

ITENS DO PROPONENTE &gt;

ITENS DA INSCRIÇÃO &gt;

ITENS DA SELEÇÃO &gt;

LISTA DE DOCUMENTOS

Projeto: Bacurau  
Chamada Pública: DESEMPENHO ARTÍSTICO 2024 – INSCRIÇÃO DE BENEFICIÁRIOS INDIRETOS

**Recurso fase de Habilitação**

Recurso enviado em: 29/07/2024 15:06:35

**Argumentos que embasam a solicitação de revisão do resultado da etapa**

Prezados, gostaríamos de recorrer em relação à classificação em mostra “não competitiva” de seleções prestigiadas como a da Viennale e do NYFF, pois não existe competição nesses grandes festivais. Uma seleção nesses festivais deveria equivaler a competição de qualquer outro festival da mesma categoria. Bacurau esteve na seção “Main Slate” do NYFF, que é a mostra mais importante do festival, descrita no próprio site como “the core of the program” (o coração da programação), “a selection of the most exceptional new films from around the world” (uma seleção dos filmes mais excepcionais do mundo inteiro). Na Viennale, existe uma seleção de filmes distribuídos entre Longas [Features] e Curtas, sem hierarquia. Em paralelo, existem uma Retrospectiva e Focos especiais (Monographies, Cinematographies). Todos os filmes selecionados como “Features” fazem parte da Mostra Principal (ver Programa em anexo). Gostaríamos também de pedir para incluir na pontuação o festival de Hong Kong que não está na lista dos festivais considerados para Bacurau. Sobre os prêmios da Academia brasileira, gostaria de confirmar que não falta uma pontuação relativa aos 2 prêmios de Melhor Filme e Melhor Diretor. Agradecemos pela atenção.

Caracteres restantes: 2279

**Documentação relacionada**

Os documentos devem estar no formato PDF, DOC (Word, BrOffice, etc.) ou planilhas. Não há limite de tamanho, mas arquivos com mais de 2.000 KB (2 megas), poderão demorar muito para finalizar o upload. Além disto, o tempo de upload depende da velocidade da sua conexão de internet. Se você não conseguir finalizar o upload, tente novamente em outro horário.

**ATENÇÃO:** O sistema permite o upload de apenas um arquivo digital em cada campo. Por isso, caso o proponente queira fazer o upload de mais de um documento no mesmo campo, ele deve organizá-los de forma contínua dentro de único arquivo digital.

#	NOME DO DOCUMENTO	CAMINHO PARA UPLOAD	AÇÕES
	Programa NYFF	d:\ancine\arquivos\contratacao\2024\41305_403178.pdf	
	Seleção Hong Kong FF	d:\ancine\arquivos\contratacao\2024\41305_403179.pdf	
	Programa Viennale	d:\ancine\arquivos\contratacao\2024\41305_403177.pdf	

Email Address

FLC NEWSLETTER

(/)

# 57<sup>th</sup> New York Film Festival

(/NYFF2019/)

[Log In](#) (<https://purchase.filmlinc.org/account/login>) | [Menu](#) ≡

#NYFF (<https://twitter.com/search?vertical=default&q=%23NYFF&src=typd>) [f](#) (<https://www.facebook.com/NYFilmFest>) [Twitter](#) (<https://twitter.com/thenyff/>) [Instagram](#) (<https://www.instagram.com/thenyff/>)

## Main Slate

29 of the most exciting new feature films from around the world.



([https://www.filmlinc.org/films/the-](https://www.filmlinc.org/films/the-irishman/)

irishman/)

The Irishman (<https://www.filmlinc.org/films/the-irishman/>)

Martin Scorsese • 2019 • USA • 209 minutes

**Opening Selection · World Premiere · Intros by Martin Scorsese & Cast on Sept. 27**

This richly textured epic of American crime, a dense, complex story told with astonishing fluidity, stars Joe Pesci as Pennsylvania mob boss Russell Bufalino; Al Pacino as Teamsters president Jimmy Hoffa; and Robert De Niro as their right-hand man, Frank Sheeran, each working in the closest harmony imaginable with the film's incomparable creator, Martin Scorsese.



(<https://www.filmlinc.org/films/marriage-story/>)

## Marriage Story (<https://www.filmlinc.org/films/marriage-story/>)

Noah Baumbach • 2019 • USA • 136 minutes

**Centerpiece Selection · New York Premiere · Introduction by Noah Baumbach and cast at the 6pm screening at Alice Tully Hall on Oct. 4**

Noah Baumbach's new film is about the rapid tangling and gradual untangling of impetuosity, resentment, and abiding love between a married couple—played by Adam Driver and Scarlett Johansson—negotiating their divorce and the custody of their son. It's as harrowing as it is hilarious as it is deeply moving.



(<https://www.filmlinc.org/films/motherless-brooklyn/>)

## Motherless Brooklyn (<https://www.filmlinc.org/films/motherless-brooklyn/>)

Edward Norton • 2019 • USA • 144 minutes

**Closing Night Selection · New York Premiere · Introductions by Edward Norton & cast at the Alice Tully Hall screenings on Oct. 11**

Writer-director-producer Edward Norton has transplanted the main character of Jonathan Lethem's best-selling novel *Motherless Brooklyn* from modern Brooklyn into an entirely new, richly woven neo-noir narrative: a multilayered conspiracy that expands to encompass the city's ever-growing racial divide, set in 1950s New York.



(<https://www.filmlinc.org/films/atlantics/>)

## Atlantics (<https://www.filmlinc.org/films/atlantics/>)

Mati Diop • 2019 • France/Senegal/Belgium • 105 minutes • Subtitled

### **U.S. Premiere · Q&A with Mati Diop on Oct. 9**

Winner of the Grand Prix at this year's Cannes Film Festival, Mati Diop's gripping, hallucinatory Senegal-set drama skirts the line between realism and fantasy, romance and horror, and, in its crystalline empathy, humanity, and political outrage, confirms the arrival of a major talent.



(<https://www.filmlinc.org/films/bacurau/>)

## Bacurau (<https://www.filmlinc.org/films/bacurau/>)

Kleber Mendonça Filho, Juliano Dornelles • 2019 • Brazil • 130 minutes • Portuguese and English with English subtitles

### **Ends Today! (<https://kinonow.com/bacurau-flc>)**

In this wild shape-shifter, a vibrant, richly diverse backcountry Brazilian town finds its sun-dappled day-to-day disturbed when its inhabitants become the targets of a group of armed mercenaries. *Bacurau* is a vividly angry power-to-the-people fable like no other.



(<https://www.filmlinc.org/films/beanpole/>)

## Beanpole (<https://www.filmlinc.org/films/beanpole/>)

Kantemir Balagov • 2019 • Russia • 130 minutes • Subtitled

### New York Premiere · Q&As with Kantemir Balagov on Oct. 6 & 8

In this richly burnished, occasionally harrowing rendering of the persistent scars of war, two women, Iya and Masha (astonishing newcomers Viktoriya Miroshnichenko and Vasilisa Perelygina), attempt to readjust to a haunted post-WWII Leningrad.



(<https://www.filmlinc.org/films/fire-will-come/>)

## Fire Will Come (<https://www.filmlinc.org/films/fire-will-come/>)

Oliver Laxe • 2019 • Spain/France/Luxembourg • 85 minutes • Subtitled

### U.S. Premiere

The beauties and terrors of nature—human and otherwise—drive the extraordinary, elemental new film from Oliver Laxe, in which the verdant Galician landscape becomes the setting for the powerful story of Amador, who has recently served time in prison for arson and has come home to live with his elderly mother.



(<https://www.filmlinc.org/films/first-cow/>)

## First Cow (<https://www.filmlinc.org/films/first-cow/>)

Kelly Reichardt • 2019 • USA • 122 minutes

Kelly Reichardt once again trains her perceptive and patient eye on the Pacific Northwest, this time evoking an authentically hardscrabble early 19th-century way of life for this tale of a taciturn loner and skilled cook (John Magaro) who has joined a group of fur trappers in Oregon Territory, but only finds true connection with a Chinese immigrant (Orion Lee) also seeking his fortune.



(<https://www.filmlinc.org/films/a-girl-missing/>)

## A Girl Missing (<https://www.filmlinc.org/films/a-girl-missing/>)

Koji Fukada • 2019 • Japan • 111 minutes • Japanese with English Subtitles

Middle-aged Ichiko—played by the extraordinary Mariko Tsutsui—works as a private nurse in a small town for a family; when one of the girls disappears, Ichiko gets caught up in the resulting media sensation in increasingly surprising and devastating ways. Tsutsui and director Koji Fukada have created one of the most memorable, enigmatic movie protagonists in years.



(<https://www.filmlinc.org/films/i-was-at-home-but/>)

## I Was at Home, But... (<https://www.filmlinc.org/films/i-was-at-home-but/>)

Angela Schanelec • 2019 • Germany • 105 minutes • German with English subtitles

An elliptical yet emotionally lucid variation on the domestic drama, Schanelec's latest film—which won her the Best Director prize at the 2018 Berlinale—intricately navigates the psychological contours of a Berlin family in crisis.



(<https://www.filmlinc.org/films/liberte/>)

## Liberté (<https://www.filmlinc.org/films/liberte/>)

Albert Serra • 2019 • France/Portugal/Spain • 132 minutes • Subtitled

In the 18th century, somewhere deep in a forest clearing, a group of bewigged libertines engage in a series of pansexual games of pain, torture, humiliation, and other dissolute, Sadean pleasures. Catalan filmmaker Albert Serra's latest is easily his most provocative yet.



(<https://www.filmlinc.org/films/martin-eden/>)

(<https://www.filmlinc.org/films/martin-eden/>)

## Martin Eden (<https://www.filmlinc.org/films/martin-eden/>)

Pietro Marcello • 2019 • Italy • 129 minutes • Italian with English subtitles

In this enveloping adaptation of a Jack London novel from Italian filmmaker Pietro Marcello, Martin Eden is a dissatisfied prole with artistic aspirations who hopes that his dreams of becoming a writer will help him rise above his station and marry a wealthy young university student.



([https://www.filmlinc.org/films/the-](https://www.filmlinc.org/films/the-moneychanger/)

moneychanger/)

## The Moneychanger (<https://www.filmlinc.org/films/the-moneychanger/>)

Federico Veiroj • 2019 • Uruguay • 97 minutes • Subtitled

**U.S. Premiere · Q&As with Federico Veiroj on Oct. 9 & 10**

Leading light of contemporary Uruguayan cinema Federico Veiroj's new film is his most ambitious, political, and forceful yet, starring Daniel Hendler as Humberto Brause, who takes advantage of Uruguay's poor economy by specializing in shady offshore investing.



([https://www.filmlinc.org/films/oh-](https://www.filmlinc.org/films/oh-mercy/)

mercy/)

## Oh Mercy! (<https://www.filmlinc.org/films/oh-mercy/>)

Arnaud Desplechin • 2019 • France • 119 minutes • Subtitled

**North American Premiere · Q&As with Arnaud Desplechin on Sept. 30 & Oct. 2**

Arnaud Desplechin shows a different and no less impressive side of his mastery with this taut policier, based on a true murder case in his hometown of Roubaix, where, during a somber Christmas season, a French-Algerian detective is investigating the fatal strangulation of a poor, elderly woman in her apartment, with suspicion falling on her next-door neighbors.



(<https://www.filmlinc.org/films/pain-and-glory/>)

## Pain and Glory (<https://www.filmlinc.org/films/pain-and-glory/>)

Pedro Almodóvar • 2019 • Spain • 113 minutes • Subtitled

**New York Premiere · Q&As with Pedro Almodóvar on Sept. 28 (joined by Antonio Banderas) & Sept. 29**

Pedro Almodóvar taps into new reservoirs of introspection and emotional warmth with this miraculous, internalized portrayal of Salvador Mallo, a director not too subtly modeled on Almodóvar himself and played by Antonio Banderas, who deservedly won Best Actor at this year's Cannes Film Festival.



(<https://www.filmlinc.org/films/parasite/>)

## Parasite (<https://www.filmlinc.org/films/parasite/>)

Bong Joon Ho • 2019 • South Korea • 131 minutes • Subtitled

**New York Premiere**

In Bong Joon Ho's exhilarating, Palme d'Or-winning film, a threadbare family of four struggling to make ends meet gradually hatches a scheme to work for, and as a result infiltrate, the wealthy household of an entrepreneur, his seemingly frivolous wife, and their troubled kids.



(<https://www.filmlinc.org/films/portrait-of-a-lady-on-fire/>)

## Portrait of a Lady on Fire (<https://www.filmlinc.org/films/portrait-of-a-lady-on-fire/>)

Céline Sciamma • 2019 • France • 121 minutes • Subtitled

**New York Premiere · Film Comment Presents · Q&As with Céline Sciamma, Adèle Haenel, and Noémie Merlant on Sept. 29 & 30**

On the cusp of the 19th century, young painter Marianne travels to a rugged, rocky island off the coast of Brittany to create a wedding portrait of the wealthy yet free-spirited Héloïse. An emotional and erotic bond develops between the women in Céline Sciamma's Cannes-awarded subversion of the story of an artist and "his" muse.



(<https://www.filmlinc.org/films/saturday-fiction/>)

## Saturday Fiction (<https://www.filmlinc.org/films/saturday-fiction/>)

Lou Ye • 2019 • China • 125 minutes • Subtitled

**U.S. Premiere**

The incomparable Gong Li (*Raise the Red Lantern*) gives a mesmerizing, take-no-prisoners performance in *Saturday Fiction*, a slow-burn spy thriller set in Japanese-occupied Shanghai on the cusp of World War II, directed by Lou Ye.



(<https://www.filmlinc.org/films/sibyl/>)

## Sibyl (<https://www.filmlinc.org/films/sibyl/>)

Justine Triet • 2019 • France/Belgium • 100 minutes • French with English subtitles

In Justine Triet's intricate, highly entertaining study of the professional and personal masks we wear as we perform our daily lives, a psychotherapist (Virginie Efira) abruptly decides to leave her practice to restart her writing career—only to find herself increasingly embroiled in the life of a desperate new patient (Adèle Exarchopoulos).



(<https://www.filmlinc.org/films/synonyms/>)

## Synonyms (<https://www.filmlinc.org/films/synonyms/>)

Nadav Lapid • 2019 • France/Israel/Germany • 123 minutes • Subtitled

### **The New York Times Critic's Pick**

Disillusioned Israeli Yoav (Tom Mercier), who has absconded to Paris following his military training and has disavowed Hebrew, falls into an emotional and intellectual triangle with a wealthy bohemian couple in Nadav Lapid's powerful film about language and physicality, masculinity and nationhood.



(<https://www.filmlinc.org/films/to-the-ends-of-the-earth/>)

## To the Ends of the Earth (<https://www.filmlinc.org/films/to-the-ends-of-the-earth/>)

Kiyoshi Kurosawa • 2019 • Japan • 120 minutes • Subtitled

### **U.S. Premiere**

Kiyoshi Kurosawa's penetrating depiction of the alienation and anxiety experienced by a young reality TV host—played by former J-pop idol Atsuko Maeda—while traveling for work in Uzbekistan pushes the director's craft into new, mysterious, and enormously emotional realms.



(<https://www.filmlinc.org/films/the-traitor/>)

## The Traitor (<https://www.filmlinc.org/films/the-traitor/>)

Marco Bellocchio • 2019 • Italy • 145 minutes • Italian, Portuguese, and English with English subtitles

### **The New York Times Critic's Pick · Italy's Oscar Entry**

In Marco Bellocchio's compelling, decades-spanning drama, Pierfrancesco Favino commands the screen as real-life figure Tommaso Buscetta, the mafia boss turned informant who helped take down a large swath of organized crime leaders in Sicily in the eighties.



(<https://www.filmlinc.org/films/varda-by-agnes/>)

by-agnes/)

## Varda by Agnès (<https://www.filmlinc.org/films/varda-by-agnes/>)

Agnès Varda • 2019 • France • 115 minutes • English and French with English subtitles

### **The New York Times Critic's Pick**

In her final work, partially constructed of onstage interviews and lectures, interspersed with a wealth of clips and archival footage, Agnès Varda guides us through her career, from her movies to her remarkable still photography to the delightful and creative installation work. An NYFF57 selection.



(<https://www.filmlinc.org/films/vitalina-varela/>)

## Vitalina Varela (<https://www.filmlinc.org/films/vitalina-varela/>)

Pedro Costa • 2019 • Portugal • 124 minutes • Portuguese with English subtitles

### **Ends Thursday! (<https://grasshopperfilm.vhx.tv/products/film-at-lincoln-center-presents-vitalina-varela>)**

Pedro Costa's latest, a film of deeply concentrated beauty, stars nonprofessional actor Vitalina Varela in a truly remarkable performance, reprising and expanding upon her haunted supporting role from Costa's *Horse Money*. She plays a Cape Verdean woman who has come to Fontainhas for her husband's funeral after being separated from him for decades.



(<https://www.filmlinc.org/films/wasp-network/>)

## Wasp Network (<https://www.filmlinc.org/films/wasp-network/>)

Olivier Assayas • 2019 • France/Spain/Brazil • 130 minutes • Subtitled

### **U.S. Premiere**

In the early nineties, a small group of Cuban defectors in Miami established a spy web to infiltrate anti-Castroist terrorist groups carrying out violent attacks on Cuban soil. Olivier Assayas brings his customary style and urgency to this unexpected subject in an epic saga starring Penélope Cruz, Édgar Ramírez, and Gael García Bernal.



(<https://www.filmlinc.org/films/the-whistlers/>)

## The Whistlers (<https://www.filmlinc.org/films/the-whistlers/>)

Corneliu Porumboiu • 2019 • Romania • 98 minutes • Romanian, English and Spanish with English subtitles

Leading Romanian director Corneliu Porumboiu has made his first all-out genre film—a playful, swift, and elegant neo-noir about an easily corruptible Bucharest police detective who must learn a clandestine, tribal language, improbably made entirely out of whistling.



(<https://www.filmlinc.org/films/the-wild-goose-lake/>)

## The Wild Goose Lake (<https://www.filmlinc.org/films/the-wild-goose-lake/>)

Diao Yinan • 2019 • China/France • 113 minutes • Subtitled

**U.S. Premiere • Q&As with Diao Yinan on Sept. 29 & Oct. 1**

Small-time mob boss Zhou Zenong (the charismatic Hu Ge) is desperate to stay alive after he mistakenly kills a cop and a dead-or-alive reward is put on his head. Chinese director Diao Yinan deftly keeps multiple characters and chronologies spinning, all the while creating an atmosphere thick with eroticism and danger.



(<https://www.filmlinc.org/films/young-ahmed/>)

## Young Ahmed (<https://www.filmlinc.org/films/young-ahmed/>)

Jean-Pierre Dardenne, Luc Dardenne • 2019 • Belgium • 84 minutes • Subtitled

**North American Premiere • Q&As with Jean-Pierre & Luc Dardenne on Sept. 30 & Oct. 2**

The Dardenne Brothers won this year's Best Director award at the Cannes Film Festival for this brave new work, another intimate portrayal-in-furious-motion, about a Muslim teenager in a small Belgian town who is gradually being radicalized into extremism.



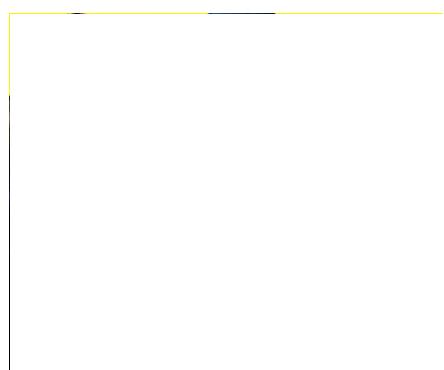
(<https://www.filmlinc.org/films/zombi-child/>)

## Zombi Child (<https://www.filmlinc.org/films/zombi-child/>)

Bertrand Bonello • 2019 • France • 103 minutes • French, Haitian and English with English subtitles

### ***The New York Times Critic's Pick***

Bertrand Bonello injects urgency and history into the well-worn walking-dead genre with this unconventional plunge into horror-fantasy, moving fluidly between 1962 Haiti, where a young man known as Clairvius Narcisse is made into a zombie by his resentful brother, and a contemporary Paris girls' boarding school attended by Clairvius's direct descendant.



The New York Film Festival receives generous support from  
Official



---

Benefactor



---

Supporting



---

Media



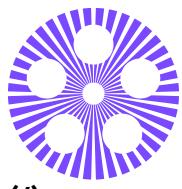
---

Contributing



---

This project is supported in part by an award from the National Endowment for the Arts, and  
the New York State Council on the Arts with the support of Governor Andrew M. Cuomo  
and the New York State Legislature.



(/)

Film at  
Lincoln  
Center

Film at Lincoln Center (FLC) is a nonprofit organization that celebrates cinema as an essential art form and fosters a vibrant home for film culture to thrive.

**BECOME A MEMBER ([HTTPS://FILMLINC.ORG/MEMBERSHIP](https://filmlinc.org/membership))**

**Now Playing (</now-playing>)**      **Support Us (</support-us>)**

**Films & Series (</films-and-series>)**      **About Us (</about-us>)**

**Schedule (<https://purchase.filmlinc.org/>)**      **Film at Lincoln Center Daily ([/daily](#))**

**Membership (</membership>)**      **Film Comment (<http://www.filmcomment.com>)**



<https://purchase.filmlinc.org/cart/details>

Newsletter Sign-up  
(<https://filmlinc.org/NYFFnews>)



(<https://www.filmlinc.org>) (<https://www.facebook.com/film.linc>) ([https://www.twitter.com/film\\_linc](https://www.twitter.com/film_linc)) ([https://www.youtube.com/film\\_linc](https://www.youtube.com/film_linc))



荒蠻荒村 ▲  
**Bacurau**

導演: 基巴文蒂加路 Kleber Mendonça Filho, 胡里安諾當尼尼路 Juliano Dornelles  
編劇: Brazil / 法國 France 2019 131min  
演員: Cast: Sônia Braga, Júlia Kléber, Bárbara Colen, Thomas Aquino

巴西小村落在星地上突然消失，怪事接連而至：神秘電單車衝入，一家三口離奇被殺，還有不明物體在上空盤旋。村民嚇到血眼淚流，發現一群白人侵進地雷帶區域，這主義的雇佣兵來到展開殺戮遊戲。在南美民族風中吹起西部風沙和《七條凶殺》式的警長本國「潘多拉驚悚」的悲劇節奏，將西方鄉鎮入魔寫實空開，在低氣壓中墨靈奇標榜、政治食鹽、全球化侵權的惡業。費格羅《不遜水瓶座》(41屆)後，再抽出奇能社會寓言。雙重級評審團獎。

Uncharted on any map, the Brazilian village of Bacurau suddenly comes under threat. Roaring motorcycles, flying saucers, and a gang of heavily-armed American mercenaries arrive for a grisly human safari, but are greeted by the fearsome resistance of the spirited villagers. Loaded with Western symbolism and riffs on local folklore, woven into magical realism, this thriller is densely layered with cynical political allegory. A kinship shared with *Aquarius* (41st), Filho's previous social parable. Winner of the Cannes Jury Prize.



荒無世紀詩篇 ▲  
**Atlantis**

導演: 瓦倫廷·維斯諾夫治 Valentin Vasyanovych  
編劇: Andriy Rymaruk, Liudmyla Bleka, Vasyl Antoniak  
演員: Cast: Andriy Rymaruk, Liudmyla Bleka, Vasyl Antoniak

2025年，與俄羅斯戰爭結束一年後，烏克蘭剩下的是荒無土地與污染水源。回到現實生活的軍人，面對同胞自殺、工廠倒閉，只能在荒野狂射人遺體，讓死者安息之餘，也是為自己完成戰役。華斯恩姑奶奶治令眼睛觸後生，及人道以難，撕開黑中黑的殘骸。難道為未來透亮？威尼斯影展地平線最佳影片。

In 2025, a year after war has ended, Ukraine is left devastated by toxic pollution. A former soldier suffering from PTSD finds an unexpected way to cope with his new reality – supporting a volunteer team that exhumes combatants' bodies from mass graves and ‘completes their war.’ Sensitive and meticulously crafted, Vasyanovych’s *Orizzonti* Best Film winner at Venice is a strikingly austere and bleak vision that dissects a decomposing near future, yet offers a ray of hope for humanity.



爸爸的城堡 ▲  
**Castle of Dreams (Ghasr-e shirin)**

導演: 雷沙漢·卡塔路 Reza Mirkamini  
編劇: Hamed Bedlidi, Zohreh Shahidi, Azadeh Nobahari, Niosha Alipour

小兄妹遭家庭變故，母親垂危，闔家多年、剛出嫁的父親現身，他卻只想取回火車，不得己才把女接走。一路上，妹妹天真爛漫，哥哥則執拗難解，途中遇見一身份成謎的女子，父母關係通過絕密指揮的對白逐步揭出。父系擁有夢幻堡壘，最終可否重建？對一小演員尤其挑戰，米卡米《今天無父》充分發揮兒童題材及公路電影點鑊，透過孩童目光，營造成人世界的情感與語言。在上海電影節奪得最佳影片、導演、男主演三項大獎。

Winner of Best Feature Film and Best Director at the Shanghai International Film Festival, Mirkamini's latest tale of contemporary Iranian family misfortune begins as jalal, freshly released from prison, attempts to abandon with his sickly wife's car. The prognosis is not good, and his sister-in-law refuses to let jalal leave unless he takes his two estranged young children with him. The drama that subsequently unfolds addresses reluctant responsibility, and the uncertain future of the entire Iranian nation.



歷劫高娃 ▲  
**Beanpole (Dyida)**

導演: 庫特米爾巴拉哥夫 Kantemir Balagov  
編劇: Russia 2019 137min  
演員: Cast: Viktoriya Miroshnikenko, Yevgeniya, Andrej Bykov

火紅臘燭，淺散戰後灰劫頹垣的列寧格勒，渲染苟延殘喘的蒼白是生生相。一個個殘破壓抑的靈魂在醫院飄盪，高燒沉鬱的護士伊雅患上了燒傷後遺症，在昏厥中尚存一絲微弱生機；瘦小熱情的馬莎剛從前線退役，渴望脫原新生卻累病發紅。兩人在亂世中相依，透過母愛的溫暖，試圖在荒無中尋覓出路，沿途卻是留黑的人性荒原。悉若活語母愛作《戰爭沒有女人的臉》的靈光，毋羅斯新生代導演巴拉哥夫強烈影象風格光芒四射，勇奪東城「某種觀點」最佳導演。

In post-war Leningrad, a determined nurse and her impetuous friend newly returned from the frontline, form an intense bond, as they struggle to survive and make a doomed attempt to find a glimmer of hope in a world starved of humanity. Inspired by Svetlana Alexievich's book *The Unwomanly Face of War*, Balagov proves his remarkable talent with this bleak, yet ferocious sophomore effort crafted in painterly compositions. Best Director Award, Un Certain Regard, Cannes.





**PROGRAM PRESENTATION**  
**OCTOBER 24–NOVEMBER 6, 2019**



#### **VIENNALE PRESS OFFICE**

[press@viennale.at](mailto:press@viennale.at)

+43/1/526 59 47

Fredi Themel Ext. 30

Birgit Ecker Ext. 33

Zorah Zellinger Ext. 20 (Accreditations)

[akkreditierung@viennale.at](mailto:akkreditierung@viennale.at)

#### **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 24 from 12am to 6pm, from October 25 to November 5, daily from 10am to 7pm and on November 5 from 10am to 1pm.

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

**VIENNALE** – Vienna International Film Festival

Siebensterngasse 2  
A-1070 Wien

# VIENNALE 2019

OCTOBER 24—NOVEMBER 6

## VIENNALE 2019

### MONOGRAPHIES

#### **ANGELA SCHANELEC**

Indirect Cinema

#### **PIERRE CRETON**

Cultivating the Land, Filming

#### **ALA EDDINE SLIM**

Cinema at the Margins

#### **SÍLVIA DAS FADAS**

Searching for Ghosts and Images

### CINEMATOGRAPHIES

#### **PETER BROOK**

A Man of Many Languages

#### **CECILIA MANGINI**

Love and Revolution: Working for Cinema

#### **BRAZIL BURNING!**

A Roadmap of Brazilian Cinema

#### **THE FEMALE GAZE**

Rediscovering the Films of Louise Kolm-Fleck

### HISTORIOGRAPHY

#### **RE-WRITING HISTORY THROUGH CINEMA**

### RETROSPECTIVE

#### **O PARTIGIANO!**

Pan-European Partisan Film

### GUESTS OF THE VIENNALE 2019

# VIENNALE 2019

After the festival program has been completed, even before the catalog goes to print, and each film has been reviewed time and again, associations, from which connections emerge, rise to the surface as if by themselves. One film refers to the other; themes repeat themselves, and images and atmospheres conjure up each other.

This year's program brings together over 300 films from more than 40 countries; and despite their diversity, they create a web of relationships in which the reality we are currently living in is precisely reflected. "Brazil Burning!" – the title of the Viennale program dedicated to recent Brazilian film, was not a premonition, but rather the consequence of a state that cinema has been able to read with great clarity for some time now.

Quite a few of the films in the program evoke the essence of the animal nature that the beings who populate this planet share with each other. And how well the poster subject of the snake fits, when the films are called SERPENTÁRIO, L'ÎLE AUX OISEAUX, and GIRAFFE, and many different animals are found in scenes and images.

Are we really in the final destruction phase of our civilization? Cinema looks for answers: in the living conditions on the margins of society (LA VIDA EN COMÚN); in individual decisions (WILCOX); in provocation and sarcasm (HAIL SATAN?). There are those films that attack the system on various levels: MIDNIGHT FAMILY, SETE ANOS

EM MAIO, or take refuge in irony without being less critical for it. For instance, the documentary satire LA MAFIA NON È PIÙ QUELLA DI UNA VOLTA or the grotesque fantasy of DIVINO AMOR. And there are those films that sketch a portrait of a civilization whose responsibilities extend from the conflicts of the past to the wars of the present and across many lines of latitude; from AFRICAN MIRROR to A DOG CALLED MONEY.



SERPENTÁRIO  
Carlos Conceição, Angola/Portugal 2019



LA VIDA EN COMÚN  
Ezequiel Yanco, Argentina/France 2019



VITALINA VARELA  
Pedro Costa, Portugal 2019

It is no coincidence that contemporary cinema is populated by monsters now more than ever before. From the premonitions of GHOST STRATA that come from the earth to the ghosts that live on the fringes of the community in GHOST TROPIC and VITALINA VARELA, or in the remote corners of LA CIUDAD OCULTA. They are memories of the darkness of our history, a LONGA NOITE, that never stops threatening us. The living dead that come from the colonies and oversees countries make their claims – in ATLANTIQUE, ZOMBI CHILD and CEMETERY – are nightmares that the new generations must live with. In a world that changes, disappears, forgets and which cinema, with the means of its language, its genres and the power of its images constantly reinvents, for example in RÉPERTOIRE DES VILLES DISPARUES. Cinema takes hold and creates memories by adding the stories to the experiences; it becomes memory when it looks gently at its own traditions and small stories, such as in OROSLAN and 143 RUE DU DÉSERT, or by cataloging, analyzing and registering, like in THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER. And no sooner do we look a little beyond our present in and with cinema, the world risks being overflooded, like a new ATLANTIS.

The same applies to the short films, which either precede feature films or are summarized in programs that obey thematic and/or aesthetic viewpoints. The short film is a format chosen by both the new authors among filmmakers as well as the veterans; as an example of this, the program "Today, Yesterday and Tomorrow" may suffice.

This year's Viennale program draws its strength from the aesthetic languages and the radiance of its contents; and it provides indispensable means for expressing artistic dignity and historical awareness.

Parallel to the pure film program, the Viennale is also offering various other events again this year. Such as "Live Cinema," which, as part of the monography dedicated to Sílvia das Fadas, offers the opportunity to experience cinema in a different way: as an experimental 16mm double-projection LUZ, CLARÃO, FULGOR ... that will be accompanied by a live scoring by João Farelo.

And since cinema has always liked to connect with the other arts – among them, music probably being the preferred – Luke Fowler, who is represented with two short films at the festival, will appear as a musician at the VIENNALE FESTIVAL CENTER. The program to be presented here was planned with great attention to detail and is as varied as it is rich. Of course, there will also be the APERITIVI, newly launched last year, to be accompanied by talks and discussions. For example, the talks with Bertrand Bonello and Angela Schanelec organized in collaboration with Vienna's drehbuchFORUM.

For the first time ever, this year there will be a round table dedicated to critique, which will be attended by three generations of film critics to discuss old and new approaches to film criticism. Attention will not only focus on cinematic languages but also on film content as an instrument of reading and interpreting our contemporaneity and its potential, action-oriented implications.

ATLANTIS, presented by the Ukrainian director Valentyn Vasyanovych at the Viennale, provides the occasion for more extensive debate in the framework of which the alarming study on the instability of peace in Europe, recently published by the Friedrich Ebert Stiftung ROCPE, will be discussed.

In honor and in memory of the late Eric Pleskow, our long-time Viennale president, the great producer and tireless inspirer, who will continue to remain a point of reference for the festival, we will dedicate a matinee screening of Billy Wilder's classic ONE, TWO, THREE to him.

Other masters, whose works are convincing in the power of their respective efforts regarding ethical compromises, will come to Vienna, show a selection of their films, and discuss them. For instance, Peter Brook, who is bringing the director's cut of MEETINGS WITH REMARKABLE MEN, among other films. And Cecilia Mangini, whose work has always been deeply involved in political discourse and the struggle for social change, and who took her place in film history not only because of her collaborations with Pier Paolo Pasolini, Jules Dassin and Lino Del Fra.

Last but not least, the Viennale takes up "The Useful Book" project and under the new name "Texture" will present a book that brings together various contents and sources, words and images. The first volume is dedicated to Angela Schanelec; it gives an overview of her entire work to date and at the same time insight into the preparatory work for her new film.

For, no small part of the Viennale's work consists in the production of content and texts about film and cinema – which are printed in small collections and catalogs or are available in electronic form – and which can and should stimulate further connections and intellectual depths.



OROSLAN  
Matjaž Ivanišin, Slovenia/Czech Republic 2019



ATLANTIS  
Valentyn Vasyanovych, Ukraine 2019

# MONOGRAPHIES

## ANGELA SCHANELEC

### Indirect Cinema

Since Angela Schanelec won the Silver Bear for Best Director at this year's Berlinale for her most recent film ICH WAR ZUHAUSE, ABER ... (I Was at Home, But ...), the German filmmaker has arrived on the international scene of great film artists. Her works, however, have occupied an outstanding position in world cinema since the very beginning. Schanelec's strict yet sensitive way of looking at female protagonists who are often estranged emphatically tells of the longing to fully live in the here and now. In her nine feature films to date, she observes daily processes and the pressure of the passing of time in episodic movements. Often, we get to know a group of people a little bit better. In NACHMITTAG (Afternoon), which is based on Chekhov's The Seagull, we spend time with a family around a lakeside house, while in ORLY, we meet different people at the airport in Paris that lends the film its title. Schanelec's characters struggle with personal insecurities and doubts. In her films, the attention she pays to the states of in-betweenness opens up the opportunity to discover something special in the ordinary. What happens outside the images is taken just as seriously as what we see. In her work, Schanelec deals with existential themes; for example, what it means to start a family or to fall in love. Already in her graduation film from the German Film and Television Academy in Berlin, ICH BIN DEN SOMMER ÜBER IN BERLIN GEBLIEBEN (I Stayed in Berlin During the Summer), she established her own cinematic language. In this film, she examines the relationship issues of two young couples, revealing the very emotions that usually tend to work in concealment. Schanelec's films don't offer solutions, they ask questions.

*In the presence of Angela Schanelec.*



sensitive way of looking at female protagonists who are often estranged emphatically tells of the longing to fully live in the here and now. In her nine feature films to date, she observes daily processes and the pressure of the passing of time in episodic movements. Often, we get to know a group of people a little bit better. In NACHMITTAG (Afternoon), which is based on Chekhov's The Seagull, we spend time with a family around a lakeside house, while in ORLY, we meet different people at the airport in Paris that lends the film its title. Schanelec's characters struggle with personal insecurities and doubts. In her films, the attention she pays to the states of in-betweenness opens up the opportunity to discover something special in the ordinary. What happens outside the images is taken just as seriously as what we see. In her work, Schanelec deals with existential themes; for example, what it means to start a family or to fall in love. Already in her graduation film from the German Film and Television Academy in Berlin, ICH BIN DEN SOMMER ÜBER IN BERLIN GEBLIEBEN (I Stayed in Berlin During the Summer), she established her own cinematic language. In this film, she examines the relationship issues of two young couples, revealing the very emotions that usually tend to work in concealment. Schanelec's films don't offer solutions, they ask questions.

*In the presence of Angela Schanelec.*

## PIERRE CRETON

### Cultivating the Land, Filming

If the name of this filmmaker doesn't mean anything to you, you'll be pleasantly surprised once you enter his cinematic world. There is a precise reason for this: Pierre Creton is an artist whose work is truly independent; he has produced his films himself



from the outset, although he soon attracted the attention of critics and colleagues (evidenced by the guest appearances of Mathieu Amalric and Nicolas Klotz in his most recent film). Filmmaker, poet, but mainly farmer and cattle breeder, Pierre Creton portrays the reality that immediately surrounds him, conveying its inherent beauty. In his case, we are dealing with a genuine film artist who is absolutely free from the vices and mannerisms of the system and can thus be particularly courageous and specific in his work. The roots of his films are reminiscent of the sensitivity of other French masters such as Éric Rohmer or Alain Guiraudie, of the work of directors who love(d) their characters and their environment so much so that one can no longer be separated from the other, and who were and are so receptive to the subtle movements of the soul and the tenderness of human relationships. In the case of Creton, art and life are inseparably linked, and "living" means being open to new situations and encounters – not least in order to gain experience that may flow into an upcoming film. Because working as a filmmaker also means creating a world worth living in: a world in which one shares thoughts, desires, intentions and friendships; a world that includes farm workers as well as poets, people from far and near, residents and immigrants. Thus Creton's cinema is – in the social meaning of the term – deeply political.

*In the presence of Pierre Creton und Vincent Barré.*

# ALA EDDINE SLIM

## Cinema at the Margins

The works of Ala Eddine Slim, born in Sousse, Tunisia, cover different genres: documentary film, video art, or – like his two most recent feature films – sophisticated narrative cinema. He explains that he is interested in a cinema at the margins, an interest that



is reflected in the depth of the themes he chooses as well as in his exploration of different styles. In his widely varied work, some leitmotifs recur: the issue of borders, real and imaginary territories, militarization, illegality, loneliness and retreat. BABYLON documents the effects that the failure of the Arab Spring in Libya in 2012 had on its neighboring country Tunisia. While an international population of displaced persons, reporters and humanitarian aid workers was gathering in a refugee camp, it became more and more urgent to capture this brewing exuberance on film. Shot together with Youssef and Ismaël Chebbi, the film represents a many-voiced venture in terms of content and production, reporting on the beginning of a new phase in the Arab world in a fresh and open way. Stylistically, it is also reminiscent

of short films that Slim created for installation spaces. Ala Eddine Slim caused a sensation for the first time in 2016 when he presented his feature film debut THE LAST OF US in Venice. A mysterious and captivating film that plays with the illusion of space and geographical references in which the protagonist either merges with his surroundings or gets lost in them. These elements can also be found in Slim's most recent work, presented in Cannes' QUINZAINE DES RÉALISATEURS (Directors Fortnight): TLAMESS (a term that describes a sort of magic) is an allegorical and mysterious journey that transforms the two protagonists. It is also the quintessence of the filmmaker's cinematic world: a cinema that is constantly metamorphosing yet never loses sight of connections. Slim's films are atmospheric and rich in setting, powerful and lavish. Their gestures evoke both political realities and cinematic experiences – and a place where reminiscences of masters such as Stanley Kubrick can sometimes be found.

*In the presence of Ala Eddine Slim.*

# SÍLVIA DAS FADAS

## Searching for Ghosts and Images

Sílvia das Fadas from Coimbra, Portugal, is a filmmaker, researcher and teacher. Since her time at the Cinemateca Portuguesa in



Lisbon and studying at the California Institute of the Arts, she has devoted herself entirely to analog material, shooting her films on 16mm. Interested in legends and folklore, she explores in documentary essayistic movements what is still left as traces and remnants in the real world. In SQUARE DANCE, LOS ANGELES COUNTY, CALIFORNIA, 2013, she deals with found photographs by Russell Lee. These pictures were taken for the Farm Security Administration and capture a dance evening in a rural farmers' milieu. The film brings these images to life through movements and music. Sílvia das Fadas' films are the result of explorations; setting off alone with her camera, she embarks on a journey into reality or the archive. She searches for ghosts and images. Her devotion to the material reveals more than militant nostalgia. Instead, her work points to a possible future of cinema. In her film A CASA, A VERDADEIRA E A SEGUINTE, AINDA ESTÁ POR FAZER (THE HOUSE IS YET TO BE BUILT), created over several years, she visits exceptional architectural constructions in France, the United States, Great Britain, Belgium, Italy and Romania. With a great sense for geometric beauty, she films these places, which

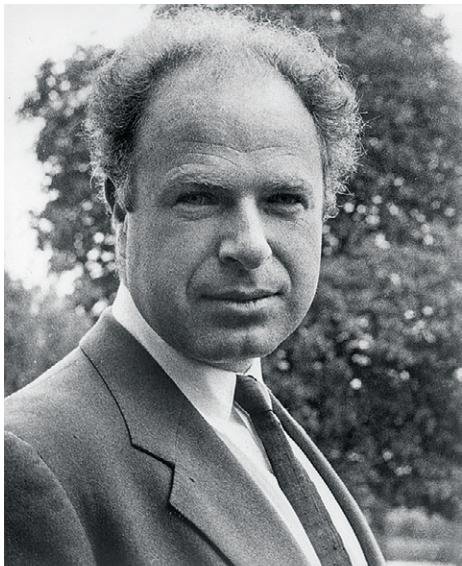
all convey a different, utopian form of cohabitation. She collects images in order to share them. In this regard, the projections of her films are a continuation of the dialog with and through cinema.

*In the presence of Sílvia das Fadas.*

# CINEMATOGRAPHIES

## PETER BROOK

### A Man of Many Languages



In his works for theater and cinema, Peter Brook focuses on overcoming cultural boundaries. In doing so, he continuously explores the possibilities of human expression, stage and film language. At the same time, he succeeds in revealing the respective meaning and purpose of movements and structures. Brook's inquiring interest in cultural exchange is also documented in the works selected for this Viennale program, which are not adaptations of plays – a genre in which Brook is at home. *MAHABHARATA* is a cinematic approach to one of the most important epic poems of ancient India, while *LORD OF THE FLIES* is based on the eponymous classic by Nobel Prize winner William Golding. In *MODERATO CANTABILE*, Brook adapted a novel by Marguerite Duras, and the autobiographical writings of the Greek-Armenian spiritual teacher George Gurdjieff served as a basis for *MEETINGS WITH REMARKABLE MEN*. The Viennale presents a new version of the latter film, re-edited by Peter Brook, and is pleased to welcome the director as a guest as part of this program.

*In the presence of Peter Brook.*

## CECILIA MANGINI

### Love and Revolution: Working for Cinema



Cecilia Mangini is one of the great left-wing intellectuals of Italian cinema, which she has passionately accompanied and enriched, first as a film critic and then also as a filmmaker – often in collaboration with her husband, Lino Del Fra. Even so, her works are largely unknown in Austria. To mark the restoration of one of her central films, the short documentary *ESSERE DONNE* (1963–65), the Viennale is devoting a small tribute to her. It consists of four film programs (some of them to be shown here for the first time with English subtitles) and an exhibition of selected photographic works that will have its international premiere in Vienna. A distinctive feature of Mangini's filmmaking, which she has always considered a militant practice, is the use of archival material as, like she herself puts it, an audiovisual legacy of the political struggles of the marginalized. Her films are about giving them a voice and a face while simultaneously exposing the mechanisms of their social oppression. With no ifs or buts.

*In the presence of Cecilia Mangini and Paolo Pisanelli.*

# BRAZIL BURNING!

## A Roadmap of Brazilian Cinema

The concept of a “national cinematography” is a fundamentally deceptive one, as film and filmmakers are always in motion and a common cinematic language is at best developed in a process that knows different dialects. In this regard, the present selection, despite the territorial and aesthetic-stylistic heterogeneity of independent Brazilian filmmaking, depicts different facets of a



CHÃO  
Camila Freitas, Brazil 2019

Brazilian malaise, marked by the two poles Lula da Silva and Bolsonaro as political cornerstones.

This group of films was chosen to illustrate a particular moment in Brazilian cinema, one that began at the turn of this century and has been consolidated over the past decade. These films help us understand the poetic and political variations of the period. While some of them focus on the recent political situation, others deal with class differences, examine racial issues, explore the presence of indigenous peoples in Brazilian society, or focus on the struggle for land ownership as they follow the ever-changing identities of a heterogeneous people. We have included some films made by cinematographers of the past who have influenced the sensibilities and imaginations of new directors in this century. The titles indicate that the filmmakers of today are not oblivious to the cinematographic traditions of their country.

This is a roadmap of contemporary Brazilian cinema, a way of understanding aspects of society that news reports and statistics can never fully portray. Today Brazil is on fire, and its rage, desolation, desire, violence, hope, repression and joy are depicted in the lovely language of cinema in a way that nothing else can.



## THE FEMALE GAZE

### Rediscovering the Films of Louise Kolm-Fleck

In an industry dominated by men from the very beginning, the Viennese film pioneer Louise Kolm-Fleck (1873–1950) established the first Austrian film-production company and, in 1919, founded Vita-Film, the largest studio complex in Europe at the time. Addressing themes such as rape, abortion and impotence, she introduced specifically female perspectives to the cinema of the silent-film era. Her films, which have now been rediscovered through international research and newly restored by Filmarchiv Austria, reveal a director who brilliantly mastered cinematic grammar and knew how to translate her stories in a virtuosic manner. Above all, they show her to be an author of surprising topicality whose emphatic gaze was directed at her female protagonists acting in a male-dominated environment.

Louise Kolm-Fleck was the daughter of Louis Veltée, owner of Vienna's Stadtpanoptikum (an establishment presenting moving images, curiosities and attractions), and the granddaughter of a pyrotechnic showman. She wrote at least two dozen scripts and directed well over 100 films. The life of the first Austrian director reads like a parable of Austrian film history: the rapid rise of the silent film, the golden age in the 1920s, the transition to sound film, the expulsion of filmmakers by the Nazis, and obscurity after 1945. In exile in Shanghai, she still succeeded in making a film with her second husband, Jakob Fleck. In Austrian post-war cinema, her voice was lost.

In this first presentation of works curated by Filmarchiv Austria, the rediscovered productions reveal Louise Kolm-Fleck to be an impressive film artist whose legacy deserves greater attention.

A PROGRAMM BY FILMARCHIV AUSTRIA. Curated by Anna Dobringer and Nikolaus Wostry.

# HISTORIOGRAPHY

## RE-WRITING HISTORY THROUGH CINEMA



BORN IN FLAMES,  
Lizzie Borden, USA 1977-82

Dedicated to new restorations, this program brings together films from the more recent history of film heritage. In all four of the works presented here, the need for different points of view and perspectives becomes clear in various ways. In *VARIETY*, Bette Gordon explores the subject of voyeurism from a female perspective. Seduction and sexual awakening are also motifs in Lizzie Borden's mockumentary *BORN IN FLAMES*, which deals with feminist claims in a world full of violence against women and calls for concrete action. Comparable strength is conveyed in *NUESTRA VOZ DE TIERRA MEMORIA Y FUTURO* by Marta Rodríguez and Jorge Silva, a formally sophisticated and politically committed film from Colombia that denounces land theft. And finally, there is *LEUCHTTURM DES CHAOS* ("Lighthouse of Chaos") by Wolf-Eckart Bühler and Manfred Blank, in which the sailor, traitor and Hollywood star Sterling Hayden often digressively looks back on his turbulent, conflicted life as a nonconformist.

# RETROSPECTIVE

## O PARTIGIANO!

### Pan-European Partisan Film

In the aftermath of World War II, several (especially newly formed) European states started reconstructing and reimagining their identities and recent histories through a vast production of films that celebrated and commemorated their guerrilla struggles against fascism. These films ranged in scope and ambition from intimate psychological dramas to overblown military spectacles,



BITKA NA NERETVI  
Veljko Bulajić, YU 1969

from elegiac remembrances to pure pulp fiction. Particularly in former socialist federations of Soviet Union and Yugoslavia, they performed a significant role identical to the one the American western played in constructing and whitewashing United States of America's sense of history. Similar to westerns in Hollywood, partisan films were for a long time the major defining genre of socialist film industry. Much like westerns, partisan films were proclaimed dead a long time ago: both genres were swept aside by contemporary approaches to historiography, which – at least seemingly – evolve our sense of history through deconstructing ideological simplifications of the past. Both genres produced and reinforced myths about the formation of a community, and both performed their ideological operations on the backdrop of a concrete "landscape in turmoil" that needs to be either

"civilized" (the western) or liberated (partisan films). Moreover, in the late 60ies and early 70ies, both genres reinvented themselves and underwent a political revision that ended the "classical period", steering the western away from its racist, genocidal roots and slightly more towards liberalism, and complicating the partisan narrative by pointing out that not everything was so simple under the overbearing blood-red ideological umbrella.

There is no – and there can't be any – single all-encompassing definition of partisan film as a genre, much like the actual armed resistance against fascism took many different shapes in various locations and under various regimes of occupation and levels of oppression. It is also apparent that contrary to popular belief Eastern Europe was not the sole producer of partisan films, albeit it remains by far the most prolific. Italy and France produced some of the finest examples of partisan cinema (some of which we have been considering as neo-realist masterpieces alone), and even though the armed populace did not call themselves "partisans", countries like Denmark or Norway celebrated the same stories of armed grassroots resistance.

Hence, these films are also part of our retrospective: not only in the spirit of solidarity that these films advocate for, but to make evident the international dimension of this cinematic production. Can we consider the partisan film phenomenon as the first genuine example of modern (as in post-war) pan-European cinema: a set of narrative tropes, themes and devices linked by a shared historical experience and aimed at what should become, decades later, a unified market for values, beliefs and entertainment product?

And a popular product the partisan film was indeed. Yet despite being hugely successful in their domestic markets and very often cinematically accomplished, many examples of the partisan films never traveled abroad, and most film prints today remain locked up and in dire need of preservation in various national film archives.

Eighty years after the commencement of the war that spawned the genre of partisan cinema, we find ourselves sliding towards stupefaction and revisionism of basic civilizational values we have been taking for granted in the decades following World War 2 and the victory over fascism. Ideas of isolationism, nationalism and populism have invaded the public and (social) media discourse across the European Union, and chauvinistic discourses previously considered extremist are slowly but steadily inching their way towards widespread legitimacy. Time is therefore ripe to (re)discover the rich cinematic legacy of the partisan film, in all its diversity, and in rare archival prints. In this, we celebrate these films as artworks and as historical records of an era where, across the divisions and the barbed wire separating the continent, one could still call a spade a spade, and a fascist by their name. (Michael Loebenstein, Jurij Meden)

A PROGRAM IN COOPERATION WITH THE AUSTRIAN FILM MUSEUM

October 25—December 4, 2019

Austrian Film Museum, Augustinerstrasse 1, 1010 Vienna • [www.filmmuseum.at](http://www.filmmuseum.at)

# GUESTS OF THE VIENNALE 2019

As of October 12, 2019

Program section	Name	Last name	Function	Presence
<b>FEATURES</b>				
A Dog Called Money	Seamus	Murphy	Director	24.–27.
A Portuguesa	Rita	Azevedo Gomes	Director	4.–7.
A Vida Invisível	Karim	Aïnouz	Director	2.–4.
A volta ao mundo quando tinhas 30 anos	Aya	Koretzky	Director	28.–1.
Accession	Tamer	Hassan	Director	27.–1.
Accession	Armand Yervant	Tufenkian	Director	27.–1.
African Mirror	Mischa	Hedinger	Director	28.–31.
And Then We Danced	Levan	Akin	Director	30.–2.
Ang Hupa	Lav	Diaz	Director	1.–4.
Ang Hupa	Hazel	Orencio	Producer	1.–4.
Así habló el cambista	Federico	Veiroj	Director	27.–31.
Atlantique	Mati	Diop	Director	5.
Atlantis	Valentyn	Vasyanovych	Director	3.–6.
Bacurau	Juliano	Dornelles	Director	28.–1.
Blanco en blanco	Théo	Court	Director	27.–28.
Bora – Geschichten eines Windes	Bernhard	Pötscher	Director	24.–6.
Cemetery	Carlos	Casas	Director	29.–2.
Chun nuan hua kai	Ivan	Marković	DOP	31.–4.
Das freiwillige Jahr	Ulrich	Köhler	Director	25.–28.
Das freiwillige Jahr	Henner	Winckler	Director	24.–27.
Die Dohnal	Sabine	Derflinger	Director	31.–3.
Die Dohnal	Niki	Mossböck	Editor	24.–6.
Die Dohnal	Claudia	Wohlgenannt	Producer	24.–6.
Dieser Film ist ein Geschenk	Anja	Salomonowitz	Director	25.–26.; 30.–6.
Evge	Nariman	Aliev	Director	1.–3.
Fourteen	Dan	Sallitt	Director	29.–2.
Ghost Strata	Ben	Rivers	Director	25.–28.
Giraffe	Anna Sofie	Hartmann	Director	1.–4.
Ich war zuhause, aber	Maren	Eggert	Actress	3.–5.
Ich war zuhause, aber	Ivan	Marković	DOP	31.–4.
Ich war zuhause, aber	Angela	Schanelec	Director	31.–5.
It Must Be Heaven	Elia	Suleiman	Director	4.–6.
Kız kardeşler	Ece	Yüksel	Actress	31.–3.
Knives And Skin	Jennifer	Reeder	Director	25.–28.
Krabi, 2562	Ben	Rivers	Director	25.–28.
L'Île aux oiseaux	Sergio	da Costa	Director	1.–4.
L'Île aux oiseaux	Maya	Kosa	Director	1.–4.
La ciudad oculta	Victor	Moreno	Director	3.–6.
La deuda	Belén	Blanco	Actress	29.–2.
La vida en común	Ezequiel	Yanco	Director	25.–28.
Las facultades	Eloísa	Solaas	Director	29.–1.
Le jeune Ahmed	Luc	Dardenne	Director	28.–30.
Les Enfants d'Isadora	Damien	Manivel	Director	1.–4.
Liberté	Albert	Serra	Director	24.–27.
Liberté	Montse	Triola	Producer	24.–27.
Little Joe	Emily	Beecham	Actress	26.–27.
Little Joe	Martin	Gschlacht	DOP	24.–6.
Little Joe	Jessica	Hausner	Director	26.–27.
Longa noite	Eloy	Enciso	Director	24.–27.
Luciérnagas	Edwarda	Gurrola	Actress	24.–6.

Lucíernagas	Bani	Khoshnoudi	Director	30.-2.
Madame Satã	Karim	Aïnouz	Director	2.-4.
Medena Zemja	Samir	Ljuma	DOP	3.-6.
Moi dumki tikhi	Antonio	Lukich	Director	28.-29.
MS Slavic 7	Sofia	Bohdanowicz	Director	31.-3.
MS Slavic 7	Deragh	Campbell	Director	31.-3.
Ne croyez surtout pas que je hurle	Frank	Beauvais	Director	26.-29.
Ne croyez surtout pas que je hurle	Michel	Klein	Producer	26.-29.
Nhà cây	Gregor	Streiber	Producer	2.
No m'estimis	Luis	Miñarro	Director	1.-5.
Nunca subí el provincia	Ignacio	Agüero	Director	26.-2.
Olanda	Bernd	Schoch	Director	31.-3.
Oroslan	Matjaž	Ivanišin	Director	31.-3.
Por el dinero	Alejo	Moguillansky	Director	2.-6.
Portrait de la jeune fille en feu	Adèle	Haenel	Actress	24.-25.
Príncipe de Paz	Cristian	Manzutto	Producer	3.-6.
Ralfs Farben	Lukas	Marxt	Director	30.-2.
Ralfs Farben	Michael	Petri	DOP, Editor	24.-6.
Répertoire des villes disparues	Denis	Côté	Director	25.-30.
Robolove	Maria	Arlamovsky	Director	4.-6.
Robolove	Michael	Kitzberger	Producer	4.-6.
Serpentário	João	Arrais	Actor	29.-1.
Serpentário	Carlos	Conceição	Director	29.-1.
Sete anos em maio	Affonso	Uchôa	Director	30.-3.
Space Dogs	Stephan	Bechinger	Cutter	24.-6.
Space Dogs	Elsa	Kremser	Director	24.-27.
Space Dogs	Levin	Peter	Director	24.-27.
State Funeral	Sergei	Loznitsa	Director	2.-4.
Technoboss	João	Nicolau	Director	1.-4.
The Climb	Michael	Covino	Director	3.-6.
The Climb	Kyle	Marvin	Actor, Co-Author	3.-6.
The Plagiarists	Paul	Dallas	Producer	26.-28.
Those That, at a Distance, Resemble Another	Jessica Sarah	Rinland	Director	31.-4.
Tommaso	Cristina	Chiriac	Acress	26.-29.
Tommaso	Abel	Ferrara	Director	26.-29.
Tommaso	Anna	Ferrara	Actress	26.-29.
two moons	James	Benning	Director	24.-2.
Un film dramatique	Eric	Baudelaire	Director	24.-26.
Vitalina Varela	Pedro	Costa	Director	1.-4.
Wan mei xian zai shi	Zhengfan	Yang	Producer	29.-3.
Widerstandsmomente	Peter	Janecek	Producer	24.-3.
Widerstandsmomente	Jo	Schmeiser	Director	24.-3.
Wilcox	Denis	Côté	Director	25.-30.
Xurmalar Yetişən Vaxt	Georg	Tiller	Producer	28.-6.
Zombi Child	Bertrand	Bonello	Director	30.-2.
Zumiriki	Oskar	Alegria	Director	4.-7.

## SHORTS

Anticlockwise (Linksherum)	Michael	Heindl	Director	24.-31.; 3.-6.
Aquamarine	Billy	Roisz	Director	25.; 28.-6.
Aquamarine	Dieter	Kovačić	Director	28.-31.; 4.-6.
Austrian Pavilion	Philipp	Fleischmann	Director	25.-5.
l'avenir? de F.v.G?	Friedl	vom Gröller	Director	24.-6.
Caterina	Dan	Sallitt	Director	29.-2.
Cézanne	Luke	Fowler	Director	26.-29.
Circumplector	Gaston	Solnicki	Director	24.-30.

Ganze Tage zusammen	Luise	Donschen	Director	24.-26.
Hard-Headed Harmony	Michael	Heindl	Director	24.-31.; 3.-6.
Heavy Metal Detox	Josef	Dabernig	Director	24.-6.
Hochzeit im Paradeis	Friedl	vom Gröller	Director	24.-6.
In Times of Deception	Michael	Heindl	Director	24.-31.; 3.-6.
Loading Pit	Lukas	Marxt	Director	30.-2.
Mum's Cards	Luke	Fowler	Director	26.-29.
Na li	Zhengfan	Yang	Director	29.-3.
Parsi	Eduardo	Williams	Director	29.-2.
Princesa morta do Jacuí	Marcela Ilha	Bordin	Director	25.-27.
Quello che verrà è solo una promessa		platform	Director	29.-31.
Raposa	Leonor	Noivo	Director	29.-1.
Raposa	Vasco	Saltão	DOP	29.-1.
San Vittore	Yuri	Ancarani	Director	1.-3.
Sol negro	Maureen	Fazendeiro	Director	26.-29.
Stones	Michael	Heindl	Director	24.-31.; 3.-6.
Die Strände / Les plages	Astrid J.	Ofner	Director	24.-6.
Styx	Billy	Roisz	Director	25.; 28.-6.
Surge	Billy	Roisz	Director	25.; 28.-6.
Surge	Dieter	Kovačič	Director	28.-31.; 4.-6.
The Tree	Henry	Hills	Director	26.-29.
Thorax	Siegfried A.	Fruhauf	Director	24.-29.; 4.-6.
L'ultimu sognu	Lisa	Reboulleau	Director	4.-7.
Una luna de hierro	Francisco	Rodríguez	Director	25.-29.
Vever (for Barbara)	Deborah	Stratman	Director	24.-30.
Villa Empain	Katharina	Kastner	Director	27.-6.

#### HISTORIOGRAPHY

Born In Flames	Lizzie	Borden	Director	31.-2.
Leuchtturm des Chaos	Wolf-Eckart	Bühler	Director	1.-4.
Variety	Bette	Gordon	Director	30.-2.

#### CINEMATOGRAPHY: CECILIA MANGINI

CINEMATOGRAPHY: CECILIA MANGINI	Cecilia	Mangini	Director	1.-3.
---------------------------------	---------	---------	----------	-------

#### VINEMATOGRAPHY: PETER BROOK

VINEMATOGRAPHY: PETER BROOK	Peter	Brook	Director	1.-4.
-----------------------------	-------	-------	----------	-------

#### MONOGRAPHY: ALA EDDINE SLIM

MONOGRAPHY: ALA EDDINE SLIM	Ala Eddine	Slim	Director	24.-28.
-----------------------------	------------	------	----------	---------

#### MONOGRAPHY: ANGELA SCHANELEC

MONOGRAPHY: ANGELA SCHANELEC	Angela	Schanelec	Director	31.-5.
------------------------------	--------	-----------	----------	--------

#### MONOGRAPHY: PIERRE CRETON

MONOGRAPHY: PIERRE CRETON	Vincent	Barré	Director	24.-29.
---------------------------	---------	-------	----------	---------

#### MONOGRAPHY: SÍLVIA DAS FADAS

MONOGRAPHY: SÍLVIA DAS FADAS	Sílvia	das Fadas	Director	30.-4.
------------------------------	--------	-----------	----------	--------

#### MONOGRAPHY: SÍLVIA DAS FADAS

MONOGRAPHY: SÍLVIA DAS FADAS	João	Farelo	Sound	31.-2.
------------------------------	------	--------	-------	--------

CINEMATOGRAPHY: BRAZIL BURNS!				
-------------------------------	--	--	--	--

A vizinhança do tigre	Affonso	Uchôa	Director	30.-3.
Chão	Camila	Freitas	Director	29.-31.
Número zero	Cláudia	Nunes	Director	27.-6.
Vando vulgo vedita	Leonardo	Mouramateus	Director	4.-6.

#### RETROSPECTIVE

Nusja dhe shtetrrethimi	Elena	Kadare	Writer	2.-4.
Nusja dhe shtetrrethimi	Kristaq	Mitro	Director	2.-5.