

L'Europe autour de l'Europe  
Europe by Europe 10<sup>e</sup> édition

Festival de films  
de la Grande Europe

Corps et âmes

16 mars - 15 avril  
Paris 2015



CATALOG



presents

**The Europe by Europe**  
Festival of films of Greater Europe

10<sup>th</sup> édition

**Body and Soul**

From March 16 to April 15

[www.evropafilmakt.com](http://www.evropafilmakt.com)

“Nothing is so dangerous in diplomacy as loose talk about peace! Every time the demand for peace has reached a certain pitch and was no longer to be contained, it’s led straight to war!”

Robert Musil, *The Man Without Qualities*, 1933

Dear friends, spectators and partners,

This is the 10th edition of the festival Europe by Europe (L’Europe autour de l’Europe). The festival began in 2006, in Normandy, as a screening of 12 films. It was born out of a passion for cinema and the desire to bring peripheral Europe – the Europe “by” Europe, that Central European countries tend to disregard – closer to official Europe.

I believe the audacity to launch the festival came to me from my admiration for the work and personality of Henri Langlois, after I read his words “Show the whole world the wonderful films that no one has ever seen”. At first, the festival was basically a family initiative, supported by the volunteer work of some friends, film directors, and linguists, and the first important financial support of the General Committee of the Eure and Upper Normandy Regions. Michel Ciment opened the first edition. He presented Aleksandar Petrović’s **Three** in the Zénith à Evreux movie theater. A friend, Jacques Fonteney, the costume designer of **Barbarella**, came to the screening. Our beginnings were romantic and “artisanale”, as one rightly says in French to describe the things that are made with love for one’s work and, of course, with certain know-how. May this continue today and may we maintain the same emotions.

Ten years later the festival is presenting 135 films in 20 theaters and other exceptional venues in Paris, Île de France, and Normandy. We are very pleased to announce the presence of Vicente Aranda, Kine Aune, Peter Fleischmann, Agnieszka Holland, Károly Makk, Hans-Jürgen Syberberg, István Szabó, Krzysztof Zanussi. *THEMA*, *Body and Soul* (*Corps et âmes*), the Eros and History sections include works of these great directors.

The 2015 festival edition pays tribute to Austrian cinema. It is well deserved! Since the beginning of the last century, cinema has been alive in Vienna. At first, with the first erotic and propaganda films. Hans Karl Breslauer’s **City Without Jews**, is an overwhelming satire. Then came the Expressionist cinema of Robert Wiene and Michael Curtiz...not to mention those who created Hollywood. Today we recognize the courage, talent, and virtue of the masterpieces of Michael Glawogger, who tragically died in 2014 while shooting a documentary in Africa. Like no one else, he confronted the agonies of the developing countries, the questions raised by globalization, and the struggle of human beings for material and spiritual survival.

The newly restored version of Serguei Parajanov’s **Sayat Nova (The Color of the Pomegranate)** will open the festival, and announce our collaboration with the Golden Apricot Yerevan International Film Festival that will present the Harutyan Khachatryan retrospective and engage us in commemorating the tragic events in Armenia in 1915.

The *Competition* section for **The Prix Sauvage (the Dancing Wolf)** and the Prix Luna will present 9 films that have not been distributed in France by directors coming from Germany, Armenia, Austria, Belgium, Norway, Switzerland, Turkey and Ukraine.

In the *Present* Section, Danish directors uninhibitedly observe, comment and interpret the world. They have become indispensable. *The Wolf Pack (La Meute)* section presents films by young directors who have a radical approach to filmmaking.

Patrick Morell’s **Inuit Lands, the Melting Point**, a tribute to the work of Jean Malaurie on the people of the arctic, opens the *Wild Life (Vie Sauvage)* Section.

Rereading the catalogue, I realize that these magnificent films are beautiful and desperate cries against war. And I remember that a war is taking place in Europe today, right now. And elsewhere too. How can it be possible? What have we learned?

Enjoy the festival, films, and encounters,  
Irena Bilic  
Founder and General Director

In the early 1900s (1908-1909), only four European countries regularly produced films: France, Italy, Germany, and England. 47 European countries (Council of Europe) produced films in 2014. They are all welcome to the festival L’Europe Autour de l’Europe.

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# Competition « Prix Sauvage »





## Lucifer

(Fiction, Belgium, 2014, 108', C, French Subtitles)

with Maria Acosta, Jeronimo Soto Bravo and Norma Pablo

On his downfall from Heaven to Hell, Lucifer passes through the earthly paradise, a village in Mexico, where elderly Lupita and her granddaughter Maria live. Lupita's brother Emanuel pretends he's paralyzed so he can drink and gamble while the two women tend to the sheep. Lucifer senses an opportunity and plays the miraculous healer.



*"The approach is philosophical, connecting the micro cosmos with the macro cosmos: we look at the world, as if from heaven, we see it in its true planetary form. At the same time we find ourselves looking at the world through a periscope, and experiencing it as molecular tissue."*

Gust van der Berghe, Variety.com

## Gust Van den Berghe

Gust Van den Berghe was born in 1985. He is a multipurpose artist, especially interested in music and theater. He studied video art in the RITS film school in Brussels. After three short films **De Grootheid van en Grootheid** (2006), **Mijn papa en ik** (2006) and **Cum\*shot** (2007), his feature **Little Baby Jesus of Flandr** (2010) was selected for the Quinzaine des réalisateurs Film festival as was his most recent film, **Blue Bird** (2011).

## Until I Lose My Breath/ Nefesim kesilene kadar

(Fiction, Turkey/ Germany, 2015, 94', C, French Subtitles)

with Esme Madra, Riza Akin and Sema Keçik

Young Serap works as a dry cleaner and wants to run away from home. All that she is waiting for is for her father to rent an apartment for the two of them as promised. Nothing will stop Serap from having her wish fulfilled.



*"This piercing tale of a father and daughter is also about the mixed set of feelings that flow together in existential human relationships – longing, neediness, lies, disappointment, illusion and anger – a mix described frequently, yet almost deceptively as love."*

Berlinale Catalogue 2015

## Emine Emel Balci

Born in 1984, Emine Emel Balci holds a degree in cinema and television from Mimar Sinan Fine Arts University, Istanbul. Her first short documentary **Women of the Lake** (2007) and her non-dialogued fiction short **The Waiting** (2009), screened at various national and international film festivals and won numerous awards. The Waiting was broadcast in France and Austria. She later filmed the documentary film **Ich Liebe Dich** (2012). Shooting on her first feature film, **Until I Lose My Breath**, started in Istanbul in 2013.

## My Mermaid, My Lorelei / Моя русалка, моя Лорелей

(Fiction, Ukraine, 2013, 80', C, French Subtitles)

with Yekaterina Molchanova, Oleg Skripka et Yevgeniy Ryba

In a wild, beautiful village by the sea, a romantic story is born. Its heroes are 14-year-old Fedor and 18-year-old Nyurka. It seems that no relationship is possible between a naive boy and a local "actress". But they are both carried away by the feeling of first love.



*Love is a totalizing emotion. If you really love, you can only give yourself completely without asking to receive something in return. Love is always erotic but it does not tolerate indiscretion, some- things are not supposed to be seen. The presence of the third person - in this case the camera - always destroys the intimacy. Personally, I cannot take it to feel uncomfortable neither in front of the camera nor in front of the screen.*

Nana Djordjadze on her film

## Nana Djordjadze

Nana Djordjadze was born in 1948 in Tbilissi, Georgia. She studied music and Fine Arts in Tbilissi. She started working in cinema in 1976, after having worked as an architect. She is the scriptwriter of various short films and she earned the Camera d'Or prize with her first film **My English Grandfather** (1987), a story about the English Civil War. She later shot various documentaries such as **A Chef in Love** (1996). **Summer** (2000) participated in the Quinzaine des réalisateurs section at the Cannes film festival. In 2008 she filmed **The Rainbowmaker** followed by Moscow, **I Love You** (2010). Her most recent film is **My Mermaid, My Lorelei** (2013).

## Finsterworld

(Fiction, Germany, 2013, 91', C, French Subtitles)

with Christoph Bach, Margit Carstensen and Jakub Gierszal

The darker side of human interaction is revealed in this drama about a group of people who seem to be pursued by bad luck. As the individual storylines develop, a decidedly dark humor pervades the film, revealing a warped view of human existence. .



*"An ironic antithesis of the Heimatfilm and full of malicious observations and sharp-tongued remarks. Not even the name of its director Frauke Finsterwalder remains unscathed. Rarely has German cinema produced so much black humor in one fell swoop."*

Zürich Film Festival

*"I did not want to represent Germany 'as it is'"*

Frauke Finsterwalder

## Frauke Finsterwalder

Frauke Finsterwalder was born in 1975 in Hamburg and studied literature and history of art partly in the USA and partly in Berlin. She was an assistant director at the Volksbühne and the Maxim-Gorky Theater of Berlin. She also worked as a journalist for various journals. In 2003, she began studying documentary film direction at the University of Television and Film in Munich. She shot two documentaries **Mensch ein Mensch** (2007) and **Die große Pyramide** (2010). Her first short film, **Finsterworld** (2013) earned numerous prizes in film festivals including the Best First Film Award at the International Film Festival in Montreal, 2013. She has also earned the best actress award in the 2014 German Film awards and the German Critics Association best scriptwriter award, in 2014.



## Viktoria - A Tale of Grace and Greed

(Fiction, Switzerland/ Hungary, 2014, 92', C, French Subtitles)  
with Franciska Farkas, Angéla Stefanovics and Zsoit Nagy

She hopes for big money in Zurich. So Viktoria leaves her hometown of Budapest to spend her nights under the pale lights of Zurich's whore pit. There she waits for clients, to satisfy them in their cars in dark parking lots. She can only fight her disgust with thoughts of the fortune she will make and how to use it at home.



*"Switzerland's feature films are considered to be non-political. Men Lareida's drama about a prostitute, proves the opposite".*  
Esther Banz, Die Zeit

*"The women were initially surprised and then very happy that somebody is listening to them. They told me many sad stories of violence and of dishonorable behavior by the procurers as well as by the suitors."*  
Men Lareida, Die Zeit

## Men Lareida

Men Lareida was born in 1968 in Chur, Switzerland. He trained as a typesetter and worked as a journalist for newspapers in the Grisons and for cultural events in Chur. In 1989-92 he created layouts for Tages-Anzeiger and NIZZA and started working as a graphic designer. In 1993 he attended ZHdK (Zürcher Hochschule der Künste), Film and Video Department and received his degree in 1998. Since 2000 he has worked as a film technician and director. Her first documentary film was **Joe Siffert Live Fast- Die Young** (2005) followed by **Viktoria- A Tale of Grace and Greed** (2014).

## Superwelt

(Fiction, Austria, 2015, 120', C, French Subtitles)  
with Ulrike Beimpold, Rainer Woss and Nikolai Gemel

Married supermarket worker Gabi Kovanda's lower middle class life revolves around her family and her job. Until, after work one day, everything changes. Suddenly, there's someone new in her life, someone with whom she had already been casually acquainted: God!



*"Superworld is consistently sweet and engaging, a warm-hearted celebration of minor earthly miracles as much as the more heavenly kind."*  
Stephen Dalton, Hollywood Reporter

## Karl Markovics

Karl Markovics was born in Austria in 1953. He entered the Serapionstheater in 1982 and then the Ensemble Theater Wien in 1987. At an early age, he became known for performances and characterizations marked by their intensity. He began acting for cinema in Sturminger's film **Hund und Katz** (1991) and became more known with the role of Ernst Stockinger in the TV series **Inspector Rex**. In 2005, he directed Ionesco's **The Bald Soprano** in the Wiener Volkstheater. Markovics' first film, **The Counterfeiters** (2007) participated in the Quinzaine des réalisateurs section of the Cannes Film Festival. He continues to work as both a director and an actor, most remarkably in films like **Unknown** (2011) and **The Grand Budapest Hotel** (2014).

## I'm Going to Change My Name / Alaverdi

(Fiction, Armenia/ Germany/ Russia, 2012, 103', C, French Subtitles)  
with Arina Adju, Maria Atlas, and Evgeniy Tsyganov

Evridika lives together with her mother Sona in the small Armenian town, Alaverdi. Sona is the conductor of a world famous choir made up of 15 men. She is always away from home so Evridika feels neglected and lonely in her own, small, virtual world. Her encounter with Petr, her mother's lover, changes the young girl's life.



*"This story started with my own feeling of being lost. One day, I realized that I didn't even feel alive anymore. And so I did the only thing that teenagers habitually do when they feel like this—I tried to hurt myself. I invented a story, a story out of my fears and pain."*  
Maria Sahakyan, KinoKultura.com

## Maria Sahakyan

Maria Sahakyan was born in 1980 in Yerevan, Armenia. In 1992, she and her family moved to Russia. In 1996, she entered the film directing and animation department of the Gerasimov Institute of Cinematography (VGIK). From 2000 to 2003, she made a series of mini-films for a multimedia encyclopedia about WWII and a few experimental short films. In 2007, Maria Sahakyan started developing the project **Gumry 1946**, which tells personal stories from Armenian people. She shot **I'm Going To Change My Name** in 2012, followed by **Entropyia** (2013).

## Heart of Lightness / SØvnløst i lofoten

(Fiction, Norway, 2014, 109', C, French Subtitles)  
with James Bachman, Michael Colgan and Rosie Day

Eight British actors and a narcoleptic director travel to the Norwegian Arctic Circle to adapt an Ibsen play for cinema. They think that everything is going to be fine but are soon overwhelmed by the surreal surroundings and never-ending daylight.



*"We enjoy Ibsen presented in an accessible and relaxed way. I wanted to create something dynamic, a rhythm, to alternate serious emotional moments with comic touches, scenes that are full of humor and self-mockery."*  
Jan Vardoen, cineuropa.org

## Jan Vardoen

Jan Vardoen was born in 1962, in London. Before starting a career in cinema, he was a renowned restaurant owner and a musician as well as a writer and a singer. As a multipurpose artist he decided to shoot his first short film **Working Stiff** (2013) and **Heart of Lightness** (2014). He is also the scriptwriter, composer, producer and actor of these two films.





## Competition "Prix Sauvage"

### Blind

(Fiction, Norway, 2014, 91', C, French Subtitles)

with Ellen Dorrit Petersen, Henrik Rafaelsen and Vera Vitali

Ingrid has gone blind. She is trying to hide from the world by locking herself up in her house with her husband but all of her fears and anxieties remain.



*"I would like to believe that this film says a lot about human beings, especially about their interior life, which is full of strange, shameful and imaginative thoughts that we can't share with other people."*

Eskil Vogt, cineuropa.org

### Eskil Vogt

Eskil Vogt was born in 1974. A directing graduate from one of Europe's most prestigious film schools, La Fémis in Paris, he has directed several award winning short films, among them **An Embrace** in 2003, which was nominated for a European Film Award and **The Strangers** in 2004, which won the Grand Prix du Jury at the Premiers Plans festival in Angers. Vogt has also had a successful screenwriting career, working closely with Joachim Trier, including on the two features, **Reprise** in 2006 and **Oslo, August 31<sup>st</sup>** in 2011. Vogt's most recent work as a director was for the groundbreaking, darkly comic and award winning Norwegian TV-series **UTI VAR HAGE**.

*"Today's bourgeois society being what it is, the revolutionary mission of Christianity falls upon the sexes. The scandal is the act of love."*

Pier Paolo Pasolini,  
Jean-Luc Douin,  
Films à SCANDALES !, 2001

## THEMA Body and Soul

### Summer with Monika / Sommaren med Monika

(Fiction, Sweden, 1953, 90', BW, French Subtitles)

with Harriet Andersson, Lars Ekborg and Dagmar Ebbesen

Monika meets Harry and together they run away from their families to live an idyllic and wild life on the Island of Omo. But when the summer ends, they run out of money and decide to move back to the city to earn a living. Monika gets pregnant, the two of them get married and soon the sadness of everyday life harms the couple's life and leads Monika into another love affair.



*"Film work is a powerfully erotic business; the proximity of actors is without reservations, the mutual exposure is total. The intimacy, devotion, dependency, love, confidence and credibility in front of the camera's magical eye become a warm, possibly illusory security."*

Ingmar Bergman, Laterna Magica, 1985

### Ingmar Bergman

Ingmar Bergman was born in 1918 and developed a precocious passion for cinema. He studied literature and history and devoted himself to theatre from 1938 on. In 1946 he shot **Crisis**, his first feature film, an adaptation of a Danish play. The mysteries of couples are a predominant theme in his films after 1949, with **Thirst** (1949), and later with **Summer with Monika** (1953). **Smiles of a Summer Night** (1955) and **The Seventh Seal** (1957) made Bergman an internationally acclaimed director and his film **Wild Strawberries** was awarded the Golden Bear at the Berlinale in 1958. In **Persona** (1966), Bergman first directs Liv Ullmann who also acted in **Cries and Whispers** (1972) and **Scenes from a Marriage** in 1973. In 1982 he shot **Fanny and Alexander**. He is the only director to have received the Palme des Palmes award, which was awarded to him at the 50th Cannes Film Festival. In 2003 he shot his last feature film for television **Sarabande**.

### Going Places / Les Valseuses

(Fiction, France, 1974, 117', C, No subtitles)

with Gérard Depardieu, Miou-Miou and Patrick Dewaere

In the 1970s, Jean Claude and Pierrot, two delinquents who kill their time in every possible way, are caught stealing a car and manage to escape. They take Marie Ange along with them when they run away. The three begin a challenging adventure with tender moments of ephemeral happiness.

*"It was necessary to blow up this incredibly calm landscape."*

Blier on *Going Places*, Gaston Haustrate, Bertrand Blier, 1988



*"Going Places is a living portrait of France in the 70s, presented in a merry anarchic perspective. It encourages the French audience to reflect upon the nihilism of two marginalized characters, who, at the end of the day, turn out to be much more honest than the society's silent majority of hypocrites."*

Roberto Chiesi, Gérard Depardieu, 2005

### Bertrand Blier

Bertrand Blier, born in 1939, was the son of the great theater and cinema actor Bernard Blier. As an assistant director and a scriptwriter he shot his first film **If I Were a Spy** in 1967, in which his father had a role. Actors have a very important place in Blier's work, as he mainly creates marginalized characters such as delinquents, travesties, and prostitutes for his films. His films **Going Places** (1974), **Cold Cuts** (1979) and **Actors** (2000) are spiked with great challenging moments and black humor. He is the scriptwriter for almost all of his films and is well known for his sharp dialogue.



## The Beast / La Bête

(Fiction, France, 1975, 93', C, French Subtitles)  
with Sirpa Lane, Lisbeth Hummel and Elisabeth Kaza

A nobleman decides that his son should marry the daughter of a rich businessman. But the young woman starts dreaming of erotic encounters with a monster after reading a book about an old curse.



*"That's the framing story, about grasping aristocrats, decadent morality, degenerate priests and sexually repressed young women".*

Jeremy Mark Robinson, Walerian Borowczyk: The Beast: An Erotic Fairy Tale: Pocket Movie Guide, 2012

## Goto, Island of Love / Goto, L'île d'Amour

(Fiction, France, 1969, 93', C/BW, French Subtitles)  
with Pierre Brasseur, Ligia Branice, Jean-Pierre Andreani

Goto is the name of an island cut off from civilization but it is also the name of a tyrant who forces the island's residents to stage and watch real acts of violence. A pitiful thief asks Goto's beautiful wife for mercy. Soon the young man reveals a secret love affair and tries to possess Goto's wife by killing the dictator and taking the island under his power. This allegorical film was banned from Communist Poland and Franco's Spain.



*"Goto depicts a Kafka society where criminal offenders fight among each other as unglamorous gladiators, and students are routinely indoctrinated in the classroom. By contrast, love, or more accurately, infatuation, seems to be the only way out, although at great cost."*

Lidia Meras, Central and Eastern European London Life and News [ceel.org.com](http://ceel.org.com)

## Lulu

(Fiction, France/Italy/Germany, 1980, 95', C, French Subtitles)  
with Anne Bennent, Michele Placido, Jean-Jacques Delbo

Free-spirited Lulu's (Ann Bennent) sexual exploits are at the center of this film. As the young seductress goes from one lover to another (old professors, bohemian artists, and naïve young men) she seeks social and financial benefits. The only problem is that Lulu lives in London at a time where Jack the Ripper's actions become known among prostitutes. Borowczyk's adaptation of Wedekind's stories satirically depicts middle class attitudes towards sexual relationships.



*"Eroticism, sex, is one of the most moral parts of life. Eroticism does not kill, exterminate, encourage evil and lead to crime. On the contrary, it makes people gentler, brings joy, gives fulfillment, leads to selfless pleasure."*

Walerian Borowczyk, [culture.pl](http://culture.pl)

## Walerian Borowczyk

Born in Kwilcz, Poland, Walerian Borowczyk (1923-2006) studied painting at the Academy of Fine Arts in Krakow. Devoted to lithography, he also designed theater and film posters and published satirical drawings in magazines. His first films were animation films with a surrealistic character like **Time Upon a Once** (1957) and **House** (1958). Borowczyk moved to France in 1959. Among his major works one can find stop motions like **Renaissance** (1963), a collaboration with Chris Marker on the short film **The Astronauts** (1959) as well as his first animated feature film **Mr. and Mrs. Kabal's Theatre**. Anatole Dauman produced many of his feature films such as **Goto, Island of Love** (1968) and **Story of Sin** (1975), an adaptation of Stefan Zeromski's novel, which was nominated for the Golden Palm at the Cannes Film Festival. His films were considered controversial due to their explicitly erotic, disturbing, and sensational content.

### Stations of the Cross / Kreuzweg

(Fiction, Germany, 2014, 110', C, French Subtitles)

with Lucie Aron, Anna Brüggemann and Michael Kamp

Maria (Lea van Acken) is a 14-year-old girl living in the modern world who has devoted herself to Jesus. She wants to get closer to God and she is convinced of her sacrificial destiny. Maria goes through 14 stations, just like Jesus did on his path to Golgotha carrying the cross. Neither her friends nor her broken family will stop Maria from achieving her goal.



*“Stations of the Cross is Dietrich Brüggemann’s remarkable and formally rigorous art-house item that’s closely modeled on the Via Crucis.”*

Boyd van Hoeij, glasgowfilm.org

### Dietrich Brüggemann

Dietrich Brüggemann was born in 1976 in Munich. He studied at the “Konrad Wolf” University of Film and Television in Potsdam. He is an active director, video artist, musician and scriptwriter in Berlin. Among his several acclaimed short films and music videos one can find his feature debut **Nine Scenes** (2006), which premiered at the Berlinale section Perspektive Deutsches Kino in 2006, **Run if You Can** (2010), **Move** (2012) and **Stations of the Cross** (2014), winner of the Silver Bear for Best Script and the Prize for the Best Competition Film of the Ecumenical Jury at the Berlin Film Festival of 2014.

### India Song

(Fiction, France, 1975, 120', C, No Subtitles)

with Delphine Seyrig, Michael Lonsdale and Claude Mann

Set in British India of the 1930s, the film unfolds the memories of Anne-Marie Stretter, who was once married to a French ambassador. Later in the film, during a reception at the embassy, the vice consul declares his love to Anne-Marie. The memories of the woman reveal the boredom of her oppressed lifestyle and the love affairs through which she tries to escape it.



*“India Song taught me how to be free. It also gave me confidence.”*

Marguerite Duras

### Marguerite Duras

Marguerite Duras was a director, writer and scriptwriter. She started off her career in cinema in the 1950s by turning her novels into screenplays and writing scenarios, such as Alain Resnais’ **Hiroshima Mon Amour** in 1959. In 1969 she shot her first feature film **Destroy, She Says**. In 1975 she was awarded the prize of the French Association of cinémas d’art et d’essai for her film **India Song**. The same year she got the Jean Cocteau prize for **Entire Days Among the Trees**. Her last film, **The Children**, was released in 1985.



### Alexander Nevsky / Александр Невский

(Fiction, USSR, 1938, 112', BW, French Subtitles)

with Nikolai Cherkasov, Nikolai Okhlopkov, Andrei Abrikosov

In 12-century Russia, prince Alexander Nevsky, a hero who fought against the Swedish in 1240, decides to put away his arms and retires in a land where he can live peacefully among fishermen. But the Teutons threaten the land and Nevsky accepts to join the fight under the condition that he will have full power. He is named commander and leader; he galvanizes the people and prepares for a fight against the intruders.



"It's tempting to look what there is implicitly behind this genius (Alexander Nevsky), a man who came from the people, dominating the people because he is part of them, he is connected to them."

Marc Ferro, Cinéma et Histoire, 1977

### Sergei Eisenstein

Eisenstein was born in 1898 in Riga, Latvia, into a highly educated family. He developed the theory of "The Montage of Attractions" in an article published in June 1923 for the left journal Lef. In 1925 Eisenstein shot **Strike** in which he put his theory in practice. His film **The Battleship Potemkin** (1925) was fundamental for the rise of the new Soviet cinema and its international acclaim. After shooting **October: Ten Days that Shook the World** (1927), a film commissioned for the tenth anniversary of the Bolshevik power, he traveled around the world. When he returned to Russia, Stalin sent officials to supervise the shooting of his film **Alexander Nevsky** (1938). He died in 1948 in Moscow leaving the third part of his film, **Ivan the Terrible**, unfinished.

Querelle / Querelle - Ein Pakt mit dem Teufel

(Fiction, Germany, France, 1982, 107', C, French Subtitles)

with Brad Davis, Franco Nero, Jeanne Moreau, Laurent Malet

This film is an adaptation of Jean Genet's novel, *Querelle from Brest*. It tells the story of Querelle, a young sailor in sexual transition who arrives in Brest on the ship Vengeur. His alluring beauty attracts both men and women. He finds his brother, Robert, with whom he has a love-hate relationship, in the city's biggest hovel. Fascinated by Lysiane, his brother's mistress, Querelle has to submit to the sexual games of Nono, Lysiane's husband and owner of the whorehouse.



"In Querelle's character, the duality between Eros and Thanatos is very evident. He kills his lover as if death was the only way to wipe away the culpability of having a homosexual relationship. In the desert of this shady love, the narcissists, who are constantly looking for their alter ego, can only love their look-alikes, in this case the criminals."

Nicolas Maille, critikart.com

"Fassbinders's political position in all of his films is that love, whether it is homosexual or not, experienced by a woman or a man, is always a relationship of power. It is a ratio of power, corrupted by the economical and ideological system in which it develops. The rules that dominate it are those of a jungle."

Philippe Beauregard, cinephil.centerblog.net

### Reiner Werner Fassbinder

Rainer Werner Fassbinder's (1945-1982) interest for cinema began at an early age. He is refused to enter the Berlin Film School and becomes an autodidact. From his first feature film **Love is Colder Than Death** (1969) until his last film **Querelle** (1982), which was finished not long before his death, the work of this director is considered to be one of the most intriguing documentations of his time. His understanding of social reality, female passions, and narrative skills are particularly noticeable. Fassbinder shot more than forty films in less than fifteen years and dominated the cinema of the 1970s: **Gods of the Plagues** (1970), **The Bitter Tears of Petra von Kant** (1971), **The Marriage of Maria Braun** (1978) and **Berlin Alexanderplatz** (1980). **Veronika Voss** was awarded the Golden Bear in Berlin in 1982 and **Ali: Fear Eats the Soul** won the Prize of the Ecumenical Jury in Cannes in 1974.

## Intervista

(Fiction, Italy, 1986, 112', C, French subtitles)

with Federico Fellini, Sergio Rubini, Anita Ekberg, Marcello Mastroianni

During the shooting of an adaptation of Franz Kafka's *Amerika*, Fellini agrees to be interviewed by a Japanese television crew about his life as a film director. He recalls his arrival at Cinecittà, when he was still a shy countryman. Then we follow him during his glorious years, the golden age of *La Dolce Vita*, with Marcello Mastroianni and Anita Ekberg, who watch themselves in a mise en abyme of the famous Trevi Fountain scene.



"[ ] In *Intervista* Fellini feels no need for an actor [an alter ego] to mediate between him and the audience. He plays himself and creates a film before the audience's eyes as effortlessly as he breathes and walks. Indeed, in *Intervista*, making a film represents a metaphor for the creative process and becomes synonymous with life itself." Peter Bondanella, *The Films of Federico Fellini*

"In *Intervista*, Anita Ekberg bursts into tears when Marcello Mastroianni shows her the legendary scene of *La Dolce Vita* on a hanging sheet, where she was young and beautiful. In this way, he keeps the primitive mechanisms of cinema alive and underlines the specific temporality of the images. This temporality – which is created by the mixture of present and past, of alive and dead human beings – becomes that of the entire world of entertainment."

Anne-Violaine Houcke, Ariane Prunet, Romain Estorc, Vincent Avenel, *critikat.com*

## Federico Fellini

Born in 1920 in Rimini, Federico Fellini moved to Rome, where he began to work as a cartoonist and journalist. After the War, he met Roberto Rossellini and wrote the screenplays of *Rome Open City* (1945) and *Paisan* (1946) for him. Fellini worked with several directors, such as Alberto Lattuada, and together they co-directed *Variety Lights* (1950). Thanks to the success of *I Vitelloni* (1953), Fellini produced a project that he deeply desired: *The Road* (1954). This movie won the Oscar for Best Foreign Language Film and introduced him to an American audience. In the 1960s and 70s he signed his masterpieces: *La Dolce Vita* (1960), *8½* (1963), *Amarcord* (1973). In his last films – *Ginger & Fred* (1985), *Intervista*, *The Voice of the Moon* (1990) – Fellini criticizes the contemporary Italian society (especially commercial television), combining it with elements of nostalgia from his past.

## Ecstasy / Ekstase

(Fiction, Czechoslovakia/Austria, 1933, 95', BW, French Subtitles)

with Hedy Lamarr

This film is a romantic drama about Eva (Hedy Lamarr) who gets married to Emil, an older man who has lost his will for life and passion. Eva soon abandons him to find love in the arms of a young man, Adam. However, destiny plays mysterious games and the two men accidentally meet. The film was banned in the United States because of the scenes of sexual intercourse. Very few copies have survived.



"The early sound film *Ekstase* (1932) renewed the possibilities of silent film even as these appeared to have been rendered obsolete by the new technology of the talkies. It has recourse to all the elaborate procedures perfected by silent cinema on an international scale, and not least the varied possibilities of montage."

Claudia Liebrand, Ines Steiner, *Performance and Performativity in German Cultural Studies*, 2003

"Beautiful, provocative, persistent, and smart, Hedy grabbed the world's attention because of her starring role in the banned 1933-Czechoslovakian film *Ecstasy*."

Amy Ebersole, *academia.edu*

"The controversial 1933 Czech film *Ecstasy*, perhaps the most notorious example, was licensed in New York in 1940 only after 14 separate court actions and significant changes in the film's content." Richard Andress, *New York State Archives*

## Gustav Machatý

Gustav Machatý was born in Prague in 1901 and died in Munich of West Germany in 1963. He was a famous Czech filmmaker who entered the world of cinema first by playing piano for silent films in theater houses. He migrated to the United States in the 1920s where he had the opportunity to study filmmaking in Hollywood, as a student of D.W. Griffith and Erich Von Stroheim. Machatý's films were mostly known for their stylized erotic content, which triggered scandals and thus troubles and demands for re-editing. Such a film was *Erotikon* (1929), which pushed the boundaries of what was acceptable on the screen at the time. *Ecstasy* (1933) introduced the beautiful Hedy Lamarr to the screen, who would later become a Hollywood star. Both films made Machatý internationally famous.



### In the Realm of Senses/Ai no corrida

(Fiction, Japan/France, 1976, 109', C, French Subtitles)  
with Tatsuya Fuji, Eiko Matsuda and Aoi Nakajima

Based on a true story, **In the Realm of Senses** takes place in 1936 in the wealthy neighborhoods of Tokyo. Kichizo and Sada, an old prostitute who is now a servant, fall into an endless erotic stream. Their sexual experiences vary without ever tearing the two lovers apart. They now live only for their passion until the final strangulation.



*"I saw a film, a Japanese film... It blew me up. The feminine sensuality was at its peak. And this peak is more or less the phantasy to kill a man."*

Jacques Lacan on In the Realm of Senses, Le séminaire, Livre XXIII, Le sinthome: (1975-1976), 2005

*"Through the sexual passion that links Sada and Kichizo, in the film In the Realm of Senses, Oshima makes an almost political reflection on the urges that drive human beings. This film is unquestionably one of the most striking masterpieces of erotic cinema, a free dive into the ocean of phantasies that spreads between two lovers and binds them together irreproachably."*

Serge Hefez, Scènes de la vie conjugale, 2010

### Nagisa Ōshima

Nagisa Oshima was born in 1932 in Kyoto and studied law and political sciences. After graduating in 1954 he decided to devote himself to cinema and directed his first feature film **A Street of Love and Hope** (1959). His film **Night and Fog in Japan** (1960) is about the renewed AMPO peace treaty between the USA and Japan. It provoked a scandal and the posters were removed in four days. Oshima then entered the world of independent production and shot films like **Sing a Song of Sex** (1967) and **Three Resurrected Drunkards** (1968). That was when he met a French producer who encouraged him to shoot an erotic film. **In the Realm of Senses** (1976) was inspired by a true story and was screened in the Saint André des Arts cinema in France before it was released in the rest of the world. Oshima shot his last film, **Taboo**, in 1999 and died in 2012 in the suburbs of Tokyo.

### Somewhere in Europe / Valahol Európában

(Fiction, Hongrie, 1948, 100', BW, French subtitles)  
with Artúr Somlay, Miklós Gábor, Zsuzsa Bánki

This drama film depicts the aftermath of the Second World War following the lives of a gang of orphaned children. The gang participates in various illegal activities including stealing and cheating in order to survive the harshness of post-war Hungary. This film is reminiscent of the Italian neorealism using mostly non-professional actors.

*"Somewhere in Europe treats childhood precisely as if it were open to our understanding and empathy. It is made in the name of anthropomorphism."*

André Bazin, Qu'est-ce que c'est le cinéma, III, Cinéma et Sociologie, 1960

*"It was no accident that in 1948 critics throughout the world spoke of 'Hungarian neorealism' when Somewhere in Europe was shown at the Cannes film festival and that they prophesized for director Géza von Radványi a career like Roberto Rossellini's."*

Antonin J. Liehm, The Most Important Art : Eastern European Film After, 1945



### Géza von Radványi

Géza von Radványi was born in Kassa (Austria-Hungary) in 1907. He was a director, a script writer and a producer, and the brother of renowned Hungarian writer Sandor Marai. He reached international acclaim through the film **Somewhere in Europe** (1948) and **Women Without Name** (1950), the first being a drama about the post-war period that represented the esthetic style of the Italian neorealism. The film **Strange Desire of Mr. Bard** (1953), with Michel Simon and Geneviève Page, showed a change in his cinematographic style, also visible in **A Girl Without Boundaries** (1955). 70 of his films were European co-productions. His last work, **Circus Maximus** (1980) was a small Hungarian production. He died in 1986 in Budapest.

**Moloch/ Molokh**

(Fiction, Russia/Germany/Japan/Italy/France, 1999, 108', C, French Subtitles)  
with Leonid Mozgovoy, Yelena Rufanova and Vladimir Bogdanov

1942, just before the Battle of Stalingrad, Eva Braun and Adolf Hitler spend some time together in a remote house in Bavaria. Hitler's everyday life is full of trivial activities and small talks on all sorts of subjects, from health and food to politics and Germany's glory.



*"In **Moloch**, Mozgovoy's Hitler is so convincing, that there are times when it is almost hair-raising. It is as if poor 'Adi', the cares of state weighing heavily on his shoulders, really has been brought back from the dead."* Peter Bradshaw, *The Guardian*

*"By looking at Hitler, I want to see that man, what he has in common with us."*

Alexandre Sokourov, *The Cinema of Alexander Sokourov: Figures and Paradox*, 2003

**Alexander Nikolayevich Sokurov**

Alexander Nikolayevich Sokurov was born in 1951 in Podorvikha, Russia. He graduated from the History Department of the Nizhny Novgorod University in 1974 and entered the prestigious VGIK film school the following year. His friend Tarkovsky helped him get a job at Lenfilm Studios in 1980, where he shot his first feature films. Some of his most known films are **Mother and Son** (1997), followed by **Father and Son** (2003) some years later. From 1999 to 2011 Sokurov shot some of his most acclaimed films, which are known as the tetralogy of power, exploring its effects on human nature. The first three were about 20th-century rulers such as Hitler in **Moloch** (1999), Lenin in **Taurus** (2000), Japanese Emperor Shōwa in **The Sun** (2004) and finally **Faust** (2011), a retelling of Goethe's tragedy, which won the Golden Lion at the 68th Venice International Film Festival.

**Sweet Emma/ Édes Emma, drága Böbe - vázlatok, aktok**

(Fiction, Hungary, 1992, 90', C, French Subtitles)  
with Johanna ter Steege, Enikő Börcsök, Peter Andorai, Eva Kerekes

This film portrays two young countrywomen, Emma and Böbbe, who move to Budapest to teach Russian. But after the fall of the wall, Russian Language is no longer part of the school curriculum and the school now demands students to speak English. The two friends soon experience the hard reality of the new system.



*"All of my characters struggle to discover their personal identity and a feeling of security. In the background there is always political history that provokes failure. At the end of this fight there is either victory or destruction"*

István Szabó

*"The strongest aspect of Szabó's film is to have captured this desperate atmosphere which probably haunted many people who suddenly found that society had no more use for them and who were, as a result, forced to feel individually responsible for something they could hardly give an account for."*

Moritz Pfeifer, [eeff.org](http://eeff.org)

**István Szabó**

István Szabó was born in Budapest in 1928. He studied film direction at the Hungarian Academy of Theatrical and Cinematic Arts. In 1961 he received the Hungarian Critics Prize for his short film thesis **The Concert**. His first feature film **Age of Illusions** was awarded the Silver Leopard at the Locarno film festival in 1965. **Confidence** (1980) received the Golden Bear in Berlin and was nominated for the Oscars. He continued his filmmaking with the trilogy **Mephisto** (1981), **Colonel Redl** (1985) and **Hanussen** (1988). In 1990 István Szabó shot **Meeting Venus** and then **Sweet Emma** (1991). The work and esthetics of Szabó's films are a result of his long collaboration with the cinematographer Koltai (**Taking sides**, 2001). Recurring themes in István Szabó's films are political freedom and the place of artists in society. His most recent films are **Adorable Julia** (2004), an adaptation of Somerset Maugham's novel, **Relatives** (2006) and **The Door** (2012).



## The Woman Next Door/ La femme d'à côté

(Fiction, France, 1981, 106', C, No Subtitles)

with Gérard Depardieu, Fanny Ardant and Henri Garcin

Bernard and his wife live in a remote country house near Grenoble. One day Philippe and Mathilde (Bernard's old lover) move into the house next door upsetting the harmonic and comfortable life of the couple. The old affair slowly reawakens leading the lovers to a passionate yet inevitably self-destructive state while the two families continue sharing everyday life experiences together.



*"Imagination is richer than life" says one of Truffaut's characters. And Truffaut's narratives are richer than the skillful cinematographic tricks that amuse his fans."*

Arnaud Spire, L'Humanité

*"The inhabitants of Truffaut's world are not exotic. To all appearances they tend to be commonplace. Yet it is the exhilarating talent of this filmmaker to be able to define the commonplace in a manner that is not at all commonplace, and thus to find - and appreciate - the mystery within."*

Vincent Canby, New York Times

## François Truffaut

François Truffaut (1932-1984) was already interested in cinema as a young boy. He spent all of his time in the movie theaters of Paris to escape reality. Later, he created a film club which brought him to the attention of influential cinema critic Andre Bazin. Bazin hired Truffaut as a critic for Cahiers du Cinema where Truffaut would develop an ideological fight against the conventions of the studio cinema of the period. He became part of the French New Wave, but was less of an aesthete. He shot 21 feature films during his career, many of which are considered masterpieces today. The **400 Blows** in 1959 (awarded the direction prize in Cannes of the same year), the masterful **Jules and Jim** (1962), the film **Day for Night** (1974), which won the Oscar for Best Foreign Film, and **The Last Metro** (1981), awarded various Cesar prizes, are only a few of the films that made Truffaut one of the most acclaimed directors in the history of cinema.

## Eskimo Woman Feel Cold/ Eszkimó asszony fázik

(Fiction, Hungary, 1984, 117', C, French Subtitles)

with Marietta Mehes, Boguslaw Linda and Andor Lukáts

Laci is a renowned piano player who has just decided to move back to Budapest. He falls in love with Mari, a young woman married to a deaf man. Laci decides to support Mari's ambitions by giving up his own career and together they create an orchestra. After their vacation, Mari decides to leave her husband and moves in with Laci.



*"...Eskimo Woman Feel Cold is a rare film with a deep meaning from which one can bring to surface all kinds of political parables. One thing is for sure: the director, János Xantus belongs to an original, extravagant species (if we can say that) in the Eastern Cinematography field. His film vibrates from its daring manner."*

Olivier Seguret, Libération

*"Look at the rebelliousness without resourcefulness of women characters in **Eskimo Woman Feels Cold!**"*

Diana Robin, Ira Jaffe, Redirecting the Gaze: Gender, Theory, and Cinema in the Third World, 1999

## János Xantus

János Xantus was born on November 7, 1953 in Budapest. He studied film in the class of Károly Makk who then recruited him as an assistant director for the film **Another Way** (1982). In the 1980s, he was inspired by underground cultural movements in Hungary, and like Gábor Body he developed a new cinematographic language innovating his style with experimental filmmaking. In 1975 he made his first short experimental films like **And so...and so on** (1978) and **In Female Hands** (1981). One of his most acclaimed films is his first long feature **Eskimo Woman Feels Cold** (1984) which was included in the "Quinzaine des réalisateurs" Section at the Cannes Festival 1984. In 1985 he shot **Hülyeség nem akadály**. In 1988, with his film **Rock Conversion**, he completed his work on great Hungarian underground figures. After his film **Cruel Estate** (1990), he started directing for theater. He also taught at the Film and Television School in Budapest. In 2010 he shot his last film, a documentary called **Kiki's Story: A Psychodrama Session**. He died in 2012 from a serious illness.

# Tribute to masters

"Making movies today, without thinking about television or cinema. Without the laboratory. As if a sheet of paper were enough for a poem to appear. Today we have tools to match our desires. If we are capable of doing so. We can observe, record and send everything that appears to us. All we need is a place and a source. As though from here, from this emptiness, from this silence and this history. From the story of a man, a land, a country. It could also come from distant time, from archives, but as something new each day. From there, from everywhere. From one place to another. Beyond frontiers, continents, accessible to everyone, not in the movie theatre, not in a society of censorship of public programs or of political correctness. From one person to another. Everywhere."

Hans Jürgen Syberberg

## Tribute to Masters



### Kine Aune

Kine Aune was born in 1943, in Rono, Norway. A director of animation films, she is considered one of the pioneers of animation film in Norway. She made her debut with the short film **Kjennføtter-leken** in 1981. She gained international success with the cartoon **What Shall We Do with Little Jill?** (1987), based on Fam Ekman's book. From 1992 to 1999 she produced and directed 6 films with the renowned Bob Godfrey: **What a Hog** (1992), **Kevin Saves the World** (1995), **Kevin and the bogeyman** (1998). Kine Aune co-operated with the Norwegian animation studio Qvisten AS, to produce two short films, **The Baker** (2011) and **The Magic Time** (2013). Kine Aune has also directed and produced numerous other fiction, documentary, animation, and commercial films for television and cinema.

*"People think I make films for children, but I don't. I make films for people, and children are people, just as individual as you and I, with just as broad range of their sense of humor, what they like or what makes them sad. In that way you might say I take children seriously, because I take people seriously."*

Kine Aune, Northern Character Film Festival, northchar.ru

### The tickely feet game / Kjennføtterleken

(Animation, Norway, 1981, 11', C)



A story about two kids, a girl and a boy, who meet in a park. The wheelchair-bound girl is born without feet. The boy loves to run around in the park, shoeless, and sense his feet. The film is about how they find a way to play a foot game together.

### What Shall We Do with Little Jill? / Hva skal vi gjore med lille Jill?

(Animation, Norway, 1987, 10', C)



A story about Jill, a lonely girl who sits, alone, on a chair. Her parents don't know what to do. They want to give her something nice. So they give her a picture of a girl on a bench. Jill and the girl in the picture talk with each other, and a strange story begins!



## Wroom / Vroom

(Animation, Norway, 1988, 1', C)



A film about the shortest and most fatal car ride!  
Animated by Thor Syvertsen.

## Kiss the cat / Kyss kata

(Animation, Norway, 1991, 9', C)



Meet Mr. Brown. He is trying to find happiness.  
His life changes, from sadness to a happy love story.

## What a Hog ! / For et svon

(Animation, Norway, 1992, 8', C)



Two warthogs have just fallen in love when the male gets kidnapped  
by a circus.  
Unhappy, he wants to escape.  
The story is about how he finds his love again.

## Kevin saves the world

(Animation, UK, 1995, 5', C)



Kevin is a boy, about 7 years old. Although he's nice, he's not very  
clever.  
But he is good at one thing: saving the world!

## Kevin and the bogeyman

(Animation, UK, 1998, 5', 1998, C)



An old monster lurks under Kevin's bed!  
But Kevin's not afraid.  
He proposes that the monster to try something new, instead of terrifying  
people.  
And the monster follows Kevin's advice.

## The Baker / Bakern

(Animation, Norway, 2010, 4', C)



On an island there once was a baker, who baked wonderful  
cakes.  
Many people came by boat to buy the cakes until, one day,  
his success ended. But the baker continued to bake hoping  
that the customers would come back.

## The Magic Time / De Magiske Tiden

(Animation, Norway, 2013, 9', C)



A fairy tale inspired from the old Sami and Norwegian  
cultures.  
Ancient drawings on a stone come to life and tell us the  
story of a Reindeer calf that became the leader of its herd.

## Vincente Aranda

Vicente Aranda, one of Spain's most famous directors, was born in 1926 in Barcelona. Self-taught in cinema, he created his own production company, Morgan Films, which financed his first film **Promising Future** in 1964. Aranda was a pioneer member of the Barcelona School of Film, a cinematographic movement inspired by the French New Wave. His second film **Fata Morgana** (1964) is considered the most representative work of that School. During Franco's censorship, Aranda chose to express himself through symbols and sometimes even fantasy as in **The Exquisite Cadaver** (1968) and **The Blood Spattered Bride** (1972). Aranda showed great compassion for women's stories. The 1977 film **Sex Change**, with Victoria Abril in the role of the main character, was the beginning of a long collaboration between the two. Aranda is famous for bringing contemporary Spanish novels to the screen, like Juan Marsé's novel **The Girls with the Golden Panties** (1980), Manuel Vázquez Montalbán's **Murder in the Central Committee** (1982) and **Lolita's Club** (2007). **Lovers: A True Story** (1991), one of his most representative works, which evoked themes of passion and eroticism, desire and cruelty. His later works include dramas like **Intruder** (1993), **Libertarias** (1996) that deals with the Spanish Civil war as and historical films like **Mad Love** (2001). In 2003 he made an adaptation of **Carmen** from the original work by French writer Prosper Mérimée, with women being central to the work, as always.

*"In his long career from his first adventure in filmmaking in 1964 until the beginning of 2000, Catalan director Vicente Aranda has been at home in the world of both reality and fiction. He has reconstructed sordid incidents and horrible crimes. He has thoroughly explored the most passionate erotic relationships. And he has plunged into the darkness of human beings in the most definite way. These are stories that, although based in very heterogeneous material, have invariably revolved around the same phantasies, the same imaginings and the same obsessions."*

Concha Gómez, Universidad de Murcia, Primavera Cinematogràfica de Lorca

*"Passion can kill you, but it makes you wiser and more mature in comparison to those who have not experienced it. Passion is not something that we chose, it chooses us, like all feelings do."*  
Vicente Aranda

*"Around the mid-Sixties, when the military regime decided to embrace more liberal policies in order to improve its international image, a group of young filmmakers launched the Barcelona School. Its emergence was in reaction to the New Spanish Cinema and its perceived realist limitations. The Barcelona School was shaped by ideas arriving from the rest of Europe—the French Nouvelle Vague and newly emergent modernist forms in advertising, design, fashion, and photography. The guiding force of the movement's avant-garde spirit and formalist acumen was a trio of filmmakers: Joaquim Jordà, Jacinto Esteve, and Carlos Durán. The film that really inaugurated the movement was Vicente Aranda's **Fata Morgana** (65), which broke from conventional narrative with a collage of literary references—from Borges to Alice in Wonderland to Hamlet."*  
Manuel Yáñez-Murillo, Film Comment

## Lovers: A True Story / Amantes

(Fiction, Spain, 1991, 103', C, French Subtitles)

with Victoria Abril, Jorge Sanz and Maribel Verdú

1955. Young Paco has just finished his military service and decides to move to Madrid. His wedding plans with his fiancé Trini are jeopardized by a passionate love affair with Luisa, a widow from whom he rents a room. His desire for Luisa gradually pulls him away from his fiancé. In this romantic triangle, Paco will soon have to make a choice...



*"I play the lover of Jorge Sanz and everyone thinks I am mean, but I am not because I have my reasons. And reasons of passion are always understood by people because a woman who is in love has carte blanche, doesn't she?"*

Victoria Abril, El País

*"**Amantes** is a film about intrigue, passion and a strong erotic plot. With this in mind, it seems stupid to me to make a medium shot just to show two tits. What I intended to do with this movie is to show that sex manifests itself better vocally than visually."*

Vicente Aranda, El País



### Freedom fighters / Libertarias

(Fiction, Spain/Italy/Belgium, 1996, 125', C, French Subtitles)  
with Ana Belén, Victoria Abril, Ariadna Gil

In a small town close to Barcelona, at the outbreak of the Spanish Civil War, Republican militants force a young nun named Maria to flee her convent. She finds refuge in a brothel that will soon be liberated by a group of feminist anarchists. Little-by-little Maria starts to share the anarchist's liberal ideas and she decides to join their fight at the front.



*"The rifle represented power for women because it meant that they could introduce their ideas; for this, they fought against the nationalists and the Republicans, loosing to both, in order to defend their ideals as anarchists as well as women. This film is a chronic about how the entire revolution ended up devouring its own children; in this case of the **Libertarias**, its daughters."*

Vicente Aranda, El País

*"**Libertarias** plays a key role in Spanish cinema and is the exception that confirms the rule. It is a choral film that pays tribute to the utopia of liberty, and more precisely to the dream of a group of women who joined a double revolution to liberate themselves from both patriarchal and capitalist oppression."*

Maria Asuncion Gomez, Film-Historia, Vol. IX, No.3 (1999) 253-264

### Nuri Bilge Ceylan

Nuri Bilge Ceylan was born in Bakırköy, Istanbul in 1959 but spent his childhood in the provincial town Yenice. In 1976 he began studying chemical engineering at Istanbul Technical University. His interest in the art of photography, cinema and classical music blossomed at the photography club of Boğaziçi University. His first film was **Cocoon**, the first Turkish short to be selected for competition at the Cannes Film Festival. Three full-length feature films followed, described by some as his 'provincial trilogy': **The Small Town** (1997), **Clouds of May** (1999) and **Distant** (2002) which won the Grand Prix at the 2003 Cannes Film Festival and brought Ceylan international acclaim. Competing at the 61st Cannes Film Festival with his 2008 film **Three Monkeys**, Nuri Bilge won the Best Director award. Again, in 2011, his film **Once Upon a Time in Anatolia** won the Grand Prix at Cannes Film Festival. His most recent masterpiece **Winter Sleep** (2013) won the Palme d'Or at the Cannes film festival in 2014.

### The Small Town / Kasaba

(Fiction, Turkey, 1997, 85', BW, French Subtitles)  
with Sercihan Alevoglu, Latif Altintas and Cihat Bütün

The film depicts a three-generation extended family living in a small Turkish town. Told from the perspective of two children, in four parts, which run parallel to seasons, it portrays the relationships between the family members while revealing the children's encounters with the dark mysteries of social life, nature, and the adult world.



*"**The Small Town**, based on a short story, Corn Field by my sister Emine Ceylan, is about real events from my childhood. I remember the incidents very vividly. I used the story as my starting point but added many things to it, especially in the first part of the film."*

Nuri Bilge Ceylan, nbcfilm.com

*"The reoccurring aesthetic and thematic elements in Ceylan's films are those of a self-reflexive "auteur" who seems to allegorize the post junta structures of home, homeland, identity and belonging in contemporary Turkish Society."*

Cüneyt Çakırlar and Özlem Güçlü, Gender, Family and Home(Land) in Contemporary Turkish Cinema, 2012

### Agnieszka Holland

Agnieszka Holland (born November 28, 1948) is one of Poland's most renowned film and TV directors. In 1971 she graduated from the famous Prague Film School, FAMU, and returned to Poland to work as an assistant director for Krzysztof Zanussi, Stanisław Latało and Andrzej Wajda. She began her career with surrealistic short films like **Jesus Christ's Sin** (1970) and television productions, such as her debut **An Evening at Abdon's** (1975). Her first feature film was **Provincial Actors** (1979), which won the 1980 International Critics Prize at the Cannes Film Festival. **Fever** (1981) and **Kobieta Samotna** (1981) were the last films that Holland made in Poland before immigrating to France in 1981, shortly before the imposition of the martial law. Her most famous post-immigration films are **Angry Harvest** (1985) and **Europa, Europa** (1991). Both films deal with the subject of the Holocaust, as does her film **In Darkness** (2012), which received an Oscar nomination for Best Foreign Language Film. Subsequently, Holland worked with Krzysztof Kieślowski on the screenplay of his film **Three Colours: Blue** (1993) turning to a different style that revealed her deep interest in metaphysical questions, apparent in films such as **Olivier Olivier** (1992). In 1995 she adapted Christopher Hampton's play **Total Eclipse** to the screen. Starting in 2004 she directed episodes for popular US TV-series such as **The Wire** and **House of Cards**. Agnieszka Holland was elected president of the European Film Academy in January 2014.

### Fever / Goraczka. Dzieje jednego pocisku

(Fiction, Poland, 1981, 122', C, French Subtitles)

with Barbara Grabowska, Adam Ferency, Bogusław Linda

This film is an adaptation of Andrzej Strug's 1910 novel *The Story of a Bomb*. It follows the underground activities of a group of anarchists in 1905 in Poland, whose stories parallel that of a bomb constructed to fight against the tsarist oppression. Holland's version focuses more on the stories of the individuals and their existence as members of a group, rather than on the bomb itself.



*"In this film, Holland is more interested in the psychological interactions and moral dilemmas of the revolutionaries than in the historical reconstructions of past events".*

Marek Haltof, Historical Dictionary of Polish Cinema, 2015

*"Fever is an explicitly political film that was released at an important moment in Polish political history."*

Michael da Silva, sensesofcinema.com

### Total Eclipse/ Rimbaud Verlaine

(Fiction, UK/France/Belgium, 1995, 111', C, French Subtitles)

with Leonardo Di Caprio and David Thewlis.

Young, wild and rebellious poet Arthur Rimbaud (Leonardo Di Caprio) meets a more conventional writer, Paul Verlaine (David Thewlis), who is married to a young woman to whom he is mostly unkind. The two famous 19th century French poets engage in a passionate, forbidden and violent relationship.



*"The kitsch aesthetics proposed by Holland in this movie achieve perfection."*

Jankun-Dopartowa, culture.pl

### Harutyun Khachatryan

Harutyun Khachatryan was born in 1955 in Akhalkalak, Georgia. In 1981 he earned a degree in the film division of the Department of Culture of the Pedagogic University of Armenia. From 1981 to 1986 he worked as an assistant director in the Armenian Documentary Studio and from 1987 to 2005 as a director and producer in Armenfilm studios. Since 2004, he has been the general director of Golden Apricot, the International Film Festival of Yerevan, and was awarded the Chevalier Order of Merit by the French Ministry of Culture. Khachatryan has directed films acclaimed in various international festivals: **Kond** (1987), **White town** (1988), **Return to the Promised Land** (1991) which earned three prizes including the Ecumenical Prize at the Message to Man Festival in St. Petersburg (1993), **The Last Station** (1994), **Border** (2009), best documentary at the Syracuse (USA) International Film Festival and best director in Russia's Kinoshok Festival.





## KOND

(Documentary, Armenia, 1987, 40', C, French Subtitles)

This documentary is about everyday life and serious social problems in Kond, one of the oldest districts of Yerevan, Armenia.



## White Town / Spitak qaghaq

(Documentary, Armenia, 1988, 37', BW)

Akhalkalaki, is a town in Georgia mostly inhabited by Armenians, a burlesque and at the same time tragic model of a Soviet town. Shot in 1988, only a few years before the collapse of the USSR, this film predicted the upcoming national conflicts on one side and the raise of the national movements from the other.



## Return to the Promised Land / Veradardz avetyats yerkir

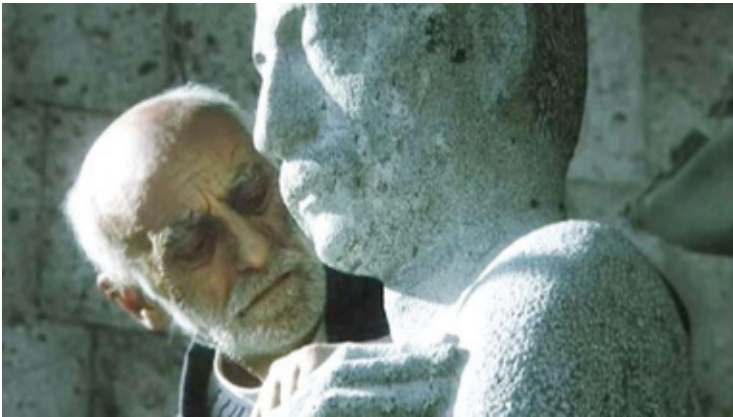
(Documentary, Armenia, 1991, 87', C, French Subtitles)

Due to the lack of state structures for many years, family is the main value in the life of Armenian people and the core of their national identity. The film's characters are young refugees who come from the northern Armenia. They create a world around themselves, trying to develop an identity.



**Return of the Poet / Poeti veradardze***(Documentary, Armenia, 2006, 84', C, French Subtitles)*

Poet / philosopher Jivany is one of Armenia's most renowned cultural personalities of the 19th and 20th centuries. Return of the Poet is a documentary about the conception, fabrication, transportation and installation of a monument made on his honor...a journey from Yerevan to his birthplace, Javakhk.

**Border / Sahman***(Documentary, Armenia/Nederlands, 2009, 82', C, French Subtitles)*

The film is about a village situated near the conflict zone, where the benefactor of an American with Armenian origins opens a charitable canteen and a nearby farm where refugees from different places work.

**Endless Escape, Eternal Return/Anverj pakhust, haverzh veradardz***(Documentary, Armenia, 2013, 90', C, French Subtitles)*

Between 1988 and the first years of the 1990s, three events shook Armenia: a terrible earthquake, the Nagorno-Karabakh war and the break-up of the Soviet Union. Following these events, many Armenians chose the path of exile. And from these same years that Harutyun Khachatryan began his painful exploration of the alienation and uprooting this kind of event induced.



*"Watching Harutyun Khachatryan's film, one is taken on a journey beyond the common expectations of cinema. In spite of oneself and without realizing it, the viewer is pulled into an experience that keeps on giving. His is experiential cinema at its best. Harutyun does not tell you a story. He serves-up a seamless atmosphere of place and person in the temple of real-time, a manner that renders time timeless. What is offered is a speechless narrative in a story to witness."*

*The images before you are simultaneously the fusion of the visual and the aural. One requires the other to feel his stories and to behold. The music is the emotive narrative, a direct transmission beyond metaphor to the soul. What you hear is what you see; what you see is what you hear. Amazing.*

*Following in the footsteps of his renowned elders, the archangels of the image, Sergei Parajanov and Artavazd Peleshian, his creations join theirs in a poetry for the soul. In the eternity of real-time his films explore the communal conviviality, courage and fragility of life and land. Armenia is the subject—the snow, the seasons, the language, and the moment of the vanishing point always the turning point. His characters, like vivid flowers, spring from Armenia's soil watered by humor tempering the heat of life. Aromatic characters in full bloom enter through his doors. Their speechless narratives say more than words. Their unexplainable visceral impact is itself the "explanation". Trusting the audience, his films are autodidactic, spoken to the aesthetic triplets residing within us all: Sensation, Emotion and Perception."*

Godfrey Reggio, Filmmaker, USA



### Marlen Khutsiev

Marlen Khutsiev was born in 1925 in Tbilisi, Georgia. His father, a member of the Communist Party, was killed during the Great Purge. His mother was an actress. He studied directing at the VGIK (the Gerasimov Institute of Cinematography, in Moscow). His first fiction film, a comedy entitled **Spring on Zarechnaya Street** (1956), became one of the greatest commercial successes in 1950s Russia. But **I Am Twenty** provoked tensions between the filmmaker and the authorities. Khutsiev's next movie **July Rain** (1966) was even more pessimist and negative towards the government. In the same year Khutsiev signed a petition to block Stalin's rehabilitation efforts. The end of the Khrushchev Thaw forced him into artistic silence: in the 1970s and 80s he dedicated himself to teaching at the VGIK and to some television projects. Khutsiev regained worldwide acclaim thanks to **Infinitas** (1991), which won the Alfred Bauer Prize and the Prize of Ecumenical Jury in the 42nd Berlin International Film Festival.

### **I Am Twenty / Мне двадцать лет**

(Fiction, USSR, 1965, 189', BW, French subtitles)

with Valentin Popov, Nikolay Gubenko, Stanislav Lyubshin

The film is set in Moscow in the early 1960s. Three young men, whose fathers have died during the war, are resignedly trying to find a place in the society. The movie (with the working title **Ilich's Gate**) was violently criticized by Khrushchev and was released in 1965 in a censored version. Khutsiev was not entitled to restore the "director's cut" until 1988.



*"Not for one second did Shpalikov and I think about taking sides to do something contradicting what we were serving: our side, the people, the party."*

Marlen Khutsiev

*"In Khutsiev's film, **I'm Twenty**, the new supreme 'Spectator' was confronted with an author's film: a film that presented an almost plotless flow of narration that showed the everyday life of three young people Moscovites desperately seeking a moral idea, in vain. The past of their fathers, who had an ideal to live and to die for, is mute."*

Mira and Antonin Liehm, *The Most Important Art: Eastern European Film After 1945*, 1977

*"Khutsiev, in his film, was consistent in his "ordinary" view of the world and thus succeeded in creating an authentic cinematic style. His portrait of the city and the inhabitants of Moscow was then unique in Soviet cinema."*

Mira and Antonin Liehm, *The Most Important Art: Eastern European Film After 1945*, 1977

### **Infinitas / Бесконечность**

(Fiction, Russia, 1991, 202', C, French subtitles)

with Vladislav Pilnikov, Aleksei Zelenov, Marina Khazova

Vladimir Ivanovic, an overweight intellectual in mid-life crisis, sells all his furniture and leaves on a long journey to track down his alter ego. This film, which was shot during the dramatic collapse of the Soviet Union, won two special awards at the 1992 Berlin Film Festival.



*"This kind of Russian province is unseen in our cinema. Almost automatically, and by citing other classics, one wanted to classify the film as an 'Encyclopedia of Contemporary Russian Life'. **Infinitas** is not only an assessment of Khutsiev's saga on the second half of the twentieth century but also an assessment of the closed and irrevocable cinematographic century, its poetry, atmosphere, subjects and stereotypes, its illusions and hopes."*

Miron Chernenko, *Novaya Gazeta*

### Károly Makk

Károly Makk was born in 1925 in Berettyóújfalu, Hungary. He was a film director and screenwriter and one of the few whose work managed to pass the borders of Hungary in the 1950s. He studied in The Academy of Drama and Film in Budapest in 1951. Friend and colleague of the director Géza von Radványi, Karoly Makk worked as his assistant for the famous film **Some-where In Europe** in 1948. One of his first films, **Uttörők** (1949) was censored by the regime of Matyas Rakosi and has never been distributed. However, **Liliomfi** (1954) was screened at the Cannes Film Festival in 1955. The **Obsessed Ones** (1961) was one of the few Hungarian films after the events of 1956 that questioned problems of bureaucracy in popular democracies and **The House Under the Rocks** (1959) was his first tragic film. Károly Makk finally reached international acclaim when his film **Love** was awarded the Jury Price at the Cannes film festival in 1971. His following films **Cat's Play** (1972), **A Very Moral Night** (1977) and **Another Way** (1982), about the taboo subject of homosexuality in Eastern Europe, highlight his talent for directing women. The most recent films of Károly Makk include **The Gambler** (1997) shot in the UK, **A Long Weekend in Pest and Buda** (2003) and **The Way You Are** (2010). Despite having participated at the Cannes Film Festival on numerous occasions, Károly Makk's films have not been distributed in France.

### Love/ Szerelem

(Fiction, Hungary, 1971, 88', BW, French Subtitles)  
with Lili Darvas, Mari Töröcsik and Iván Darvas

In 1953 Janos is arrested by Mátyás Rákosi's totalitarian regime in Hungary. His wife, Luca, takes care of Janos' old, ailing mother. In order to comfort her she hides the truth inventing a story about Janos being a famous filmmaker in the States and she writes fake letters, supposedly sent by him. Then, one day, the mother asks to meet with her son.



"Makk's haunting, atmospheric and beautifully performed film, brilliantly shot by Janos Toth, captures exactly the fear and uncertainty of the time. It is, above all, a treatise on how such times affect fidelity, faith, illusion and love. It deals specifically with Hungary but has an absolutely universal appeal."

Derek Malcolm, The Guardian

"This is a film of depth and delicacy – small scale but true. Basically, it is a political film: at least it's about the stubbornness of individual feeling, more than individual thought in a society not designed for wide variations."

Bert Cardullo, European Directors and Their Films: Essays on Cinema, 2012

### Another Way/ Egymásra nézve

(Fiction, Hungary, 1982, 102', C, English Subtitles)

with Jadwiga Jankowska-Cieslak, Ildikó Bánsági and Grazyna Szapolowska

Eva, a homosexual, politically-engaged journalist, takes a reporting job at a newspaper in Budapest. She meets Livia, an officer's wife. Their love affair defies issues of political power and social conventions.



"The private drama of the film's two heroines coincides with an old obsession of mine: that the degree of freedom can be measured, based on how tolerant public thinking is towards living, feeling and thinking... in how we are capable of living in the way we like or would like to."

Károly Makk

"Karoly Makk's **Another Way** was the first Hungarian film to openly raise the taboo issue of lesbian relationships."

John Cunningham, Hungarian Cinema: From Coffee House to Multiplex, 2004



### Hans Jürgen Syberberg

Serge Daney, Gilles Deleuze and Michel Foucault considered Hans-Jürgen Syberberg one of the most innovative artists of his time, someone who never stopped exploring European culture. Syberberg was born in 1922 in Nossendorf. He became interested in cinema while filming rehearsals for Bertolt Brecht in 1952. After making some television documentaries such as the portrait of Romy Schneider, **Romy: Anatomy of a Face** (1966), he shot his first features in the late 1960s: **Scarabea - How Much Land Does a Man Need?** (1969) and **San Domingo** (1970). Syberberg became internationally known through his ambitious, epic trilogy about on three key German historical personalities: Ludwig II of Bavaria (**Ludwig: Requiem for a Virgin King**, 1972), **Karl May** (1974) and finally Adolf Hitler (**Hitler: A Film from Germany**). During the 1980s he met the actress Edith Clever on the set of **Parsifal** (1982) and together they shot a series of films – from **Die Nacht** (1985) to **Die Marquise von O...** (1989) – which is a fascinating mixture of cinema, literature and theater. He has also done installations for museums and art galleries. In 2000 he created a website dedicated to his work ([www.syberberg.de](http://www.syberberg.de)), one of the first to take the form of a blog.

### Hitler: A Film from Germany / Hitler, ein Film aus Deutschland

(Fiction, Germany, 1977, 442', C, French subtitles)

with Heinz Schubert, Peter Kern, Helmut Lange

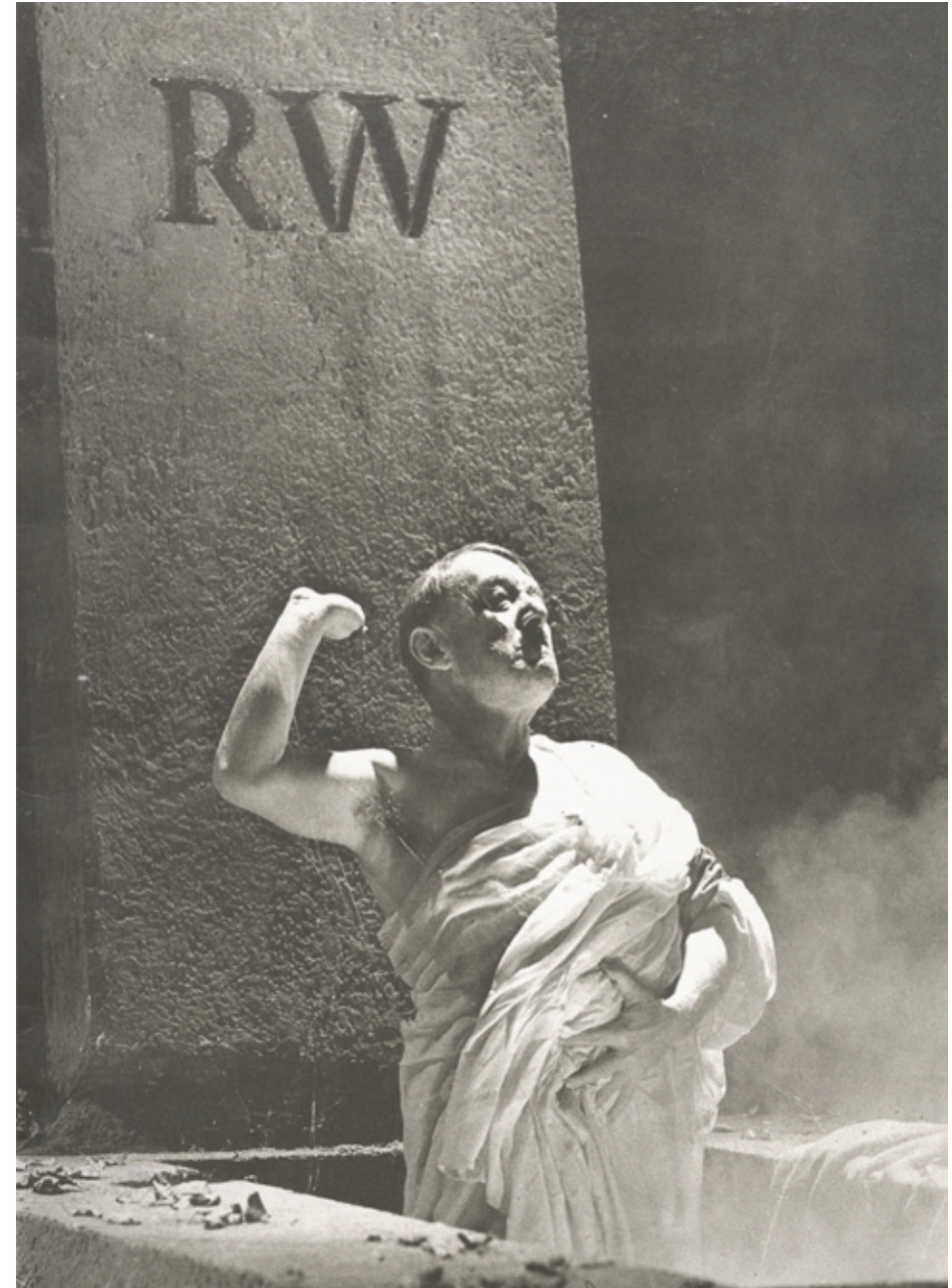
With *Hitler*, Syberberg shows that a poet stands a better chance of revealing the complex horror that we associate with Hitler's era than documentary ideologues of any persuasion. Through juxtapositions of the banal and trivial alongside the horrific and the cosmic, Syberberg shares a sense of that period with us that never attempts or approaches clarity but is, nevertheless, unmistakable and genuine.

*"Hitler, according to Syberberg, was a singular phenomenon; an extraordinary film aesthetic is necessary to do justice to this person, who was loved by millions and hated by millions. No ninety-minute feature film could give such a sense of Hitler's significance for his followers, for his victims, for German history, for the world."*

Anton Kaes, *From Hitler to Heimat: The Return of History as Film*, 1989

*"Syberberg assumes importance both for his art (the art of the twentieth century: film) and his subject (the subject of the twentieth century: Hitler). These assumptions are familiar, crude, plausible. But they hardly prepare us for the scale and virtuosity with which he conjures up the ultimate subjects: hell, paradise lost, the apocalypse, the last days of mankind. Leavening romantic grandiosity with modernist ironies, Syberberg offers a spectacle about spectacle: he wants to evoke "the big show" called history in a variety of dramatic modes—fairy tale, circus, morality play, allegorical pageant, magic ceremony, philosophical dialogue, Totentanz—with an imaginary cast of tens of millions and, as protagonist, the Devil himself."*

Susan Sontag, *Under the Sign of Saturn*, 1980

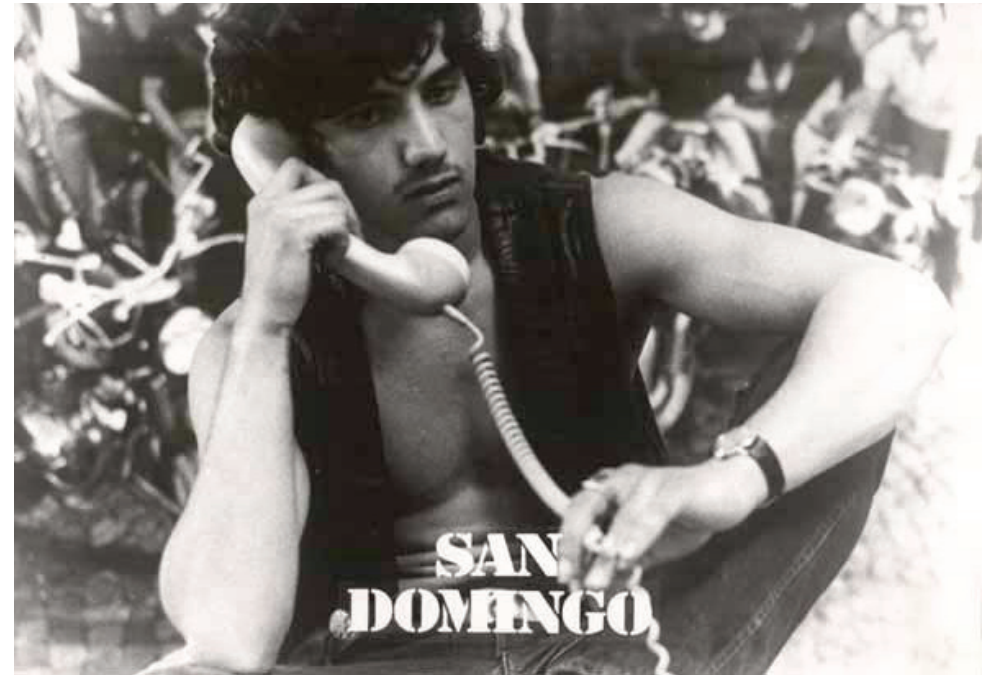






### San Domingo

(Fiction, Germany, 1970, 138', BW, French subtitles)  
with Alice Ottawa, Michael König, Carla Egerer



"This is the story of a black girl, the child of an American soldier, and a young, long-haired bourgeois boy who want to go to Africa. There, they meet a group of rockers who try to extort money from the boy's parents by pretending to have kidnapped him. The so-called "Red Cells" meet the rockers to talk about violence and revolution."

Hans-Jürgen Syberberg

"Thus I came back to what I had already experimented with in my documentaries [...]. **San Domingo** is an important movie because, unfortunately, it's a document of its time. The film ends with a call for prudence, encouraging people not to underestimate the young generation of the time. It's not by chance that names like "Baader" and "Meinhof" appeared in the discussions which took place before the shooting of this movie."

Hans-Jürgen Syberberg, in Christian Longchamp, Syberberg/Paris/Nossendorf, 2003





die Bewohnbarkeit der Kunst als Ziel findet so ihren Sinn  
und einen Ur-Sinn durchaus.  
Auf kargem Grund aus dem Nichts der kleinste Raum,  
glühende Zelle, durchscheinend und brauchbar.  
Heiter mit freundlichem Klima  
ein Modell des anderen Lebens  
und einfach auch



If I follow the page of today  
we see the daily thought in it.  
And how it looked 10 years ago

[www.syberberg.de](http://www.syberberg.de)

# Tribute to Austrian Cinema

"My name's Uttam Siram Bhalera. I've worked at the harbor since childhood, helping with the catch. I earn 200 to 400 rupees. I send the money home... and it's my only job, I don't work anywhere else. I keep a little for myself. I eat, drink and enjoy my life. To amuse myself I go to the cinema with my friends. Then I come back. I sleep next to a restaurant called Ram Bharose. Then I go to the cinema again. Once I saw a really first-class film: "The Guns of Navarone". The film was very good. What is life? Watching films, having fun with friends and sleeping next to the restaurant, getting up the next day, drinking tea and doing your work again."

**Megacities** de Michael Glawogger



Within the context of Tribute to Austrian Cinema and in partnership with the Austrian Cultural Forum of Paris and the Austrian Film Archive, the festival initiates a collaboration with the Jérôme Seydoux-Pathé Foundation.

## Fondation Jérôme Seydoux-Pathé

The new facility, constructed by Renzo Piano and inaugurated in September 2014, is located on the Avenue des Gobelins in the 13th arrondissement of Paris. The building houses a consulting space and an archive. The foundation runs a permanent exhibition with almost 150 “pieces”: projectors and cameras used by Pathé since its debut until the 1980s. Temporary exhibitions of posters, photos and documents from the foundation’s collection take place, too. The building also includes a projection room dedicated to silent films. In order to reconnect with the magic of early screening practices, all screenings are accompanied by live piano.

The program includes a selection of silent, early 20th century film classics from the Austrian Film Archive.

**Selection and presentation by Dr Nikolaus Wostry, Film Archive Curator**

## Program 1

### Saturn. Early Austrian Erotic Films

#### Johann Schwarzer

Photographer Johann Schwarzer founded the Saturn Film Company in Vienna. From 1906 to 1910 it produced erotic films that are today considered to be the first Austrian feature films. These elegant erotic shorts were based on French films, above all the “spicy films” of production giant Pathé. But unlike to the latter, Schwarzer managed to depict his merry actresses in the nude, although he carefully kept them from crossing the borders of pornography. In this explicit form, the “Viennese subjects” would quickly become successful and be distributed around the entire world.

The first erotic films were shot near the Danube River, where a politically motivated culture of nudism developed at the beginning of the century. Most of the time the subject of these films centered on the interruption of the nudist’s bathing pleasure. Soon, shooting these films would become more and more complicated and the set had to be relocated to a studio. Worried about conserving the attractiveness of these little beauties, Schwarzer started to add themes of sexual liberty and subversive humor to the multiple genres of early cinema. Next to conjugal dramas, which Saturn-Film reinterpreted into almost emancipatory comedies, one can find some wonderful examples of Meliès-style fairy tale films.

The sexual liberty of Schwarzer’s images perfectly conformed to the traditions of the Viennese fin de siècle. What led to his downfall was his criticism of sacred institutions of the Danubian Monarchy, such as the military and marriage. After a spectacular hearing on February 15, 1911, the district court banned the “obscenities of Vienna” and ordered the destruction of all of Schwarzer’s films. But because of the inefficacy of the old regime, most of the negatives were preserved, in excellent quality. Today, watching them still brings real pleasure.



## Bathing Forbidden (Baden Verboten)

(Fiction, France, 1903, 1', BW, French subtitles)

Produced by Pathé



## Le Bain des Dames de la Cour (Hofdamen)

(Fiction, France, 1904, 1', BW, French subtitles)

Produced by Pathé



## Baden verboten (Bathing Forbidden)

(Fiction, Austria, 1907, 1', BW, French subtitles)

by Johann Schwarzer







## Das Sandbad (The Sand Bath)

(Fiction, Austria, 1907, 1', BW, French subtitles)

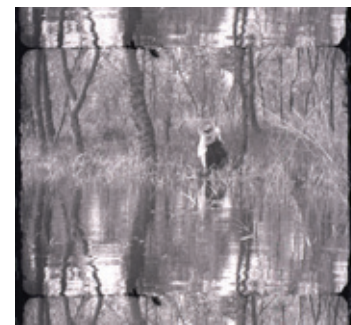
by Johann Schwarzer



## Diana im Bade (Diana Bathing)

(Fiction, Austria, 1907, 2', BW, French subtitles)

by Johann Schwarzer



## Der Angler (The Fisherman)

(Fiction, Austria, 1907, 3', BW, French subtitles)

by Johann Schwarzer



## Das eitle Stubenmädchen (The Vain Housemaid)

(Fiction, Austria, 1908, 4', BW, French subtitles)

by Johann Schwarzer



## Eine moderne Ehe (A Modern Eve)

(Fiction, Austria, 1907, 6', BW, French subtitles)

by Johann Schwarzer



## Im Bade (In the Bath)

(Fiction, Austria, 1910, 4', BW, French subtitles)

by Johann Schwarzer





## Beim Fotografen (At the Photographer)

(Fiction, Austria, 1907, 7', BW, French subtitles)

by Johann Schwarzer



## Lebender Marmor (Living Marble)

(Fiction, Austria, 1910, 6', BW, French subtitles)

by Johann Schwarzer



## Eine lustige Geschichte am Fenster (A Funny Story at the Window)

(Fiction, Austria, 1908, 1', BW, French subtitles)

by Johann Schwarzer



## Morgentoilette einer Lebedame (Morning Toilet of a Demimondaine)

(Fiction, Austria, 1908/10, BW, French subtitles)

Produced by Saturn Film



## Aufregende Lektüre (Exciting Reading)

(Fiction, Austria, 1910, 3', BW, French subtitles)

by Johann Schwarzer

## Der Hausarzt (The Family Doctor)

(Fiction, Austria, 1910, 7', BW, French subtitles)

by Johann Schwarzer







### Die Zaubereien des Mandarin

(Fiction, Austria, 1909, 2', BW, French subtitles)

by Johann Schwarzer



## Program 2

### Wiener Bilderbogen Nr. 1

(Animation, Austria, 1925, 6', C, French subtitles)

by Luis Seel



### Frau Dorothy's Confession / Frau Dorothys Bekenntnis

(Fiction, Austria, 1921, 50', C, French subtitles)

by Michael Curtiz

Mrs. Dorothy is taken to court, accused of murdering her husband. The trial reveals her past: she had been married to a criminal.

Gustav Ucicky, who later became one of the most skilled directors of the Nazi regime, was responsible for the photography of all of Curtiz' Viennese films. His photography is full of new ideas and vivid colors, obtained through tinting and toning techniques. Even today, the intense chromatic atmosphere of these films offers real viewing pleasure.



### Michael Curtiz

Michael Curtiz became internationally known through his Hollywood productions **The Adventures of Robin Hood** (1938) and **Casablanca** (1942). He was born in 1886 in Budapest and already showed his talent for cinema in his country of birth. After the fall of the Danubian Monarchy, Curtiz was at the forefront of Austrian cinema. At the beginning of the 1920s, the growing depreciation of the currency allowed Austria to produce big budget films and export them to the international market at a low cost. The melodramas of Mihail Kertesz (he still used this name at the time), were among the most clever creations. His films' erotic-masochist worldview particularly developed the theme of the femme fatal in a unique variation.



### Program 3

#### Phönix-Flugzeugwerke

(Documentary, Austria, 1917, 6', C, French subtitles)

Produced by Sascha-Filmindustrie



#### The Hands of Orlac/Orlacs Hände

(Fiction, Austria, 1924, 113', BW, French Subtitles)

with Conrad Veidt, Alexandra Sorina and Fritz Kortner

In a terrible train accident, the great pianist Paul Orlac loses both of his hands. He is immediately operated on and receives a transplant. But he does not know that his new hands used to belong to a murderer. This is a classic Expressionist film from Austria and an adaptation of Maurice Renard's novel of 1921.

With Orlac, Robert Wiene created a spectacular equivalent to his *Caligari*, one of the major and most successful export products of the Austrian silent film era. For the premiere in Berlin in 1925, the editorial of "Kinematograph" read:

*"A film of rare suspense and fantasy, skillfully adapted after Maurice Renard's novel in an extraordinary mixture of realism and impressionism and carried by the incredible inventiveness of Conrad Veidt. ... Every evening, tickets are sold out. Too bad that the film is, one is tempted to say, satirized by the Linder-Short 'Help!' It would have been better if this film were shown after, not before the screening to soothe the dark, horrible, and haunting aspects which the film naturally provokes."*

In this masterpiece of late Expressionism we can find, Fritz Kortner, alongside Conrad Veidt. Along with Max Reinhart, they were the most prominent Austrian cinema and theater actors.



Until today, **The Hands of Orlac** has only been available in a low quality version, due to the modest audiovisual means of the past. But thanks to the extraordinary discovery of a nitrocellulose positive, which was made directly from the negative of a version intended for export, the Austrian Film Archive has now a considerably improved version.

#### Robert Wiene

Robert Wiene was born in 1873 in Breslau. He studied law and theater but was mostly interested in directing. In 1919 he agreed to direct the film **The Cabinet of Doctor Caligari**, while making some modifications on the script. The film, which became the manifest of Expressionism, was very successful in Germany and received a worldwide distribution. Wiene continued to direct films such as **Raskolnikov** (1923) and **The Hands of Orlac** (1924) in a similar style, but never with the same success. With the arrival of the Third Reich he was obliged to go into exile, first to England and then France, where he shot **Ultimatum** in 1938. He died shortly before the shooting was completed and Robert Siodmak finished the film.





## Program 4

### **Vermählung des künftigen Thronfolgers Erzherzog Karl Franz Josef mit Prinzessin Zita von Parma auf dem Schloss zu Schwarzau (21. Oktober 1911) (The Wedding of Archduke Karl Franz Josef, the Future Heir to the Throne, and Princess Zita of Parma at Schwarzau Castle -21st October 1911)**

(Documentary, Austria, 1911, 8', BW, French subtitles)

Produced by Gaumont

### **The City without Jews/ Die Stadt ohne Juden**

(Fiction, Austria, 1924, 80', BW, French Subtitles)

with Johannes Riemann, Hans Moser, Karl Tema

This expressionist film is based on Hugo Bettauer's disturbingly prophetic novel of 1922, initially intended to be a satire on anti-Semitism by the author. New Austrian Chancellor, Dr. Schwerdtfeger, is a fanatical anti-Semite who creates a law forcing all Jews to leave the country within a year. Jews are scapegoated and sent into exile or to their deaths, leaving Vienna to become culturally impoverished.

The film will be accompanied by a soundtrack especially composed by Pierre Avia for this screening.

At the end of the 19th century, Vienna had the highest Jewish population in Europe. Today, their contribution to the cultural renaissance during the decline of the Danubian Monarchy and the Interwar period are considered essential to the building of an Austrian identity. At the same time, however, this Vienna was also a fertile ground for the most terrible and murderous form of anti-Semitism, one of the most painful aspects of the bloody 20th century.

**The City without Jews** is a prophetic vision of Vienna as a city of a "pure race" in which the province declares war to the humanist urbanism. The author, Hugo Bettauer, denounces the Teutonsim of the petty bourgeoisie with subtlety and humor.

Two years after its publication, Bettauer's satire was already adapted for cinema, although it diverted from the original because of its Expressionist elements. Even if the film slightly modified the political message of the novel (apparently, the producer's thought that a happy-end would increase sales) today, it remains an honest and disturbing testimony, despite its light tone. Less than one year after the film's premiere, Hugo Bettauer became the victim of a Nazi assassination.



### **Hans Karl Breslauer**

Hans Karl Breslauer was born in Vienna, Austria in 1888. From 1910 he worked as a screenwriter in Berlin and as a director for Leyka-Film and Biehl-Film. In 1921 he set up his own production company, H.K.B.-Film. At the end of 1923 Breslauer began filming Hugo Bettauer's successful novel **City Without Jews**, which is his most famous work. From the 1930s Breslauer was very active as a writer. He was a member of the Reich Chamber of Authorship and published under the pseudonym "Bastian Schneider". In 1940 he joined the Nazi Party and contributed small articles to newspapers across the entire Third Reich. After the end of the war he moved to Upper Austria, where he continued to publish, writing mostly short fiction. He died in Salzburg in 1965.



### Der Banker: Master of the Universe

(Documentary, Austria/Germany, 2013, 88', C, French Subtitles)

Rainer Voss, a man who was once one of Germany's leading investment bankers and who easily handled millions in his heyday, reveals his personal insight on how the glittering financial world really operates, from its dark abysses and lack of scruples to its semi-religious rules. Did the global financial crisis change anything? Voss's forecast is disquieting...



*"One word characterizes our cinematic work in the finance industry: FEAR. The industry is afraid to reveal itself. Every move could be falsely interpreted by the outside world. Before they take that risk, they'd rather say nothing at all."*

Marc Bauder, director's statement

*"Mr. Voss's metaphors pile up helplessly: Finance is like being in the army, like catching a virus and as hard to grasp as quantum particles. The film in which he appears is a vertiginous look inside the bubble behind the financial bubble, with no end in sight."*

Nicolas Rapold, New York Times

### Marc Bauder

Marc Bauder was born in Stuttgart in 1974, and studied business in Cologne, St. Gallen and New York. He began working as a director during his studies, and founded the production company Bauderfilm in 1999. In 2001 he earned a degree in film production from the HFF Konrad Wolf in Potsdam-Babelsberg. In 2011, he debuted his award-winning feature film **The System**, and his documentary **Master Of the Universe** (2013) won the jury prize competition at the Semaine de la Critique in Locarno and the European Film Award for Best European Documentary in 2014. His most recent work is a feature film **The Mentor**, which is still in production.

### Ant Street / Die Ameisenstraße

(Fiction, Austria, 1995, 87', C, French Subtitles)

In the middle of Vienna stands an old tenement building. Behind securely locked doors, the inhabitants live their own lives. Then the owner of the house dies. His nephew inherits the building and wants to get rid of the tenants to make money from the property. Gradually, the closed doors begin to open, and the residents are drawn closer together...



*"In this absurd microcosmos, insanity is only temporarily hidden behind each apartment door. First of all, the walls are thin. And second, when the landlord dies his heir starts a renovation program, which turns things upside down. The sharp dialogue adds a sense of reality to this surrealist film. It is a deeply human film narrated without compulsion. Respect."*

Bert Rebhandl, Der Standard

*"Glawogger's film cuts a broad swathe through the familiar, at least semi-classical genre of the 'Viennese comedy', allowing us to stand back and take a new look at the raw materials of the film's structure. The recurrent themes of Die Ameisenstrasse are the measurement of time and space, the shortage of time and space, alienation from time and space."*

Alexander Horwath, Film Museum Austria





### Megacities

Documentary, Austria, 1998, 90', C, French Subtitles)

Michael Glawogger visits Bombay, Mexico City, Moscow, and New York to tell twelve stories about people struggling for survival. Each person develops a different strategy, like humor, dignity, or inventiveness to make ends meet. A vision connects them: the dream of a better life. This film is about work, poverty, violence, love, and sex – it's a film about the beauty of mankind.



*"One could say that this film is about every day survival but I don't want people to think that 'survival' in this case means a question of life and death. I don't believe in films that have messages, I don't go in the world to find proofs of my messages. I just see what's out there and put it together."*  
Michael Glawogger, Interview with Marcy Goldberg, Der Standard

*"So often in commercial cinema, work, especially manual labor, and poverty are carefully repressed, banished offscreen. A bracing tonic is offered by the breathtaking trilogy of bravura documentaries by Michael Glawogger that locates these issues emphatically center screen. His trilogy is nothing less than a quest to reveal their lives as difficult and complex, yet containing resonant moments of what Glawogger calls "human beauty" that humanize and enrich the films."*  
The Harvard Film Archive



### Working man's death

(Documentary, Germany/Austria, 122', 2005, C, French Subtitles)

**Workingman's Death** follows the trail of the 'Heroes' in the illegal mines of the Ukraine, sniffs out 'Ghost' among the sulfur workers in Indonesia, finds itself face to face with 'Lions' at a slaughterhouse in Nigeria, mingles with 'Brothers' as they cut a huge oil tanker into pieces in Pakistan, and joins Chinese steel workers in hoping for a glorious 'Future'. Meanwhile, the future is now in Germany, where a major smelting plant of bygone days has been converted into a bright and shiny leisure park.



*"Work can be many things. Often it is barely visible; sometimes, difficult to explain; and in many cases, impossible to portray. Hard manual labor is visible, explainable, portrayable. This is why I often think of it as the only real work."*  
Michael Glawogger

*"Every 10 years a filmmaker comes along and takes the genre to the next level. Watching footage of the slaughterhouses in Nigeria in Workingman is tough on the eye, but remains a devastating depiction of death, showing how close animals and humans come in their abjectness."*  
Kisa Lala, Huffington Post



### Whores' Glory / Ein Triptychon

(Documentary, Germany/Austria, 110', 2011, C, French Subtitles)

Glawogger takes us on a three part journey to Bangladesh, Thailand and Mexico where he discovers the difficulties and hopes in the everyday lives of prostitutes who work in brothels or prostitution tolerance zones. His sensible regard abolishes stereotypes one might have about prostitutes while evoking a big and emotionally complex subject on which everybody has an opinion but about which nobody really knows anything.



*"Prostitution is not to be condemned or defended. Prostitution simply is. It is like war. War is."*  
Michael Glawogger, New York Times

*"Taking a selective, predictably un-salacious, un-erotic and humanistic approach to the vast and complex subject of prostitution, Glawogger and his high-caliber collaborators come up with a movie that will disappoint only those looking for cheap titillation – explicit nudity is featured only in the final reel – but will enlighten anyone seeking better to understand what is famously a universal and timeless occupation."*  
Neil Young, New York Times



### Michael Glawogger

Michael Glawogger (1959 – 2014) was a director, writer and cinematographer. From 1981 to 1982 he studied at the San Francisco Art Institute, and from 1983 to 1989 at the Vienna Film Academy. Mostly known for his essayist documentaries like **Megacities** (2009), **Workingman's Death** (2004) and **Whores Glory** (2011), his trilogy on the world of work, he experimented with a variety of forms and genres. Michael Glawogger would travel far away to capture realities and reveal information about the world and his documentaries were mostly based on observation. His feature films range from literary adaptations like **Kill Daddy Good Night** (2009) to oddball comedies such as **Slugs** (2004) and **Contact High** (2009). His visceral imagery and rich color can be traced back to his education where he took classes in experimental filmmaking. Michael Glawogger died in April 2014 while shooting his new documentary film **Untitled in Africa**, which according to him was "a film about nothing". His production company announced that the cause of his death was malaria. His work has been shown in major international film festivals and he won numerous awards including the London Film Festival's Grierson Award for **Workingman's Death**; the Austrian Film Award for best documentary for **Whore's Glory**; and the award for best screenplay at the Ghent Film Festival for **Slumming** (2006).



# Connections

## Connections

**Armenian Genocide. 100 years of memory, 94 years of cinema.**

### **Barking Island/ Chienne d'histoire**

(Animation Film, France, 2010, 15', C, No Subtitles)

Constantinople, 1910. The streets are overrun with stray dogs.

The newly-established government, influenced by a model of Western society, uses European experts to choose a method of eradication before deciding, suddenly and alone, to deport the dogs en masse to a deserted island, away from the city where the majority will die from thirst and hunger. We follow the dogs forced exile through the eyes of a female dog who has just given birth and a policeman who puts her in a cage..



*“What’s interesting is to see how animation cinema seizes reality in a certain way and stylizes it, goes beyond it. In this sense, one must always find an imaginary territory coming from fiction, which allows people to tolerate the reality coming out of it.”*

Serge Avédikian, *divergences.be*

### **Serge Avédikian**

Armenian actor, director, writer and producer Serge Avédikian was born in 1955. He has directed three animation films: **Ligne de Vie (Lifeline)** (2003), **Un beau matin (A Beautiful Morning)** (2005) and **Barking Island** (2014), which earned the Palm d’Or for short films at the Cannes Film Festival 2010. He has also directed many creative documentary films the most recent being **Nous avons bu le même eau (We Have Drunk the Same Water)** (2008). Serge Avédikian is well known for his short films as well as his cinematographic poems like **J’ai bien connu le soleil (I Knew the Sun Well)** (1994). His first feature was **Parajanov** (2013) and he is now working on his second long feature **Don’t Tell Me The Boy Was Mad**.



## April

(Fiction, Armenia, 1985, 30', C, French Subtitles)

with K.Janibekyan, A.Ghukasyan, L.Nersisyan, Z.Ter-Karapetyan, A.Stepanyan

The film takes place in a small mountainous Armenian village on the 24th of April, the Memorial Day of the Armenian genocide of 1915. The film's heroes, those who had barely escaped the massacre, and descendants of those who perished note: (this is not clear from what was written so I am guessing) recollect episodes of national history and carry their memories on to their children and grandchildren.



## Vigen Chaldryan

Vigen Chaldryan, born in 1955 in Yerevan, is a film director, scriptwriter, producer and actor. Chaldryan entered Yerevan Institute of Art and Theatre in 1975. Later he studied in the department of Film Directing at Moscow All-Union State Institute of Cinematography (VGIK), where, in 1978, he shot his first short film **God Laughs** based on Jack London's story. Later, he shot films like **April** (1985), **Armenians** (1994) and **Symphony of Silence** (2001). In 2011, V. Chaldryan's **A Voice in the Wilderness** won the first National Cinema Hayak Awards for the best feature film since the Independence of 1991. **The Voice of Silence** (2013) is his most recent film.

## Grandma's Tattoos

(Documentary, Sweden, 2011, 58', C, French Subtitles)

*"Grandma Khanoum was not like others. As a child I remember her as a wicked woman. She despised physical contact. This was a grandma who never hugged or kissed. And she wore gloves, which hid her hands and the tattoos."*



*"The film takes you on a fascinating journey and by putting the pieces of the puzzle together, step by step it breaks down the walls of silence."*

Goran Gunner

## I Hate Dogs – The Last Survivor

(Documentary, Sweden, 2005, 29', C, French Subtitles)



Garbis is a very energetic 99-year-old. He has just met his new love, Seta. They live in Paris, only a few blocks away from the Arc de Triomphe. Garbis, an Armenian, is one of the very last survivors of the 1915 genocide. On the death march to Deir ez-Zor he lost his entire family in the genocide committed by the Young Turks.

*"This is a movie full of humor celebrating the joie de vivre of its subjects, even through the story that is being told, the story that gives the movie its title, is harrowing indeed."*

Dr. Bedros Afeyan, Armenian News Network

## Suzanne Khardalian

Suzanne Khardalian was born in 1956, in Beirut (Lebanon). An independent filmmaker and writer, she studied journalism in Beirut and Paris and worked as a journalist in Paris until 1985 when she started to working in cinema. In 1988, Khardalian directed **Back to Ararat**, the first feature length documentary about the Armenian Genocide ever made. It won the Guldbaggen Award for Best Swedish Film in 1988. In 1989, she made the documentary **A Secret War in the Soviet Union**, on the liberation war of Nagorno Karabagh. In 2002, she completed **Where Lies My Victory?** which depicts the post-war lives of war heroes.



**Bolis**

(Fiction, Armenia, 2011, 20', C, French Subtitles)  
with Jacky Nercessian and Serra Yilmaz

Armenak is an Armenian oud musician from the Diaspora who travels to Istanbul for the first time for an important musical event. His feelings towards the city, where his Armenian grandfather died “at the tip of the sword” on April 24, 1915, are very complex. Armenak arrived expecting to hate the city, but instead finds it full of familiarity.

**Eric Nazarian**

Eric Nazarian is an Armenian-American screenwriter, filmmaker and photojournalist who was born in Armenia but moved to the United States at an early age. He earned a degree in the University Of Southern California School Of Cinematic Arts. His first feature film **The Blue Hour** (2007), premiered at the San Sebastian Film Festival in 2007. Nazarian integrated his short **Bolis** (2011) in **Do Not Forget Me Istanbul** (2011), an omnibus film produced as part of the European Capital of Culture's Istanbul 2010 program. In 2012 he also directed **Occupied Tears**, a 3D and 2D animation music video for Serj Tankian about child war survivors in the Middle East.

**Eclipse**

(Fiction, Armenia, 2013, 14', C, French Subtitles)  
with Zhanna Tamizyan, Vigen Stepanyan and Melissa Brown

Every unpunished crime creates a new one. When human beings are wrapped in darkness then a wild beast awakens inside them. The whole history of mankind is such an example. But the heaviest burden lies on the children who suffer from such events, and whose fates are forever changed and destroyed.

**Ara Yernjakyan**

Ara Yernjakyan was born in Yerevan, Armenia in 1951. He studied Cybernetics and in 1983 completed a Master's degree in Film. He is the founder and director of the Yerevan State Chamber Theater and he has had a successful career in theater and cinema. Up to today, he has directed four films; **Deadline 7 Days** (1991), **Armenicum UPSA** (1999), **Anniversary Client** (2012), **Eclipse** (2013).

## Armenian Classics

### We and Our Mountains / Menq enq, mer sarere

(Fiction, Soviet Union, 1969, 94', BW, French Subtitles)

with S. Sargsyan, Mher Mkrtchyan and Khoren Abrahamyan

This is the tragicomic story of four unlucky shepherds who live on the mountains of Armenia. They are taken to court for having killed and eaten a stray sheep for dinner.



### Henrik Malyan

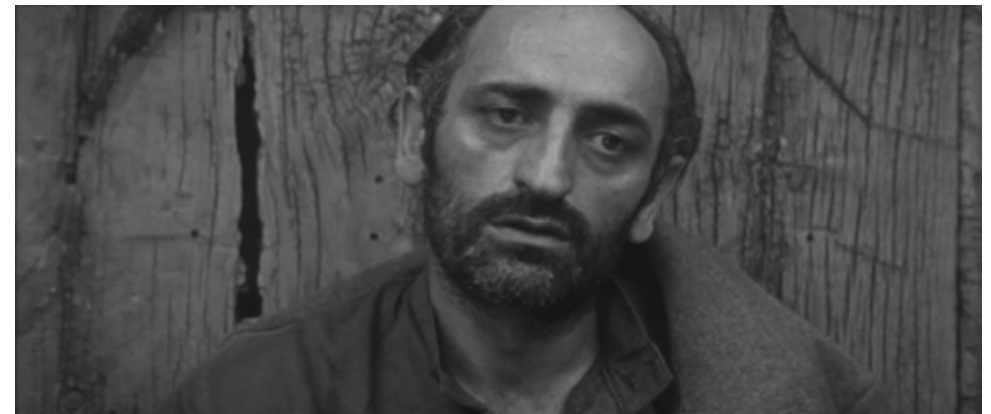
Henrik Malyan was born in 1925, in Telavi, Georgia. He was a draftsman, and a contractor's steward at a plant in Tbilisi. In 1951, he graduated from the Directing Department of the Theater Institute in Yerevan. In 1953, he graduated from the Higher Directing Courses at the Moscow Theater Institute. From 1951 to 1954, he was a director in different Armenian theaters. From 1954 to 1988, he worked at Hayfilm Studio. Some of his most acclaimed films are **Triangle** (1967), **We and Our Mountains** (1969), **Hayrik** (1972), **Nahapet** (1977) and **A Drop of Honey** (1982). Henrik Malyan died in Yerevan in 1988.

### Winepress (Sour Grape)/ Hndzan

(Fiction, Soviet Union, 1974, 76', BW, French Subtitles)

with Vruyr Panoyan, Gurgen Janibekyan and Galya Novents

The little boy doesn't accept the news of his father's death and continues to wait for his return, unlike his mother who marries another man. His father does return but leaves for war again, as soon as his wounds heal. This time he is actually killed, but the boy is strong enough to withstand the blow.



### Bagrat Hovhannisyan

Bagrat Hovhannisyan was born in 1929 in Baku, in Azerbaijan. He graduated from the Romano-Germanic Philology Department of Yerevan State University. He later studied in the Institute of World Literature in Moscow. Since 1961 he has worked at Armenfilm Studio as an editor, assistant director, and film director. From 1964 to 1966, he practiced in Moscow at Mosfilm Studio and acted as a director-practitioner during the shootings of Andrei Tarkovsky's film **Andrei Rublev**. Tarkovsky was the creative adviser of the Hovhannisyan's first feature film **Winepress (Sour Grape)** (1973). He also filmed **My Heart is in the Highlands** (1975) among others and his last film is **Repeated Be All...** (1989). He died in 1990 in Yerevan.



### The Color of Pomegranates / Sayat Nova

(Fiction, Soviet Union, 1969, 79', C, French Subtitles)

with Sofiko Chiaureli, Melkon Alekryan, Vilen Galstyan

This film narrates all the stages in the life of the greatest Armenian poet of the eighteenth century, Sayat Nova. Parajanov's imaginative images combine with Sayat Nova's poetry to create a symbolically-rich spiritual atmosphere. The only professional actress, Sofiko Tchiaourelli, plays a double role. The film was banned for reasons of censorship.



*"The film tells the story of the 18th Century Georgian-Armenian poet Aruthin Sayadin in successive episodes as almost static and highly decorative paintings like illuminations of a medieval book of hours. The majesty of the authentic decor of the palaces and monasteries, the exquisite splendor of the princely costumes and the warrior uniforms, the richness of the props (objects, books, carpets, flowers, fruits, animals) form a sumptuous jewel box for this biography of the poet, different actors playing him during various stages of his life, among them the sculptural and sovereign Sofiko Chiaureli."*

Marcel Martin, Le cinéma soviétique, 1993

### Sergueï Paradjanov

Sergei Iosifovich Parajanov was born in 1924 in Tiflis, Soviet Union (now Tbilisi). He studied at the prestigious film school VGIK in Moscow. His first short film was **Moldavian Tale** (1952), which was later remade into a feature film called **Adriesch** (1955). The film that brought Parajanov international acclaim was **Shadows of Forgotten Ancestors** (1964). Since this film did not comply with the predominant social realism style, Parajanov was blacklisted. In 1966 he moved to Armenia and completed the documentary **Hakop Hovnatanyan** (1967) and the famous **Sayat Nova**, which was renamed **Color of Pomegranates** (1969) for reasons of censorship. In 1973 he was arrested in Kiev, Ukraine and spent four years in prison. He was re-arrested in Georgia in 1982 and in 1984 he was finally allowed to direct **Legend of Suram Fortress**. In 1986 he shot the documentary **Arabesques on the Pirosmanni Theme** with Andrei Tarkovsky, who died in France the same year. Parajanov made **Ashi Kerib** (1988) in his memory. He died in 1990.

**SHORT MATTERS!** from the European Film Academy is a selection of short films that were nominated for the European Film Award and presented in various festivals in Europe and throughout rest of the world. Coming from countries like Germany, Bulgaria, Croatia, Denmark, Spain, Finland, Georgia, Ireland, Hungary, Island, Israel, Netherlands, Poland, and Portugal, **Short Matters!** is a panorama of young contemporary European Cinema.

### Whale Valley / Hvalfjörður

(Fiction, Denmark/Iceland, 2013, 15', C, English subtitles)

by Guðmundur Arnar Guðmundsson



The film portrays the strong bond between two brothers who live in a remote fjord with their parents. We look into their world through the eyes of the younger brother and follow him on a journey that marks a turning point in the brothers' lives.

### The Missing Scarf

(Animation, Ireland, 2013, 7', C, English subtitles)

by Eoin Duffy



Albert the squirrel makes a startling discovery: his favorite scarf is lost.

### Little Block of Cement with Disheveled Hair Containing the Sea / Pequeño bloque de cemento con pelo alborotado conteniendo el mar

(Fiction, Spain, 2013, 16', BW, No dialogue)

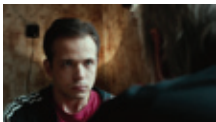
by Jorge López Navarrete



A dog and a mare embark upon a voyage together. With every step they take, the differences between them inevitably become clearer.

**Pride***(Fiction, Bulgaria/Germany, 2013, 30', C, English subtitles)*

by Pavel Vesnakov



Manol – a retired general, a loving grandfather – is a patriarch of firm morals and fixed beliefs that he upholds in his household. But one day he learns that the boy he raised is gay.

**Taprobana***(Fiction, Portugal/Sri Lanka/Denmark, 2014, 24', C, English subtitles)*

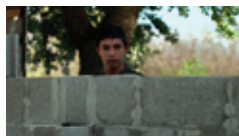
by Gabriel Abrantes



Taprobana in the late 16th century. An elephant wallows in the water. A man enjoys some time with his lover. A heroic epic must be written. A subjective look at Portugal's national hero Luís Vaz de Camões.

**Wall / Fal***(Fiction, Hungary, 2014, 11', C, English subtitles)*

by Simon Szabó



Laci is a 16-year old gypsy boy who lives off odd jobs. One day, he gets picked up from the streets with a small group of workers for a construction job.

**Summer 2014 / Lato 2014***(Animation, Poland, 2014, 12', BW)*

by Wojciech Sobczyk



The same piece of land is shown multiple times in different scenes. At the beginning, there is a bloody battle of swords, axes and spears. After a short while grains and grass sprout from the blood-soaked earth: it's summer.

**Dinola / დინოლა***(Fiction, Georgia, 2013, 15', C, English subtitles)*

by Mariam Khatchvani



In the harsh mountainous countryside of Svaneti (Georgia), happiness is brief and the beloved husband of Dina dies. Tradition says she must abandon her child and marry the first man who offers his hand.

**Shipwreck***(Documentary, Netherlands, 2014, 15', C, English subtitles)*

by Morgan Knibbe



On 3 October 2013, a boat carrying 500 Eritrean refugees sank off the coast of the Italian island Lampedusa. More than 360 people drowned. Abraham, one of the survivors, walks through a graveyard of shipwrecks and vividly remembers the nightmarish experience.

**Emergency Calls / Hätäkutsu***(Documentary, Finland, 2013, 15', C, English subtitles)*

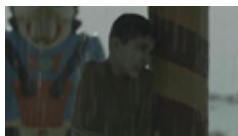
by Hannes Vartiainen, Pekka Veikkolainen



Being human is a fragile and fleeting opportunity to experience life and the universe around us. In the face of overwhelming darkness, all we can do is rely on and find solace in one another.

**Daily Bread / מחל תפ***(Fiction, Israel, 2014, 20', C, English subtitles)*

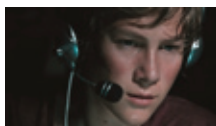
by Idan Hubel



Jonathan loves chocolate. One day he steals the last remaining chocolate in the jar. When his stepmother catches him and his brothers shun him, he decides to run away.

**Still Got Lives / Ich hab noch Auferstehung\_***(Fiction, Germany, 2013, 23', C, English subtitles)*

by Jan-Gerrit Seyler



Marco and Lisa are in love. Online, they fight side by side against dreadful monsters. However, Lisa refuses to meet Marco in real life. When she stops showing up for the game one day, Marco decides to go search for her.

**The Chicken***(Fiction, Germany/Croatia, 2014, 15', C, English subtitles)*

by Una Gunjak



Sarajevo, 1993. As a present for her 6th birthday, Selma gets a live chicken. When she realizes the animal is going to be killed to feed the family, she decides to save it and set it free.





## SYROS INTERNATIONAL FILM FESTIVAL

Founded in 2013, the Syros International Film Festival brings Greek and international independent film to the island Syros every summer through competition sections, workshops, performances, and an emphasis on thoughtful and surprising site-specific screenings. While SIFF is international in scope, it takes place within the local context of Syros; the festival works constantly to bring the local into conversation with the international and universal. Built around a focused body of programming that aims at a unified and magical audience-experience, the films enter into conversation with the island's rich historical, cultural and architectural past and present, re-framing both films and spaces in unexpected ways.

## EXILES

This program concerns Greek directors who left their country and made movies abroad. By showing the films chronologically, an account is presented of how exile has been lived differently, through time. The ultimate point of this program is to ask the audience: are these movies still Greek movies? Is there a Greek identity that persists, even with exile? What does it mean to be detached from one's roots? Finally, what is a Greek movie?

### Ici, rien

*(Documentary, Greece, 2011, 30', C, French Subtitles)*  
by Daphné Heretakis

The shooting of this film started in September 2008, in Exarhia, a major center of social protest in the heart of Athens. As months passed and the political situation of Greece evolved, the film became the canvas on which fragments of stories finally found a place, composing the tattered landscape of a country in crisis.

### Venus à Paris

*(Experimental, Greece, 1980, 7', C, Silent Film)*  
by Yannis Tritsimpidas

Searching for the lost arm of the Venus de Milo in the Louvre museum, inundated by tourists, a student is fascinated by the idealization of love expressed in the famous statue's head; Eros, fetish, or catharsis?

### Prelude 10

*(Experimental, Greece, 2012, BW, No Dialogues)*  
by Maria Kourkouta

A long panoramic sequence composed of pictures taken at the end of Stillwell Avenue, in Coney Island, New York. "Prélude 10" or "Analyza" is the outcome and the end of a series of improvisations and visual research on New York City. This last prelude is a tribute to the Greek musician Lena Platonos.

### Eranima

*(Experimental, Greece, 1978, 9', C, No dialogues)*  
by Yannis Tritsibidas

A series of exemplary visual elements unfold. The erotic scene that initiates this swirl maintains its persistent and non-consumable essence clashing with nostalgia and fears, dreams and memory's debris. Ode to the invincible Eros.

### Daphne

*(Documentary, Greece, 2011, C, Greek/English Subtitles)*  
by Danae Papaioannou

The sound of Athens. A foreign reporter struggles to produce her story in the middle of the riots. The empty streets of Paris. A house. A bedroom, a kitchen. Two worlds brought into one. A Greek girl, keeping up her morning habits, while things back home explode. A mysterious connection between her actions and the reporter's voice. As if she could hear it all. As if she could feel the tear gas in her own eyes. As if she was truly there.

### Retour à la rue d'école

*(Experimental, Greece, 2012-2013, 14', BW, Greek/English Subtitles)*  
by Maria Kourkouta

Insignificant fragments of Greek popular movies of the 50s and 60s, reworked, reassembled, slowed down, put in loops. These fragments are accompanied by short extracts of poems written by Greek authors and by Manos Hadjidakis' music. It is a found footage movie, a collage that evokes a return journey to contemporary Greece, to the center of Athens.

## The Kino Visegrad Association

The Kino Visegrad Association was founded in 2012 and continues the work on three projects, previously initiated by: György Raduly of Clavis Films (a French distribution company specializing in classic films of Central and Eastern Europe), Irena Bilić (Founder and artistic director of the festival) and Markéta Hodouskova (programmer of the Festival à l'Est de Nouveau in Rouen). This initiative is the result of a wish to grant Eastern and Central European cinema more visibility. The name of the Association is inspired by the Visegrad convention, signed by four countries: Hungary, Poland, Slovakia, and Czech Republic. For many years, screenings have taken place in the Hungarian Institute's V4 in supports of this project. The four Cultural Institutes (Hungarian, Polish, Slovakian, and Czech) in Paris also support Kino Visegrad.

## Péter Tímár

Péter Tímár was born in 1950 in Budapest, Hungary. He is a film director, a screenwriter and a special effects artist. As an autodidact, he started off his career in cinema with experimental films. Later, his satirical comedies become very popular in Hungary, mostly due to his use of inventive video techniques, burlesque montage and his experience in experimental cinema. Tímár criticized socialism as well as the new government after the fall of the Iron Curtain. His 1989 film **Before the Bat's Flight Is Done** was entered in the 39th Berlin International Film Festival. He has also shot **6:3 Play It Again Tutti** (1991) and **Blind Guys** (2001). His most recent films are **Casting Minden** (2008) and **Haunted Holiday** (2010).

## Sound Eroticism/ Egészséges erotica

(Fiction, Hungary, 1985, 94', BW, French Subtitles)

with Ádám Rajhona, Róbert Koltai and Judit Németh

In a factory producing wooden crates, the staff consists exclusively of women. When the director becomes very worried about the huge number of unsold crates, the new security director advises him to install a video surveillance program, something that was very rare in the communist bloc. The workers find out about this unacceptable situation and they go on strike.



*"The mise en scène of an experimental film director gives room to shocking images, which also recall the rhythms of assembly-like work. Péter Tímár presents a hopeless but humorous ending to his first short film, and makes a disillusioned critique of goulash socialism."*  
Le Théorème, 2003

Critics prize of the Hungarian Film  
First prize in the Budapest Film festival

## Sexmission / Seksmisja

(Fiction, Poland, 1984, 120', C, French subtitles)

with Olgierd Lukaszewicz, Jerzy Stuhur and Bozena Strykówna

Two scientists are chosen as guinea pigs for a time experiment. They are placed in hibernation and wake up in 2044, in a feminist dictatorship without any men. A disguised critic of communism, the film also evokes issues of feminism, machismo and political masquerade.



*"Sexmission received enormous success with not less than 11 million tickets sold. This success is still valid because, according to a poll of the magazine Film in 2008, the movie was nominated Polish comedy of the century. The reasons for this popularity are easily explained by the film's lightness, as represented by the title, and the omnipresent eroticism that is, nevertheless, treated most subtly, stimulating the imagination even in the censored version. This explanation is more relevant than trying to look for the political dimension and attacks on the regime, which are expressed by minuscule details of the movie."* allofcinema.com

## Juliusz Machulski

Juliusz Machulski is a director, screenwriter and film producer. Between 1973 and 1974 he studied Polish Philology at the University of Warsaw. He graduated from the Direction Faculty of the State Film School in Łódź in 1978. In 1988 he founded Zebra Film Studio, which he has been heading up to present. In 1993, he was a film direction lecturer at Hunter College in New York City. He is the author and producer of many popular Polish films such as **Paralaks** (1976), **Wolna sobota** (1976) and **Gorączka mleka** (1977) – all of which received awards at the Warsaw Short Film Festival in 1978. **Vabank** (1981), **Seksmisja** (1984), and **Kiler** (1997) are considered cult movies. Juliusz Machulski is also an author of TV plays, including **Next-ex** and **Jury**.



# Present

## PRESENT

### **The Ambassador/ Ambassadøren**

(Documentary, Denmark/Sweden, 2011, 93', C, French Subtitles)

A strange, enigmatic and decadent white European, who looks like a mixture of Henry Stanley and Karl Lagerfeld, arrives in the former French colony, the Central African Republic (CAR), with diplomatic credentials to spearhead a diplomatic mission representing Liberia.



*“While this sounds like the plot of a Hollywood thriller, it is not. It is a documentary. An often deliberately funny and shocking one at that. And the corrupt diplomat isn’t just the protagonist; he is also the man making the film—Danish journalist/filmmaker Mads Brügger.”*

Ron Deutsch, International Documentary Association

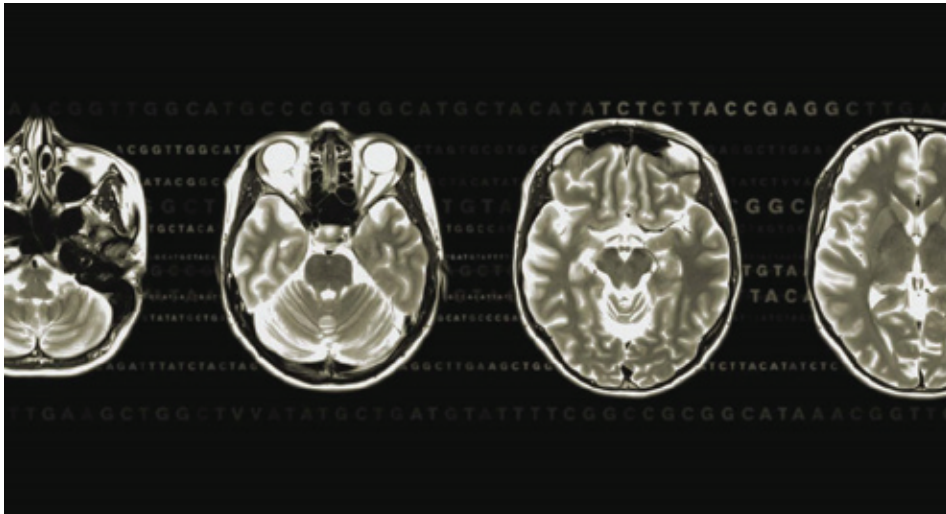
### **Mads Brügger**

Mads Brügger (1972) is a Danish journalist, TV-host, author and filmmaker. He has written several books, worked for magazines and newspapers, produced award winning radio programs and hosted the critically acclaimed late night TV-program **The 11th hour** as well as the daily news/debate program **Deadline**. He has created satirical docu-series as **Danes for Bush** (2004) and the feature-length documentary, **The Red Chapel** (winner at Nordisk Panorama 2009 & Sundance 2010). Brügger is renown for his distinctive methods of “performative journalism” as he infiltrates various milieus.

## Genetic Me

(Documentary, Denmark, 2014, 56', C, French Subtitles)

This film is the result of collaboration between the director Pernille Rose Grønkjær and the neurologist Lone Frank. It uses a personal story, told in an entertaining way, to broaden the perspective on genetic science for a non-scientific audience. Lone Frank's research on "how she become the person she is" aims to affect our understanding of human nature and of our own personalities.



*"To me, real life has to be marvelous before it can be cinematic. That only happens when you add an extra dimension: someone's unique vision. Someone who views the world with intentional eyes. Only then, does the real world become interesting as a cinematic experience."*

Pernille Rose Grønkjær [danishdocumentary.com](http://danishdocumentary.com)

## Pernille Rose Grønkjær

Pernille Rose Grønkjær was born 1973 in Denmark. She graduated from the National Film School of Denmark in 1997 and she has earned many awards and recognition for her documentary films and television productions over the past 15 years. Her international feature length documentary **The Monastery, Mr. Vig and the Nun** (2006) won the first prize at the International Documentary Film Festival of Amsterdam (IDFA). She has also made a feature documentary **Love Addict** (2011). She premiered her documentary film **Genetic Me** (2014) at the Paris Science Film Festival and won the Pierre Gilles de Gennes Award and the Prix Etudiant.

## The Arms Drop/ Våbensmuglingen

(Documentary, Denmark/Sweden/UK/India, 2014, 94', C, French Subtitles)

One night in December 1995, four tons of weapons fall from the sky over India. The plane carried British arms dealer and MI5-informant Peter Bleach and Danish development worker and idealist Niels Holck, the mission's mastermind. The two men gamble their lives on a joint mission, each with a secret agenda.



## Andreas Koefoed

Koefoed Andreas was born in 1979 in Copenhagen. He graduated in sociology from Copenhagen University in 2004, where he also studied anthropology and political science. In 2009 he earned a degree in documentary filmmaking from The National Film School of Denmark. He has directed many documentary films such as **12 notes down** (2008), **Pig Country** (2010), **The Ghost of Piramida** (2012). Besides his own films he has also made films and videos for *Vice*, *Magnum Photos* and *The New York Times*. He teaches occasionally at the The National Film School of Denmark and other film schools. **The Arms Drop** (2014) is his most recent documentary.



## Chimeras

(Documentary, Finland/China, 2013, 88', C, English Subtitles)

Liu Gang is a child of a humble rural family. The film follows his metamorphosis from a humble photography graduate into a rising art star. A parallel storyline follows international art star, Wang Guangyi, an aging multi-millionaire pop-artist. He is obsessed with questions of his legacy and feelings of emptiness after having achieved it all. Through the stories of these two artists and their parallel destinies in China's turbulent contemporary art scene, *Chimeras* reflects on core questions of modern Chinese identity.



*"Tightly focused... thoughtful, serious film about a nation struggling to understand itself while being forced to assert its place in a world long dominated by Western Civilization."*

John DeFore, The Hollywood Reporter

## Mika Mattila

Mika Mattila was born in Helsinki, Finland 1974. He graduated from Tampere School of Arts & Communications in 1998, majoring in cinematography. *Chimeras* (2013) is his directorial debut. For years he was based permanently in China, working as a cameraman in Asia. Today, he lives alternately Helsinki and Beijing.

## Silvered Water/ Ma'a al-Fidda

(Documentary, France/Syria/USA/Lebanon, 2014, 103', C, French Subtitles)

In Syria, youtubers film and die everyday, while others die and film. In Paris, I can't do anything but film the sky and show these youtube videos, while I am guided by my unfailing love for Syria. The tension between my distance, my country and the revolution has given birth to an encounter. A young Kurdish director from Homs, made a "chat" with me: "If your camera was here in Homs, what would you film?". The film tells the story of this exchange.



*"Simav (silvered water) gives her name to this film which is the tomb of Syrian suffering, the cry of the dead without voice who look deeply into our eyes."*

Jacques Mandelbaum (Le Monde)

## Ossama Mohammed

Ossama Mohammed is a Syrian film director and screenwriter, born in 1954 in Lattakia, Syria. He has shot a short documentary *Khutwa Khutwa* (1978) and two films *Stars in Broad Daylight* (1988) and *The Box of Life* (2002), both of which were critical of the Syrian dictatorship. The films were well received internationally, His film *The Box of Life* was screened in the Un Certain Regard section at the Cannes Film Festival in 2002, but ultimately banned by government censors in his home country. He is currently living in exile in Paris, where he co-directed the film *Silvered Water* (2014) with Wiam Simav Bedirxan.

## Wiam Simav Bedirxan

Wiam Simav Bedirxan is a Syrian Kurdish documentary filmmaker from Homs, Syria. She co-directed *Silvered Water* (2014) with filmmaker Ossama Mohammed who is exiled in Paris. She sent Muhammad footage through the Internet in order to create the film together. The film premiered at the Cannes Festival in 2014. Bedirxan, is an elementary school teacher in Homs.

1989

(Documentary, Denmark, 2014, 90', C, English Subtitles)

Miklós Neméth, is brought in to become Hungary's new prime minister and decides to remove the massive border control apparatus from the state budget. In the meantime, a young couple from East Germany is encouraged by the rumors that the Hungarian border to Austria will be opened for a few days to allow for the Pan-European picnic. But they are caught up in the political power-game that plays out behind closed doors in the Eastern Bloc.



*"Reconstructions laden with reality and archive material buried beneath the iron curtain in equal measure relate the tale of the demise of the Eastern Bloc."*

Rikke Collin, Filmcitat.nu

## Anders Østergaard

Anders Østergaard is a Danish director, born 1965. He graduated from the Danish School of Media and Journalism in 1991. He also worked a researcher on documentary programs. He shot **Trollkarlen** in 1999, about the renowned Swedish jazz pianist Jan Johansson. He is writer-director of the international co-production **Tintin et Moi** (2003) and the documentary about one of Denmark's most popular rock bands, **Gasolin** (2006). **Burma VJ - Reporting from a Closed Country** (2008) made Østergaard internationally known. **1989** (2014), a documentary film about the fall of the Iron Curtain, is his most recent work.

## Erzsébet Rácz

Erzsébet Rácz was born in Hungary in 1971. After studying German and literature at Budapest, Jena and Hamburg she worked as a literary translator and dramaturge at a theatre in Budapest until 1994. In 2001 she moved to Berlin and graduated in scriptwriting from DFFB (Deutsche Film- und Fernsehakademie Berlin), where she wrote and directed several short films, including **Das Schwein** (2010), which won the audience prize at the ARTE Film Festival. In 2014 she co-directed the film **1989**, with Anders Østergaard.

Respect the elder, teach the younger, cooperate with the pack, play when you can, hunt when you must, relax in between. Share your feelings, express your emotions, leave a trace."

Wolf Pack Credo, Hélène Grimaud

# Vie sauvage (Wild Life)



## Inuit Lands, The Melting Point

(Documentary, France/USA, 2012, 90', C, French Subtitles)

de Patrick Morell

For thousands of years, the indigenous people of Northwestern Greenland lived in relative isolation, surviving as small hunting and fishing communities. Today, with climate change, these vast and once inaccessible areas are prey to mineral and oil exploration by the major global powers. The Melting Point is an epic and exciting look at one of humanity's most ancient and heroic people.



Jean Malaurie's book *The Last Kings of Thule*, based on these facts, won international acclaim in 1955, and got translated in 29 languages.

The film continues in Jean Malaurie's footsteps and exposes the changes that affect hunting and fishing communities in northern Greenland (Thule/Qaanaaq) today, changes that are brought about by globalisation, the inventions of market economy, and global warming.



## Patrick Morell

Patrick Morell works as cameraman for independent film productions. He studied journalism, philosophy, and cinema in France and then moved to the United States where he started off his career as a director. He has been especially interested in independent documentary and has travelled around the world for over 30 years looking for passionate film stories. He researches, directs and produces independent documentaries including **Nagaland**, **The Last of the Headhunters**, **High Train to Tibet** (2009/2012) and **Inuit Lands, the Melting Point** (2012/2015) through his production company, Golden Rabbit Films.

## Semalu

(Documentary, Belgium/Malaysia, 2012, 20', C, French Subtitles)

Semalu, which means sensitive plant in Malay, is a cinematic portrait of the abandoned children of Cheras, a suburb of Kuala Lumpur, Malaysia. We witness this generation grow up in the midst of the noisy construction landscapes brought about by Cheras' modernization.



*"This powerful and poetic film depicts childhood, lost in an enormous, artificial and inhuman structure made of cement and mud. In this hideous architecture, the director captures and creates images that haunt a ravaged future."*

Jury's declaration in the Closing Ceremony of the Prix des Nuits 2014 International Film festival.

## Jimmy Hendrickx

Jimmy Hendrickx was born in 1979 in Belgium. After completing his Master's in 3-D Multimedia, Jimmy focused mainly on the applied aspects of video art. In 2007 Jimmy became a lecturer at the School of Arts Ghent. He is also active as a guest lecturer in several art-academies in Asia. Today, he focuses his work on social, environmental and politically engaged documentary and cinema. He is the founder of PORT ACTIF, an international video & performance collective (2011). **Far West** (2013) and **Semalu** (2012) are two of his best-known films.

## Unplugged/ Anplagd

(Documentary, Serbia/Finland, 2013, 51', C, French Subtitles)

The film is an existential allegory about blowing into leaves, which rattles between the most primitive of instruments and the most universal escapism of music. Meet Josip (amateur inventor) who sets out to decode the artistry of leaf-playing and the last leaf-players: Vera, (ex-private detective), and Pera (a know-it-all peasant). They are all in the autumns of their lives, but still going after the verdant leaves. Music has rarely been so offbeat.



*"This outdoor journey is an invitation to vibrate every element, with a nostalgic approach to ancient skillful practices"*

Catalogue of the International Film Festival of Marseille, 2015

## Mladen Kovačević

Mladen Kovačević is a Serbian film director. He studied film in Belgrade, at LIFS in London, and CTFTVS and AFDA in South Africa. He has made two commissioned documentaries, one thematic documentary, and his debut documentary feature **Unplugged** (2014).



**Oilfield/ Mestorozhdenie***(Documentary, Russia, 2012, 26', C, French Subtitles)*

The Pyak family owns a reindeer farm in northern Siberia. Their way of life is jeopardized by the discovery of an oilfield and the activities of a nearby petrol company. The father is obliged to accept a job in the new oil field.



*"In a way, I missed the point of ethnography. I was raised in a family of scientists. As a child, I joined my father on his ethnographic expeditions but I was never interested in research. I prefer to speak to others to understand the things that unite and those separating us. It seems to me that dialogues can only exist when we understand the differences between cultures. Scientists are interested in bigger problems; the individual is not the center of their worries. I, on the other hand, prefer to apprehend concrete people in concrete situations. Stories are more important to me than History."*

Ivan Golovnev, rfaf.ru

**Ivan Golovnev**

Ivan Golovnev was born in 1978. His father Andreï Golovnev is an important anthropologist, and president of the Russian Festival of Anthropological Films. He studied at the Omsk University in Russia and took some courses at the Sverdlovsk Film Studio in Yekaterinburg and at the Highest Courses of Film Writers and Directors of Moscow. He is known for his trilogy **Little Katerina** (2004) **Old Man Peter** (2008), and **Oilfield** (2012) that follow the life conditions and plight of a particular group of people over nearly a decade. In his documentary film **Crossroads** (Perekrestok 2006), he depicts the West Siberian village of Okunevo, a unique place where Orthodox Christianity, Islam, and Hinduism are practiced side by side.

**Wolf Summer/Ulvesommer***(Documentary, Norway, 2003, 87', French Subtitles)*

Kim, a twelve-year-old girl, decides to go climbing alone during her summer vacation. She falls and is saved by a wolf, which leads to an adventurous story and an extraordinary friendship between the child and the wild animal.



*"First feature by helmer Peder Norlund is handsome, smartly paced and in confident control of comedy/drama/adventure elements."*

Dennis Harvey, Variety.com

**Peter Norlund**

Peder Norlund was born in 1958 in Norway. He is a director and cameraman, educated in fine arts, graphic design, and as a cinematographer at the Danish Film School. He has directed, shot and edited more than 300 commercials, edited 9 theatrical trailers, written and sold 3 feature film screenplays, and shot/directed/edited 14 short fictions. He made his feature film debut with the family adventure drama **Wolf Summer** in 2003. He is represented by his own company NORLUND FILM, and internationally by WILFILM Copenhagen.



## Down in a City Without Name

(Documentary, Sweden, 2013, 7', C)

I once lived in a country in transformation. The dictatorship had fallen and left behind a void, a wounded city with wounded houses and wounded people trying to rise up. I started in the mornings, before dawn. I recorded how the city awakened every day. I filmed homeless dogs that roamed around in the city in couples, always together. One morning something special happens. On a street crossing lies a dead dog. Its partner stands beside it, devastated. The living dog tries desperately to make contact with the people who pass, but no one seems to care.



## Knutte Wester

Knutte Wester was born in 1977. He is a Swedish conceptual artist. He works with video, sculpture, installations and social projects. His artistic work deals with social structures, power, history and participation. Some of his film works are **Längs Guldgatan** (2005), **Gzim Rewind** (2010), **Down in a City Without Name** (2013), **Horungen** (2015).

# Experimental Salon





### Carte blanche to Pip Chodorov

An overview of Austrian experimental filmmaking from the mid-1960s to 2005, this program focuses on a few films that had a big impact and were widely shown at the time they were made, but have somewhat receded into history. They represent the most prominent currents of Austrian avant-garde film. Some of the most well-known historical films and filmmakers that are deliberately missing from this purview.

Figures like Kurt Kren, Valie Export and Hans Scheugl were seminal figures in the explosive Viennese art and film scene, filming performances of the radical actionist performance movement and developing methods of structural montage. Mara Mattuschka and Dietmar Brehm are emblematic of an intermediary generation whose productions encompass a range of years and styles while remaining intensely personal and provocative. Lisl Ponger though less known internationally has also contributed haunting imagery to the already high level of film art in Austria. Hiebler and Ertl and Peter Tscherkassky have laid most of the groundwork of their filmmaking on using found footage - pre-existing images reworked to tell new stories. This widespread practice that reaches back to the 1920s became particularly important in Vienna where the détournement of advertisements, propaganda films and Hollywood features through the most inventive techniques have yielded critical commentary on the art form and its perception as well as society and the world at large.

Pip Chodorov

### 6/64 Mama und papa

(Austria, 1964, 4', C, No dialogue)

by Kurt Kren



*"With his sixth film, Kren represents a subject that was considered revolutionary and explosive at its time. He starts filming action performances and happenings conceived by Otto Mühl, Günter Brus, and the Art Institute of Vienna."*  
Steve Dwoskin.

### Hernals

(Austria, 1967, 12', C)

by Hans Scheugl

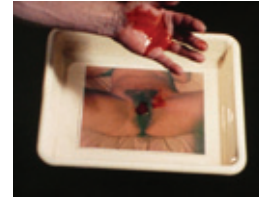


This film uses processed pseudo-documentary recordings filmed from two different angles by two different cameras. Each movement phase was divided. In editing, we doubled them. Just imagine a theater play where the actors repeat each line twice, do every gesture twice and play every scene twice, and then you can realize the hideousness of our reality which does not allow repetition and duplication. Time is not stopped, its prolonged, time as a fissure between the print and the image-time as a space creator.

### Mann & Frau & Animal

(Austria, 1970-1973, 10', C)

by Valie Export



*"One could think that the first films of Valie Export were made as a response to desire, to their author's need to question his own subjectivity and that the audience is a necessary element to transferal, to the argumentation. Mann & Frau & Animal presents a woman who finds pleasure within herself: the whole film is nothing but an affirmation of feminine sexuality and of its independence from masculine values and pleasure"*  
Joanna Kierman

### Kugelkopf

(Austria, 1985, 6', BW)

by Mara Mattuschka



A human being, who becomes a machine before, once again, becoming a human. Hands shredding pieces of newspaper, while the person remains invisible. And then Mimi Minus and a razor blade, a shocking incident despite the 60 years that separate us from Bunuel's cut eye or the brutal slashing of Joan of Arc.

### The Murder Mystery

(Austria, 1988, 18', C)

by Dietmar Brehm



A superbly conceived film, which relies on frustrating the viewers' vision as a means to create psychological tension. To maintain suspense you are only enabled to see flashes of what is actually happening. The cumulative effect as a mental image played out fully, is both exciting and disturbing.

### Semiotic Ghosts

(Austria, 1990, 17', C)

by Lisl Ponger



**Semiotic Ghosts** focus on images of reality and creates an alchemical space of image and movement. The film is language, sign, secret (...). "In my films, I think about the framing, about the importance of movement and light. There is no more story, it's the images that tell the story."

**Definitely Sanctus***(Austria, 1992, 4', BW)*

by Sabine Hiebler and Gerhard Ertl



The film **Definitely Sanctus** is a compilation of scenes of Austrian Heimatfilms from the 1950s that are focused on mountain customs.

**Instructions for a Light and Sound Machine***(Austria, 2005, 17', BW)*

by Peter Tscherkassky

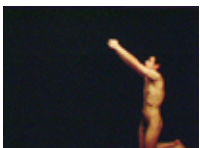


*"Instructions for a Light and Sound Machine has a hero who one can immediately identify. Walking innocently on the street, he suddenly realizes that he is subject to the cruel whims of some spectator's and the director. Despite his heroic efforts to escape, he ends up hanging himself and has a cinematographic death by the film breaking."*

Peter Tscherkassky

**Program of experimental films by Albert Sackl**

Albert Sackl was born in Graz (Austria) in 1977. He studied Art History, Philosophy and Cinema at the Fine Arts Academy of Vienna and Frankfurt with Peter Kubelka and Heimo Zöbner. Between 2007 and 2010 he taught in Friedl Kubelka's School for Independent Film of Vienna. Albert Sackl shot his first films in 1997. He has also created video installations. He lives and works in Switzerland.

**\*1***(Austria, 1997, 3')*

A body directly interacts with a fixed camera which takes an image every 5 seconds. Based on the differences, entire or partial body positions, the person becomes an "optical rhythm producer", dividing himself into several identical bodies or fusing himself into new beings.

**Rauchen und Saufen (Smoking and Drinking)***(Austria, 1997, 10')*

By using two different time-lapse intervals, the four and a half hours it took to smoke 50 cigarettes, and the two and a half hours that directly followed in which two liters of wine were drunk to the point of vomiting, take about the same amount of time in this film.

**Nach "pièce touchée" (after „pièce touchée“)***(Austria, 1998, 9')*

The movements of the two actors at the beginning of Martin Arnolds *Pièce Touchée* are repeated frame by frame. The mechanical work of the optical printer gets reproduced by human body.

**Vom Innen; von aussen (About the Inside; from the Outside)***(Austria, 2006, 20')*

Using a model similar to \*1 Albert Sackl animates his naked body accelerating in a black space. But this time the pans and we move from the black space to the filmmaker's studio, then from inside to outdoors, a forest, a snowy countryside, etc.

**STEIFHEIT I+II***(Austria, 1997-2007, 6')*

The filmmaker masturbates in front of the camera, trying to maintain an erection, while pointing the camera at himself and addressing someone off-screen. By accelerating the footage three hours become three minutes. Years later he repeats his actions, but seems like someone else.

**Im Freien (In the Open)***(Austria, 2011, 23')*

*"The title In the Open should be taken literally as the camera focuses on details of a barren virgin landscape, which serves as projection surface for exploring the cinematic apparatus, and (de) constructing cinematic space, time, and movement."*

Barbara Pichler



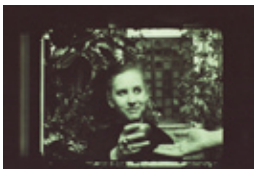
## Experimental Film Program by the Friedl Kubelka Film School of Vienna

Friedl Kubelka founded the Friedl Kubelka School for Independent Cinema in 2006 and has since been the school's director. It offers instruction to those who are especially interested in working with film as their artistic medium. The school believes that "Moving images" cannot be conceived without acknowledging the medium, which gave them their life. Only through experience and direct work with the medium can a new generation of filmmakers create their own history.

Friedl vom Gröller (1946) is an Austrian photographer and director. She studied photography at the Fine Arts Academy. She became known through a series of portraits of avant-garde directors such as Jonas Mekas, Ken Jacobs, Tony Conrad, Morgan Fisher and Owen Land. From the end of the 1960s and on, she also directed experimental films that have been screened at the Generali Foundation in Vienna, the Anthology Film Archives in NY, Documenta 12, Austrian Film Museum, Toronto Film Festival (2009, 2010), Hong Kong Film Festival (2010, 2011), Diagonale (2009, 2010, 2011) and the Berlinale in Berlin. There have been several exhibitions devoted to his work.

### Delphine de Oliveira

(Austria, 2009, 3', BW, No dialogue)



"Alchemy of a portrait film, a little is transformed into a lot. Caught in the spell of eyes that are abysses, wars, and dream flows. Homage, as they say, also a maelstrom of a question. Who is Delphine de Oliveira?" Harry Tomicek.

### La Cigarette

(Austria, 2011, 3', BW, No dialogue)



"In her film **La Cigarette**, Friedl vom Gröller places five people before the camera. The location of the gathering remains vague [...] This circumstance, as well as the fact that two "Nouvelle Vague" protagonists are among the five gathered here, Jackie Raynal and Jaques Rozier, make it appear that film and filmmaking are a specific motif of this gathering, or at least set the tone that runs through the meeting." Kathrin Rhomberg.

### Im Wiener Prater

(Austria, 2013, 2', BW, No dialogue)



"Already the title leads one astray: Friedl vom Gröller's film **Im Wiener Prater** is not about the amusement park that one normally associates with this name. The spectacle in Friedl vom Gröller's film takes place on a much more basic sense." Naoko Kaltschmidt.

### Passage Briare

(Austria, 2009, 3', BW, silent)



"A woman, a man, a smile. They sit in the sun, and what links them is the film's real surprise: a matter-of-fact gesture, which is probably taboo for the others. It's up to the film itself to reveal what this gesture is. The anarchic humor of *Passage Briare* liberates the viewer for a brief, beautiful moment from the fear of getting old." Maya McKechney

### The Paris Poetry Circle

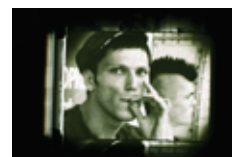
(Austria, 2013, 8', BW)



This film was made in honor of the "Paris Poetry Circle". For the past 20 years it has met every Wednesday in the treatment room of psychoanalyst Habans Nagpal, founder of the "Paris Poetry Circle". One sees filmed portraits of participants resembling photographs, demonstrating the filmmaker's longing and her unrestrained interest in the human face.

### Poetry for Sale

(Austria, 2013, 4', BW)



"The difficulty of the undertaking, selling poems in the subway, shows the difficulty of material survival for poets. The double rule-breaking on which the film is based—both selling and filming are forbidden in the subway—exposes both poetry and filming as criminal acts, thereby revealing the true status of poets and filmmakers." Nicole Streitler.

### Le Baromètre

(Austria, 2004, 3', BW, No dialogue)

by Friedl vom Gröller



"Vom Gröller simply asks the protagonists to look at the camera. The actors are not professional, often coming from the artist's personal surroundings - family and friends. They look at the camera as if it was a mirror. The film apparatus records every emotion, every state of mind, thus revealing the essence of the person filmed." Brigitte Reutner.

### Students' Films

**Albern II**, (Austria, 2011, 2', C, No dialogue), by Nina Kreuzinger

**Lichtbild**, (Austria, 2011, 3', BW, No dialogue), by Rosa John

**Cinematographie**, (Austria, 2009, 6', BW, No dialogue), by Philipp Fleischmann

**Untitled**, (Austria, 2012, 2', C, No dialogue), by Antoinette Zwirchmayr

**Mario Sefelin**, (Austria, 2015, 3', C), by Mario Sefelin

# Wolf Pack

## Wolf Pack

### Wild Berlin

In the heart of Berlin's Neukölln district, a new film space is coming to life. It's called WOLF and will become a home for filmmakers from around the world who wish to expand the idea of what cinema can be. WOLF has already attracted independent spirits who share the same ideas for the future of film. Founder Verena von Stackelberg brings some of them to Paris with her program "Berlin Sauvage" to show their wild and provocative, fiercely independent films, which push all the boundaries of what cinema, can and should be.

### Face B

(Documentary, France/Belgium, 2014, 39', C, No subtitles)

Leila, a French actress and musician, auditions in Berlin for her film *Telegram*. During the shooting a series of encounters between artists and musicians from all horizons begins. Leila steals backstage images and decides to edit her own film, *Face B*.



*"Her story is told as a mysterious hybrid somewhere between autobiography and fiction – poetry, perhaps. Leila decides to steal her own images, to secretly pocket her b-sides to edit a new, even more ambiguous film".*

Toby Ashraf

### Leila Albayaty

Leila Albayaty is a French artist, of Iraqi origin, based in Belgium, Germany and France. She divides her time between music (singing, writing and composing) and directing films. She has shot a documentary *Vacances* (2007), a short musical drama *Vu* (2009), and her first feature film, *Berlin Telegram* (2012). Her most recent work *Face B* (2014) premiered at the 2015 Berlin Festival.



## Hunting Scenes in Bavaria/Jagdszenen aus Niederbayern

(Fiction, West Germany, 1969, 88', BW, French Subtitles)

with Martin Sperr, Angela Winkler and Else Quecke

Abram, a young mechanic, moves to his mother's house in a small village in Bavaria. Both of them are foreigners and rumors and accusations soon start spreading about the young man. People say he was in prison because he is homosexual; others accuse him of sexually offending a young, mentally ill girl. And when Abram tries to escape the village, a woman accuses him of being the father of her child.

*"One should not film people as they are but as they would like to be."*



*"If they asked me today why I chose this subject, I would reply with Hitchcock's phrase: 'One must always do the opposite of what our intuitions tell us to do'. Because the first idea is usually a cliché. I shot **Hunting Scenes in Bavaria**, my first feature film, when I was 33. At the time, young directors in Germany tended to speak about themselves in melancholic films, vaguely influenced by Jean Paul Sartre. For me it was important not to speak neither about my background nor my life or my problems."*

Interview by Jérémie Couston, Téléràma

*"When I first saw this Fleischmann film at the 1969 Cannes Film Festival, where it was shown under the English title of 'Hunting Scenes in Bavaria,' I was impressed by the director's skill in his use of both professional and amateur actors and in creating a kind of Boschian landscape."*

Vincent Canby, The New York Times

## Peter Fleischmann

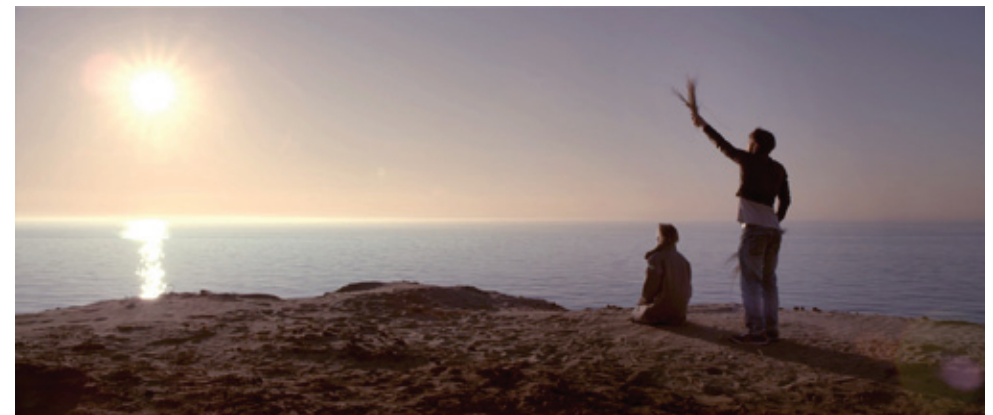
Peter Fleischmann was born in Zweibrücken in 1937. He studied at the German Institute of Film and Television (Deutsches Institut für Film und Fernsehen - DIFF) in Munich and entered the Institut des Hautes études Cinématographiques (IDHEC) in Paris, but gave up two years later. He shot two short films: **Geschichte einer Sandrose** (1961) and **Brot der Wüste** (1961) in Tunisia and later made a short documentary **Encounter with Fritz Lang** (1963). He also filmed a documentary in the style of direct cinema about German hippies **Herbst der Gammler** (1967) before founding his own film production company Halleluja with Volker Schlöndorff. Through his feature films such as **Hunting Scenes in Bavaria** (1968) and **The Hamburg Syndrome** (1979) he denounced modern German society. After a short hiatus, he came back with a spectacular science fiction film **Hard to be a God** (1989). Since then he has shot only documentaries for cinema and television, his most recent being **Mein Freund, der Mörder** (2006).

## Love Steaks

(Fiction, Germany, 2013, 89', C, French Subtitles)

with Lana Cooper and Franz Rogowski

A luxury hotel. Steaks sizzle, muffins getting massaged. The elevator brings the two of them together. Clemens joins the wellness area as a rookie. Lara needs to assert herself in the kitchen pack. They encounter each other, until they clash.



## Jakob Lass

Jakob Lass was born in 1981 in Bavaria. He studied direction at the Konrad Wolf Film and Television School in Potsdam-Babelsberg. In 2008, his short film **Bademeister Paul** (2007) was shown as part of the Berlinale Talent Campus. Some of his short films that have been screened at and won awards at numerous festivals are **Nebot** (2004), **Them Brakes** (2008) and **Kiss Off** (2012). His first feature was **Frontalwatte** (2011) followed by **Love Steaks** (2013). In 2008, he founded Lass Bros productions with his brothers. He lives and works in Berlin.

## Wild Europe

Bravery becomes the finest virtue when things get tough. The section, named *Wild Europe*, places this virtue on the highest place by focusing on some of today's bravest films. Not by coincidence, these films are made by young, fresh directors with a strong attitude towards contemporary European life. Whether they present it through the allegorical story of Philip K Dick's cult novel, through realistic documentaries which bring hard living heroes to the screen, or through the noble quest of a futuristic Santa Clause in the deep wilderness of Ethiopia, these directors share a similar theme - things are going wrong and we all need to do something about it.

## Drifter

(Documentary, Hungary/Germany, 2014, 72', C, French Subtitles)  
with Richárd Steinbach, Rozália Rajki and Zoltán Steinbach



The young rebel, Ricsi, lives his life on the edge. 'Trouble' is his middle name. He is unruly, restlessly scaring up problem after problem. Driving cars without a license, theft and escaping from the cops are all just a part of his daily routine, much to his parents' despair. Ricsi won't stand for routines or the expectations of his deadbeat father. After all, where was he when Ricsi needed him most?

## Gábor Hörcher

Gábor Hörcher was born in 1980 in Budapest, Hungary. He attended the University of Psychology, Law and the University of Film Studies, and has worked as a waiter in London, and as a mixer and bartender in Greece. He has lived in the US, France and Cambodia, where he taught courses on Human Rights, Revolution and Democracy at a local university. He started working with director and producer, Marcell Iványi early 2008. They run KraatsFilm together producing films and theater performances.

## Crumbs

(Fiction, Spain / Ethiopia / Finland, 2015, 68', C, French Subtitles)  
with Daniel Tadesse and Selam Tesfaye

Tired of picking up the crumbs of gone-by civilizations, Candy dreams his life away when not living in a state of perpetual fear. When the spaceship in the sky begins to turn on and after a series of freaky incidents, our miniature-sized hero will be forced to embark on a surreal epic journey that will lead him through the post-apocalyptic Ethiopian landscape as he confronts himself, his fears, witches, Santa Claus and second generation Nazis: only to discover that what he had long believed is not what he expected.



"All your dreams of wealth and unlimited power, all your dreams of disproportionate ambition; the satisfaction of feeling analogous to the gods, all your sexual impulses which you deem infinite; all these paranoid dreams will be reduced to a series of cheap plastic figurines floating in the stratosphere once everything has finally exploded.

The American dream will soon enough end up devastating you. Then you will return to your village with your tail between your legs. And you will wish that your old boyfriend or girlfriend – whose breath always reeked of garlic – will once again cover you in kisses and eternally care for your welfare. When I finished transcribing these words, CRUMBS was born."

Miguel Llansó

## Miguel Llansó

Miguel Llansó was a big fan of experimental-punk, music, and films. He studied philosophy and cinema before leaving on his many adventures. He has mainly filmed in Ethiopia, where he lives half of the year. Inspired by Werner Herzog, he created and distributed the film **Where is My Dog?** (2010) with Yohannes Feleke, screened at the International Film Festival Rotterdam (2011 and 2012) and other international festivals. He also directed, produced and wrote **Chigger Ale** (2013) – a short film about Hitler's Ethiopian clone which premiered at the Locarno Film Festival in 2013 and has been screened at BAFICI, Tampere, Hamburg and more than 25 international film festivals. **Crumbs** (2015) is Miguel's debut feature film, premiering at the 2015 Rotterdam International Film Festival.



### 15 Corners of the World / 15 stron swiata

(Documentary, Germany/Poland, 2014, 79', C, French Subtitles)

Eugeniusz Rudnik revolutionized the idea of music itself with a pair of scissors and a magnetic tape. As part of the legendary Experimental Studio of Polish Radio, he revealed the hidden value of rough and rejected sounds long before the rise of the DJs. In an era of electronic music created in a workshop resembling a scientific lab, he composed music to reach and to portray other human beings.



*“The film is an attempt to hear the music of Eugeniusz Rudnik with your eyes. I have made a film that gives priority to the sound more than to the picture – a film that gives interpretation to the music in order to capture it in pictures – to show sound.”*

Zusanna Solakiewicz, Institute of Contemporary Art, London

### Zuzanna Solakiewicz

Zuzanna Solakiewicz, born in 1978, is a Polish film director. She studied Humanities at the University of Warsaw and also studied film directing at the Sam Spiegel Film & TV School in Jerusalem. She later completed an internship at the Lodz Film School. She is the author of historical and anthropological essays. Her shorts and documentaries including **My Wooden Dog** (2007), **Kabaret Polska** (2008) and **Yorzeit** (2012) were successfully screened at many international film festivals. Her most recent film, a documentary called **15 Corners Of the World**, was shot in 2014.

### Androids Dream/Sueñan los androides

(Fiction, Spain, 2014, 61', C, French Subtitles)

with Manolo Marin, Moisés Richart, Marta Bassols

The year might be 2052, yet nothing suggests the exact time. A very few people, not necessarily human, are on the streets and the city looks abandoned. This is an adaptation of Philip K. Dick's “Do Androids Dream of Electric Sheep?”. It is a minimalist work that looks like an ethnological study. An essayistic quasi-documentary on contemporary Spain.



*“Where Blade Runner adopted the hunter’s point of view, De Sosa has us identify with the victims instead — which is not, in the end, quite so subversive. But this is a film of deliberate rhythms and unmistakable loyalties.”*

Harry Windsor

### Ion De Sosa

Ion De Sosa is a cinematographer and writer, born in 1981 in Spain. He studied photography at the ECAM (Escuela de Cinematografía y del Audiovisual de la Comunidad de Madrid). He directs and produces films in 16mm. His first feature film was **True Love** (2011). He was the producer and director of photography for the film **El Futuro**, directed by Luis Lopez Carrasco. His second feature film **Androids Dream** (2014) was presented at the Berlinale in 2015 as well as at the Seville Film Festival.

# Carte Blanche

## Carte Blanche

### Francesco Rosi

Born in 1922 into a family of cinephiles, Francesco Rosi studied law. At an early age, he became Visconti's assistant for **The Earth Trembles** (1948). He also worked with Emmer, Antonioni, Monicelli, Alessandrini, before shooting his first movie, **The Challenge** (1957), which won the Jury Prize at the Venice International Film Festival. His most important movies are **Salvatore Giuliano** (1962), **Hands over the City** (1963), **Many Wars Ago** (1970), which were part of Europe around Europe's last edition. He made films with different styles until 1997: **Carmen** (1984), **Chronicle of a Death Foretold** (1987), **The Palermo Connection** (1990) and **The Truce** (1997). He died on January 10, 2015 at the age of 92.

### Christ Stopped at Eboli / Cristo si è fermato a Eboli

(Fiction, Italy/France, 1979, 160', C, French subtitles)

with Gian Maria Volonté, Lea Massari, Alain Cuny, Irene Papas, Paolo Bonacelli

Carlo Levi, a doctor and a painter who lives in Turin, is condemned to exile by the fascist dictatorship in 1935 Italy. After getting off at the Eboli railway terminus, he realizes that "Christ must have stopped at Eboli". He arrives at his destination, Gagliano, a small, isolated village that he learns to love over time.







*“Francesco Rosi turned the autobiographical book **Christ stopped at Eboli** into an autobiographical movie: Rosi, another man of the South, has adopted the ‘I’ of Carlo Levi. [...] For the director of Salvatore Giuliano, Eboli is a film that summarizes his important themes: the origins of Italy’s miseries such as immigration, underdevelopment, poorly paid work, marginalization, diseases, and so on. Rosi allows himself for once to be lured by the lyricism of nature, avoiding any form of didacticism that was, until now, at the core of all his films. He tries to reproduce the atmosphere of 1935, through today’s images.”*

Robert Grellier, « Le Christ s’est arrêté à Eboli », in La revue du cinéma, 1980.

*“Beyond their evident dissimilarity (Rosi’s method draws heavily from historical materialism), his movies are reflections on the will to power and they lead to an analysis of power. [...] It is as if the director showed the need to comprehend his time in socio-economical terms, while leaving bigger and bigger space for silence and introspection.”*

Michel Ciment, Le dossier Rosi, 1976.

*“Levi’s book is outstanding. I had to wait for many years before adapting it on screen. De Sica as well, and also Rossellini, I think. Actually it was Visconti who came up with the idea, but he later abandoned it because back then we only believed in film that had a plot. There was not really in a story in my film, but there was a great actor, Carlo Levi, who was trying to communicate with one half of Italy’s culture which was ignored by the other half.”*

Francesco Rosi, repubblica.it

## Michel Ciment

All of the world’s cinephiles have read his book on Kubrick. Everybody knows his voice thanks to the radio shows *Masque et La Plume* (France Inter) and *Projection Privée* (France Culture). His name is closely associated to the film journal *Positif*. He is the writer of various renowned works, an internationally acknowledged critic and a university professor. Michel Ciment has been interested in cinema since he was a child and has explored all of its aspects. In his rich fifty-year experience Michel Ciment has always been guided by his passion for the seventh art and his need to share it.

## Alanté Kavaitė

Alantė Kavaitė was born in Vilnius, Lithuania. She studied in France and earned a degree of Fine Arts at the University of Avignon and later the Fine Arts School in Paris where she specialized in photography and video. **Fissures** (2007), her first feature film was released in France and in the UK in 2007. Her second film **Summer of Sangailė** (2014) was shown in the World Dramatic Cinema section of the Sundance festival as well as the Panorama section of the Berlinale 2015. Today she lives and works in France.

## The Summer of Sangailė

(Fiction, Lithuania/France/Netherlands, 2014, 88’, C, French Subtitles)  
with Aiste Dirziute, Julija Steponaityte

Sangailė is 17 years old and spends the summer with his parents in their house by the lake. This year she meets Austė, a girl of the same age.



*“Alantė Kavaitė is finally back with her second feature that confirms her evident cinematographic talent and her delicate ability to capture sensations.”*

Fabien Lemerrier

## Nils R. Müller

Nils R. Müller was born in 1921 in Shanghai, China. He was a Norwegian director and writer. His debut film was **Så møtes vi imorgen** (1946) and Müller made a breakthrough with his film **Vi gifter oss** (1951). He is also known for his films **Kvinnens plass** (1956) and **Det store varpet** (1961). Müller was awarded the Amanda Committee's Honorary Award in 1996. He died on March 6, 2007 in Oslo, Norway.

## Kasserer Jensen

(Fiction, Norway, 1954, 77', BW, French Subtitles)  
with Carsten Winger, Nanna Stenersen, Einar Sissener

Jensen and his wife live calmly in a small rich suburb of Oslo. The wife escapes the routine of her married life by reading love novels. One day a thief escapes from the prison of Oslo. This man looks like Jensen and soon tries to take his place.



## Maris Putnins

Maris Putnins was born in 1950 and studied at the Latvian Academy of Fine Arts. In 1973 he graduated from the department of Puppet Theatre Actors of the Riga Conservatory. Since 1986, he has worked as an artist, scriptwriter and composer at the Riga Puppet Film Studio. Since 1996, he is the producer of Film Studio "AB".

## Jānis Cimermanis

Janis Cimermanis (1950) is a director and a puppeteer from Latvia. In 1980. He graduated from the Leningrad Institute of Theater, Music and Cinematography and started working in The Latvian Puppet Theater as a director. Since 1983 he has worked in Latvia Film studio as a puppet film animator and director. He keeps working for Studio even when it becomes an independent private company.

## Then it's Hi! Hi! Hee!/ Dzimlaj Rudi Rallalla!

(Fiction, Latvia, 2014, 106', C, French Subtitles)  
with Ingrid Andrina, Ivars Auzins, Levs Birmanis

For years, the elderly residents of a nursing home feel worthless and troubled. But then, like lightning, they are struck by a crazy idea. They decide to waive their pensions and enroll in the army as volunteers, thus saving the country from a financial crisis and infusing the last years of their lives with much excitement. The seniors are wise at executing their plan, and now the real adventure begins.





## Hardi Volmer

Hardi Volmer was born in 1957 in Pärnu. He is an Estonian film director, puppeteer, set decorator, and musician. Volmer is the singer of the Estonian punk-rock band *Singer Vinger*. He is best known for the animated short films *War* (1987) and *Olmeheidutus* (2011) and the cinematic epic *Living Images* (2013), which received the Best Screenplay award at the Shanghai International Film Festival in 2013.

## Living Images/Elavad Pildid

(Fiction, Estonia, 2013, 135', C', French Subtitles)  
with Aarne Üksküla, Ita Ever

*Living images* is an historical melodrama. Helmi and Julius are born at the beginning of the 20th century in Estonia. Through their life stories the director depicts Estonia's history, and indirectly the history of Europe, with epic and humoristic elements, while also presenting the evolution of cinema.



*"Living Images is a gorgeous throwback to classic cinema. This Estonian film chronicles the evolution of the moving image as an intricately intersected thread of Estonia's own evolution as a nation."*  
European Union Film Festival Review

## Jan Erik Holst

Jan Erik Holst (1949), is former Director and Executive Editor at the Norwegian Film Institute, film historian, critic, lecturer, producer and author of several articles, books and encyclopedias of Norwegian films. He has worked in the Norwegian film business since 1971 and has held the position of Chairman of the Association of Norwegian Film Societies. He is one of the "Godfathers" of the Black Night Film Festival in Tallinn and of Scanorama in Vilnius. As Chairman of the umbrella organization Scandinavian Films, he has organized several Nordic film events in the Baltic countries and Baltic film days in Norway. His last films *Stork Flying over Pinewood* *Nordic-Baltic film Coopération 1989 – 2014*, are dedicated to this.

## Alexeï Balabanov

Alexeï Balabanov was born in 1959 in Sverdlovsk, Soviet Union (today's Yekaterinburg). After finishing his studies in cinema, his first films were inspired by Samuel Beckett - *Happy Days* (1991) and Franz Kafka - *The Castle* (1994). These were followed by *Brother* (1997), *Of Freaks and Men* (1998) and *Brother 2* (2000). Balabanov's subjects are not easy but he has a very rare capacity to tell his stories with strength and elegance. *War* (2001) is a deeply touching story about prisoners in Chechnya. His filmography also includes films such as *It Doesn't Hurt* (2006), *Cargo 200* (2007) and *Morfiy* (2008), based on Mikhail Boulgakov's work. His most recent film *Me Too* (2012) is a profound reflection on death. Balabanov was honored in last year's edition of the festival.

## The River / Река

(Fiction, Russia, 2002, 50', C, French Subtitles)  
with Touyara Svinoboeva, Vassily Borissov and Mikhaïl Skryabin

In Siberia, at the end of the 20th century, the husband of young Yakut Merguen abandons her in the forest because she is not able to have children. A group of lepers come to her aid and she soon falls in love with a man who is engaged. When Merguen finds out that she is pregnant, the father's legitimate wife arrives. The love triangle has a tragic ending. This project came to an unexpected halt following the tragic death of the main actress and it was only edited some years later.





*“There is not a lot of space for ethnography in this film. In any way, this is not its primal aim. The film speaks about passion, the illness of love which cannot be cured, like leprosy. It’s very clear that the concept of illness is a very important component in Balabanov’s art. It seems like the concept of normality is boring and foreign to him. Leprosy, in **The River**, becomes a synonym for exile, for the spiritual death of the leper who is forever separated from the world of the healthy. Merguen crosses the border that separates the world of the healthy with that of the ill.”*

Elena Stichova, kinoart.ru

### Kirill Razlogov

Kirill Razlogov was born in Moscow in 1946. He is the director of the Russian Institute for Cultural Research. He is also a Professor of Film History, Media and Cultural studies at the State Film Institute (VGIK). Razlogov is the author of more than 600 publications, including books and articles on art history, film, media, cultural policy and development. He organizes film festivals and produces TV programs dedicated to film and art and is also Executive Director of the Moscow International Film festival.



## Events and Encounters

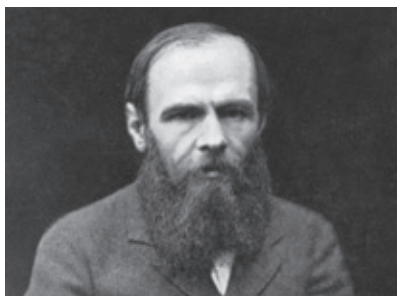


## Special Events in collaboration with the Friends of the Association (Association des Amis du Festival - AAFEE)

Three special events will take place in collaboration with the AAFEE.

The first of two events honor the centennial of the death of **Charles Péguy**. In AAFEE's Letters N° 6, Alexandre de Vitry wrote about him: "The almost foolish style completes his oeuvre and gives it the form and means to traverse the centuries... a very significant resource for thinking about our world". On March 18, after the screening of **The Marseillaise** (1938) by Jean Renoir, Benoît Chantre, president of the Mimetic Research Association, presented his work at the Studio des Ursulines. Benoît Chantre has edited the collective work *Pensée de Péguy* (written with Camille Riquier and Frédéric Worms). The screening will be followed by a debate about French Republican Values and the union sacrée (Sacred Union) with Philippe Herzog and Philippe Hugon. The three authors will read and analyze their articles on the events of the *Charlie Hebdo* attack.

The second event takes place in the *Studio des Ursulines* on March 25, and includes a homage to Charles Péguy's play *The Mystery of the Charity of Joan of Arc*. It is a fascinating text, demonstrating the author's obsession for the suffering and the death of Christ through the Joan of Arc's fear. Actors Anne Somot and Maxime Pacaus will read selected passages of the text, accompanied by Pauline Haas on the harp. A screening of the film **The Passion of Joan of Arc** (1928) will close the event.



On March 31, the Entrepôt hosts a tribute to **Fyodor Dostoyevsky**. In collaboration with the Fondation de la Poste, actress Ivanka Polchenko will read letters by the Russian writer. A screening of Pierre Léon's film **L'Idiot** (2009) follows.

## Carl Theodor Dreyer

Carl Theodor Dreyer was born in Denmark in 1889. As a young man, he worked as a journalist, but he eventually joined the film industry, writing title cards for silent films and screenplays. First hired by Nordisk Film studios in 1913, he later left Denmark to work in the French film industry, where he met Jean Cocteau and Jean Hugo. He directed 14 features and 8 shorts. A film about the life of Jesus, on which he was still working at the end of his life, was never completed. His best known works include his first film, the classic **The Passion of Joan of Arc** (1928) as well as **Vampire** (1932), **Day of Wrath** (1943), **Ordet** (1955), and his last film **Gertrud** (1964). He died of pneumonia in 1968, in Copenhagen.

## La Passion de Jeanne d'Arc

(Fiction, France, 1928, 114', BW, Silence)

with Renée Falconetti, Eugène Silvain, Louis Ravet

The film is based on the records of the 1431 trial, when Joan of Arc was convicted of heresy and burned at the stake. Joan faces a large assembly of priests and monks, who pressure her to admit that her visions were not sent by God. Her death is seen by the onlookers as martyrdom and the crowd rises up in rebellion against their oppressors.



"*La Passion de Jeanne d'Arc* is perhaps the finest film of Dreyer's long and illustrious career and a brilliant example of the perfect fusion among director, actor, and cameraman to create a film that remains a wrenching and riveting work of art."

Wheeler Winston Dixon, Gwendolyn Audrey Foster, *A Short History of Film*, 2008

## Pierre Léon

Born in Moscow in 1959, Pierre Léon is the son of journalist Max Léon and brother of director and actor Vladimir. He started his career as an actor in 1992, in Jean-Claude Biette's film **Chasse Gardée** followed by Jean-Paul Civeyrac's, **All the Fine Promises** (2003) and Serge Bozon's **La France** (2007). Inspired by Russian literature he directed **Octobre** (2003) and gained attention with **L'Idiot** (2009.) His latest film **Par exemple, Electre** (2012), was co-directed with Jeanne Balibar, who stars in several of his films. Léon is also a musician, Russian translator, and regular contributor to the Trafic film journal.

## L'Idiot

(Fiction, France, 2009, 61', C, No Subtitles)

with Jeanne Balibar, Laurent Lacotte and Sylvie Testud

Over the course of an evening's festivities, Nastásya Philíppovna, the female protagonist in Dostoyevsky's novel, faces the romantic courtship of four different men: Totski, Gania, Rogogine, and Prince Mychkine, the "idiot" who wants to save her from this whirlpool spiral, guided by crazy and but sincere love.



"A scandal is like a civil war without the bloodshed. But not without casualties. In **The Idiot**, it seemed to me that the final episode of the first part, Nastásya Philíppovna's birthday, was a model in this respect... I thought that this tense, direct episode of Dostoyevsky's novel was like a comment on today's world, justifying the choice to not recreate 19th century Russia but to place it in a timeless Europe. It is a scene without ellipsis, in a way a film sequence, a modern tragedy unwinding quarrels that will leave no one unscathed."

Pierre Léon, [editionsmontparnasse.fr](http://editionsmontparnasse.fr)

## Jean Renoir

Jean Renoir, born in 1884 in Paris, is the grandson of the impressionist painter Pierre-Auguste Renoir. He decided to become a filmmaker in homage to the beauty of his wife Catherine Hessling, who stars in **Backbiters** (1924). The figure of captain Louis Bossu, who Renoir met during the war, is the inspiration for the character in **Grand Illusion** (1937), Renoir's first masterpiece. **La Marseillaise** (1938), **The Human Beast** (1938) and **Rules of the Game** (1939) which is often considered his best film, followed. After emigrated to the United States of America where he directed commissioned films like **This Land is Mine** (1943), he returned to France in the 1950s and shot **The Golden Coach** (1952) and **French Cancan** (1953). Renoir later focused on Television and writing, then retired in Beverly Hills, where he died in 1979.

## La Marseillaise

(Fiction, France, 1938, 135', BW, No Subtitles)

with Pierre Renoir, Louis Jouvet and Lise Delamare

News of the taking of the Bastille echoes throughout the French kingdom. In **La Marseilles**, a group of enthusiastic comrades gather to join the Revolution.



"Obviously the best subject, would be contemporary life: the victory of May 1936, the June protests... That would be magnificent: but such a film would never come out. And so we are forced to make do with an epoch that most closely resembles our own: the French Revolution."

Jean Renoir

"This is not the result of an opinion poll but a personal feeling: Jean Renoir is the greatest director of the world. This personal feeling, also supported by many other filmmakers by the way, isn't Jean Renoir the filmmaker of personal feeling?"

André Bazin



## ARTS ARENA EVENT

The Arts Arena is a non-profit initiative for the creative and performing arts and issues of culture and society whose partnerships include Columbia Global Centers Europe, the Curtis Institute of Music, the Yale School of Art, the Yale School of Music, and The American University of Paris. The Arts Arena serves as a laboratory for thinking and presenting the arts from a multidisciplinary and multicultural perspective that energizes connections both across artistic disciplines and between the arts and business, economics, cultural policy, sciences, technology, and development. Since its founding in 2007, it has presented more than 130 exhibitions, performances, debates, colloquia, lectures, and festivals that are free and open to the public. Arts Arena events have taken place in Paris, London, and New York, and its publications are available internationally. The Arts Arena's Advisory Council includes distinguished figures in diverse fields of artistic creation. For a list of members and their biographies, please see Arts Advisory Council.

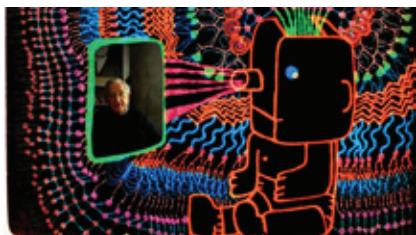
### Michel Gondry

Michel Gondry was born on May 8, 1963 in Versailles, France. In the 1980s he entered an art school in Paris where he developed graphic skills. Gondry soon became internationally known for his inventive visual style. He has collaborated with famous artists like Bjork, The Rolling Stones, IAM, and Kylie Minogue. Soon Hollywood became interested in Gondry's success and he directed his first feature film **Human Nature** (2001), adapting a scenario by Charlie Kaufman. In 2004, he directed and co-wrote the script for **Eternal Sunshine of The Spotless Mind**, which won the Academy Award for Best Original Screenplay in 2004. Two surrealist science comedies **The Science of Sleep** (2006) and **Be Kind Rewind** (2008) followed. In 2013 he directed **Mood Indigo** based on Boris Vian's cult novel *L'écume des jours* (*The Foam of the Days*). His most recent work is the documentary film **Is the Man Who Is Tall Happy?** which is an animated conversation with linguist and political philosopher Noam Chomsky.

### Is the Man Who Is Tall Happy? An Animated Conversation with Noam Chomsky

(Documentary, France, 2013, 88', C, No Subtitles)

"Last night, watching the film again, I was even more overcome by the artistry, the delicacy, the sensitivity, and the search for understanding than I was the first time I saw it. The drawing of the two figures – Carol and me – walking through the animated forest is prominent in my bedroom." Noam Chomsky



"The conversation with Chomsky is spirited, sometimes complex, often touching and always human. My design is animated, naive and sometimes as complicating. Noam's ideas trigger other ideas in my head as in a waterfall effect. The repetitions, the mechanisms, the impeccable logic of the professor emeritus are revealed naturally with the animation." Michel Gondry

## The Maison des Associations of the 14<sup>ème</sup> arrondissement of Paris

In collaboration with Forum ZFD, the festival welcomes the **MONuMENTI** exhibition.

The photographic exhibition **MONuMENTI** highlights the construction and the implosion of 20th century Yugoslavia. Marko Krojač's photographs remind us of the history of a country that was torn apart and presents monuments that commemorate specific events or people from the past to create politically compliant concepts of identity in the present day. The very same monument can even conjure up different concepts of identity for specific geographic and temporal spaces. The transformation, destruction and neglect of existing monuments constitute "updates" of political concepts of identity and are, consequently, as "relevant to identity" as the establishment of new monuments. So it is important for the **MONuMENTI** exhibition to not only show the monument itself, but also the surrounding area.

**MONuMENTI** focuses on the need to find another way to deal with the past and to question concepts of identities existing in all countries of the region. In concrete terms, this means reflecting critically on one's own past, acknowledging the victims of other nations, and according greater recognition to the binding elements that undoubtedly exist over and beyond the ethnic boundaries.

This is a fundamental exhibition for the understanding of the political and cultural issues of memory in the West Balkans.



## THE MASTER CLASSES

In 2015, the Festival begins its collaboration with two Film Schools in Paris: EICAR (L'école des métiers du cinéma et de la TV) and Louis Lumière film school. Since its creation, the Festival has on multiple occasions invited film professionals and artists to meet with the students and young professionals to support personal and professional contacts. Five of these master classes take place in EICAR and at Louis Lumière.

**Master Class on Experimental Cinema with Philipp Fleischmann, Artist and Director** (Friedl Kubelka Film School, Vienna).

### Philipp Fleischmann

Born in Austria, Philipp Fleischmann studied at the Friedl Kubelka School for Independent Film and the Academy of Fine Arts in Vienna. His works have been presented in the Vienna Secession, Anthology Film Archives New York, Toronto International Film Festival and the Berlinale. Some of his films are: **Flower Bouquet** (2008), **Who's that Girl?** (2008), **Cinematography** (2009), **Main Hall** (2013).

Program details can be found in the Experimental Salon section of the catalogue, (page 105.)

**Master Class on Photography in Documentary Films with Patrick Morell (France)**

The course focuses on the work of cameramen and photography with extracts from Patrick Morell's films and a Q&A with the students.

You can find the biography and the presentation of Patrick Morell in the *Wild Life* section (page 98.)



## Sound Postproduction in Cinema

**Master Class with Martyn Harries (Bristol University, UK)**

### Martyn Harries

Martyn Harries is a sound engineer and an Associate Professor in the Audio and Music Technology Department of the University of Bristol. He is a BAFTA and EMMY award winning Re-recording Mixer and Senior Lecturer in Audio and Music Technology at the University of the West Of England, Bristol. He has worked in both television and radio, joining the BBC in 1983 after having completed a music degree at the Royal Welsh College of Music and Drama in Cardiff. Martyn has worked on a wide variety of programs, including such well-known series as *Whicker's World*, *Antiques Roadshow*, *Casualty*, and E4's *Skins* and has been part of a production team for BBC Children's television. But it is his work with the BBC's Natural History Unit with series such as *Natural World*, *Springwatch* and David Attenborough's nature documentaries that have gained him international recognition and awards. Since 2009 Martyn has been nurturing the next generation of craft talent as a key member of the Music Technology staff at UWE, Bristol, while also working freelance as a mixer.



This master class will take place in two sessions.

#### Session 1

The Importance of Effective Soundtrack

Music and its place in the mix (emotional compass)

#### Session 2

Natural History Documentary - the Complex Nature of Soundtrack (appear natural while being creative)

Examples and discussions



## Master Class in Photography by Photograph János Kende (Hungary)

### János Kende

János Kende was born in Marseille in 1941. He is one of the most important European directors of photography. He graduated from the Academy of Drama and Film in Budapest with his short film **Jelenlét** by Miklós Jancsó (1965). He has been Tamás Somló's assistant and cinematographer in films such as **The Round Up** (1965) and **The Red and the White** (1967). After the film **Silence and Cry** (1968), he became Miklós Jancsó's main collaborator, while still working with Márta Mészáros, Zolt Kézdi-Kovács, Imre Gyöngyössi and Ferenc Kardos, as well as other Hungarian directors. He uses optical zoom and a complex rail and crane structures allowing him to shoot extremely long take. János Kende has contributed to the unique and fascinating style of Miklós Jancsó. During his master class he will present extracts of their films and will provide participants with explanations and comments.

### Electra, My Love/ Szerelmem Elektra

(Fiction, Hungary, 1974, 76', French Subtitles)

by Miklós Jancsó

with Mari Töröcsik, György Cserhalmi, József Madaras



The tyrant Aegisthus is honored by his people, 15 years after he killed his son Agamemnon and seized power over his kingdom. During feasts, people are allowed to tell the truth but only Electra, Agamemnon's daughter takes advantage of this opportunity. She renounces Aegisthus's crimes to his face and warns that her brother, Orestes, will return to take revenge. Once the tyrant is killed, Electra wants merciless revenge but Orestes seeks a way to achieve a kingdom of freedom.

### Miklós Jancsó

Miklós Jancsó (1921-2014) was a Hungarian director. He is mostly known for his films **My Way Home** (1964) and **The Round Up** (1965). His cinema often depicts dramatic moments in Hungarian history: **The Red and The White** (1967), **Silence and Cry** (1968), **The Confrontation** (1969). Among his most emblematic films are: **Winter Wind** (1969), **Agnus Dei** (1971) and **The People Still Ask** (1972), which won the Best Director Award at the Cannes Film Festival in 1972. Other films include **Electra, My Love** (1974), **Hungarian Rhapsody** (1979), and **Jesus Christ's Horoscope** (1989). Jancsó's films portray man as a prisoner of history and violence.

## Master Class on Animation Cinema with Miloš Tomić (Serbia)

This interactive lesson will focus on the director's work and will encourage students to analyze the rules and models of cinematographic creation as well as new ways of creativity. Excerpts of his films will help develop his ideas and provide concrete examples.

### Miloš Tomić

Miloš Tomić is a filmmaker, director, and video artist. Born in Belgrade, he studied cinema at the Belgrade Academy of Fine Arts, the FAMU in Prague, as well as in Berlin and Madrid. Since 2009 he has taught new cinematographic and audiovisual technology at the University of Singidunum. Numerous exhibitions in Prague, Milano, Venice, Barcelona, Belgrade, and Sarajevo have been dedicated to his work. He directed many shorts films using different genres like documentary, experimental, animation. His films have been awarded at numerous festivals. **Clay Pigeon** got awards in Buenos-Aires, Magdeburg, and Bratislava; **Spitted by Kiss** in Beijing, Clermont-Ferrand, Madrid, Milan, Saint-Petersburg, Karlovy Vary, and Brest.



**Clay Pigeon**, (Animation, 7', 2005). A love game on the grass, with horror elements.

**Hair**, (Animation, 5', 2006). Several girls' hair, wriggling and unfolding on porcelain plates in the sunlight. Music by Ridina Ahmetova.

**Spitted by Kiss**, (Animation, 11', 2007). An obsessive story about a young man who literally lives on the street, slides on concrete, falls in love with girls who pass by, and hangs out in the world of street junk.

**Plastic bags**, (Animation, 5', 2007)

The love triangle of three plastic bags in the wind.

**Support is important**, (Video, 3', 2010)

Video for a rock band Jarboli from Serbia.

**Musical diaries 1, 3, 5** (Experimental, 18', 2012-2015). I don't know to play, but it is my unfulfilled wish. So I will do my best to "communicate" with some instrument or object every day in order to make some kind of music, through relaxing and making noise, searching for melodies...

The Maison des Associations du 14ème hosts an artist's workshop for two days:

**The Workshop on Inspiration, Frozen Image, Art Brut, Manufacturing Techniques, Short Films, and Animations.**

Participants discover the basics of animation filmmaking in a poetic and playful atmosphere with many stories, visual materials, group work, and games. The workshop is open to participants of all ages.

## Moulin d'Andé

Moulin d'Andé – CECI

Centre des Ecritures Cinématographiques

The Céci - Centre des Ecritures Cinématographiques - is a place of permanent reflection on film writing. Its program aims to encourage the freedom of speech of filmmakers and to defend their diversity. It offers training courses, hosts workshops, and meetings with professionals. Support for scriptwriting is the backbone of the program and takes place in working residencies that are open for all types of artistic creations.

## Gifted Beauties/ Ung, vakker og begavet

(Documentary, Norway, 2001, 52', C, French Subtitles)

This film depicts surrealist female artists of the 1930s: Leonora Carrington, Frida Kahlo, Méret Oppenheim, Leonor Fini, Lee Millerand, and contemporary artist Vilde Von Krogh. Through interviews and archival footage we get a picture of these amazing women, their courageous artistic expression and their will for life.



## Anne Kjersti Bjørn

Anne Kjersti Bjørn was born in 1954 in Norway. She studied Social Pedagogy, Theater Studies and Visual Communication. Her career includes both animated films and documentaries, several of which have been screened at various film festivals. She has directed two documentary films **Gifted Beauties** (2001) and **Grannymom** (2006) and she co-directed a short documentary **Yellow Card to FIFA** with Einar Braathen in 2014, in which people give their opinions on Brazil's situation and the World Cup.

## The Man Who Fed his Shadow / O anthropos pou taize ti skia tou

(Fiction, Greece, 2012, 18', C, French Subtitles)



A man intrudes on rich people's dinners claiming that he can collect the food from their table to feed his shadow - which, curiously enough, is a female figure. The script is a loose adaptation of the homonymous short story by the Argentinean writer Leónidas Barletta.

*"I worked meticulously on the design of the shots, thought very carefully about the lenses I would use, and made sure that the sets and filming locations looked as natural as possible. I wanted to create an eerie atmosphere where "ghosts" from the past seem to haunt the walls and furniture."*

Mario Garefo

## Mario Garefo

Mario Garefo is a Greek director, screenwriter and author. He studied film in Rome and Athens. His feature films are **Filoxenia** (2004), **Difficult Loves** (2007) and **The Man Who Fed His Shadow** (2013). He is also the writer of the novel *The Unvaccinated* (2014).

## White Noise

(Experimental, Italy, 2014, 6', C', No dialogues)



We see a woman immersed in a neutral white. The woman sits in front of a television that transmits static. But then we see something sticking out from the screen, a red woolen thread.

## Francesca Fini

Francesca Fini is an Italian artist working with new media and performance art. Her live projects, which always address social and political issues, are mixed with lo-fi technology, home-made interactive devices, live audio and video. Primarily interested in video and live art, she creates tangible artworks assembling performance art 'relics' and fine art prints of digitally processed video stills. With a thorough training as a digital artist, she worked for 15 years in the field of television authoring and production. In 2000 she met American artist Kristin Jones and they collaborated on the project "Tevereterno", creating installations for the city of Rome.



## K.E.R.O.S.E.N.E., Poems From the Planet

(Experimental, Finland, 2014, 7.07', C)



I need to get to space. Being a cosmonaut is a demanding task. When you are not granted a new launching pad - the task becomes almost impossible.

## Tuohinen, a Long-Range Patrolman

(Experimental, Finland, 2014, 11.11', C)



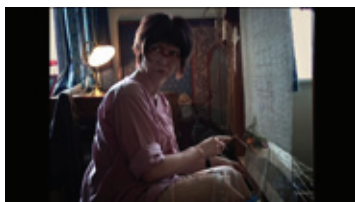
An old patrolman and his "Grand Marshal" are in the same forest. From this moment on, reality starts bending.

## Jukka-Pekka Jalovaara

Jukka-Pekka Jalovaara graduated from the Helsinki Academy of Fine Arts in 1997 specializing in sculpture. He has created more than a thousand drawings and is also very interested in photography.

## Salóme

(Documentary, Iceland/Spain/Finland, 2014, 59', C, French Subtitles)



"Art was an important factor of my childhood, where I would spend time watching mama, through the threads. Today I am back in Iceland, watching her again - this time through the camera. We have not lived under the same roof since I was a teenager. I am 35, without children and a strong desire to make a film about her. Mum is not interested in being filmed."

## Yrsa Roca Fannberg

Salóme is Yrsa's first documentary after finishing her Master's in Creative Documentary at Pompeu Fabra, IDEC, Barcelona. She previously studied Fine Arts at Chelsea College of Art in London. In 2009, Yrsa co-funded Skarkali with Helga Rakel Rafnsdóttir.

## Cine-concert

Screening accompanied by live piano music, performed by Francis Vidil.

Francus Vidil is a multi-talented musician and the winner of two first prizes in improvisation at the World Federation of International Music Competition (WFIMC).

## Diary of a Lost Girl/Tagebuch einer Verlorenen

(Fiction, Germany, 1929, 104', BW, French Subtitles)

with Louise Brooks, André Roanne and Josef Rovensky

Young Thymiane, the daughter of a pharmacist, is raped by her father's assistant and becomes pregnant. Her family renounces her and sends her to a recovery center but she manages to escape with her friend Erika. She is soon informed that her child died and finds refuge in a whorehouse. To survive, she starts working as a prostitute.



"Pabst's implication that one can find more love and generosity in a brothel than in society, created a scandal. The film was massacred by censorship. It had to wait thirty years to be seen in a version that looks like its initial one."

Nagel Miller, Téléràma

## Georg Wilhelm Pabst

Georg Wilhelm Pabst was born in 1885. He was an Austrian director, scriptwriter and editor. Initially a theater actor in Switzerland and Berlin, he then founded his own production company through which he started his work as a director with the film **The Treasure** (1923). He gained acclaim during the Silent Film era with films like **The Joyless Street** (1925), with Greta Garbo, **Secrets of a Soul** (1926), **The Love of Jeanne Ney** (1927) and **Pandora's Box** (1929). In the beginnings of sound film, he provoked Franco-German relations with the film **Comrades of 1918** (1930) and **Comradeship** (1931). During World War II, he made two films in Germany, **The Comedians** (1941) and **Paracelsus** (1943). After the war he shot **The Trial** (1948), and **Hitler: The Last Ten Days** (1955) trying to exorcise the Nazi demons. He died in Vienna in 1963.

## Presentation of the Alain Martin's book *Krzysztof Zanussi, Encounter(s)*

Based on various encounters with the director as well as on private archives in Poland and France, the book presents the life and films of Polish director Krzysztof Zanussi. Interviews with longtime friends, artists, and the director's collaborators complete this authoritative biographical profile.



Interviews include:

Marie-Christine Barrault, Irena Bilic, Leslie Caron, Brigitte Fossey, Agnieszka Grochowska, Agnieszka Holland, Sławomir Idziak, Krystyna Janda, Maja Komorowska, Marek Kudelko, Piotr Niemyjski, Jan Nowicki, Jacek Petrycki, Jerzy Sosnowski (writer-journalist), Irena Strzałkowska (General director of TOR studios), and many more.

Alain Martin is a writer who lives and works in Paris. He is a journalist and a Polish cinema enthusiast. Between 2006 and 2012, he has written three books on Krzysztof Kieślowski. He has attended and participated in various festivals on Polish cinema in France and abroad since 2001.

## Foreign Body/ Obce cialo

(Fiction, Poland/Italy/Russia, 2014, 117', C, French Subtitles)

with Riccardo Leonelli, Agnieszka Grochowska and Agata Buzek

Young Angelo comes to Warsaw to unite with Kasia whom he met in a prayer group in Focolari. She decides to become a nun and end their romantic affair. He wants to move to a place near her so he finds a job in Warsaw working for a morally questionable woman.



## Krzysztof Zanussi

Krzysztof Zanussi is a Polish director, screenwriter, and producer. He studied Physics at the University of Warsaw and Philosophy at the University of Krakow and earned a degree in Film studies at the University of Łódź in 1967. He directed his first long feature **The Structure of Crystal** in 1969. He is the director of many renowned films including **Illumination** (1973), **The Constant Factor** (1980), **Life as a Fatal Sexually Transmitted Disease** (2000), **And a Warm Heart** (2008). He is also the manager of the TOR film studio in Warsaw and teaches at the University of Silesia and the European Graduate School (EGS).

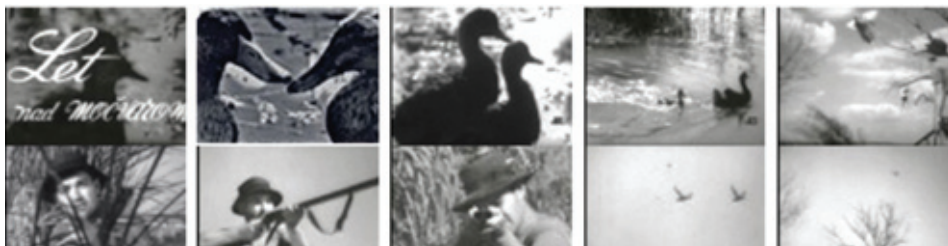


### Flight Over the Marshes/ Let nad močvarom

(Documentary, Yugoslavia, 1956, BW, 17', French Subtitles)

by Aleksandar Petrović

A magnificent poem on the tragic love between two wild ducks.



*"Inspired by true events, I tried to create a documentary film, organized according to fiction film principles. [...] However, we have not come on earth to judge, we have to tell the truth, it is the heart and the brains of the spectators that will judge".*  
Aleksandar Petrović

The Festival Europe by Europe Film Festival is committed to presenting Aleksandar Petrović's work to the world of European cinema. We are happy to announce that the restored version of his last film *Migrations*, which we collaborated on, is now finished. The festival will organize the film's premier.

### Europe, Creativity, Debates and Discoveries

The Maison Européenne de la Photographie of Paris is pleased to announce the screening of the film *Les garçons de Rollin* in the context of its second year of collaboration with the Europe by Europe Film festival. The director Claude Ventura will be attending the screening, which will take place on Friday March 20, at 6pm.

### La Maison Européenne de la Photographie

The Maison Européenne de la Photographie of Paris programs 4 to 5 series of exhibitions per year. It presents internationally renowned artists like Sebastião Salgado, Helmut Newton, Alice Springs, William Klein, Henri Cartier-Bresson... and also young talents. The museum has a library of 29,000 books, an auditorium with 90 seats and a publicly accessible video library with thousands of films.

### L'Italie de Bernard Plossu

"All through my childhood I heard my mother talk about our Italian roots... Then one day, in the early seventies, I visited Naples, Rome and Pompeii in the pouring rain: it was magnificent.



Capraia island, Italy, 2014 © Bernard Plossu

Towards the end of the 1970s I was living on the wild high plateaux of New Mexico, and when I very occasionally came back to Europe I felt an irresistible need to go to Italy - I don't know why, maybe to walk along vertical streets whereas the landscapes of the American West that I walked across were mainly horizontal!

And since the trip I made from the US to Rome in 1979, I've never stopped visiting Italy: it's both a need and a passion... Kazantzakis said in his Report to Greco: "Italy has taken possession of my soul, and my soul has taken possession of Italy". I feel the same! That's just the way it is, I feel good there..."

### Grégoire Korganow – Père et fils et Prisons

Grégoire Korganow has photographed fathers aged from 20 to 80, standing bare-chested, the youngest with their new-born sons, the oldest with sons already in their fifties. This intimate series focusing on time, heredity, and the fragility of the body, is being shown in La Vitrine, the streetfront exhibition space at the MEP.



Cour de promenade, 2010 © Grégoire Korganow

The exhibition continues in the Galerie des Donateurs (Donor's Gallery) and the basement space of Les Ateliers, with about a hundred photographs taken by Grégoire Korganow in some twenty French prisons. Devoid of pathos and far from anecdotal personal narrative, this is a sensorial and very precise body of work.

## Éric Rondepierre – Images Secondes

The first quarter of 2015 offers an opportunity to showcase the work of photographer Éric Rondepierre in two exhibitions entitled *Images Secondes*, one at the Maison Européenne de la Photographie and the other at the Maison d'Art Bernard Anthonioz.



Starring 1, (Annonces series), 1993 © Éric Rondepierre

Adopting a retrospective approach, the MEP presents all of the series produced by Éric Rondepierre and offers a panoramic view of the photographer's work, while the Maison d'Art Bernard Anthonioz shows some unseen early works as well as one brand new series. The two parts of *Images Secondes* complement each other and present an approach which, by returning to the same subjects over a period of twenty-five years, ultimately creates interconnected semantic networks. The series and individual works follow on from each other or respond to each other, despite often bearing no mutual resemblance...

## Patrice Calmettes - Insularité

Patrice Calmettes, who always had a passion for photography (his great-uncle was a friend and patron of Eugène Atget), was taken on by Diana Vreeland as a photographer for *US Vogue* when he was not yet twenty years old. They worked together closely for several years before Andy Warhol asked him to work for *Interview*.



Finca © Patrice Calmettes

After these cosmopolitan years, Patrice Calmettes sought refuge in work focusing on timelessness: portraits, architecture, and landscapes. Meticulous and solitary, his black and white work is stylised and, whatever the subject, retains a certain classical dimension. His photos are boldly graphic, always use natural light, and are consummately elegant.

## Claude Ventura

Claude Ventura was born in 1938. He is a French director. He shot his first short film *L'Inconnu du Pacifique Hôtel* in 1980 and two years later produced Wim Wenders' *Room 666*. He went back to filmmaking in 2000 with *In Search of the Papin Sisters*. He has collaborated with famous actors like Arthur Rubinstein, Andres Segovia, Yehudi Menuhin, Lou Reed, Sonny Rollins, Johnny Hallyday, Serge Gainsbourg and Eddy Mitchell. He has also shot documentaries about writer Arthur Koestler, Francis Scott Fitzgerald, and Hank Williams among others. In 2013 he shot the film *Les Garçons de Rollin*, a documentary looking for the traces of the lives of young students in a Parisian Lyceum under the German Occupation. He was also responsible for the famous *Cinéma, Cinéma* radio program.

## Les Garçons de Rollin

(Documentary, France, 2013, 85', C, No Subtitles)

Claude Ventura tells the story of the Rollin Lyceum in Paris under German Occupation. The film reconstructs the stories of the schoolboys with photographs and historical documents. Thus we can see class pictures, which were taken even though firing squads were taking place at the same time. Some of the boys later reappear in anthropometric photographs that the director found in Police archives. The holes their fates left in history can be seen from the unfinished sentences in their diaries. Some of the schoolboys later joined the Resistance, others the militia or the *Waffen SS*.



*"Behind every face there is a story, a life, a subject. This is how I was taken over by it. I went after ghosts having always in mind those class photographs, those children's faces that seemed to be looking at me through the lens. All these short lives..."*  
Claude Ventura

Best Director Prize at the Northern Character Film Festival in Mourmansk, 2014



## Screenings in collaboration with TEAS

The European Azerbaijani Society

### Offside

(Documentary, USA, 5', C, French Subtitles)



**Offside** presents the Karabakh region in Azerbaijan through a football team. The Qarabag Agdam football team has to hold its "away" matches far from its home stadium on Agdam since the city was occupied by Armenia in 1993. That season marked the last championship won by the local club.

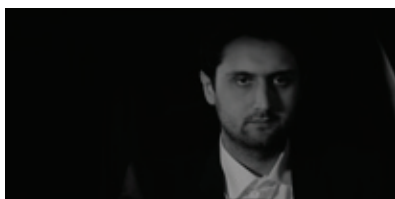
### Thomas Goltz

Thomas Goltz, born in 1954, is an American writer and journalist. He graduated in Near Eastern studies and is particularly interested in the Karabakh region, which was the apple of discord for Armenia and Azerbaijan during the war in the late 1980s and early 1990s. He has directed documentaries for television about the conflicts in Georgia and Chechnya. **Azerbaijan Diary** (1998), **Chechnya Diary** (2003), **Georgia Diary** (2006). He teaches in Montana State University and does field work the rest of the time.

### The Wound / Yara

(Fiction, Azerbaijan, 2014, 17', BW, French Subtitles)

with Elmar Imanov, Shamil Suleymani and Rasim Jafarov



Two men in a black van in the midst of a night-long journey. The driver is a taciturn young man with his right hand bandaged up and his talkative companion, an old labourer. With their inner fears and emotional wounds they draw each other closer while pushing each other away, mimicking a typical father-son relationship. Along with a heavy emotional burden, they carry no less heavy of a physical load in the trunk of the van. Both are eager to get rid of the burdens of the past and heal their wounds.

### Teymur Hajiyev

Teymur Hajiyev was born in Baku, Azerbaijan in 1982. He earned a BSc in Economic Cybernetics from Baku State University and MBA in Marketing from West Texas A&M University. He worked as Marketing Director for various corporations in Azerbaijan before entering the world of cinema. In 2013 he established the FIL PRODUCTION Company, which has produced several short films. In August 2014 he was admitted to the Locarno Summer Academy.

### Torn

(Fiction, Azerbaijan/Germany, 2014, 22', C, French Subtitles)

with Rasim Jafarov, Mir-Movsum Mirzazade and Zulfiyye Qurbanov



Two lives, two worlds: a man and a child. A kid who wants to be friends with the neighbouring children. A man who has a date with a woman on a roof. The world of adults and the world of children. They are related but they are torn.

*"To talk about plot with **Torn** would be sacrilege, because the film is about more than a story, and much more than its ending. It's a slice of life short gem, highlighting our human similarities and the same incomprehensions that we complain about here, in the West, shown in a different language, through a separate culture from ours, yet so eerily similar it gave me shivers."*

E. Nina Rothe

### Elmar Imanov

Elmar Imanov was born in 1985 in Baku, Azerbaijan. Since 1998 he has been living in Cologne, Germany, where he studied film directing at the IFS Internationale Filmschule Köln. His graduation film **The Swing of the Coffin Maker** (2012) was presented on over 100 film festivals and won 30 awards worldwide. His next short film **Torn** (2014) had its world premiere at the Directors' Fortnight in Cannes. Both films were produced by Eva Blondiau, with whom he has founded the production company COLOR OF MAY.

### The Last One/Sonuncu

(Fiction, Azerbaijan, 2014, 15', C, French Subtitles)

with Idris Rustamov and George Kafarov



**The Last One** is a short film about an old soldier of the Second World War who is the last man on earth. The old man had outlived the whole world, his friends, his wife, his children. Nonetheless he wasn't alone. An old refrigerator hummed in the hallway. The old man no longer remembered when he's had his last human conversation. Every night he went to bed waiting for death.

### Sergueï Pikalov

Sergueï Pikalov studied at the Yaroslav State Theater Institute in Russia. He became known to the Azerbaijan public through his television productions. In 2014, his short film **The Last One** was part of the Competition of the Cannes film festival.

### A Dangerous Method

(Fiction, UK/ Germany / Canada / Switzerland, 2011, 99', French Subtitles)  
with Michael Fassbender, Viggo Mortensen, Keira Knightley

Zurich, 1904. 29-year-old psychiatrist Carl Jung is at the beginning of his career and lives with his pregnant wife, Emma, at Burgholzli hospital. Inspired by Sigmund Freud's work, Jung tries Freud's experimental treatment known as psychoanalysis, or 'the talking cure', on 18-year-old Sabina Spielrein.



*"The film is, however, historically accurate. This is a project of resurrection; I wanted to bring them (the historical characters) to life, to make them live as they could be. The majority of the film dialogue comes from letters the characters exchanged. And these were obsessional characters who wrote down everything, from their dreams to their conversations, their disputes."*  
David Cronenberg, Interviews by Fadette Drouard.

### David Cronenberg

David Cronenberg studied at the University of Toronto, his city of birth. There he shot two short films **Transfer** (1996) and **From the Drain** (1967). His first feature film was **Stereo** (1969). His filmography includes **Videodrome** (1983), **The Fly** (1986), **Naked Lunch** (1991), **Crash** (1996, Jury Prize in Cannes) and **eXistenZ** (1999). Cronenberg is a perfectionist, sophisticated and daring director. He sheds light on our desires and phobias with violent and paradoxical images, and tightly constructed narrative. His most well known films are **Spider** (2002), **A History of Violence** (2005), and **Eastern Promises** (2007). His last film **Maps to the Star** (2014) was screened in Competition at the Cannes Film Festival.

## Jury for the 10th Edition of the Europe by Europe Festival (L'EUROPE AUTOUR DE L'EUROPE FESTIVAL)

### Jos Stelling

President of the Jury



Jos Stelling (1945) is a Dutch film director. His first film **Mariken van Nieumeghen** (1974) participated in the Competition section of the Cannes Film Festival. In 1977 he shot **Rembrandt Fecit 1669**. He also directed both **De wisselwachter** (The Pointsman) and **The Illusionist** in 1984, **The Flying Dutchman** (1995) and more recently **The Girls and Death** (2012). In 1981 he founded Dutch Film Days, which has since become the Dutch Film Festival.

### Pierre-Henri Deleau

Member of the Jury



Pierre-Henri Deleau, General Director of the Pessac Festival, is one of the founders of, and was the General Director of the *Quinzaine des réalisateurs*. He has participated in the creation of various cultural projects in France and abroad, among them FIPA (International Festival of Audiovisual Programs) and the European Film Forum in Strasbourg (1996-2001).

### Dinara Drukarova

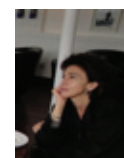
Member of the Jury



Dinara Drukarova is a Russian actress, born in Leningrad. Her first role was **Freeze** **Die Come to Life** (1989), which won the *Caméra d'Or* at the Cannes Festival. She worked with Aleksei Balabanov in **Of Freaks and Men** (1998), Julie Bertuccelli in **Since Otar Left** (2003) and Michael Haneke in **Amour** (2012).

### Elisa Mantin

Member of the Jury



Elisa Mantin, is a writer and a director. She worked for BBC and Channel 4 in the UK for several years. In France, she has directed documentaries for television channels including ARTE, France Televisions and Canal Plus. She has also directed films about daring writers like **Roberto Saviano** (2012). She is one of the founders of the Franco-British Screenwriting Workshop, *Regards Croisés*.

### Giusy Pisano

Member of the Jury



Giusy Pisano is a professor at the Louis-Lumière National Higher Film School as well as an Associate Professor at the Center of Korean History of the University of Korea. She is also a director of research in the Arts and Media Department of the University of Paris III: Sorbonne Nouvelle and a member of the IRCAV (Research Institute on Arts and Audiovisual).





## Films in competition for the PRIX SAUVAGE

### LUCIFER

by Gust Van Den Berghe  
Belgium, 2014

### MY MERMAID, MY LORELEI / МОЯ РУСА/КА, МОЯ ЛОРЕЛЕЙ

by Nana Djordjadze  
Ukraine/Russia/Poland, 2013

### UNTIL I LOSE MY BREATH / NEFESIM KESILENE KADAR

by Emine Emel Balci  
Turkey, 2015

### FINSTERWORLD

by Frauke Finsterwalder  
Germany, 2013

### VIKTORIA – A TALE OF GRACE AND GREED

by Man Lareida  
Switzerland/Hungary, 2014

### SUPERWELT

by Karl Markovics  
Austria, 2015

### I'M GOING TO CHANGE MY NAME / ALAVERDI

by Maria Saakyan  
Armenia/Russia/Denmark/Germany, 2012

### HEART OF LIGHTNESS / SØVNØS I LOFOTEN

by Jan Vardoen  
Norway, 2014

### BLIND

by Eskil Vogt  
Norway, 2014

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A privileged place for meetings, exchanges and discovery, festivals provide a vibrant and accessible environment for the widest variety of talent, stories and emotions that constitute Europe's cinematography.

The MEDIA 2007-2013 Programme of the European Union aims to promote European audiovisual heritage, to encourage the transnational circulation of films and to foster audiovisual industry competitiveness. The MEDIA 2007-2013 Programme acknowledges the cultural, educational, social and economic role of festivals by co-financing every year almost 100 of them across Europe.

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