

VIENNALE

60th

VIENNA

INTERNATIONAL

FILM FESTIVAL

OCTOBER 20 – NOVEMBER 1

PREVIEW PRESS CONFERENCE

FIRST HIGHLIGHTS OF VIENNALE 2022

V'22



Vienna, July 15, 2022

Dear Ladies and Gentlemen, dear friends of the Viennale!

This year we are pleased to inform you earlier than usual about the current state of preparations for the 60th Viennale. This year, the festival will take place from October 20 to November 1.

In these documents we present you a first preview of various festival activities as well as already fixed program items of this anniversary edition of the Viennale. In addition, we present this year's poster subject.

Updated information can be found on our website viennale.at, press materials at viennale.at/en/press.

The program press conference will take place on October 11. Advance ticket sales will start on October 15.

Please do not hesitate to contact us if you have any further questions.

With best regards,
The Viennale Press Team

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Photo credits: Viennale, Filmarchiv Austria, Kino Lorber, Ruth Beckermann Filmproduktion

VIENNALE – Vienna International Film Festival

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FIRST HIGHLIGHTS OF VIENNALE 2022

In 1960, a group of journalists around Sigmund Kennedy, who were convinced of the importance of film as an art form, founded a festival that would soon become a reference for cinema lovers in Europe and elsewhere: the Viennale. This year, 2022, we'll be celebrating for the sixtieth time the festival's curiosity and spirit of discovery, which have been cultivated with the greatest tenacity and perseverance under different artistic directors – with the exception of three years (1961, 1983 and 1990), when the Viennale didn't take place.

The festival was born during a leaden time, in which much turbulence and conflict had to be overcome – also in the very territorial block of Europe that is currently recalling itself and the supposed past in such a cruel and cynical way.

Surviving times of crisis, the festival has grown and has succeeded in flexibly meeting the demands of various political, economic and film industry currents. Today it is confronted with new difficulties, not least due to the pandemic, and consequently it addresses the needs of our time.

On the occasion of the 60th anniversary in October, a special publication dedicated specifically to the Viennale and more broadly to film festivals will be launched. VIENNALE 60. ON FESTIVALS brings together reflections from festival experts in the form of conversations, interviews and essays; members of the film industry share memories and experiences, discuss the past and present of the festival(s), and offer ideas and suggestions for the future.

The foundation for the publication was laid at last year's Viennale during a meeting in Vienna between Maialen Beloki (Donostia Zinemaldia – Festival de San Sebastián), Carlo Chatrion (Berlinale), Giona Nazzaro (Locarno Film Festival), and Paolo Moretti (Quinzaine des réalisateurs de Cannes). The book now includes additional contributions from other key figures of the most important contemporary film festivals: the Venice Film Festival's Alberto Barbera, Tom Luddy from the Telluride Film Festival, Colorado, USA, as well as colleagues from Latin America, Asia and the African Mediterranean countries.

It is a good time to reflect on the presentation of films and the promotion of the Seventh Art from the perspective of festivals. In doing so, we discuss the technical aspects and ask in what way they contribute to the change of the medium as well as to the change in the habits of reception. At the same time, we examine the motivations, the responsibility and the meaning of those whose calling/profession is cinema. And, of course, we specifically explore the practical aspects of the changes and the tangible effects of an industry in transition.



À VENDREDI, ROBINSON



AKYN



BRAINWASHED



CRIMES OF THE FUTURE



DRII WINTER



LES PASSAGERS DE LA NUIT



TORI ET LOKITA



ELFRIEDE JELINEK – DIE SPRACHE VON DER LEINE LASSEN



MUTZENBACHER

TEXTUR

But this is not our only anniversary publication. We continue to celebrate by even publishing two volumes of our TEXTUR series this year!

TEXTUR #4 is dedicated to the Kazakh director Darezhan Omirbayev and – in line with the editorial concept of the series – features different types of texts and material. Essays, critical statements, poems, and photographs, always also of the director himself, shed light on a career that has been extremely rich and full of inspiration for decades – as most recently proven by AKYN, which was screened at the Berlinale this February. Among the many authors contributing to the book are Uzbek artist Saodat Ismailova, recently awarded the Eye Art & Film Prize and a Venice Biennale as well as documenta participant in 2022, and actress Isabelle Huppert, an admirer of Omirbayev’s filmmaking.

TEXTUR #5 pays tribute to the work of another great master of our time, Alain Guiraudie. It presents photos and texts by the filmmaker and writer, as well as contributions from other directors, critics and experts who believe that Guiraudie’s original voice of dissent gives expression to the unconventional spirits, the marginalized and the excluded of contemporary society, and does so with a fine, elegant sense of humor.

The 60th Viennale has numerous program features in store: film screenings, meetings, talks and special events. The first of these we would like to announce here, because its protagonist, Werner Herzog, has a special connection to the history of the festival. He was director of the Viennale together with Reinhard Pürker in 1991 and continues to make unforgettable films that will be part of our program again this year. On October 28, in collaboration with Vienna’s Volkstheater, the Viennale is organizing a performative evening with readings and musical performances to celebrate Werner Herzog’s 80th birthday as well as his invaluable contribution to an always provocative cinema.

TRAILER VIENNALE 6.0

We are celebrating the festival’s anniversary with six short films by great directors from different traditions and regions of the world. Six authors, who stand for various cinematic perceptions, realities and generations and thus reflect the diversity and richness of contemporary cinema.

They are all well-established, award-winning and widely acclaimed filmmakers, experimenting and provoking with their own characteristic style: from documentary form to linguistic exploration, from political cinema to sophisticated narrative – everything is represented. Six directors celebrating filmmaking over the decades of its history: Claire Denis, Nina Menkes, Sergei Loznitsa, Ryusuke Hamaguchi and Narcisa Hirsch.

POSTER SUBJECT

On this year's Viennale poster we see a stately, roaring feline predator. Various artistic techniques are combined here: The brushwork emphasizes the curvaceous form and suggests agility and power, thus breathing life into it, while the print highlights the lively, iridescent color and refers to the pictorial symbolism of oriental art. It is a depiction from the early 19th century, which has traversed cultures and traditions and still has an extremely mysterious effect today. The original work was created by the greatest master of ukiyo-e art, Katsushika Hokusai, who transported historical and mythical subjects into the modern era by combining woodblock printing and painting, and also influenced 19th-century European artists – from Henri de Toulouse-Lautrec and Pierre Bonnard to Paul Gauguin.

Hokusai created a dynamic figure full of temperament, reminiscent of the movement that is also expressed in his masterpiece *Under the Wave off Kanagawa* from his famous *Thirty-six Views of Mount Fuji* series. A roaring lion that awakens from its torpor and heralds a festival in which everyone passionately participates – the Viennale, that season of cinema and soul-stirring activity.

Like the shishi (i.e. guardian lion) that is supposed to protect against misfortune, this feline predator is the perfect talisman for a festival of inspiration and encounter; it represents not only the courage of filmmaking presented in cinemas, but also the profound, cultural and social bridge-building that it strives for, and for which a festival history now spanning 60 years stands.

Even today, in 2022, the Viennale holds its ground in a difficult environment and in a challenging time for human civilization, aiming to be a reliable place for exchange and communication.

SELECTION FROM THE MAIN PROGRAM

INCROYABLE MAIS VRAI *Quentin Dupieux, France 2022*

À VENDREDI, ROBINSON *Mitra Farahani, France, Switzerland, Iran, Lebanon 2022*

LES PASSAGERS DE LA NUIT *Mikhaël Hers, France 2022*

SO-SEOL-GA-UI YEONG-HWA *Hong Sangsoo, South Korea 2021*

AKYN *Darezhan Omirbayev, Kazakhstan 2021*

DRII WINTER *Michael Koch, Switzerland, Germany 2022*

BRAINWASHED *Nina Menkes, USA 2022*

NOUS, ÉTUDIANTS! *Rafiki Fariala, Central African Republic, France, Democratic Republic of Congo, Saudi Arabia 2022*

COMA *Bertrand Bonello, France 2022*

TORI ET LOKITA *Jean-Pierre Dardenne, Luc Dardenne, Belgium, France 2022*

ENYS MEN *Mark Jenkin, UK 2022*

CRIMES OF THE FUTURE *David Cronenberg, Canada, Greece 2022*

FLUX GOURMET *Peter Strickland, UK, USA, Hungary 2022*

MUTZENBACHER *Ruth Beckermann, Austria 2022*

ELFRIEDE JELINEK – DIE SPRACHE VON DER LEINE LASSEN *Claudia Müller, Germany, Austria 2022*



NOUS, ÉTUDIANTS!



SO-SEOL-GA-UI YEONG-HWA

MONOGRAPHY MED HONDO

The Founder of African Cinema

Med Hondo was born in Mauritania in 1936 and emigrated to France in 1959, where he died in 2019. He became known as an actor and voice actor, but above all as a project catalyst in the theater and film industry, making independent voices from postcolonial Africa heard. His films explore the conflicts over African territory, its history and its relations with Europe, examining the power struggles and cultural influences of the colonial period. Hondo thus became one of the most important directors and producers of the early days of African cinema and can be considered its pioneer and



SARRAQUINA

NIA (1986), he told the true story of the West African queen of the same name who fought French colonial troops; and with LUMIÈRE NOIRE (1994), he shot a crime thriller about France's assaults on immigrants.

A veritable lesson from a cinematographic master.

founder. Only in recent times, however, has his work received the recognition it deserves and been disseminated accordingly.

We will present nine of Hondo's films from European and American archives, which, recently restored, now shine in new splendor. These include his directorial debut, SOLEIL Ô (1970), an excellent example of the creativity and uniqueness that distinguishes African cinema from the American and European film tradition.

Hondo's works explore various styles and genres, from melodrama and documentary to musical. In the experimental film LES BICOTS-NÈGRES VOS VOISINS (1974), he critically examined decolonization; in WEST INDIES (1979), he created an epic, satirical musical about the history of the French Antilles; in SARRAOU-

MONOGRAPHY ELAINE MAY

Queen of Comedy

Elaine May has inspired the careers of the most famous comedians in the American tradition. She formed a comedy duo with her partner Mike Nichols that left a lasting mark on the genre in the late 1950s and early 1960s. A writer, performer, actress and director, she is one of the few women to have made a name for herself as a filmmaker in Hollywood. After Ida Lupino, Elaine May was the first to stand behind the camera and open the door for women to a largely male-dominated industry. During her career, which continues to this day, she has conquered a wide variety of genres and media - from theater to television, from the small stage to the grand cinema of the film industry. Over the years, she has worked with numerous renowned colleagues such as Warren Beatty and Walter Matthau, always with great success. A final milestone was the honorary Oscar that she received for her lifetime achievement this year. Intelligent and



ISHTAR

appealing comedy certainly represents one of the most difficult tasks in the film business, which is why notable examples in auteur cinema can be counted on one hand. Elaine May is an innovator and experimenter, whose uniqueness and talent behind the camera we want to celebrate at this year's Viennale, presenting four films she directed that still make us laugh, but also give us food for thought.

HISTORIOGRAPHY ARGENTINE FILM NOIR

The Shadows of the Southern Port

Sinister figures, crime and violence are omnipresent on the gloomy streets of Buenos Aires in the mid-20th century. The films presented in this special program were shot in Argentina during Peronism (1949–1956) and tell of a time of conflict. Crime and superstition meet in works that exemplify the tradition of film noir, but are little known outside their geographical area. This series includes movies by Fernando Ayala, Hugo Fregonese, Carlos Hugo Christensen, Román Viñoly Barreto and Pierre Chenal, some of the most important filmmakers of the time. Thanks to the renowned film historian Fernando Martín Peña, a tireless researcher in Latin American archives, and institutions such as the University of California, Los Angeles (UCLA) and the Library of Congress in Washington, D.C., these films have been rescued and restored. A unique opportunity!



SANGRE NEGRA (NATIVE SON)

CINEMATOGRAPHY AUSTRIA REAL

Documentary Films in Times of Crisis



SOMEWHERE ELSE

ical discourse, and psychosocial constitution. This program is the first part of a retrospective that the Filmarchiv Austria is presenting to mark the publication of the anthology *Österreich real. Dokumentarfilm 1981 - 2021* (edited by Alejandro Bachmann and Michelle Koch).

According to Klaus Kreimeier's adage that periods of crisis serve as an incubator for documentary films, five programs revolve around various aspects of the crises on which Austrian documentary films have focused, presenting a constellation of 12 short subjects and feature-length films that were made between 1972 and 2017. The crises, whether internal or external, private, historical or systemic – but usually in combination – are a cause, subject matter or side effect in this extremely wide variety of documentary forms. This makes evident on the one hand the diversity of forms that arose even before an official commitment to public film subsidies was made and (also) the astounding multifacetedness that this has brought to light over the past 40 years. On the other hand, the crises tell the story of the past and present of a country, including its material reality, political

We would like to use our summer press briefing as an opportunity to thank our supporters and sponsors without whose generous support the festival would not have been possible in this way.

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This year's festival has been achieved thanks to the contribution of a large number of sponsors and partners. Their names will be announced at our press conference on October 11.

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