

# VIENNA

PROGRAM PRESENTATION

V'21

OCTOBER 21–31





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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 21 from 12am to 5.30pm, from October 22 to October 30, daily from 10am to 7pm and on October 31 from 10am to 2pm.

Press information, film clips, film stills and festival photos can be downloaded at [viennale.at/en/press](http://viennale.at/en/press).

**VIENNALE** – Vienna International Film Festival

Siebensterngasse 2

A-1070 Wien

# VIENNALE 2021

OCTOBER 21–31

## VIENNALE 2021

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# VIENNALE 2021

In 2021, film lovers in Vienna can once again breathe a sigh of relief. We consider ourselves lucky that, despite adverse conditions, we've been able to maintain the continuity of our event, having prepared the 59th edition of the Viennale with a lot of enthusiasm and somewhat more peace of mind. These preparations also include security protocols that will enable easier access to the venues: five magnificent, classical cinemas, among them Gartenbaukino, which will reopen fully renovated. This is something that not only the Viennese public has been waiting for but also many friends of the festival and international filmmakers who have applauded the endeavor over the past months. The Viennale is expanding its barrier-free offerings, taking another step towards mastering the challenges that inclusion poses to contemporary society. In Urania, four screenings will be offered with audio description for the visually impaired, and audio induction loop systems are now available in all the five cinemas for the hearing impaired. "Cinema for all" is what these efforts stand for – in the same way as the screening of our traditional surprise film on October 26 at 11 a.m. and the Erste Bank *Extra*VALUE matinee on October 31 at 10:30 a.m., both at Gartenbaukino.

This year, we're commemorating the 100th birthday of the most famous Viennese cinephile, Amos Vogel, who took his love of cinema to the other side of the Atlantic and passed it on there. In collaboration with the Austrian Film Museum and with the active participation of various curators from different parts of the world, we've created a program that reflects Vogel's critical spirit and the subversive thrust of his programming in a contemporary way.

The Viennale program includes about 240 productions, and one focal point is the short form, traditionally the auteur genre among films, because it offers both promising debutants and established directors ever different and ever new possibilities of expression.

Yet the intense program, screened over merely eleven days, only really comes alive in the encounter with the filmmakers on site; because it's their physical presence and the opportunity to exchange ideas directly with them

that makes a festival what it is. This year, we've invited numerous industry guests who will not only fill the cinema auditoriums but also the corners of the city with their energy. Among them is Terence Davies, who recently won an award at the San Sebastián Festival for the screenplay of his latest film, *BENEDICTION*. Davies will offer insights into his writing process in a workshop discussion, organized jointly with Drehbuchforum Wien. As part of this event, we'll present the third volume of a film criticism series of books, launched in 2019, *TEXTUR* #3, which is dedicated to Terence Davies.

In addition, we're looking forward to having live music in cinema. Musical accompaniment will be provided for films representing the magnificent work of Henrik Galeen in the Monography special organized by Filmarchiv Austria, as well as for two programs dedicated to the pioneer of film trickery and master of the fantastic, Segundo de Chomón, as part of our Historiography special.

For some time now, the economy of cinema has not only been experiencing markets and reception habits in a state of flux but is also confronted with new players in the industry. To reflect on the role and responsibility of film festivals in the economy of auteur cinema, we have

organized a meeting aimed at both professionals and those who simply want to learn more about the world of festivals. In this regard, we're looking forward to the presence of directors of major film festivals like the Berlinale and Locarno.

This event is part of a more extensive program that runs until the end of next year and is aimed at grasping the basics of the transition period that we're currently going through and identifying the needs that arise from it.



EL GRAN MOVIMIENTO



FUTURA



## SHORTS

With our selection of 42 short and medium-length films – divided into programs and summarized under aspects of themes and aesthetics – we want to underline the importance of this format. In addition to eight programs, there are a number of films that accompany a feature-length film, like classic supporting films. The overall offering is more extensive than in previous years.

Short film is a format that escapes the logic of distribution channels and commercial exploitability, which, however, doesn't mean that it's only something for amateurs or beginners. We want to give more space to short films than before because they are challenging and concentrated and at the same time free and adventurous, despite or especially because of their length limitations. We want to bring an artistic medium to the fore that is far more open than most others are in searching for form and expression, that roams the realms and languages of art, and that, in our opinion, can and should claim the space it needs to reach out to its audience, especially at film festivals.

We're presenting films by both new and established directors, from Apichatpong Weerasethakul to Peter Tscherkassky, from Ute Aurand to Friedl vom Gröller. We're showing works of long-active filmmakers who have already been appreciated for their feature-length films, such as Lois Patiño, Matías Piñeiro and Salomé Lamas. We're presenting works of extremely experienced short-film artists, such as Morgan Quaintance and Daichi Saito. Many of the films – all of them screened in Austria for the first time – will have their world premiere at the Viennale. And we're expecting our guests to attend the screenings.

The titles of the eight different programs – *Inheritances*, *Reconfiguring the Earth*, *Human Material*, *The Scope of Dreams*, *Social Skins*, *Mysterious Objects*, *A Certain Intimacy*, *A Radiant Earth* – also leave space for associations to be made with the feature-length films in this year's selection.



HYTTI NRO 6



THE POWER OF THE DOG

## FEATURES

Undeniably, the selected films speak of us and the world – conveyed through the political, humanistic and social thoughts they develop. In doing so, they pay special attention to memory and history – which is also sometimes even confirmed in the films' titles.

"Cinema has that enormous potential that allows us to reformulate insights and store knowledge," says Fabrizio Ferraro. To him we dedicate a program, a filmography that offers a cross-section of his work, presenting those historical figures that inspire(d) him: the undesirables, who, like Walter Benjamin in *LES UNWANTED DE EUROPA*, in opposition to prevailing opinion, revealed the fractures, contradictions and cracks of their respective day and age. Memory and history also merge in Terence Davies' elegant oeuvre; in this case in a very personal and poetic way that truly celebrates the circle of life and the passing of time, lending them an incomparable rhythm.

Another topic that is stirring our current times is education. We will visit Mr. Bachmann's classroom (*HERR BACHMANN UND SEINE KLASSE* by Maria Speth) and get acquainted with the manifold divisions of today's society, which become evident in *NOUS* by Alice Diop and in *NOUS DISONS RÉVOLUTION* by Nicolas Klotz and Elisabeth Perceval, to mention only two from a large number of films.

Generations explain themselves to us through film, in works that are open in their conception and thus have a constructive effect. These include *FUTURA* by Pietro Marcello, Francesco Munzi and Alice Rohrwacher and *QUIÉN LO IMPIDE* by Jonás Trueba. The latter is an extraordinary film that we'd like to invite you to discover. It was shot over a period of four years with eight adolescents as the main actors who talk about themselves, "play" themselves, and question each other in this co-written feature film – which in turn connects their past experiences with their hopes for and expectations of the future. *QUIÉN LO IMPIDE* recently premiered at the San Sebastián Festival and will be presented in collaboration with the Spanish Embassy in a special screening at the Viennale. The director and some of the actors will be present to talk with the audience and initiate a conversation that, like the film itself, is

intended to expand socially beyond the boundaries of the screen.

Six feature-length films and ten short films from Austria are part of this year's program. Of these, some are celebrating their world premiere at the Viennale, while others can finally be seen "at home" after being presented at festivals abroad. Sixteen films from Austria, which we proudly and gratefully place in an enriching dialogue with our international contemporary cinema selection.

In conclusion, we'd like to note that the selection of films includes individual and universal dramas as well as those about everyday occurrences and extraordinary events. Created not only with critical intensity, but also with the



TRAIN AGAIN



BEATRIX

means of the genres, they are sometimes comical, sometimes garish and colorful, appearing in the form of a chamber play set in the seclusion of an apartment, as a road movie or in the guise of an expedition. DRIVE MY CAR by Ryusuke Hamaguchi is just one example from this realm of possibilities.

October will be a bountiful month for those who are lucky enough to live in Vienna – or those who will be here then. Among the many advantages of this city is not only its lively cultural offering that it sustains and nurtures but also the fact that it values and protects the public sphere, enabling people to experience the city as a common space. And this is where the Viennale is taking place in October – to remind us that cinema is a subversive art that we need today more than ever.

## Austrian films at the V'21

**BEATRIX** Milena Czernovsky, Lilith Kraxner, Österreich 2021

**GROBE FREIHEIT** Sebastian Meise, Österreich/Deutschland 2021

**KRAI** Aleksey Lapin, Österreich 2021

**MONEYBOYS** C.B. Yi, Österreich/Frankreich/Belgien/Taiwan 2021

**STORIES FROM THE SEA** Jola Wieczorek, Österreich 2021

**OUTSIDE NOISE** Ted Fendt, Deutschland/Südkorea/Österreich 2021

**2020** Friedl vom Gröller, Österreich 2021

**AS TIME GOES BY** Wilbirg Brainin-Donnenberg, Österreich 2021

**NESTING ENDLESS** Karl-Heinz Klopff, Österreich 2021

**NULLO** Jan Soldat, Österreich/Deutschland 2021

**DAS RAD** Friedl vom Gröller, Österreich 2021

**SEKUNDENARBEITEN** Christiana Perschon, Österreich 2021

**SIE MÖCHTE, DASS ER GEHT, SIE MÖCHTE, DASS ER BLEIBT.** Viki Kühn, Österreich/Deutschland 2021

**SOCIAL SKILLS** Henry Hills, Österreich/Belgien 2021

**TRAIN AGAIN** Peter Tscherkassky, Österreich 2021

**UNDER THE MICROSCOPE** Michaela Grill, Österreich/Kanada 2021



# MONOGRAPHY CAPTURING TIME IN IMAGES AND WORDS

## The Work of Terence Davies



The Viennale is a festival that honors memory and is aware of the lessons of history. We see it as our vocation to focus on the films and authors that we consider essential to our culture. In the face of a system that insatiably consumes and tirelessly contaminates, it is our responsibility to accompany, support and remember these artists.

So with both humility and pride, we take the opportunity to celebrate a renowned master who has nevertheless always remained on the margins of trends and fashions. An original and unique author, at once complex and accessible thanks to the elegant allure of his poetics. On the occasion of this year's Viennale, we would like to rediscover the complete oeuvre of Terence Davies, including his great successes, his extraordinary initial works, his timeless masterpieces and, of course, his latest film, *BENEDICTION*, which is to premiere at the Toronto

and San Sebastián film festivals this September.

Furthermore, Terence Davies has created the trailer for the 59th edition of our festival: a short film that condenses in little more than one minute his poetics, which are marked by profound humanity, and that succeeds in making the viewer merge into an atmosphere of light and (Davies' own) words. An elegy to time and life.

The third volume of the film-critical series of books called *TEXTUR* ("Texture") is thus dedicated to Terence Davies. Among the authors are Jonathan Romney, Michael Koresky, Kieron Corless and Dana Linssen. The publication features exceptional contributions such as the one by Matías Piñeiro and has some surprises in store. In addition to stories, anecdotes and references, it also includes poems written by Davies. In an unconventional way, the book retraces the unique work of an auteur filmmaker who never ceases to surprise us.

### Films by Terence Davies at the V'21

**BENEDICTION** Großbritannien 2021

**THE DEEP BLUE SEA** USA/Großbritannien 2011

**DISTANT VOICES, STILL LIVES** Großbritannien 1988

**THE HOUSE OF MIRTH**

Großbritannien/Frankreich/Deutschland/USA

**THE LONG DAY CLOSES** Großbritannien 1992

**THE NEON BIBLE** Großbritannien 1995

**OF TIME AND THE CITY** Großbritannien 2008

**A QUIET PASSION** Großbritannien/Belgien 2016

**SUNSET SONG** Großbritannien/Luxemburg 2015

**THE TERENCE DAVIES TRILOGY**

Großbritannien 1976–83

**VIENNALE-TRAILER 2021: BUT WHY?**

Großbritannien/Österreich 2021



THE HOUSE OF MIRTH



OF TIME AND THE CITY

# MONOGRAPHY THE SHADOW PLAYER

## Henrik Galeen – A Film Author of Weimar Cinema



The German film theorist Siegfried Kracauer described the actor, screenwriter and director Henrik Galeen, who was born in 1881 in Lemberg (then Austria-Hungary, now Lviv in Ukraine), as “an expert on fantastic horror films.” At first glance, this is an understandable statement: Galeen co-wrote creepy silent-film classics like *NOSFERATU* (1922) or *DAS WACHSFIGURENKABINETT* (“Waxworks,” 1924) and directed the horror movies *DER STUDENT VON PRAG* (“The Student of Prague,” 1926) and *ALRAUNE* (1927). However, it would be inadequate to reduce Galeen to just one genre. His largely lost work in front of and behind the camera also included adventure and detective stories as well as realistic and chamber dramas, such as the silent film *STADT IN SICHT* (“City in View”, 1923), rediscovered by Filmarchiv Austria in early 2000, in which the action takes place almost entirely on a boat. Based on a script by Mrs. Alma Hitchcock, he directed the crime thriller *AFTER THE VERDICT* (1929)

in England in the late 1920s. Galeen then briefly returned to Germany, before he emigrated to the USA via Sweden in 1933. Although he was sporadically in touch with other exiled filmmakers there, he primarily worked in areas outside of film. After a long bout of cancer, he died in Vermont in 1949.

The retrospective presents preserved and newly restored works by Galeen, thus enabling a (re)encounter with one of the first veritable film auteurs who found his very own cinematic language.

### Films of the program

**AFTER THE VERDICT** Henrik Galeen, Großbritannien 1929

**ALRAUNE** Henrik Galeen, Deutschland 1927

**AUF GEFÄHRLICHEN SPUREN** Harry Piel, Deutschland 1924

**DER GOLEM [Fragment]** Paul Wegener, Henrik Galeen, Deutschland 1915

**DER GOLEM, WIE ER IN DIE WELT KAM** Carl Boese, Paul Wegener, Deutschland 1920

**STADT IN SICHT** Henrik Galeen, Deutschland 1923

**DER STUDENT VON PRAG** Henrik Galeen, Deutschland 1926

**DAS WACHSFIGURENKABINETT** Paul Leni, Deutschland 1924



ALRAUNE



NOSFERATU – EINE SYMPHONIE DES GRAUENS

BILD: FRIEDRICH-WILHELM-MURNAU-STIFTUNG



# CINEMATOGRAPHY THOUGHTS AND IMAGINATION

## Works by Fabrizio Ferraro



In the works of Fabrizio Ferraro, a dear friend of the Viennale, cinema becomes complicit with twentieth century socio-political thoughts. His inventive and seductive films reflect on the possibilities and potential of language; they are deeply inspired by music, philosophy and poetry, from Friedrich Hölderlin to Simone Weil and Walter Benjamin. By continuing and perpetuating this cultural heritage in our time, his films become acts of poetic and ethical resistance. From both a thematic and formal point of view, Ferraro is a bold director. We will show a selection of his previous works so that they may form a dialogue with his two most recent films, which had their world premiere this year.

*In the presence of Fabrizio Ferraro and Fabio Parente (producer).*

## Films by Fabrizio Ferraro at the V'21

**CHECKPOINT BERLIN** Fabrizio Ferraro, Italien 2020

**COLOSSALE SENTIMENTO** Fabrizio Ferraro, Italien 2016

**PIANO SUL PIANETA (MALGRADO TUTTO, CORAGGIO FRANCESCO!)** Fabrizio Ferraro, Italien 2010

**QUANDO DAL CIELO** Fabrizio Ferraro, Italien 2015

**SEBASTIANO** Fabrizio Ferraro, Italien 2016

**LES UNWANTED DE EUROPA** Fabrizio Ferraro, Italien/Spanien 2017

**LA VEDUTA LUMINOSA** Fabrizio Ferraro, Italien/Spanien 2021



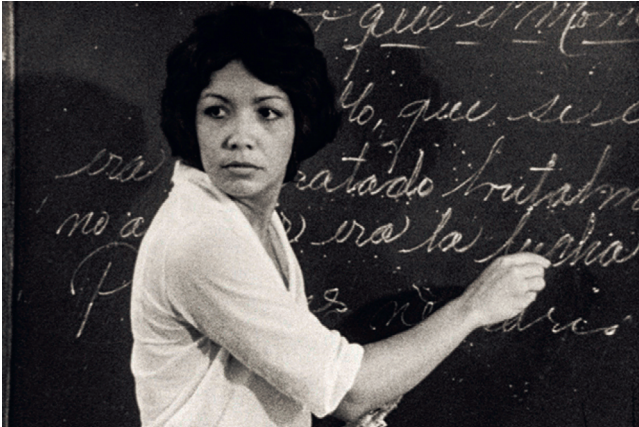
QUANDO DAL CIELO



COLOSSALE SENTIMENTO

# HISTORIOGRAPHY SCHÄTZE UND ENTDECKUNGEN

## Filme von Sara Gómez und Segundo de Chomón



DE CIERTA MANERA

At this year's Viennale we will again present a series of fundamental cinematic productions that have recently been restored thanks to the work of foundations and archives. Among these, we're delighted to show the last film by Sara Gómez (1942-1974), *DE CIERTA MANERA* ("One Way or Another"), which is also the first Cuban feature-length film directed by a woman. Shot in the early 1970s in a neighborhood on the outskirts of Havana, it is a docudrama rather than a fictional film, combining elements of educational, ethnographic and investigative cinema. Here, as in her entire oeuvre, Gómez also explores the question of how to dismantle the legacy of a racist, sexist and "underdeveloped" (to use a word by Cuban film director Tomás Gutiérrez Alea) colonial society, since

such dismantling is the necessary prerequisite for the new human being to become reality.

Sara Gómez didn't live long enough to finish her film; she died suddenly while it was still being edited. *DE CIERTA MANERA* was then completed under the artistic direction of Tomás Gutiérrez Alea and Julio García Espinosa (who also co-wrote the script).

Born in Teruel in 1871, Segundo de Chomón was one of the first special effect magicians, along with Georges Méliès and Gaston Velle. But while Méliès and Velle actually came to film from the realm of magic, de Chomón initially worked as a documentary filmmaker in Barcelona before moving to Paris and joining the Pathé brothers as a specialist in animation and transformation scenes. In 1913, as the era of the féeries was coming to an end, he moved on to Italy and successfully continued his career, creating special effects for landmarks of silent cinema such as *CABIRIA*. Segundo de Chomón died in Paris in 1929.

In collaboration with the Filmoteca de Catalunya, we're very pleased to present a selection of largely restored films, which this early master directed or collaborated on.

### Films by Sara Gómez

*DE CIERTA MANERA* Kuba 1974–77

*GUANABACOA: CRÓNICA DE MI FAMILIA* Kuba 1966

*IRÉ A SANTIAGO* Kuba 1964

*UNA ISLA PARA MIGUEL* Kuba 196



LES TULIPES, 1907

### Films by Segundo de Chomón

*BARCELONE, PRINCIPALE VILLE DE LA CATALOGNE* 1912

*EL BIOMBO DE CAGLIOSTRO* 1912

*BODA EN PREMIÀ DE MAR SERVIDA POR AUTOS*

*MARCA FORD* [wahrsch. 1912]

*LE COURANT ELECTRIQUE* 1906

*EN AVANT LA MUSIQUE* 1907

*LA GRENOUILLE* 1908

*L'HEREU DE CAN PRUNA* 1904

*HÔTEL ÉLECTRIQUE* 1908

*EL IRIS FANTÁSTICO* 1912

*LES KIRIKI, ACROBATES JAPONAIS* 1907

*LES LUNATIQUES* 1908

*METAMORFOSIS* 1912

*LES OEUFs DE PAQUES* 1907

*LE PIED DE MOUTON* 1908

*PIÙ FORTE CHE SHERLOCK HOLMES* 1913

*LE ROI DES DOLLARS* 1905

*SUPERSTICIÓN ANDALUZA* 1912

*SYMPHONIE BIZARRE* 1908

*LES TULIPES* 1907

*UNE EXCURSION INCOHÉRENTE* 1909

*LE VOYAGE SUR JUPITER* 1909



# RETROSPECTIVE

## FILM AS A SUBVERSIVE ART 2021

### A Tribute to Amos Vogel

The 2021 joint retrospective of the Viennale and the Austrian Film Museum is dedicated to Amos Vogel (1921–2012). Born as Amos Vogelbaum to a Jewish family in Vienna, he fled the Nazi terror and emigrated to the United States via Cuba in 1938. In New York City, his new home, he became one of the world's most influential film curators: first as the founder of the Cinema 16 film society (1947–63), and later as the co-founder of the New York Film Festival (1963–68). His book *Film as a Subversive Art* (1974) influenced generations of cinephiles and curators and was instrumental in establishing film curatorship as a form of aesthetic, social and political activism.

The aim of our retrospective is not to reconstruct or re-enact any of the film programs Vogel put together, nor to screen the films he wrote about. Instead, we understand Vogel as an explorer of the cinematic present. Rather than putting together a tribute showcasing the works Vogel championed and thus canonized for his era, we choose to follow in his footsteps and champion his values – polyphony of voices, aesthetic and political disruption, and subversion – from today's perspective.

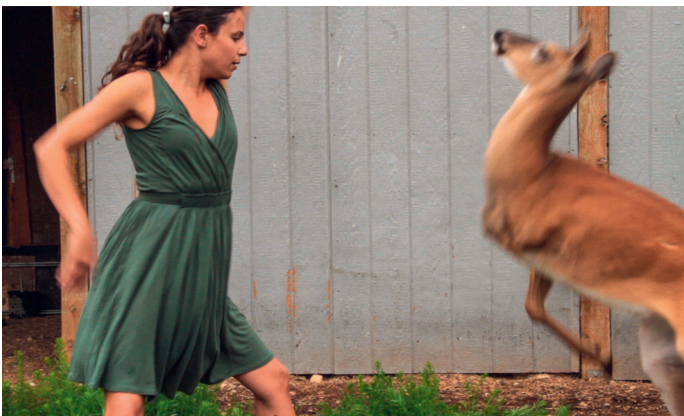
*Film as a Subversive Art 2021* celebrates Vogel's 100th birthday. However, acknowledging and embracing the present means to question curatorial responsibilities and privileges. We therefore invited six valued colleagues from all over the globe to help us shape this tribute. Each of them was given the same challenge: to compose programs with contemporary and recent films (with the publication date of *Film as a Subversive Art* as a point of reference) that address the notions of "film," "subversive," and "art" today. We were surprised and delighted by the results and now invite you to join us in the cinema to share our surprise and delight. (Eva Sangiorgi, Michael Loebenstein, Jurij Meden)

#### A PROGRAM OF VIENNALE AND AUSTRIAN FILM MUSEUM

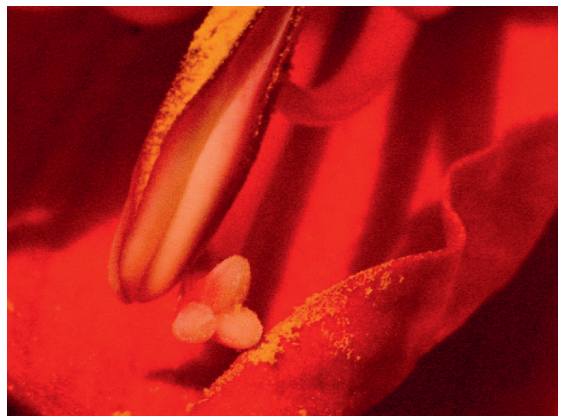
**October 22 to November 25, 2021**

**Österreichisches Filmmuseum, Augustinerstraße 1, 1010 Vienna**

**Tel. +43/1/533 70 54 • [filmmuseum.at](http://filmmuseum.at)**



BLUA



A FLORAL TRIBUTE FOR ESSEX ROAD

## Kurator\*innen der Retrospektive

### Nicole Brenez

Nicole Brenez is Professor of Film Studies at the University of Paris 3/Sorbonne Nouvelle, Director of the Department “Analyse et Culture cinématographique” at the Femis since 2017, and curator of the Cinémathèque française’s avant-garde film series since 1996. Together with the filmmaker Philippe Grandrieux, she produces the film collection *It May Be That Beauty Has Strengthened Our Resolve*, devoted to revolutionary filmmakers forgotten or neglected by the histories of cinema. Her most recent book is *Manifestations* (De l’Incidence, 2020).

### Go Hirasawa

Go Hirasawa is a film researcher working on underground and experimental films and avant-garde art movements in 1960s and 1970s Japan. His most recent publication *Japanese Expanded Cinema and Intermedia: Critical Texts of the 1960s* (Archive Books) was published in 2020. He also curated the film program “Japanese Expanded Cinema” at the Museum of Modern Art in New York in 2021.

### Kim Knowles

Kim Knowles is an academic and curator based in Wales, UK. She has curated the Black Box strand of the Edinburgh International Film Festival since 2008 and has written numerous books, articles and chapters, including, most recently, *Experimental Film and Photochemical Practices* (Palgrave Macmillan, 2020).

### Birgit Kohler

Birgit Kohler is co-director of Arsenal – Institute for Film and Video Art in Berlin. From 2002 to 2019, she was a member of the Berlinale Forum selection committee, and as interim director she was responsible for the section’s main program in 2019. Her curatorial projects, publications and teaching focus primarily on contemporary documentary filmmaking and a wide range of artistic positions in contemporary international cinema. Most recently, she published *Spielarten des Dokumentarischen – Politik und Ästhetik im Kino von Anja Salomonowitz*, in: Isabella Reicher (ed.): *Eine eigene Geschichte. Frauen Film Österreich seit 1999* (Sonderzahl, 2020).

### Roger Koza

Roger Koza (1968) is a film critic, editor of *Con los ojos abiertos*, anchorman of El cinematógrafo and presenter at FilMOTECA. Since 2006, he is curator for the Vitrina section at the Hamburg International Film Festival. Since 2014, art director of the Cosquin International Film Festival (Cordoba) and since 2018, art director of the legendary Doc Buenos Aires. He is the editor of the book *Cine y Pensamiento: las charlas de Mar del Plata* (2007) and of *Cine del mañana* (2010). His latest publication is *Faith in Fiction: The Cinema of Miguel Gomes* in: Daniel Ribas, Paulo Cunha (ed.): *Reframing Portuguese Cinema in the 21st Century* (Curtas Metragens, 2020).

### Nour Ouayda

Nour Ouayda is a filmmaker, film critic and programmer. She is deputy director at Metropolis Cinema Association in Beirut where she also coordinates the Cinémathèque Beirut project. She is a co-editor of the Montreal-based online film journal *Hors champ*. Her films and writing research the practice of drifting in cinema. She is part of the Camelia Committee, a collective that explores hybrid forms of writing for and in cinema.



# GUESTS OF THE VIENNALE 2021

As of October 10, 2021

Schiene	Name		Funktion	Anwesenheit
<b>FEATURES</b>				
A Chiara	Antonina	Fumo	Actress	22-24
A Chiara	Swamy	Rotolo	Actress	22-24
Atlantide	Yuri	Ancarani	Director	21-24
Beatrix	Milena	Czernovsky	Director	21-31
Beatrix	Antonia	de la Luz Ka_ik	DOP	21-31
Beatrix	Lilith	Kraxner	Director	21-31
Beatrix	Eva	Sommer	Actress	21-31
Bergman Island	Mia	Hansen-Love	Director	23-26
Blutsauger	Alexandre	Koberizde	Actor	22-27
Blutsauger	Julian	Radlmaier	Director	22-25
Cenzorka	Peter	Kerekeres	Director	29-31
Cow	Andrea	Arnold	Director	24-25
Crai Nou	Alina	Grigore	Director	27-30
Crai Nou	Robi	Urs	Actor	27-30
Dal pianeta degli umani	Giovanni	Cioni	Director	25-29
Diários de Otsoga	Maureen	Fazendeiro	Director	26-29
Diários de Otsoga	Miguel	Gomes	Director	26-29
Eles Transportan a morte	Samuel M.	Delgado	Director	21-24
Eles Transportan a morte	Helena	Girón	Director	21-24
Esquirlas	Eva	Cáceres	Producer	30-31
Esquirlas	Natalia	Garayalde	Director	30-31
First 54 Years, The	Avi	Mograbi	Director	25-27
France	Bruno	Dumont	Director	25-27
French Exit	Azazel	Jacobs	Director	22-26
Große Freiheit	Sebastian	Meise	Director	21-31
Große Freiheit	Thomas	Prenn	Actor	29-30
Ha'berech	Nadav	Lapid	Director	24-27
Ha'berech	Judith Lou	Lévy	Producer	25-27
Herr Bachmann und seine Klasse	Maria	Speth	Director	21-24
Herr Bachmann und seine Klasse	Reinhold	Vorschneider	DOP	21-24
Inheritance, The	Ephraim	Asili	Director	24-26
Intregalde	Radu	Muntean	Director	28-30
Kelti	Milica	Tomovic	Director	28-31
Krai	Aleksey	Lapin	Director	21-26
Krai	Vsevolod	Nikonov	Actor	21-26
Land of Dreams	Shirin	Neshat	Director	27-28
L'Événement	Audrey	Diwan	Director	21-22
L'Événement	Anamaria	Vartolomei	Actress	21-22
Mädchen und die Spinne, Das	Aline	Schmid	Producer	21-24
Mädchen und die Spinne, Das	Ramon	Zürcher	Director	21-25
Mädchen und die Spinne, Das	Silvan	Zürcher	Director	21-25
Marinheiro das Montanhas	Karim	Ainouz	Director	29-30
Mbah Jhiwo	Carolina	Diez Rodriguez	Production Designer	28-31
Mbah Jhiwo	Alvaro	Gurrea	Director	28-31
Mbah Jhiwo	Rocio	Mesa	Producer	29-31

Medusa	Anita	Rocha da Silveria	Director	21-26
Memoria	Simon	Field	Producer	27-31
Moneyboys	Gabriele	Kranzelbinder	Producer	21-31
Moneyboys	Barbara	Pichler	Producer	21-31
Moneyboys	Moriz	Stangl	Script Consultant	21-31
Moneyboys	C.B.	Yi	Director	22-26
Nous disons révolution	Nicolas	Klotz	Director	25-28
Nous disons révolution	Elisabeth	Perceval	Director	25-28
Obkhodniye Puti	Vladimir	Nadein	Producer	24-27
Obkhodniye Puti	Ekaterina	Selenkina	Director	21-27
Outside Noise	Ted	Fendt	Director	21-31
Outside Noise	Katharina Maria	Grabner	Actress	21-31
Outside Noise	Zsuzsanna	Király	Producer	21-26
Outside Noise	Gabriele	Kranzelbinder	Co-Producer	21-31
Outside Noise	Barbara	Pichler	Co-Producer	21-31
Pejzazi otpora	Marta	Popivoda	Director	23-26
Pilgrimai	Laurynas	Bareisa	Director	25-29
Qué será del verano	Ignacio	Ceroi	Director	22-27
Quién Lo Impide	Claudia	Navarro	Actress	25-28
Quién Lo Impide	Candela	Recio	Actress	25-28
Quién Lo Impide	Jonás	Trueba	Director	25-28
Rampart	Marko Grba	Singh	Director	25-28
Ras vkhedavt, rodesac cas vukurebt?	Luise	Hauschild	Producer	22-27
Ras vkhedavt, rodesac cas vukurebt?	Giorgi	Koberidze	Composer	22-27
Ras vkhedavt, rodesac cas vukurebt?	David	Koberidze	Actor	22-27
Ras vkhedavt, rodesac cas vukurebt?	Alexandre	Koberidze	Director	22-27
Ras vkhedavt, rodesac cas vukurebt?	Marius	Land	Graphics Designer	22-27
Ras vkhedavt, rodesac cas vukurebt?	Mariam	Shatberashvili	Producer	22-27
Re Granchio	Alegra	Micangeli	Actress	29-31
Re Granchio	Matteo	Zoppis	Director	29-31
Red Rocket	Sean	Baker	Director	26-28
Retour á Reims (fragments)	Jean-Gabriel	Périot	Director	26-29
Seperti Dendam, Rindu Harus Dibayar Tuntas	Dave	Lumenta	Music Composer	23-26
Seperti Dendam, Rindu Harus Dibayar Tuntas	Meiske	Taurisia	Producer	23-26
Serre Moi Fort	Mathieu	Amalric	Director	23-24
Songs for Drella	Ed	Lachman	Director	27-31
Sorcières de l'orient, Les	Julien	Faraut	Director	25-28
Stories from the Sea	Amparo	Guillot Fernandez	Protagonist	25-27
Stories from the Sea	Jola	Wieczorek	Director	23-31
Stories from the Sea	Jessica	Willers	Protagonist	25-27
Storms of Jeremy Thomas, The	Jeremy	Thomas	Protagonist	21-24
Verdens verste menneske	Renate	Reinsve	Actress	30-31
Vida comienza, vida termina	Rafael	Palacio Illingworths	Director	25-28
Wet Sand	Gia	Agumava	Actor	21-24
Wet Sand	Cornelia	Seitler	Producer	21-24
Wet Sand	Bebe	Sesitashvili	Actress	21-24
Women Do Cry	Vesela	Kazakova	Director	21-23
Women Do Cry	Mina	Mileva	Director	21-23
Zeros and Ones	Cristina	Chiriac	Actress	29-31
Zeros and Ones	Anna	Ferrara	Actress	29-31
Zeros and Ones	Abel	Ferrara	Director	29-31



## SHORTS

A Weave of Light	Bram	Ruiter	Director	27-31
As Time Goes by	Wilbirg	Brainin-Donnenberg	Director	21-31
Das Rad	Friedl	vom Gröller	Director	21-22
Elle	Luise	Donschen	Director	24-26
Glimpses from a Visit to Orkney in Summer 1995	Ute	Aurand	Director	21-23
Hotel Royal	Salome	Llamas	Director	25-28
Inner Outer Space	Laida	Lertxundi	Director	29-31
La sangre es blanca	Óscar	Vincentelli	Director	23-26
Nesting Endless	Karl-Heinz	Klopf	Director	21-31
Nulló	Jan	Soldat	Director	21-31
Renate	Ute	Aurand	Director	21-23
Scylos	Maaïke Anne	Stevens	Director	22-24
Sekundenarbeit	Christiana	Perschon	Director	21-31
Sie möchte, dass er geht, sie möchte, dass er bleibt.	Viki	Kühn	Director	21-31
The Parent's Room	Diego	Marcon	Director	27-30
Train Again	Peter	Tscherkassky	Director	21-31
Un bananero no es casualidad	Luiza	Gonçalves	Director	28-31
under the microscope	Michaela	Grill	Director	21-31

## MONOGRAPHY: TERENCE DAVIES

	Terence	Davies	Director	21-26
Benediction	John	Taylor	Executive Producer	21-26

## CINEMATOGRAPHY: FABRIZIO FERRARO

	Fabrizio	Ferraro	Director	22-26
Les Unwanted de Europa	Lluís	Minaro	Producer	23-26
	Fabio	Parente	Producer	22-25

## HISTORIOGRAPHY: SEGUNDO DE CHOMÓN

	Rosa	Cardona	Film Historian	28-31
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## RETROSPECTIVE

A.I. at War	Florent	Marcie	Director	27-29
Fantasy Sentences	Dane	Komljen	Director	25-30
No Man's Land	Salome	Lamas	Director	25-28
Nou Voix	Maxime	Jean-Baptiste	Director	28-30
The Mirror of Possible Words	Fergus	Daly	Director	30-31
	Nicole	Brenez	Curator	28-31
	Kim	Knowles	Curator	22-25
	Birgit	Kohler	Curator	22-26
	Roger	Koza	Curator	21-30
	Nour	Ouayda	Curator	25-29

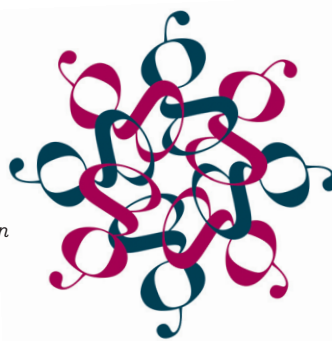
## FILMARCHIV

	Stefan	Drössler	Film Historian	24-27
	Andreas	Thein	Film Historian	29-30

# Viennale and COVID-19

*Your visit to the Viennale 2021 should be as safe and pleasant as possible! Therefore, we have developed a prevention concept in coordination with the authorities, whereby the security precautions are continuously adjusted and adapted to the respective regulations.*

*Since there can unfortunately also be short-term adjustments due to changes in regulations, we ask you to inform yourself concerning the applicable rules here on our website shortly before your visit to the cinema. Thank you very much!*



## GENERAL

*The current COVID-19 regulations of the City of Vienna apply:*

### 2G AND 2.5G CHECK

✦ In the **Gartenbaukino** (over 500 seats) the **2G-rule** (vaccinated or recovered) applies. In **all other cinemas** (under 500 seats) the **2.5G-rule** applies (vaccinated, recovered or PCR test valid at least until the end of the film).

✦ Please bring the **corresponding verification** – ideally the **QR code** – and an **official ID** for the verification of the 2G- or 2.5G-rule!

✦ For **vaccinated and recovered persons**, whose certificate is at least valid until November 1, there is the possibility to pick up a **control wristband** at the 2G- /2.5G-check in the respective cinema, which is valid until the end of the Viennale. This will save you the 2G-/ 2.5G-check at every cinema visit.

### FACE MASKS AND HAND HYGIENE

✦ Please wear a **face mask or FFP2 mask in all areas of the cinema**.

✦ Regular hand hygiene is provided by **disinfection 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 infected** with COVID-19.

## TICKET PURCHASE

✦ Only **assigned seats** will be available.

✦ **Contact Tracing:** In order to track any infections, we ask all visitors to provide their email address and mobile number when purchasing tickets.

✦ Online "print at home" tickets are offered in order to minimize direct contacts. For organizational reasons, this service is not available for discounted tickets. **Reduced tickets** can be **purchased online**, but must then be picked up at a Viennale box office with corresponding verification.

✦ There will also be an **evening box office** this year and the possibility to purchase **remaining tickets**.

## IN ALL FESTIVAL LOCATIONS

✦ Please wear a **face mask or FFP2 mask** in all areas of the cinema.

✦ Please **take the seat indicated on your ticket**. For reasons of contact tracing, changing seats is not allowed.

✦ As assigned seats do not allow uncomplicated admission after the performance has begun, tickets lose their validity at the start of the performance. This means: **No admission for late arrivals after the screening has started**. This measure is for the safety of all visitors.

## MISCELLANEOUS

✦ The Viennale team are continuously PCR tested.

**Important:** Should you test positive for COVID-19 within five 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](mailto:covid@viennale.at).

For further questions regarding COVID-19 measures, please contact the Viennale at [covid@viennale.at](mailto:covid@viennale.at).



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