned three artists from the early film period are women. The idea of working with used or discarded footage – worn stock that was shot by somebody else and for another purpose – could have initially appeared unworthy or even offensive to the ego of the male artist: something he was more than happy to let women handle.

While it would certainly be offensive to attribute qualities such as humility to any particular gender, a case can easily be made to conceptualize found footage filmmaking in the context of an ecological tradition of artistry and ethics. The title of our retrospective, *Recycled Cinema*, is thus much more than a poetic invention. Throughout the history of cinema a number of filmmakers, ranging from Robert Frank to Werner Herzog, have publicly lamented the fact that we are surrounded by too many images. Yet their solution was to produce more images in a quest for “fresher”, “purer”, or more “outrageous” ones. A found footage filmmaker, on the other hand, refuses to litter our world with more images of itself, refuses to perceive his/her own images as necessary, opting instead to breathe fresh life into an already existing body of images. And one must not forget a particular category in this uniquely modest realm of filmmaking, reserved for filmmakers who were literally too poor and under-equipped to afford their own images (most notably and proudly: the Cuban Santiago Álvarez), and could only express their creativity (or political rage) through reworking other people’s footage: a strong case for the art of found footage filmmaking as *arte povera*.

While “found footage filmmaking,” vast and diverse as it is, appears both marginal and elusive as the subject of a retrospective, the sheer number of artists who devoted their entire careers to found footage speaks to its lasting legacy and ongoing impact. There are the aforementioned, deeply ethical and political implications of working with footage to reframe discourse, to challenge identity and to rewrite history, perhaps best addressed in works by Philippe Mora (*Swastika*), Harun Farocki & Andrej Ujicā (*Videogramme einer Revolution*) or Johan Grimontprez (*Dial H-I-S-T-O-R-Y*), to name but a few examples. There is the promise of an accessible and democratic art form that empowers independent filmmaking, “desktop cinema” *avant la lettre*, if you will. And then there is, of course, the world of aesthetic possibilities that this practice offers: poetics that transform the ever so often utilitarian banality of the industrial medium of film and turn waste into art, a trademark of filmmakers like Peter Tscherkassky, Peggy Ahwesh, Cécile Fontaine or Bruce Conner.



SODOM



FACING FORWARD



FILM IST 7-12



PASSAGEN

A retrospective like ours of course cannot be considered “complete”. Our aim was not to create a comprehensive, international, historical overview of the found footage filmmaking tradition. Our curatorial approach, and the selection of titles for this season was driven by two principles: to create an attractive, thought-provoking selection that would introduce some of the key positions within this rich practice; and to make no distinction whatsoever between commercial and underground, popular and obscure, industrial and artistic, feature length and short, fiction and documentary. Instead we prefer to understand this term as a hypernym for other existing monikers that describe this practice, like collage film or compilation film. Furthermore, we were looking for works which have the impetus to make a strong artistic statement in respect of conventional storytelling, the entertainment industry, the representation of gender and racial discrimination, the brutality of political power, the rhythm and beauty of ephemeral films or the advertising and news practices: we can also call it applied film and media criticism.

In that regard found footage filmmaking or, to paraphrase Jay Leyda’s term, “films begotten by films,” is at the same time a highly individualistic and a deeply generic practice. It is deeply rooted in the core elements of the film medium as a reproductive art: the film strip itself, and what Annette Michelson called “the heady delights of the editing table,” and its power and lure has not only survived but traversed the great shift from photochemical analog to digital filmmaking. Consequently, our selection does not stop at the point when VCRs and, afterwards, digital editing and compositing enter the frame: the number of works produced in the last two decades speaks to this continuity.

However, we live in an age of disruption: quite befitting of the topic of found footage filmmaking where filmmakers attack and dissect coherence and plausibility in the name of artistic appropriation. We now find ourselves in the middle of a global pandemic that brought film production to a grinding halt, and fundamentally exposed our society’s craving for and dependence on fresh wares and products. In a way, a retrospective dedicated to recycling films – creating new works out of the abundance of film waste stored in archives, attics, or the wide plains of the World Wide Web – offers consolation.

And if there is yet another lesson to be learned from the COVID crisis it is the complex relationship between the global and the local. This is also true for this year’s Viennale-Filmmuseum retrospective: it celebrates both the global nature and character of the found footage tradition and its strong home base in Viennese arts practice and film culture. In this regard, the show also celebrates the curatorial and entrepreneurial excellence of Viennese film distributor sixpackfilm, born thirty years ago from a film series on precisely this same subject: found footage cinema.

A PROGRAM OF VIENNALE AND AUSTRIAN FILM MUSEUM
IN COOPERATION WITH SIXPACKFILM

Curated by Brigitta Burger-Utzer, Michael Loebenstein, Jurij Meden

October 23 to November 26, 2020

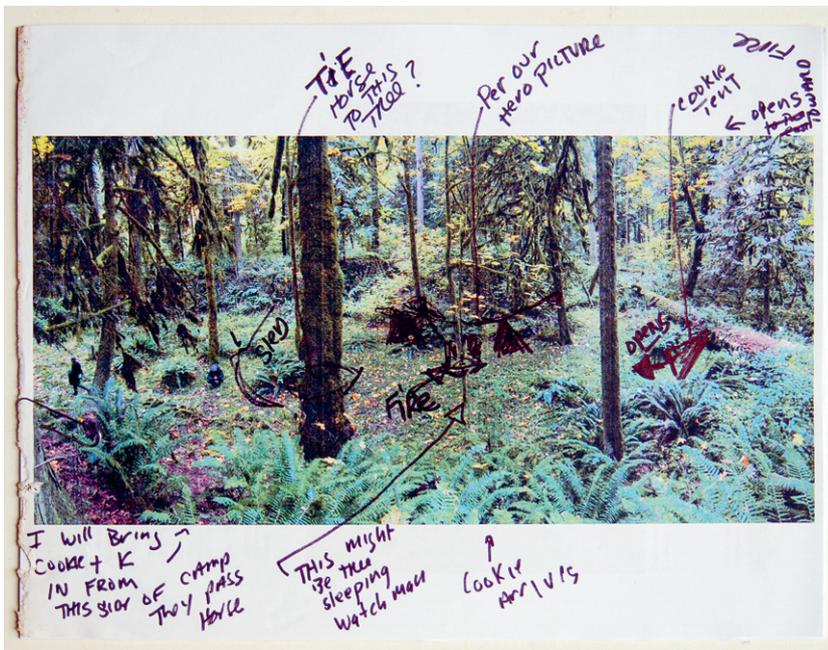
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TEXTUR #2

KELLY REICHARDT

When we chose to dedicate TEXTUR #2 to Kelly Reichardt at the beginning of the year, the world was a very different place. While celebrating the delicate, deeply humanistic, visually arresting work of an uniquely uncompromising American director would make perfect sense at any time, our decision seem more and more appropriate as each difficult month has passed. As the US moves towards a fraught election amid sustained protest and division, Kelly's films offer up an alternate vision of the country that is more vital than ever in these troubled times: a place where those traditionally on the margins are not only visible, but can also shake things up, where a journey is less about the destination than what might change along the way, where the landscape can still hold sway over thoughts and feelings, and where there is always room for acts of kindness and compassion, their smallness never a measure of their significance. While each of her works shows incredible precision in terms of time and place, their ideas effortlessly transcend these specific places and moments to continually reference the here and now. Peggy Ahwesh's text on Meek's Cutoff could hardly express this idea more trenchantly: "Today, as we wander in the existential wilderness of information flow, deflecting the destructive policies of untrustworthy leaders, we struggle, as did they of 1845, with our skills of decision making, trust, clear headedness, and commitment to essential values."



Extract from "An Active Seeking Out of Things"

Interview with Kelly Reichardt realized by James Lattimer

Despite being the crime capital of the country, Miami felt like a boring place while growing up in the 70's. I wasn't exposed to art of any kind. I wanted to be around artists but instead grew up surrounded by cops. As everyone knows from various TV shows, crime scene detectives take pictures at the scene, measure blood splatter, dust for fingerprints, and that kind of thing. When I was 12, my

dad got me my first camera, the Pentax K-1000. As soon as the film stock in the Dade County Crime Scene Department refrigerator was out of date, my dad would bring the film rolls home to me. On Sundays, I took a photo class at the Bob Rich Photo Studios on West Dixie Highway. During the week, I lived with my mom and was stranded out in Broward County - dirt roads, giant mosquitos, and new houses built on wetlands. I had no idea what to take pictures of. For the still life assignment for my Bob Rich photo class, I did a series of pictures of a conk shell, placed atop a barstool, that was set out in a pasture. Later, when I was old enough to drive, I'd photograph the old-timers in the Art Deco district on Miami Beach. From 7th to 11th grade, a large part of photography was surviving school. If you took someone's picture, they'd be less likely to kill you. I could also hide out in the darkroom for a couple of hours a day. Now that everyone has a camera, I don't know what kids do to stay alive.

VIENNALE AND COVID-19

The Viennale is acutely aware of its responsibility as a major event in times of a pandemic, especially since the nature of our festival is rooted in communality – in the participation in a public event that brings together films, filmmakers and audiences. In order to ensure a safe and enjoyable festival for everyone, we have developed a detailed COVID-19 prevention concept that takes into account all the currently applicable measures.

In order to be able to guarantee the prescribed distance in the auditorium, the seating capacity of the cinemas must be greatly reduced. To compensate for this, the Viennale will use five additional cinemas – the Circuit Cinemas – in addition to its five traditional venues. In front of the Gartenbaukino, a generous canopy will extend the foyer area, thus providing a better waiting situation for visitors outside.

GENERAL

The Austria-wide basic measures apply:

- ❖ Please wear a face mask in all areas of the cinema.
- ❖ Please keep a minimum distance of 1 meter to other persons.
- ❖ Regular hand hygiene is guaranteed by sanitizer stations at all festival locations.

Please stay away from the festival locations

- ❖ if you have COVID-19 symptoms or if you fear that you have been infected
- ❖ if you have had contact with a person who has COVID-19.

TICKET PURCHASE

- ❖ Only allocated seats are offered, either single seats or pairs of seats. There will always be a seat kept free between single seats or pairs of seats.
- ❖ Contact Tracing: In order to be able to trace possible infections, we ask all visitors to provide their e-mail addresses and mobile phone numbers when purchasing tickets.
- ❖ There is the option for print-at-home tickets to minimize direct contact.
- ❖ As in previous years, there will be an evening box office and the possibility to buy remaining tickets.
- ❖ At Gartenbaukino, the box offices for regular and remaining tickets are located in front of the cinema under the outdoor canopy.



IN ALL FESTIVAL LOCATIONS

- ❖ In all festival locations a face mask must be worn from the moment you enter the building until you reach your seat, as well as when you leave your seat. We strongly recommend wearing a face mask during the entire screening.
- ❖ The officially prescribed distance of 1 meter to other persons must be kept. Please avoid situations of congestion, especially when collecting tickets, at entrances and exits and in the sanitary facility areas.
- ❖ Where possible, admission to the cinema auditorium will be via several entrances to ensure a smooth and safe procedure.
- ❖ Please take the seat indicated on your ticket. Non-allocated seats are cordoned off. For reasons of contact tracing, changing seats is not allowed.
- ❖ This year, tickets will lose their validity once the screening begins. This means: No admission for late arrivals after the screening has started.

MISCELLANEOUS

- ❖ The Viennale will not be providing a festival center as a public meeting place this year.
- ❖ The Viennale team will undergo regular COVID-19 tests before and during the festival.

Important: Should you test positive for COVID-19 within ten days of a Viennale visit or be classified as a possible case, please do not only contact the health hotline 1450, but also inform us immediately at covid@viennale.at.

Current information and updates can be found at viennale.at

For further questions about the COVID-19 measures, please contact the Viennale at covid@viennale.at.

GUESTS OF THE VIENNALE 2020

As of October 10, 2020

Schiene	Name	Funktion	Anwesenheit
FEATURES			
3.30 PM	Ludwig Wüst	Director	25.-1.
A metamorfose dos pássaros	Catarina Vasconcelos	Director	30.-1.
Anunciaron tormenta	Javier Fernandez Vazquez	Director	30.-1.
Atarrabi et Mikelats	Eugene Green	Director	24.-27.
Aufzeichnungen aus der Unterwelt	Tizza Covi	Director	22.-27.; 29.-1.
Aufzeichnungen aus der Unterwelt	Rainer Frimmel	Director	22.-27.; 29.-1.
Bitte Warten	Pavel Cuzuic	Director	22.-1.
Bitte Warten	Samira Gharehmani	Editor	22.-1.
CoLOZio	Edwarda Gurrola	Actress	22.-1.
Davos	Daniel Hoesl	Director	22.-26.
Davos	Julia Niemann	Director	22.-26.
Die Letzte Stadt	Heinz Emigholz	Director	23.-28.
Die Letzte Stadt	Frieder Schlaich	Producer	23.-26.
Die Letzte Stadt	Irene von Alberti	Producer	23.-26.
El año del descubrimient	Luis Carrasco	Director	30.-1.
Epicentro	Hubert Sauper	Director	24.-27.
Epicentro	Paolo Calamita	Producer	22.-1.
Epicentro	Gabriele Kranzelbinder	Producer	22.-1.
Frem	Viera Čákanyová	Director	23.-26.
Gunda	Viktor Kossakovsky	Director	30.-1.
Her Name was Europe	Anja Dornieden	Director	23.-25.
Her Name was Europe	Juan David Gonzalez Monroy	Co-Director	23.-25.
Hochwald	Evi Romen	Director	22.-1.
Hochwald	Martin Gschlacht	Director of Photography	22.-1.
Hochwald	Bady Minck	Producer	22.-1.
Hochwald	Alexander Dumreicher-Ivanceanu	Producer	22.-1.
Hopper/Welles	Filip Jan Rymsza	Producer	23.-26
Los Conductos	Camilo Restrepo	Director	22.-25.
Miss Marx	Susanna Nicchiarelli	Director	22.-25.
Miss Marx	Alessio Lazzareschi	Producer	22.-25.
My Mexican Bretzel	Nuria Giménez	Director	27.-30.
Nackte Tiere	Melanie Waelde	Director	22.-27.
Notturmo	Gianfranco Rosi	Director	25.-01.
Orphea	Lilith Stangenberg	Actress	22.-25.
Quo Vadis, Aida?	Jasmila Zbanic	Director	23.-26.
Quo Vadis, Aida?	Antonin Svoboda	Producer	22.-1.
Quo Vadis, Aida?	Martin Gschlacht	Director of Photography	22.-1.
Seize Printemps	Suzanne Lindon	Director	28.-30.
Si c'était de l'amour	Patric Chiha	Director	23.-27.
Siberia	Abel Ferrara	Director	25.-28.
The Lobby	Heinz Emigholz	Director	23.-28.
The Works and Days	Anders Edström	Director	22.-1.
The Works and Days	C.W. Winter	Director	22.-1.
Tipografic Majuscul	Radu Jude	Director	30.-1.
Was bleibt	Clarissa Thieme	Director	22.-25.
Wohnhaft Erdgeschoß	Jan Soldat	Director	22.-1.
Zabij to i wyjedz z tego miasta	Mariusz Wilczyński	Director	29.-31.
Zaho Zay	Thomas Lambert	Producer	25.-28.
Zaho Zay	Georg Tiller	Director	23.-1.
Zeus Machine	Nadia Ranocchi	Director	30.-1.
Zeus Machine	David Zamgni	Director	30.-1.
Zeus Machine	Monaldo Moretti	DOP	30.-1.

Schiene	Name	Funktion	Anwesenheit
SHORTS			
Imperial Irrigation	Lukas Marxt	Director	23.-26.
Leonardo	Friedl vom Gröller	Director	22.-1.
Oceano Mare	Antoinette Zwirchmayr	Director	22.-1.
Point and Line to Plane	Sofia Bohdanowicz	Director	24.-27.
Sacrificio per la sirena	Friedl vom Gröller	Director	22.-1.
Spring will not be televised	Michael Heindl	Director	22.-1.

MONOGRAPHY: CHRISTOPH SCHLINGENSIEF

	Claus Philipp	Curator	22.-1.
African Twin Towers	Frieder Schlaich	Producer	23.-26.
Schlingensief – In das Schweigen hineinschreien	Bettina Böhler	Director	23.-25.
Schlingensief – In das Schweigen hineinschreien	Irene von Alberti	Producer	23.-26.
Schlingensief – In das Schweigen hineinschreien	Frieder Schlaich	Producer	23.-26.

MONOGRAPHY: ISABEL PAGLIAI

	Isabel Pagliai	Director	29.-1.
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CINEMATOGRAPHY: ŽELIMIR ŽILNIK

	Želimir Žilnik	Director	
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CINEMATOGRAPHY: KOLLEKTION DIAGONALE'20 – DIE UNVOLLLENDETE

Die Revolution frisst ihre Kinder!	Jan-Christoph Gockel	Director	24.-1.
Elite	Friedl vom Gröller	Director	22.-1.
Fische	Raphaela Schmid	Director	22.-1.
Gli Appunti di Anna Azzori	Constanze Ruhm	Director	26.-1.
Jetzt oder Morgen	Lisa Weber	Director	22.-1.
Jetzt oder Morgen	Carolina Steinbrecher	Director of Photography	22.-1.
Lololol	Kurdwin Ayub	Director	22.-1.
Ordinary Creatures	Thomas Marschall	Director	22.-1.
Ordinary Creatures	Anna Mendelssohn	Actress	22.-1.
Ordinary Creatures	Daniela Praher	Producer	22.-1.
pretty-pretty	Kurdwin Ayub	Director	22.-1.
sen.	Friedl vom Gröller	Director	22.-1.
The Trouble with being born	Sandra Wollner	Director	22.-23; 26.-1.
The Trouble with being born	Lixi Frank	Producer	22.-1.
The Trouble with being born	David Bohun	Producer	22.-1.
Wood	Ebba Sinzinger	Co-Director	25.-1.
Wood	Michaela Kirst	Director	25.-28.

CINEMATOGRAPHY: AUSTRIAN AUTEURS

Die ersten Tage	Xaver Schwarzenberger	Director of Photography	22.-1.
Die ersten Tage	Wilhelm Pellert	Assistant Director	22.-1.
Jesus von Ottakring	Wilhelm Pellert	Director	22.-1.
Zechmeister	Angela Summereder	Director	22.-1.

RETROSPECTIVE – RECYCLED CINEMA

	Cécile Fontaine	Director	23.-26.
	Johann Lurf	Director	22.-1.
	Peter Tscherkassky	Director	22.-1.
	Eve Heller	Director	22.-1.

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