



FESTIVAL PROGRAM

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CROSSING EUROPE Film Festival Linz 2010 – The Program

The coming and thus seventh edition of the **CROSSING EUROPE Film Festival Linz** takes place in the first year following Linz 2009 European Capital of Culture. In 2010 the second largest international film festival in Austria again undertakes to make Linz a multifaceted festival hot spot for about one week. The Festival remains true to its program, presenting outstanding, willful, socio-political auteur cinema from Europe from **Tuesday, 20 April to Sunday 25 April**.

After three years of financial support from Linz09, the Festival must now cope with a reduced budget. Nevertheless, CROSSING EUROPE seeks to be able to take place – with few exceptions – in the same programmatic and organizational quality as ever. A total of **117 hand-picked feature films, documentaries and short films** (mostly Austrian premieres and numerous world premieres) from **25 different countries** await international guests from industry and press in the official program. In 2010 the Festival thus offers a total of 133 film programs plus 12 framework programs. In addition, the CROSSING EUROPE Video Library with about 130 films from Austria (in cooperation with DIAGONALE) and the East Silver Caravan program is available to professional guests for viewing.

Also again this year, the established Festival location OK "Offenes Kulturhaus" Upper Austria (Festival center), Movimiento, the cinema City-Kino, and the Kapu form the CROSSING EUROPE festival district for one week in the city center of Linz.

In addition to the Movimiento art house cinema, CROSSING EUROPE owes thanks especially to the **main funders** (City of Linz, Province of Upper Austria, bm:ukk – Federal Ministry for Education, Art and Culture, the Austrian Film Institute and MEDIA), as well as the **sponsors** for many years, such as A1, the bank HYPO Upper Austria, Trumer Private Brewery, the LinzAG, and the indispensable **event partner** OK "Offenes Kulturhaus" Upper Austria, and the **media partners**, including Der Standard, Oberösterreichische Nachrichten and the ORF Upper Austria. In addition, this year the cooperation with the Department of Culture/Upper Austrian Chamber of Labor is continued, which makes the continuation of the Special WORKING WORLDS possible. We are also joined by a new event partner with the AFO Architecture Forum Upper Austria, where CROSSING EUROPE will be a guest with a panel discussion on the new program section RECLAIMING SPACE.

The Competition European Cinema with ten debut or second films also welcomes past CROSSING EUROPE guests back to Linz: Franz Müller, already in Linz in 2004, with **DIE LIEBE DER KINDER** (DE 2009), and the Turkish director Pelin Esmer with her feature film debut **11'E 10 KALA/10 TO 11** (TR/FR 2009); her documentary film OYUN/THE PLAY (TR 2006) was shown at the Festival in 2007. – The British star actress Samantha Morton enters the Competition with her first film **THE UNLOVED** (GB 2009; with Robert Carlyle et al.).

In the European Panorama CROSSING EUROPE presents numerous highlights of the past festival season, including: **BAL/HONEY** (TR/DE 2010 – distributor in Austria: Stadtkino, cinema start Fall 2010) by Semih Kaplanoglu, winner of this year's Golden Bear in Berlin – his first film **SÜT/MILK** was already shown in Linz in 2009 – and the prize-winning Spanish production **YO, TAMBIEN/ME, TOO** (ES 2009; D: Alvaro Pastor & Antonio Naharro – distributor in Austria: Filmladen, cinema start Fall 2010). – A further focus of this program section is dedicated to artistic, socio-political documentary film: including **LES ARRIVANTS/THE ARRIVALS** (FR 2009; D:

Claudine Bories & Patrice Chagnard) – winner of the Golden Dove, DOK LEIPZIG – and **VIDEOCRACY** (SE 2009; D: Erik Gandini), an uncompromising portrait of the perverted media landscape in Berlusconi's Italy.

Now for the third time, the popular program section **Night Sight** entices the Festival audience into an exciting world full of horror, action and fear, presenting current positions on **European genre cinema** late in the evening, including: Werner Herzog's unconventional, visionary thriller **MY SON, MY SON, WHAT HAVE YE DONE?** (USA/DE 2009), produced by David Lynch.

A special high point of the program is this year's **Tribute**, which is devoted to the internationally successful Russian **KOKTEBEL FILM COMPANY**. All seven feature films that have been produced so far will be shown in Austria for the first time. This starts on the opening evening with **KAK YA PROVEL ETIM LETOM/HOW I ENDED THIS SUMMER** (RU 2010) – a polar psycho-thriller with magnificent landscape images by Alexei Popogrebsky. Awarded with two Silver Bears at the Berlinale 2010.

In the year following Linz 2009 European Capital of Culture, CROSSING EUROPE continues to rely on **European networking**. From the beginning, the Festival has been devoted to work by a younger generation of directors from Europe, and specifically for this reason, CROSSING EUROPE invites a group of young film professionals to Linz. 30 representatives from **NISI MASA – European Network of Young Cinema** will visit the seventh edition of the festival, hold their annual conference in Linz, present a European short film project, and produce an audiovisual Festival Diary (by KINO5 from Vienna). In addition, CROSSING EUROPE is involved in the international research project **SHARED LITERATURES**, initiated by the Institute for Theater, Film and Media Studies of the University of Vienna, and expects numerous film students from Austria and Europe in Linz. This year, some **550 guests from film, press and the industry** from Austria and abroad are expected to come to CROSSING EUROPE.

Numerous money and non-cash prizes will be awarded at CROSSING EUROPE 2010. The **CROSSING EUROPE Award European Competition** comes with prize money of 10,000- Euro. Festival visitors choose the winner of the **RAY Audience Award**, which comprises promotional surface valued at 5,000.- Euro. The **CROSSING EUROPE Award Local Artist** with a value of 6,000.- Euro (4,000.- Euro donated by the Province of Upper Austria/Culture & 2.000.- Euro as a voucher from the company Synchro Film, Video und Audio Bearbeitungs GmbH, Vienna) is awarded to an outstanding work from this program section.

Additionally awarded for the first time in 2010: **CROSSING EUROPE Award European Documentary** (powered by ORF), which includes the purchase of broadcasting rights for the winning film by ORF – Austrian Broadcasting Corporation, and the **CROSSING EUROPE Award Local Artist – Atelier Award** (powered by the atelier house SALZAMT LINZ), enabling the use of an atelier space for twelve months.

The **Awards Presentation** takes place on Saturday, 24 April 2010 at 9 pm in the OK Mediendeck.

The CROSSING EUROPE catalogue and the Festival Newspaper, produced in cooperation with ray film magazine, with the complete program will be published on 9 April; the festival program goes online at the same time at www.crossingEurope.at.

Also starting on 9 April: **ticket pre-sales** from  **Freeline 0043 800 664 060.**

THE FESTIVAL OPENING

On **Tuesday, 20 April**, CROSSING EUROPE opens with four outstanding films exemplifying the programmatic orientation of the festival, which also celebrate their Austrian or world premiere here.

In the intense relationship drama **NA PUTU/ON THE PATH** (BIH/AT/DE/CRO 2010 – Austrian premiere) by the Bosnian auteur filmmaker Jasmila Žbanić (winner of the Golden Bear for GRBAVICA 2007), a traditional Islamic world view collides with modern lifestyles, which puts the relationship between Luna and Amar – both orphans from the Bosnian conflict – to the test. The couple is burdened by a desire for children and problems with alcohol. When Amar loses his job and finds a well paid new one by chance in a strict Islamic, Wahabi community, his world view changes. Irritated by this, Luna questions everything that was previously important in her life. – The story of a great love in a complicated world.

// The director, the leading actress and the co-producers are present // distributor in Austria: Polyfilm // co-produced by coop99 film production //

KAK YA PROVEL ETIM LETOM/HOW I ENDED THIS SUMMER (RU 2010 – Austrian premiere) – a polar psycho-thriller with magnificent landscape images by Tribute director Alexei Popogrebsky. Awarded with two Silver Bears at the Berlinale 2010, the film deals with the meteorologists Sergei and Pavel – one an experienced professional, the other a young hot-head – who carry out their work alone on an isolated island in the Arctic Sea. The solitude and the monotony in the dilapidated weather station strain the nerves of both men, and an ominous atmosphere gradually develops. The situation escalates when Pavel picks up a radio message with fatal contents, but is afraid to pass it on to his short-tempered colleague. And the ship that is supposed to pick them up, gets stuck in the ice ...

// The director is present // world distributor: Bavaria Int. //

The marvelous music documentary **ES MUSS WAS GEBEN** (AT 2010 – world premiere) by the two native Upper Austrians Christian Tod & Oliver Stangl is based on the book of the same name by Andreas Kump (publisher: Bibliothek der Provinz; www.esmusswasgeben.at) and portrays the legendary Linz music scene since the late 1970s along with its protagonists. From *Willi Warta* to *Texta*, from *Attwenger* to *Fuckhead*, from Punk to Hip Hop, from New Volksmusik to Industrial, Linz proves to be a melting pot for the most diverse musical styles.

// The directors and protagonists are present //

The opening film for the program section NIGHT SIGHT is the action masterpiece **VENGEANCE** (FR/Hong Kong 2009; D: Johnnie To – Austrian premiere) with no less than Johnny Hallyday in the leading role, as a former hit man forced to return to the business. For the sake of his daughter (played by Sylvie Testud), he seeks revenge for the cruel murder of his grandchild and son-in-law, but he ends up between the fronts of warring triads. – In addition to the laconic dialogues, the fantastically choreographed shoot-outs and Johnny Hallyday's magnificent and believable appearance are especially convincing.

// world distribution: Koch Media //

The daily **Nightline** in the Festival center (OK "Offenes Kulturhaus" Upper Austria) opens with the legendary punk musician and word performer **Lydia Lunch & BIG SEXY NOISE feat. James Johnston, Terry Edwards & Ian White** (US/UK) and **DJ Eve Massacre** (DE).

FILMS AND PROGRAM SECTIONS at a glance

COMPETITION EUROPEAN CINEMA

In 2010 there are ten debut and second films with their striking positions on living – sometimes just surviving – on our continent in the **Competition European Cinema** from CROSSING EUROPE. They include two young directors from Turkey as a “follow-up” to last year’s Special Young Turkish Cinema, as well as Séverine Cornamusaz, another protagonist of rising West Swiss cinema, to which the Tribute in 2009 was devoted with Ursula Meier and Lionel Baier. Many of the entries this year deal with coming to terms with both personal and recent history. Further examples of this, especially how the Competition director Goran Dević cinematically explores this theme, are found in a focal point of the section Panorama.

All of these films compete for the **CROSSING EUROPE Award European Competition**, with 10,000.- Euro prize money. The festival visitors, on the other hand, decide which of the Competition films will receive the **RAY Audience Award** with a value of 5,000.- Euro. – Film guests are expected in Linz for a total of eight of the competition films.

The International Festival Jury consists of three members: **Matthieu Darras** is the artistic director of the Film Festival Bratislava, has been writing for years for the French film magazine Positif, is a member of the selection committee for Semaine de la Critique in Cannes, and is chairman of NISI MASA - European Network of Young Directors, which will hold its general assembly this year during CROSSING EUROPE. The film critic **Nerina T. Kocjančić** is responsible for promotion and sales for the Slovenian Film Fund and member of European Film Promotion. **Labina Mitevska** is familiar to CROSSING EUROPE visitors both as an actress and as a producer: several films with and by her have been shown in previous Festival years, including SUM OD TITOV VELES/I AM FROM TITOV VELES. Together with her sister Teona and her brother Vuk, she runs the Sisters and Brother Mitevski Production Company in Skopje.

Pelin Esmer was a guest at CROSSING EUROPE in 2006 with her documentary OYUN/THE PLAY. Her first feature film, **11'E 10 KALA/10 TO 11** (TR/F/D 2009), takes us into a run-down house in Istanbul, where two odd characters, the passionate collector Mithat and the concierge Ali, who gradually become friends. Esmer’s work, which has been shown at the festivals in Toronto and San Sebastian and was awarded the Special Prize of the Jury in Istanbul, follows seamlessly from Young Turkish Cinema, which has caused a sensation in recent years. **AsliéÖzge** also draws from the narrative potential of this metropolis. The Bosphorus Bridge, the imaginary border between Europe and Asia serves as the point of intersection in the life paths of three young men: the shared-taxi driver Umut, the rose-seller Fikret, and the traffic policeman Murant seek to make their very different dreams and hopes come true in the big city. Özge based **KÖPRÜDEKILER/MEN ON THE BRIDGE** (D/TR/NL 2009) on the experiences of her actors, who play themselves in the film, and that in the original locations.

The British actress **Samantha Morton** changed sides for the first time for **THE UNLOVED** (GB 2009). Her debut film as a director has autobiographical features: the 11-year-old Lucy (Molly Windsor) has to find her way through the welfare system. In a touchingly personal way, Morton shows the girl’s efforts to cope with her life situation and find true friendship at the same time, but also the sources, from which Lucy draws hope and strength again and again.

On the actor side, one of the young talents in French cinema is Reda Kateb, actor in Jacques Audiard's prize-winning UN PROPHÈTE. He is a guest this year at CROSSING EUROPE, as the leading actor in **Léa Fehner's QU'UN SEUL TIENNE ET LES AUTRES SUIVRONT/SILENT VOICES** (FR 2009). Fehner's extensive background research in a prison near Paris resulted in a drama, which brings together the fates of three people in the visitor's room: that of the motorcycle courier Stephane (Kateb), who receives a lucrative offer to trade places with a prisoner, the 16-year-old Laure, who is trying to see her imprisoned boyfriend, and Zorah, a mother who wants to find out from her son's murderer why he had to die.

Two highly intelligent and memorable approaches to coming to terms with the past come from Serbia and Croatia: in **ORDINARY PEOPLE** (F/RS/CH 2009), **Vladimir Perisic** brings a group of soldiers, including the newly recruited Dzoni (Relja Popovic), to an unknown place, to a solitary courtyard. A tense period of waiting begins for them there, until a group of anxious men is brought in. Dzoni's commander explains that this is the enemy, the time to act has come. Both in Cottbus and in Sarajevo, Perisic's first film was awarded as best film and for best actor.

CRNCI/THE BLACKS (CRO 2009) by **Zvonimir Jurić** and **Goran Dević**, on the other hand, deals with a revenge mission at a time when weapons are actually supposed to be still. A unit that was responsible for dirty missions wants to take revenge for their dead and blow up a dam. When the troop reaches their battlefield, however, they are confronted with an enemy they had not expected. – Three short documentary works by Goran Dević, which deal with the awareness of history and (not) coming to terms with it in his home country of Croatia, can be seen in the Panorama section.

Vladimir Perisic, Goran Dević and Zvonimir Jurić will be present in Linz.

Also expected in Linz are the two German filmmakers in the Competition. **Tatjana Turanskyj's EINE FLEXIBLE FRAU/THE DRIFTER** (DE 2010), which had its world premiere in the Berlinale Forum, ties into this year's Working Worlds Special. This film revolves around the meaning of work in establishing identity for Greta M., 40, unemployed architect and mother, who refuses to give in to the pressure of the Hartz IV society. Like Don Quixote, she battles against uncanny powers, of which the application coach and the architecture of Berlin are equally a part. Turanskyj, an experienced performer and member of the film collective hangover ltd, has developed a highly independent cineastic voice with a relatively small budget. The case is similar for the co-editor of the film magazine Revolver, **Franz Müller**, who was represented by SCIENCE FICTION at the first edition of CROSSING EUROPE in 2004 and now returns with his new film **DIE LIEBE DER KINDER/WALLACE LINE** (DE 2009). His film involves the dynamics of a relationship between two single parents: the free arrangement that they have is suddenly disrupted when the children fall in love with one another. Christine A. Maier is responsible for the camera work.

The durability of the West Swiss film phenomenon, to which the 2009 Tribute of CROSSING EUROPE was dedicated, is proven again this year by **Séverine Cornamusaz: COEUR ANIMAL/ANIMAL HEART** (CH/FR 2009) won the Swiss Film Award in March and was also distinguished at the International Film Festival Mannheim-Heidelberg. The proverbial animal heart here belongs to Paul, a farmer living high up in the Swiss Alps, as rough as the landscape, who brutally treats his wife Rosine like a workhorse. The harvest helper he hires arouses his jealousy. Paul takes action – with grave consequences.

A radical change of life also awaits the title heroine in **Bobby Păunescu's FRANCESCA** (RO, 2009): the young

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kindergarten teacher wants to emigrate to Italy. There are many obstacles in the way of her dream, however, not least of all the mood that confronts Romanians there. With this background, it is hardly surprising that the film had a scandalous reception at the Venice Film Festival, and that politicians called for censoring FRANCESCA. The film was produced by one of Păunescu's brothers in arms for many years: Cristi Puiu, director of one of the most important films of contemporary Romanian cinema: MOARTEA DOMNULUI LAZARESCU/THE DEATH OF MISTER LAZARESCU.

EUROPEAN PANORAMA

Filmic diversity making its way internationally is united again in 2010 in the European Panorama. CROSSING EUROPE is happy to be able to present all the works in this section to the Austrian audience for the first time.

Panorama Fiction

This includes the current film by **Jasmila Žbanić**, who also contributed an episode to the omnibus film LOST AND FOUND in 2005, which was also shown at CROSSING EUROPE. In **NA PUTU/ON THE PATH** (BIH/A/D/CRO 2010), one of the four films opening the Festival this year, modern lifestyles and a traditional Islamic world view collide in the relationship of a young Bosnian couple. Here too, Christine A. Maier was behind the camera.

What Žbanić achieved in 2007 with GRBAVICA, winning the Golden Bear at the Berlinale, was achieved this year by **Semih Kaplanoglu** with the concluding part of his 'Yusuf Trilogy': following YUMURTA/EGG and SÜT/MILK (shown at CROSSING EUROPE in 2008), **BAL/HONEY** (TR/DE 2010 – distributor in Austria: Stadtkino, cinema start Fall 2010) takes us into the childhood of his figure, to rural Anatolia, where Yusuf discovers the adventurousness of the world in himself. When the bees suddenly disappear and his father, a beekeeper, does not return from the mountains, the boy sets out on a search.

The acclaim that European cinema can receive from its own audience is proven by, among others, two Belgian and Spanish Panorama contributions: with **DE HELAASHEID DER DINGEN/THE MISFORTUNATES** (BE/NL 2009), **Felix van Groeningen** turned an autobiographical novel by Dimitri Verhulst into a cinema success in the Benelux states. The humorous story of Gunther Strobbe, who wants to set out into life despite all the obstacles his wild clan throws in his way, was also distinguished at the Cannes film festival.

Despite strong competition, **YO, TAMBIEN/ME, TOO** (ES 2009 – distributor in Austria: Filmladen, cinema start 2010) won the Audience Award in Rotterdam, after the film had already achieved surprising success in San Sebastian. The film by **Álvaro Pastor** and **Antonio Naharro** centers around the friendship between Daniel, the first European with Down Syndrome to graduate from university, and his work colleague Laura. Regarded suspiciously by everyone around them, the two have them have no intention to giving in to what others prescribe for them.

An unusual, sometimes irritating comedy that could almost be science fiction was created by **Yorgos Lanthimos**. In **KYNODONTAS/DOGTTOOTH** (GR 2009) he isolates a family almost completely from the outside world. Life in their villa on the periphery takes a separate course: words acquire different meanings, games take on alienating forms. The wilful signature of his films brought Lanthimos the Prix de la Jeunesse in the section "Un Certain Regard" in Cannes.

A film school that repeatedly attracts attention with fantastic short and long works is the **Academy of Media Arts Cologne**. Graduates include Stefan Westerwelle, Jan Krüger or Franz Müller, director of the Competition film DIE LIEBE DER KINDER. CROSSING EUROPE presents three new samples of talent in a selection program – films that talk about love in different ways: **Lars Henning's DRIVING ÉLODIE** (DE 2009), a nighttime drive with the French actress Élodie Bouchez, when for a moment everything seems possible; **SPUREN/TRACES** (DE 2009) by **Sebastian Fritzsch**, in which a student, her policeman-boyfriend and an illegal immigrant spend a night at a lake, and **Christina Ebelt's WANNA BE** (DE 2009), in which Lars Eidinger, actor in ALLE ANDEREN, plays a man who wants to surprise the woman he loves, who is bound to a wheelchair – but the surprise ends up being entirely on his part.

The feature film section of the European Panorama is rounded out by two established cinematic voices: **Bruno Dumont**, in the Festival program in 2004 with TWENTYNINE PALMS and 2007 with FLANDRES/FLANDERS, concentrates in **HADEWIJCH** (FR/DE 2009) on the most extreme form of faith and on the young Céline's willingness to do anything to prove her love to God. Also in 2007, CROSSING EUROPE devoted a Tribute to **Marc Recha**. His new film, **PETIT INDI/LITTLE INDI** (ES/FR 2009), describes the world of Arnau, a 17-year-old who breeds birds and wants to get his mother out of prison. For that, he needs money – money that his uncle (played by Sergi Lopez) thinks can be easily gotten.

Panorama Docs

The force of European documentarism is represented, among others, by two great personal portraits: In **BORIS RYZHY** (NL 2008), **Aliona van der Horst** traces the mood of the Perestroika generation based on the brief life of the Russian poet; it is a generation that, having lost all security, is divided in two: into prisoners and their guards. **LUMEA VĂZUTĂ DE ION B.** (RO 2009) by **Alexander Nanau** is the story of an original artist personality, who was still an anonymous homeless man in the streets of Bucharest in 2008.

A true Crossing Europe protagonist, a woman whose outstanding biography spans the continent, is accompanied by **Yonathan Levy** with **DAS KIND/THE CHILD** (FR 2009). The journey from Paris to Bucharest to Czernowitz, which André Miko and his 94-year-old mother Irma undertake is full of temperament and humor. They return to the places that shaped the life of the Jewish resistance fighter in Paris during the Second World War. **ALL TOMORROW'S PARTIES** (UK 2009) revolves around a different shaping: a collective of over a hundred people gathered material together to depict one of the most vibrant music events from the inside. **Jonathan Caouette** (TARNATION) turned this into a colorful post-Punk collage, free of interviews and kept in the language of the festival: music.

European Panorama includes several portraits of the border regions of Europe this year with their regional diversity and their sometimes quirky comical peculiarities. **HÅLSNINGAR FRAN SKOGEN/GREETINGS FROM THE WOODS** (SE 2009) is one of them. For four years, the director **Mikel Cee Karlsson** looked beyond the well trimmed hedges of his home town deep into the Swedish forests. In the far eastern region of Slovakia, there seem to be things afoot as well: in **Marko Skop's OSADNÉ** (SK/CZ 2009), the mayor, the parish priest and a local reporter set out to ensure the well-being of their town in Brussels. In contrast, the whole world is found under a

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bell in **Marie Voignier's HINTERLAND** (FR 2009): she dives into the world of a theme park in remote Brandenburg and into the lives of the people that call it home.

Orhan Eskiköy and **Özgür Dogan** take us into another border region with **ÝKI DIL BIR BAVUL/ON THE WAY TO SCHOOL** (TR/NL 2008): whereas the Turkish entries in this year's Competition investigate heavily populated areas, this film is a view of the counter-pole to urban life. For one school year, the directors accompanied a young primary school teacher, who is sent as a stranger in his own land to a remote Kurdish village to teach the children there Turkish.

Similar to the CROSSING EUROPE Competition film **FRANCESCA**, **Erik Gandini's VIDEOCRACY** (SE 2009) also triggered vehement reactions in Venice. For his vivid docu about Silvio Berlusconi's TV system, for which he gathered incredible material, he returned to the land of his birth to gain access to the temples of Italian media power, which has hardly been granted to this extent before – and to hit the potentates with their own weapons. Two young student works also deal with ideologically charged themes: whereas **Alexander Schimpke** offers in **DAS RUDEL** (DE 2009) a visually impressive insight into the choreographies of the fans of the 1st FC Union Berlin, who have sworn eternal love to their club, **Tereza Reichová** uses the means of agit-prop to deal with a political trial: **KRUH - PORTRÉT DEMONSTRACE/THE CIRCLE - A PORTRAIT OF A DEMONSTRATION** (CZ 2009) follows the riots in Czech Litvinov, where neo-Nazis and local residents joined forces for the first time to attack a Roma ghetto.

In cooperation with **DOK Leipzig**, one of the largest festivals for artistic documentary film in Europe, CROSSING EUROPE presents last year's winning film, **LES ARRIVANTS/THE ARRIVALS** (FR 2009). In the style of Raymond Depardon's impressive **10E CHAMBRE - INSTANTS D'AUDIENCES**, **Claudine Bories** and **Patrice Chagnard** show both sides of the asylum process: the social workers who are partly overwhelmed, as well as the "arrivals"; the Sisyphus work of the authorities, the power of threat associated with it, but also the slipping into enervation and resignation.

Finally, there is also an opportunity to take a closer look at the work by **Goran Dević**, one of the directors of the Competition entry **CRNCI/THE BLACKS**. With three documentary snapshots he illuminates Croatia's relationship to its history: in **NEMAM TI ŠTA REĆ' LIJEPO/I HAVE NOTHING NICE TO SAY TO YOU** (CRO 2006) there is an unexplained murder in his home town, in **TRI/THREE** (CRO 2008) there are three men in their cars talking about the war, which they still carry within. **SRETNA ZEMLJA/HAPPY LAND** (CRO 2009) accompanies two tour buses on a pilgrimage – to places of pilgrimage that are diametrically opposed in their world views.

TRIBUTE KOKTEBEL FILM COMPANY (RU)

A young, but meanwhile already one of the most influential production companies of Russian art house cinema is the focal point for CROSSING EUROPE's survey of work: **KOKTEBEL FILM COMPANY**. It was only just in February that the collective of essential protagonists from a new generation of filmmakers attracted attention again, as the most recent work, **Alexei Popogrebsky's KAK YA PROVEL ETIM TETOM/HOW I ENDED THIS SUMMER** (RU 2010), was awarded with two Silver Bears at the Berlinale.

It was also Popogrebsky who founded the company together with **Boris Khlebnikov** and the producer **Roman Borisevich** in 2003. It is named after their joint feature film debut **KOKTEBEL** (RU 2003), the journey of a father and his son through 4000 kilometers of landscape to a sea resort on the Crimean Sea, which is determined by chance. The interests of the directors working under the Koktebel umbrella – which also includes **Vassily Sigarev** and **Nikolay Khomeriki** – have one thing in common: they are all concerned with the ups and downs of finding oneself, a life beyond the glittering big cities, and an everyday life with no room for dreams. Their films are adventure stories, portraits of places and – mostly ordinary – people, which are captured in a mixture of laconism, surreal humor and meditative earnestness. The program is already inherent to the title of Boris Khlebnikov's first solo film: **SVOBODNOE PLAVANIE/FREE FLOATING** (RU 2006). In it, he follows the involuntary idler, a young casual worker, who gets by in a provincial town on the Volga in between unfulfilled love affairs and half-baked jobs.

What the Koktebel directors also have in common is that they all come from different fields. No one from the core team – neither the dramatist Sigarev, the psychologist Popogrebsky, the biologist Khlebnikov, the food economist Borisevich, nor the business economist Khomeriki – originally aspired to a film career. The latter, for example, discovered his passion for cinema with the art house videotheque in Amsterdam in the neighborhood where he lived during his studies – the power of chance is just as evident in their lives as in their works.

Despite their striving for lightness, Popogrebsky and co. regularly have to face other clichés abroad in the west: “When somebody says that **Koktebel** is reminiscent of Tarkovsky, I shudder. I think that whatever type of film you make, if you are from Russia, the first thing that always comes to the mind of a Western audience is Tarkovsky,” as Alexei Popogrebsky describes his experience. His second film, **PROSTYE VESHCHI/SIMPLE THINGS** (RU 2007), deals with an anesthetist with a second job, in which he has to provide dubious caretaking services for a moody, old actor, who makes his already difficult life even more complicated. A year later, Boris Khlebnikov followed with **SUMASSHEDSHAYA POMOSHCH/HELP GONE MAD** (RU 2008), in which a good-natured man sets out in the direction of Moscow to become a manual laborer there, but he never gets that far. Khlebnikov wants to have his last feature film so far understood as a tragi-comedy, which picks up elements of Russian folktales, but also of burlesque – and which ends while the first snow falls as a love story. The script was written by **Aleksandr Rodionov**, one of the central figures of the ‘New Drama’, a movement that has developed in the last fifteen years in Russian theater, and to which strong connections can be found in the Koktebel films. Rodionov also wrote the script for Nikolay Khomeriki's **SKAZKA PRO TEMNOTU/TALE IN THE DARKNESS** (RU 2009): it is the psychogram of the equally cruel and vulnerable policewoman Angelina, who is trying to revive her lost feelings in her cold environment. **VOLCHOK/WOLFY** (RU 2009) is from the same year: in the cinema version of his own play, Vassily Sigarev tells of a painful dependency between mother and child against the background of the loss of values in today's Russia. Not only was Yana Troyanova awarded at the film festival in Sotschi for her sensational portrayal of the mother, but the film also received awards for the best script and as best film.

There was an even greater response to the most recent Koktebel film at the Berlinale this year: Alexei Popogrebsky sets **KAK YA PROVEL ETIM LETOM/HOW I ENDED THIS SUMMER** (RU 2010) in a polar station in the Arctic Sea, now only still occupied by the meteorologist Sergei and Pavel, a college graduate doing an internship. The relationship between the two very different men is tense, and it becomes even more so when a radio message is received that Pavel would rather not convey to Sergei. Only: the ship that is supposed to relieve them from their duty does not come to pick them up. Grigori Dobrygin and Sergei Puskepalis were awarded ex aequo the Silver Bear for their performance, as was Pavel Kostomarov, who captured the story in the original arctic locations with his camera.

*// Friday, 23 April, 2:00 pm: Director's Talk with the Tribute guests from the Koktebel Film Company,
Moderator: Bernd Buder, OK Mediendeck //*

WORKING WORLDS (in cooperation with the Upper Austrian Chamber of Labor/Culture)

Since the first Festival in 2004, cooperation with the Upper Austrian Chamber of Labor/Culture and the resultant **Special Working Worlds** (curated by Dominik Kamalzadeh/Kinoreal) have been a permanent feature of CROSSING EUROPE. This year with the motto **WHAT YOU WANT TO SPARK IN OTHERS**, the selection does justice to current developments in documentarism in light of the economic crisis. The focus is on those hardest hit by the consequences: people – or to use the language of the experts: human capital.

Two films concentrate particularly on training situations for everyday life, for the job market: in **JOBCENTER** (AT 2009), **Angela Summereder** goes to Ried im Innkreis to portray people of different ages at an employment office course, who are training to (re-) enter the job market. It is always the participants who must work on themselves to adapt to the demands. This view is also shared by **Katharina Pethke's IN DIR MUSS BRENNEN** (DE 2009), which pursues the contradiction that in modern society promotes a working and private life with independence and self-realization, while at the same time more and more people suffer from stress, anxiety or burnout syndrome – and the goals that therapeutic measures typically pursue.

In comparison, **Željimir Žilnik's** new film is refreshingly anarchistic: with **THE OLD SCHOOL OF CAPITALISM** (RS 2009), in a mixture of fiction and documentary he tells of the first massive workers protest movement in his country after the end of socialism. Bilked workers, who play themselves, take action against their entrepreneurs. A recall action concerning bricks and tools turns into a kidnapping. The situation really becomes explosive, though, when a Russian tycoon and the American vice president drop by.

An aspect that is new for this program section is treated in the last two films of the Working Worlds: the ecological impact of industrial locations on the landscape and on culture. **Peter Mettler** shot his work **PETROPOLIS** (CAN 2009), commissioned by Greenpeace, entirely from a helicopter. This perspective reveals the tremendous price that has to be paid for obtaining tar sand in the Canadian mining areas – of forests, earth and rivers. These are shockingly aesthetic images of destruction beyond imagination. In contrast, mining has long since left another place in America: **MILLTOWN, MONTANA** (DE 2009, D: **Rainer Komers**) is a sensitive observation of a post-industrial region and the people left there.

// Tuesday, 13 April: AK pre-premiere – JOBCENTER (AT 2009, Angela Summereder), Chamber of Labor Linz //

OK ARTIST IN RESIDENCE: Rainer Gamsjäger (AT)

This year it is an Upper Austrian artist – a local artist – who has been invited by the **OK "Offenes Kulturhaus" Upper Austria** in conjunction with CROSSING EUROPE to create a new work at the intersection of film and visual art: Rainer Gamsjäger (*1974). Born in Bad Ischl and a graduate of the diploma course Experimental Design at the Art University Linz, who has been distinguished with, among others, the Talent Promotion Prize for Interdisciplinary Art Forms from the Province of Upper Austria, Gamsjäger structurally explores the medium of video in his work. He interprets it not as a series of single images, but rather as a three-dimensional, digital space that can be re-arranged using self-programmed software. This is exemplified by his **TRIFTER Series** (AT 2007), in which he irritates familiar perspectival viewing: the horizon moves faster than the trees in the

foreground, nature appears to be disturbingly out of joint.

For his experimental videos, which usually develop their magically compelling effect as installations, Gamsjäger uses the landscape picture as his starting point. Whereas with the **TRIFTER Series** or **SPLIT** (AT 2008), where unnatural dynamics emerge from heaps of sand and gravel, his most recent works involve the rearrangement of chaotic natural movements recorded from a fixed position: for the **STATE OF FLUX Series** (AT 2009; to be seen in the Local Artists program), he went to reservoirs to cinematically steer the raw energy of the water. Broken down into single frames and both spatially and temporally re-stacked, here the natural forces obey the media artist. His most recent production, **CLUSTER**, was commissioned by the **OK Center for Contemporary Art**. Thanks to funding from the Culture 2000 program of the European Union, it is already decided that the work, following its presentation at **CROSSING EUROPE**, will also be shown at five further film festivals and art biennales, including **Vidéoformes** in Clermont-Ferrand/France.

// Wednesday, 21 April, 8:30 pm-11 pm: Presentation of the new Rainer Gamsjäger installation CLUSTER, Parkdeck 12-Passage City Center (entrance via OK Freideck) //

NIGHT SIGHT

Cinema that gets under your skin has been assembled by the film journalist and curator Markus Keuschnigg again for the third year in **Night Sight**: on five evenings and mornings during **CROSSING EUROPE**, established stars and young talents of genre cinema tingle the nerves of the festival audience one after another.

It starts with the action thriller **VENGEANCE** (F/HK 2009), in which the master director **Johnnie To** makes use of all the rules of the art to stylize no less than Johnny Halliday as a big city samurai: a retired hit man learns that the family of his daughter (Sylvie Testud) has been murdered. Revenge is necessary, but it takes him straight in between the fronts of a triad war.

Deep in enemy territory are the people in **[REC]²** (ES 2009), who have to face the roller coaster of primal fear in the residential complex from the successful predecessor film (shown at **CROSSING EUROPE** 2008): a heavily armed police unit penetrates exactly the same building, in which the fire department and a camera team already had no chance against the horror. In the sequel, **Jaume Balagueró** and **Paco Plaza** reshuffle the cards of their horror: what is raging in there is no virus – it is much, much worse ...

Death is also the constant companion of the girl from **AMER** (BE/FR 2009), a modern remake of a classic genre: giallo, the Italian pulp thriller that made Mario Bava or Dario Argento famous. **Hélène Cattet & Bruno Forzani**, the debut director team behind **AMER**, transport all the characteristics and details of that time into the here and now, thus creating a passion play revolving around sexual lust, the eroticism of danger, and the shadows of memory. Following this there will be a **BONUS FILM** in keeping with the genre – no more will be revealed yet.

Werner Herzog also dares to enter the ultimate abyss: for **MY SON, MY SON, WHAT HAVE YE DONE?** (USA/DE 2009) he joined forces with David Lynch, who co-produced his journey into the landscape of the soul of a matricidal murderer. The police have surrounded the house of the perpetrator, who has taken hostages. Neighbors are brought in, his fiancée (Chloë Sevigny) arrives: they provide the inspector (Willem Dafoe) with the puzzle pieces for a psychogram of sectarians, ancient tragedies, dancing dwarves and flamingos – a veritable summit meeting of visionaries.

There is no lack of visionary potential in the fifth film of this year's **Night Sight** either: the **SURPRISE FILM** – Nordic, with a cast of stars, and premiered last fall in Venice.

RECLAIMING SPACE (in cooperation with AFO)

Curated by the Austrian artist and filmmaker Lotte Schreiber and organized in cooperation with the Architecture Forum Upper Austria, for the first time this year CROSSING EUROPE devotes a program section to the theme of "Architecture and Film". **Reclaiming Space** is accompanied by a discussion on 24 April, in which almost all of the directors present from the series will take part.

The two short films and three feature-length films in the series each explore at different levels the issues of vacant buildings, derelict urban spaces and residual spaces and the associated demand for a democratization of space. For instance, **Anne Bürger** and **Benjamin Cantu** travelled around the world for **STREET ART - DIE VERGÄNGLICHE REBELLION** (DE 2009), to capture this very lively, popular and provocative current of contemporary art through the eyes of its creators and those who love and collect their art. **Marion Neumann**, on the other hand, explores in **THIS MOMENT IS NOT THE SAME** (DE/CH 2010) the frictions between art and everyday life: her film about a vacant Swiss villa, which provided temporary living and working space for 300 artists from all over the world in the course of a three-year experiment as "Laboratoire Village Nomade", became itself an experiment, in which the boundaries between documented art and the making of the film are abolished. A hot topic of urban planning is taken up by **Irene Bude** and **Olaf Sobczak** with **EMPIRE ST. PAULI - VON PERLENKETTEN UND PLATZVERWEISEN** (DE 2009): gentrification, or even yuppification. They compellingly reveal the economic interests in the object of space. As an example for the accompanying local processes, Bude and Sobczak chose the large-scale project Brauquartier in the most famous, but also for a long time the poorest district of Hamburg, St. Pauli.

The performative appropriation of space in Vienna connects the two short works in **Reclaiming Space**: whereas **Willi Dorner** and **Michael Palm** stage dancers as sculptures in the city at night in **BODY TRAIL** (AT 2008), **Derek Roberts** drives himself and his viewers through the metropolis in a playfully slapstick manner in **CORNERS** (AT 2008).

// Saturday, 24 April, 4:00 pm: Discussion RECLAIMING SPACE - The Demand for Space, AFO Architecture Forum Upper Austria, Herbert Bayer Platz 1, 4020 Linz //

LOCAL ARTISTS

Twelve programs of CROSSING EUROPE belong entirely to Upper Austrian filmmaking this year as well. Festival director Christine Dollhofer selected 46 films from over 150 entries for this program section. The **CROSSING EUROPE Award Local Artist** has 6,000.- Euro in prize money and is awarded to an outstanding work from this section, funded again by the Province of Upper Austria (4,000.- Euro) and the company Synchro Film, Video und Audio Bearbeitungs GmbH, Vienna (2,000.- Euro).

The three-person **Local Artists Jury** also includes one of last year's award-winners: the freelance artist, camera man and cutter **Martin Music** won the CROSSING EUROPE Award Local Artist in 2009 with his film **DRAUF**. This year during CROSSING EUROPE he presents, apart from the competition, a new work: the music video **GLASS** for the musician Cherry Sunkist. The jury also includes the Linz cultural worker, artist and radio journalist **Claudia Dworschak**, who has been represented in the festival program multiple times with collective works by the *freundinnen der kunst* or *diekönigin*, and **Dominik Tschüscher**, responsible for the educational programs at the

Austrian Film Museum in Vienna and since 2005 festival director for film:riss - Festival of Austrian Student Film Culture in Salzburg.

Newly awarded in 2010 is the **CROSSING EUROPE Award Local Artist 2010 ATELIER AWARD**. – The Atelier House Salzamt of the City of Linz and CROSSING EUROPE nominate one artist living in Upper Austria under the age of 40 from the current Local Artist program. This artist will be given an atelier space for 12 months in the Salzamt facilities.

Among the 46 works in total relating to Upper Austria, CROSSING EUROPE features numerous world premieres. The first is part of the opening, when **Oliver Stangl** and **Christian Tod** create a monument to the music scene of Linz in **ES MUSS WAS GEBEN**. Another world premiere is **LEBEN OHNE FASSADE: Dieter Strauch** questions here the values of our society with the help of his young protagonists, who allow a glimpse into their lives with wit and charm. Similar questions also concern **Martin Hasenöhr**, when he accompanies Gregor Sieböck on his march through the world: **DER WELTENWANDERER** is the portrait of a man from Bad Ischl, who turned down a job with the World Bank six years ago to become a wanderer and travelling lecturer. Another world premiere is **EIN TAG, EINE NACHT UND EIN BISSCHEN MORGEN**. Here **Stefan Kurowski** and **Karl Wozek** tragically develop a dance around alienation and the search for intimacy.

Themes of contemporary history are not neglected in this Festival edition either: for instance, there is the documentary film that traces the history of the resistance group “Willy-Fred” in the Salzkammergut at the end of the Second World War: **Jörg Hartenthaler** and **Christian Stoppacher’s SPUREN DES WIDERSTANDS**. Or there is the fascinating portrait of a survivor from the concentration camp Ebensee, who stayed there after liberation and established a new life for himself: **WEGE NACH EBENSEE. DIE GESCHICHTE DES LADISLAUS ZUK** by **Philipp Bruckschlögl** and **Andreas Schmoller**.

A number of regular guests at CROSSING EUROPE contribute their new productions to the short film programs: **Barbara Musil**, Local Artist Award-winner 2008 and creator of the current festival trailer **REPETITION**, presents her most recent work, **JOURNAL DU TEMPS**, for the first time, in which she reduces image material from her own journeys and texts from the log books of famous travelers to a single aspect: the weather. Another world premiere is **Karin Fisslthaler’s** meditation on mirroring, **I’LL BE YOUR MIRROR/PT.1(NORMA)**, as is **STUCK IN THE GROOVE**, for which **Clemens Kogler** combined turntablism and a predecessor of the moving image into a self-developed phono-video technique. Films by **Siegfried A. Fruhauf**, **Bernd Oppl**, **Dariusz Kowalski**, **Michaela Schwentner**, Local Artists Award-winner 2007 **Lukas Marxt**, **Johannes Staudenbauer** and many others offer a broad spectrum ranging from short narrative works to music video to experimental film. In this context, **Ella Raidel’s** documentary **SLAM VIDEO MAPUTO** will finally have its premiere in Austria. Commissioned by the renowned Film Festival Rotterdam especially for the major focal point **Forget Africa**, it premiered there in January, taking a light-hearted look at music production in Mozambique.

Another highlight is the program **FICTION SHORTS**: in addition to the humorous film version of a classic poem – **EIN TISCH IST EIN TISCH** (D: Remo Rauscher) – and an exercise in horror, **THE AVON LADY** (D: Claudia Heinzl), there are further exciting short fiction films, e.g. the animation **SINISTER SISTERS SLAUGHTERHOUSE** (D: Michaela Mandel) or Bernhard Riener’s **FREISCHWIMMER**.

Austrian Screenings and CROSSING EUROPE Video Library

CROSSING EUROPE in cooperation with DIAGONALE – Festival of Austrian Film offers the customary service again to all accredited professional visitors: in response to a wish expressed by international festival guests, **103 new Austrian films – feature films, documentaries, short and experimental films – and 26 East European documentaries** selected by **East Silver Caravan** can be viewed in the **CROSSING EUROPE Video Library**, which is open during the Festival from 20 – 24 April from 10 am to 9 pm and on 25 April from 10 am to 7 pm.

Two current Diagonale premieres will also be projected in the cinema with English subtitles: the two Austrian feature film productions **SOUTH** (AT 2009; D: Gerhard Fillei & Joachim Krenn) and **INSIDE AMERICA** (AT 2010; D: Barbara Eder).

THE FESTIVALTRAILER: repetition

If some Festival visitors have the impression that this year's Festival trailer seems familiar, it is not a coincidence. As even the title **repetition** suggests, this is the work by the film and video artist Barbara Musil that was already used last year: the one-minute **repetition** is an homage to repetition in image, word and action.

Crossing Europe Film Festival Linz is conducted by the CROSSING EUROPE Filmfestival gemeinnützige GesmbH and member of CentEast – The Alliance of Central and Eastern European Film Festivals

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