

A close-up portrait of a woman's face, focusing on her eyes and lips. The background is a soft, out-of-focus yellow and blue. The text is overlaid in white, bold, sans-serif font.

**crossing
europe
film festival
linz //
25—
30 april
2017**

Press Release // 12 April 2017

*crossing
europe*

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Wir danken allen Filmschaffenden, Filminstitutionen, Produktionsfirmen, Verleihfirmen und Weltvertrieben für die Bereitstellung der Filmrechte und -kopien. // We thank all the filmmakers, film institutions, production companies, distributors, and sales agencies for providing us with both the screening rights and film prints.

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filmfestival linz

25 – 30 April 2017

www.crossingEurope.at

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Photo Material

Photos & Film Stills: <http://www.crossingeurope.at/xe-presse/pressefotos/>

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News & Updates

Current information on CROSSING EUROPE 2017 is available as ever from our web site www.crossingEurope.at and our social media channels [Facebook](#), [Flickr](#), [Twitter](#) and [Instagram](#).

A Cinematic Declaration of Love for Europe

In 2017 **CROSSING EUROPE** shifts the provincial capital city of Linz to the center of the European festival map now for the **14th time**, seeking to raise enthusiasm for unconventional cinema from Europe with hand-picked **current socio-political films** and numerous film guests present. In the coming edition of the festival, which takes place from **25 to 30 April**, the program includes **160 European feature films and documentaries**. Numerous internationally acclaimed film highlights from the past festival season will be seen for the first time in Austria when they are presented on the screens in Linz. In addition, with the program section LOCAL ARTISTS the festival provides the **regional film scene** with an attractive forum for the presentation of new works.

With a hand-picked selection of films, **CROSSING EUROPE** again poses **socio-politically aware** and **artistically eccentric** filmmaking for discussion. The focus here is on issues of identity politics as well as an engagement with the realities of life in today's Europe.

In keeping with this credo and with the most diverse artistic approaches, the film authors negotiate **European questions** that move all of us. They tell of a society in upheaval; of a society facing a turning point, and in which the values of a liberal democracy, its zones of conflict and communities of solidarity must be newly probed and defended. They tell of autocratic, anti-democratic, nationalist movements; of the subsequent impacts of traumatic experiences and system crises all the way into the smallest cell of society, the family (however this may be defined). And they tell of a young generation in upheaval and uproar, experiencing a complex process of self-discovery in a rapidly changing and globalized world.

With the present film selection **CROSSING EUROPE** seeks again to throw a spotlight on the various nuances of the (film) continent of Europe. With the program of the 14th festival edition, the festival offers manifold and cinephile insights into a continent with a complex history, a conflicted present, and yet a hopeful future. It is a continent often rebuked now, but one that holds so many strong narratives and offers a tremendous abundance of possibilities and perspectives with its multidimensionality. And it is exactly at this point that **CROSSING EUROPE 2017** wants to come in and present this **diversity of filmic forms, traditions, and themes** – as an invitation to a direct engagement with European life worlds and as a cinematic declaration of love for Europe.

This year's program is just as diverse as the film continent of Europe – with a broad spectrum of themes and styles, artistic auteur cinema from Europe presents itself in Linz from **25 to 30 April**. **160 outstanding feature films and documentaries** are presented for the festival audience to choose from, including quite a few world premieres and internationally distinguished films, which are presented for the first time in Austria and – with only a few exceptions – have found no place in the regular cinema business, despite festival success. There are numerous gems from the past festival season (from festivals in Berlin, Locarno, Venice, Karlovy Vary, Toronto, Sundance or San Sebastián) as well as selected local filmmaking.

In addition to the **three competition sections** (Competition Fiction, Competition Documentary and Competition Local Artists), the long-established sections **Working Worlds** (this time on the theme of "What We Do", pursuing the meaningfulness of work), **European Panorama Fiction & Documentary** (with selected highlights from the past festival season), and **Night Sight** (devoted again to the "fantastic") are also part of the program structure. The series **Architecture and Society** deals this year with "Gender & Space", and the section **Cinema Next Europe**, presented this year for the third time, predicts a "Very Bright Future" for European cinema, focusing on new voices and talents. Not to be forgotten – the **Tribute** this year, which is devoted to the Polish director-duo Anka and Wilhelm Sasnal, well known for their artistic-eccentric explorations of the more recent past and the present of Poland. With **Spotlight** a new section is launched this year for the first time, which focuses on the exceptional Turkish director Yeşim Ustaoglu, who depicts tremors in Turkish society like a seismograph.

Rounded out by an extensive **framework program** with a new school program (SCHOOL @ CROSSING EUROPE), discussion events (including two new formats: *Trouble Features – A Conflict Program* and the presentation of a *Case-Study*), the musical Nightline, the famously high-quality exhibition program at the intersection of film and visual art in the OK Offenes Kulturhaus, and – new this year – in the Ars Electronica Center (in DEEP SPACE 8K), **CROSSING EUROPE 2017** again promises to be a vibrant event for the presentation and discussion of contemporary socio-political auteur cinema from Europe.

Facts & Figures

In the official program, international festival guests and the local cinema audience can expect a total of **160** selected feature films, documentaries, and short films from **43** different countries – including all of **107** premieres (**24** world premiers, **9** international premieres, including 6 feature-length films, and **74** Austrian premieres). Of these – wholly in keeping with balanced gender equality programming – exactly half of them, specifically 80 works, were (co-)directed by women.

The 2017 festival, which is the 14th edition of the festival, comprises a total of **182** program positions and 16 framework programs.

In addition, the CROSSING EUROPE Video Library is available to professional guests with most of the festival program available for viewing, along with 89 films from Austria (in cooperation with the Diagonale – Festival of Austrian Film) and 9 titles from the East Silver Caravan program.

About **700** film, press, and industry guests from Austria and abroad are expected at CROSSING EUROPE 2017, again including numerous film students and around **130** film guests.

Financial Situation

Again in 2017 Festival Director Christine Dollhofer and her team aim to meet the **expectations** of the audience of professionals as well as the local cinema audience, in order to offer six vibrant and inspiring festival days in the Upper Austrian capital city. To achieve this goal, CROSSING EUROPE depends on the financial, organizational and ideal support of its funders, sponsors and partners. Following years marked by concern for the future of CROSSING EUROPE, the **financial situation of the festival has now stabilized**; the commitment of the funders from Austria has fortunately remained the same. A mid-term valorization of the funding amounts would be desirable, since the annually **rising costs in all organizational units** have an impact.

In times of decreasing culture budgets in both the public and the private sector, we can nevertheless speak of a reasonably solid financial foundation, because, among others, the support from our banking sponsor and the dedication of further funding and event partners and sponsors has remained unchanged.

In the meantime, it has also been statistically proven that this engagement in various directions has paid off. In conjunction with the study on the situation of film festivals in Austria, which was commissioned in 2015 by the FÖFF (Forum Austrian Film Festivals) and presented in 2016, the CROSSING EUROPE festival audience was surveyed, and the **economic effects of the festival** on the city of Linz and the Federal Province of Upper Austria were investigated. It was established in this study that, from the perspective of the funders, one Euro of funding that went into the budget of CROSSING EUROPE generated € 4,63 in additional value creation, that festival tourism brings additional purchasing power to Linz, specifically in various areas, and that the achieved economic effects will slightly rise in the next years.¹

Thanks to our Partners

CROSSING EUROPE owes thanks to our **main funders** (City of Linz, Federal Province of Upper Austria, Federal Ministry for Art and Culture, Constitution and Media in the Office of the Federal Chancellery, ÖFI Austrian Film Institute and CREATIVE EUROPE).

A special contribution to the success of the festival from the beginning has been the spatial proximity of the **festival venues** to one another in the city center. In 2017 as well, a large portion of the festival activities – film screenings, talks, Nightline, installations and exhibitions – will take place in the traditional festival quarter, located in the **Upper Austrian Culture Quarter: OK Offenes Kulturhaus, Movimiento, City-Kino, Kapu and Ursulinensaal** will be locations again. For this reason, very special thanks are due to the two most important

¹//The [study](#) was conducted and supervised by the company [paul und collegen consulting](#). Final results: Vienna, February 2016. The survey was online starting 20 February 2015 for 5 ½ months.//

event partners and their teams: Wolfgang Steininger (managing director of the program cinema Movimento & City-Kino) and Martin Sturm (artistic director Upper Austrian Culture Quarter). In addition, in 2017 the DEEP SPACE 8K the Ars Electronica Center Linz has been gained as a further venue, enriching the festival with a further 3D-capable screening location.

We are also happy that CROSSING EUROPE is supported again this year, now for the third time, by the Bank Austria as **bank sponsor**. This commitment will be made especially visible with a pop-up branch including an ATM machine in the Landstraße in direct proximity to the festival area for a week before and during the festival. The bank's own promotion team will be available there for questions about the festival.

In addition to the **media partners**, including Der Standard, Ö1 and Oberösterreichische Nachrichten, CROSSING EUROPE also thanks its **long-term sponsors** that have supported the festival for years, such as Trumer Private Brewery, the Linz AG, which calls attention to the festival every year with the CROSSING EUROPE tram, and the company Europack, which has not only sponsored the bags for many years, but also supports, now for the fourth time, the *GOLDEN BAG Display Window Competition* in the city center of Linz with about 40 participating businesses, in cooperation with the OÖNachrichten and the Casino Linz. Cooperation with the Energie AG Oberösterreich, a sponsoring partner since 2014, has also intensified: in addition to sponsoring this year's festival trailer (see p. 25), they are also responsible for the *CROSSING EUROPE | Art Prize of the Energie AG* (see p. 26). Another important pillar is the productive cooperation with **embassies and culture institutes** as well as "film promotion offices", which provide financial support every year, but also ideas for content – as representative for numerous partnerships, special thanks go to the Polish Institute, Vienna, the RKI Romanian Cultural Institute Vienna, the Swiss Embassy Vienna, the Embassy of the Kingdom of Denmark, and German Films and the Eye Film Institute Netherlands.

A network of film festivals with a European orientation is also just being developed, which promotes exchange at the European level.

In summary: All in all, the festival this year can rely on about 70 different funding and cooperation partners.

A further pillar of the success of the past festival years is the fortunate and long-term networking with numerous local, national, and international cultural and film organizations. From the beginning it was important to CROSSING EUROPE to enter into **partnerships with points of connection in content**. Numerous cooperations are to be named in this context, which are continued in 2017, as well as new collaborations. The cooperation is continued with the CREATIVE REGION Linz & Upper Austria, which again provides the CREATIVE REGION MUSIC VIDEO Audience Award. Another cooperation that is continued is that with the CREATIVE EUROPE DESK AUSTRIA – CULTURE: already for the fourth time this year, film works are presented under the label "Crossing X Danube" from the countries of the Danube region, all the way to the Black Sea (see p. 27).

The **program focal point *Cinema Next Europe***, the program section established in 2015 for European young film talents, is also part of the program again in 2017, again in cooperation with the Austrian young talents initiative "CINEMA NEXT – Young Cinema from Austria" and with support from CREATIVE EUROPE DESK AUSTRIA – MEDIA as a platform for exchange and networking.

Cooperations are also continued this year with the Upper Austrian Chamber of Labor/Culture (Special *Working Worlds*), with the afo Architecture Forum Upper Austria (Special *Architecture and Society*), the Diagonale – Festival of Austrian Film, the Kepler Salon and CENTRAL Linz (organized by the gfk-Society for Cultural Policies Upper Austria).

The PICTURE your SOUND your PICTURE Atelier Prize announced last year was awarded to the artist duo Remo Rauscher and Fatima El Kosht, who will give an audiovisual live performance in DEEP SPACE 8K during the festival - in cooperation with the OÖKB-Upper Austrian Composers' Association and the Federal Province of Upper Austria/Department of Culture (see p. 27). Three new content-based partnerships should also be mentioned at this point: the film education program *SCHOOL @ CROSSING EUROPE* (in cooperation with Kulturkontakt Austria), the CROSSING EUROPE film collection on the Austrian VoD platform flimmit.com and the film discourse program *Trouble Features* (in cooperation with diskolletiv).

The **Upper Austrian Culture Quarter** – well established not only as festival center but also with the OK as exhibition house – contributes a special impulse to the program again this year with a **site-specific projection**

work, which goes beyond the conventional crossover between film and visual art: the outdoor projection “*Nähe*Distanz*” by Christoph Frey and Denise Mair – this year’s winners of the CROSSING EUROPE | Art Prize of the Energie AG – on the facade of the Upper Austrian Culture Quarter. Two further enriching additions from the crossover program are the exhibition *Global Edges* by Cristine Lucas and the 100-hour video installation *Europastrasse* by Otto Hainzl.

In the days and weeks after CROSSING EUROPE there is an opportunity to see **selected films from the festival program on the screen again**: the award-winning films already on 1 May in the evening in City-Kino, in Vienna in the *Austrian Film Museum*, at the *Festival du film francophone* in the Votivkino, at the *Nordiale* (Nordic & Baltic Film Week Vienna), at */slash einhalb* in the Filmcasino, in Wels in the *Programmkino* in the MedienKulturHaus, in May during the “*Week of Diversity*” in Linz, and in *Central*. In addition, selected CROSSING EUROPE films will also be shown in the *Spielboden Dornbirn*, and a film from the series Working Worlds will be nominated as the *Chamber of Labor Film of the Month May*. FC Gloria and the Art University Linz/Time-based and Interactive Media also support the **CROSSING EUROPE Talk & Discussion Events**. Along with the Art University Linz, the Bauhaus University Weimar, the University of Applied Sciences Kufstein and the Academy of Fine Arts join us again as **university partners**; around 140 students will attend the festival.

CROSSING EUROPE aims not only to present a young generation of directors from Europe to a broader public, but also to honor their works with **money & material prizes**. Along with the major funders of the feature film competition, the City of Linz and the Province of Upper Austria, the money for the Social Awareness Awards in the section *European Documentary* is provided by the gfk-Society for Cultural Policies Upper Austria, and for the new prize in the section *Local Artists*, Innovative Award, we are happy to have the Upper Austrian Culture Quarter as sponsor. The material prize in the section Local Artists has been provided since 2016 by THE GRAND POST–Audio Post Production for Film & TV. At this point, many thanks for the long years of supporting our goals! The CROSSING EUROPE Award – Local Artist Atelier Award (powered by Atelierhaus Salzamt of the City of Linz) is discontinued in 2017, because the future of the Atelierhaus Salzamt is not secured. We hope that our partner will join us again next year. (see p. 30)

The Festival Opening 2017

The festival begins this year in the afternoon of the opening day (25 April) with the **start of films from all program sections**. Then in the evening, the opening of CROSSING EUROPE will be celebrated with five selected film premieres presenting a representative cross-section from this year's festival program and from all program sections – with numerous film guests present.

In the OK Platz, the **outdoor installation “Nähe*Distanz / Closeness*Distance”** by Christoph Frey and Denise Mair (winners of the CROSSING EUROPE | Art Prize of the Energie AG 2017) then lights up the facade of the OK office building, extending across six evenings. “Europastrasse”, the artistic crossing of Europe by the photographer Otto Hainzl, also starts during the opening evening as a video installation.

The **Nightline** takes off starting at 10:00 pm in the OK Deck with the electro-punk-rockers CIVIL CIVIC (AU/GB/ES), supported by the Viennese DJ 7 CITIZEN.

Opening Films 2017

The five opening premieres represent central thematic strands in this year's festival program, such as **issues of identity politics** and an engagement with the **realities of life in Europe today**. These films are set in Turkey, Poland, the Ukraine, Russia, Spain, and France.

Descriptions of the state of Europe today are all too easily reduced to a common denominator: fear and insecurity dominate our everyday life, the world of media, and political action. It is exactly this “European fear” that is addressed by the five opening films, which are artistically highly diverse in their treatment of the contents in different variations: the **fear of strangers or the strange** dominates in the feature films CHEZ NOUS and SŁOŃCE, TO SŁOŃCE MNIE OŚLEPIŁO, ending in xenophobia and attacks. **Fear of terror attacks** and the accompanying paranoia become the leitmotif of the black thriller-comedy EL BAR. In TEREDDÜT it is the **fear of social upheavals** and of the loss of male dominance that oppresses the heroines of this feature film. And in the documentary film RODNYE an armed conflict torpedoes trust within the so-called “nucleus of society”, the family, and the **fear of the consequences of war** (such as social disintegration, fallen sons, and daily violence) is latently palpable.

The special quality of these five films, however, is that they look beyond the horizon of the present or the present emotional state of Europe. They counter this “European fear” with **positive perspectives**, specifically with open-mindedness, solidarity, and commitment.

CHEZ NOUS / THIS IS OUR LAND (FR, BE 2017) – Austrian premiere

Director: Lucas Belvaux, 114 min, distributor in Austria: [Filmladen Filmverleih](#)

Program Section: European Panorama Fiction; world premiere: Int. Film Festival Rotterdam 2017

Right at the high point of the real French presidential election campaign, the well-known director and actor Lucas Belvaux has succeeded in creating a riveting political drama about a nurse, highly regarded by everyone, who stumbles more or less unwittingly into a political career. Convinced she is doing the right thing and helping her community, which has economically declined in recent years, she allows herself to be persuaded by a new patriotic “movement” to run for the office of mayor. In the course of the film it only gradually becomes clear to her that there is no social world view behind this party, but rather a closed, xenophobic, and nationalist one. In the end she manages to get out and escape the clutches of the right-wing populist extremists.

// With Lucas Belvaux (director) present // Cinema start in Austria: Fall 2017 // Press inquiries: Doris Hochrieser (d.hochrieser@filmladen.at) // The film will also be shown on 26 April during the [Festival du Film Francophone Vienna](#). //

RODNYE / CLOSE RELATIONS (LV, DE, EE, UA 2016) – Austrian premiere

Director: Vitaly Mansky, 112 min, world distribution: [Deckert Distribution](#)

Program Section: Competition Documentary; world premiere: Karlovy Vary Int. Film Festival 2016

Director Vitaly Mansky is a Russian citizen, born in the Ukraine when it was still part of the USSR; his ancestors came from Poland and from Lithuania. It is therefore not surprising that his extended family cultivates different approaches to the current political situation in the Ukraine and Russia. Mansky sets out on a journey all across the country – from western-oriented Lviv (in German Lemberg), to Odessa, to Donbass

dominated by Russian separatists, all the way to Crimea – in search of reasons for the escalation following the end of the Maidan Revolution. Along the way he succeeds in creating a captivating documentary of a family constellation against the background of the simmering military conflict between Russia and the Ukraine.

// Vitaly Mansky (director) is present //

SŁOŃCE, TO SŁOŃCE MNIE OŚLEPIŁO / THE SUN, THE SUN BLINDED ME (PL, CH 2016) – Austrian

Premiere & Tribute Opener

Directors: Anka and Wilhelm Sasnal, 74 min, world distribution: [balapolis](#)

Program Section: Tribute; world premiere: Locarno Int. Film Festival 2016

Symbolic images, a stringent picture composition, little dialogue, numerous omissions, and recourse to a current political topic mark the fifth collaborative film by Anka and Wilhelm Sasnal. Based on Camus' novel "The Stranger", this year's Tribute guests have created an artistically masterful, sometimes almost absurd variation on themes like social isolation and xenophobia. The protagonist Rafał feels like a stranger in the world of his own life; isolated from the outside world he follows his daily routine, until a turning point comes as a "stranger" (in the person of a refugee washed up on the beach) comes into his life, and he has to decide how to deal with that.

// Anka and Wilhelm Sasnal (directors) are present // .Director's Talk Anka and Wilhelm Sasnal: 27 April, 4:00 pm, OK Deck //

TEREDDÜT / CLAIR OBSCUR (TR, DE, PL, FR 2016) – Austrian Premiere & Spotlight Opener

Director: Yeşim Ustaoglu, 105 min, world distribution: [Beta Cinema](#)

Program Section: Spotlight; world premiere: Toronto Int. Film Festival 2016

This film is a poetic parallel study of two women from different social backgrounds, which allows deep insights into the life worlds of Turkish women today, with all their constraints and possibilities. Both the psychiatrist in the midst of modern life and the young housewife in a forced marriage have to struggle with "male privilege" – even though at different levels. This film demonstrates that the private is always also political.

// Yeşim Ustaoglu (director) is present // Masterclass Yeşim Ustaoglu: 29 April, 4:00 pm, OK Deck //

EL BAR / THE BAR (ES 2017) – Austrian Premiere & Night Sight Opener

Director: Álex de la Iglesia, 102 min, distribution in Austria: [Koch Media](#)

Program Section: Night Sight; world premiere: Berlinale 2017 – Competition (out of competition)

The growing fear of terrorism particularly in European metropolises is masterfully taken up by the Spanish enfant terrible director Álex de la Iglesia in his current work, a fast-paced tour de force between thriller and coal-black comedy. Mysterious deaths force a random group of bar visitors into a temporary community for survival, which ends where solidarity and paranoia go hand in hand.

// The film will be shown again during /slasheinhalf: NIGHT SIGHT Films 2017 from 4 to 6 May in the Filmcasino in Vienna. //

Program Sections and Films in Detail

COMPETITION FICTION

Twelve film discoveries can be seen in this section this year, ten feature-length film debuts and two second feature-length films. Three of the competition films tell **coming-of-age stories** in different variations set in breathtaking landscapes (ANIȘOARA, HJARTASTEINN and PÄEVAD, MIS AJASID SEGADUSSE). Another visually fascinating film is the Georgian contribution SKHVISI SAKHLI, that deals with the theme of “displaced persons” in the Abkhazian conflict of the 1990s. **Socio-political issues** are scrutinized, although in very different ways in BEZBOG and SELBSTKRITIK EINES BÜRGERLICHEN HUNDES. “**Young adults under pressure**” could be the common theme of the other six films of the section: whether it is young Danish doctors in training about to take the step into “real” life (I BLODET), the hard daily life of three street prostitutes with contrary life dreams (VÂNĂTOARE) , or dysfunctional family constellations that force the protagonists to take action (COMPTE TES BLESSURES, THE LEVELLING, NE GLEDAJ MI U PIJAT, ŠVENTASIS).

ANIȘOARA / ANISHOARA

Ana-Felicia Scutelnicu, DE/MD 2016, 106 min, OmeU

Festival participation: Munich Int. Film Festival 2016, Int. Film Festival San Sebastián 2016, etc.

Film quest: Ana-Felicia Scutelnicu (Director)

BEZBOG / GODLESS

Ralitz Petrova, BG/DK/FR 2016, 99 min, OmeU

Festival participation & awards: Locarno Int. Film Festival 2016: Goldener Leopard, etc.

Film quest: Ralitz Petrova (Director)

COMPTE TES BLESSURES / A TASTE OF INK

Morgan Simon, FR 2016, 80 min, OmeU

Festival participation & awards: Int. Film Festival San Sebastián 2016: Special Mention, etc.

Film quest: Cedric Labán (Actor)

HJARTASTEINN / HEARTSTONE

Guðmundur Arnar Guðmundsson, DK/IS 2016, 129 min, OmeU

Festival participation: Venice Int. Film Festival 2016, etc.

I BLODET / IN THE BLOOD

Rasmus Heisterberg, DK 2016, 104 min, OmeU

Festival participation: Toronto Int. Film Festival 2016, etc.

THE LEVELLING

Hope Dickson Leach, GB 2016, 83 min, eOF

Festival participation: Toronto Int. Film Festival 2016, etc.

Film quest: Hope Dickson Leach (Director)

NE GLEDAJ MI U PIJAT / QUIT STARING AT MY PLATE

Hana Jušić, HR/DK 2016, 105 min, OmeU

Festival participation: Venice Int. Film Festival 2016, etc.

Film quests: Hana Jušić (Director), Ankica Jurić Tilić (Producer)

PÄEVAD, MIS AJASID SEGADUSSE / THE DAYS THAT CONFUSED

Triin Ruumet, EE 2016, 105 min, OmeU

Festival participation & awards: Karlovy Vary Int. Film Festival 2016, etc.

Film quest: Maie Rosmann-Lill (Director)

SELBSTKRITIK EINES BÜRGERLICHEN HUNDES / SELF-CRITICISM OF A BOURGEOIS DOG

Julian Radlmaier, DE 2017, 99 min, dOFmeU

Festival participation: Int. Film Festival Rotterdam 2017, etc.

Film quests: Julian Radlmaier (Director), Johanna Orsini-Rosenberg (Actress), Pierre-Emmanuel Finzi

(Distributor)

// Distribution in Austria: Filmgarten // Film start in Austria: 28 April 2017 //

SKHVISI SAKHLI / HOUSE OF OTHERS

Rusudan Glurjidze, GE/RU/ES/HR 2016, 103 min, OmeU

Festival participation & awards: Karlovy Vary Int. Film Festival 2016: Main Prize East of West section, etc.

Film guest: Rusudan Glurjidze (Director)

ŠVENTASIS / THE SAINT

Andrius Blaževičius, LT/PL 2016, 96 min, OmeU

Festival participation: Warsaw Int. Film Festival 2016, etc.

Film guests: Andrius Blaževičius (Director), Gelmine Glemzaite (Actress)

VÂNĂTOARE / PROWL

Alexandra Balteanu, DE 2016, 75 min, OmeU

Festival participation & awards: Int. Film Festival San Sebastián 2016, etc.

Film guest: Alexandra Balteanu (Director)

COMPETITION DOCUMENTARY

Altogether **ten documentary works** are brought together in this competition section, thematically and geographically spanning a broad arch right across Europe and beyond.

Three of the competition films focus on looking back at **more recent European history**: in DIERA V HLAVE Robert Kirchhoff follows the traces of the **Roma and Sinti genocide** during the Nazi era and the Second World War all across Europe and questions the “last” survivors, contemporary witnesses and representatives of the generation born afterward. With the help of archive material and fairy-tale-like stories, the Animated Documentary KUUN METSÄN KAISA transports us into the world of the Skolt Sami in Finnish-Lapland – a fascinating **nomadic people belonging to the Sami**, of which there are now only 1000 people. Like a thriller, the Serbian documentary film DUBINA DVA reconstructs atrocities surrounding a **massacre**, which was carried out during the **Bosnian War** and was supposed to be covered up. The film ZAVTRA MORE also focuses on human-caused suffering – the “self-made” **environmental disaster**, which caused the Aral Sea to dry up around the turn of the millennium, massively threatens the existence of the remaining population.

Highly topical political events form the contents of DIL LEYLA and POLÍTICA, MANUAL DE INSTRUCCIONES – on the one hand a portrait of a young Kurdish mayor in Turkey, on the other a look behind the scenes of the Spanish Podemus movement. The way it is often just a small step from failed politics to **war** is made painfully clear in two other films in this section: in one of this year’s opening films, RODNYE, Vitaly Mansky provides a documentary family constellation against the background of the simmering military conflict between **Russia and the Ukraine**. THE WAR SHOW offers an inside view of the cruel proxy war in **Syria** and the shattering of all the dreams of an entire generation.

A direct consequence of these wars are **flight and migration**. These themes also play a significant role in this edition of the festival as well – two very different documentary positions are found in this competition section: in DE KINDEREN VAN JUF KIET we see a determined primary school teacher, who is able to convey the curriculum and reach the hearts of her little charges at the same time, despite traumatic experiences of flight. STRANGER IN PARADISE is located at the boundary between reality and fiction. Arranged as a concept film, different views of the topic of refugees are presented in the course of multiple episodes.

DIERA V HLAVE / A HOLE IN THE HEAD

Robert Kirchhoff, SK/CZ 2016, 90 min, OV with English subtitles

Festival participation: DOK Leipzig 2016, Jihlava Int. Documentary Festival 2016, etc.

Filmgäste: Robert Kirchhoff (Director), Nicole Brlej (Coordinator)

DIL LEYLA

Aslı Özarslan, DE 2016, 71 min, OV with English subtitles

Festival participation: IDFA 2016, etc.

Film quest: Igor Dovgal (Producer)

// Cinema start in Vienna: starting 23 June in the Metro Kulturhaus (distribution in Austria: Film Delights) //

DUBINA DVA / DEPTH TWO

Ognjen Glavonić, RS/FR 2016, 80 min, OV with English subtitles

Festival participation: Berlinale 2016 – Forum, etc.

Film quest: Ognjen Glavonić (Director)

DE KINDEREN VAN JUF KIET / MISS KIET'S CHILDREN

Petra Lataster-Czisch, Peter Lataster, NL 2016, 115 min, OV with English subtitles

Festival participation: Thessaloniki Int. Film Festival 2016, IDFA 2016, etc.

Film quests: Petra Lataster-Czisch, Peter Lataster (Directors)

KUUN METSÄN KAISA / KAISA'S ENCHANTED FOREST

Katja Gauriloff, FI 2016, 85 min, OV with English subtitles

Festival participation & Awards: Hot Docs International Documentary Festival 2016, DOK Leipzig 2016 – Goldene Taube, etc.

POLÍTICA, MANUAL DE INSTRUCCIONES / POLITICS, INSTRUCTIONS MANUAL

Fernando León de Aranoa, ES 2016, 120 min, OV with English subtitles

Festival participation: Toronto Int. Film Festival 2016, Int. Film Festival San Sebastián 2016, Berlinale 2017 etc.

RODNYE / CLOSE RELATIONS

Vitaly Mansky, LV/DE/EE/UA 2016, 112 min, OV with English subtitles

Festival participation: Karlovy Vary Int. Film Festival 2016, Toronto Int. Film Festival 2016, IDFA 2016, DOK Leipzig 2016, etc.

Film quest: Vitaly Mansky (Director)

// RODNYE is one of this year's CROSSING EUROPE opening films. //

STRANGER IN PARADISE

Guido Hendriks, NL 2016, 72 min, OV with English subtitles

Festival participation: IDFA 2016, CPH: DOX 2017 / True/False Film Fest 2017, etc.

Film quests: Guiseppe Contarino (Production), Wouter Jansen (Festival Strategies)

THE WAR SHOW

Andreas Dalsgaard, Obaidah Zytoon, DK/FI/SY 2016, 100 min, OV with English subtitles

Festival participation: Venice Int. Film Festival 2016, etc.

Film quest: Andreas Dalsgaard (Director)

ZAVTRA MORE / SEA TOMORROW

Katerina Suvorova, KZ/DE 2016, 88 min, OV with English subtitles

Festival participation: Locarno Int. Film Festival 2016, etc.

Film quest: Katerina Suvorova (Director)

EUROPEAN PANORAMA FICTION

This section assembles **current feature films** from all over Europe. As manifold as European filmmaking is, so are the **21** filmic positions in this section – including **names by no means unfamiliar in Linz**, such as the CROSSING EUROPE Award-winner 2004, **Teona Strugar Mitevska**, who focuses in her feature film **KOGA DENOT NEMASE IME**, which premiered at the Berlinale, with the death of five Macedonian young people in 2012, which still remains unresolved today. Another who can be considered a CROSSING EUROPE regular is the Polish enfant terrible director **Przemysław Wojcieszek**, who provides a drastic survey of Polish society with **KNIVES OUT**. The Bulgarian director-duo Kristina Grozeva and Petar Valchanov return with **SLAVA**, exploring the disastrous consequences of corruption of media pressure. **Angela Schanelec**, a well-known proponent of the “Berlin School”, has already been a guest in Linz before and now presents her new work **DER TRAUMHAFTE WEG**, which premiered in Locarno. Further “big names” in this section are **Alberto Rodríguez** with **EL HOMBRE DE LAS MIL CARAS** and **Teresa Villaverde** with **COLO** – both of whom have been guests in Linz before – and **Eugène Green** (**LE FILS DE JOSEPH**) and from Romania **Adrian Sitaru** (**FIXEUR**), and not to be forgotten – **Lucas Belvaux**, who will personally present a highly political opening film with **CHEZ NOUS**.

Strong, self-determined women are a common thread in this program section this year: all of three of them are named Maria, and what they also have in common is a sometimes laborious striving for love and respect (**A DATE FOR MAD MARY**, **MARÍA (Y LOS DEMÁS)**, **MARIE ET LES NAUFRAGÉS**). The two female protagonists in **ANASHIM SHEHEM LO ANI** and **SZATAN KAZAŁ TAŃCZYĆ** also have their ups and downs, whereby love, sex, and self-realization play a not unimportant role. The young 14-year-old heroine in **SAMEBLOD**, on the other hand, is just at the beginning of her path, as she has to defend herself against racist prejudices as a member of the Sami and still wants to make her life dream come true nevertheless. There has long been no more room for dreams or self-realization in Manana’s life (**CHEMI BEDNIERI OJAKHI**), but when she finally pulls the plug and leaves her annoying clan behind, new perspectives open up to her. Two further titles also deal with the so-called nucleus of society – **the family**: in the award-winning film at Karlovy Vary last year from Hungary (**ERNELLÁÉK FARKASÉKNÁL**), two sisters are abruptly thrown together along with their families, and within one day, an elegant apartment in an old building in Budapest is transformed into an emotional battlefield. The Belgian film **HOME**, on the other hand, focuses on the inability of different generations to communicate with one another. The omnipresent theme of **xenophobia** is also reflected in the program, with **DIE MIGRANTIGEN** and **PLATEIA AMERIKIS** – two very contrary films, which both prove to have a special sense of milieu and social warps. The 21st title of this section, **DEADWEIGHT**, takes the audience out to see, more precisely on an ocean freighter, where the crew and their charismatic captain find themselves confronted with an exceptional situation.

ANASHIM SHEHEM LO ANI / PEOPLE THAT ARE NOT ME

Hadas Ben Aroya, IL 2016, 80 min, OV with English subtitles

Festival participation & Awards: Locarno Int. Film Festival 2016, Mar del Plata Int. Film Festival – Main Prize, etc.

CHEMI BEDNIERI OJAKHI / MY HAPPY FAMILY Nana Ekvimishvili, Simon Groß, DE/GE/FR 2017, 120 min, OV with English subtitles Festival participation: Sundance Film Festival 2017, etc.

Film guest: Merab Ninidze (Actor)

CHEZ NOUS / THIS IS OUR LAND

Lucas Belvaux, FR/BE 2017, 114 min, OV with English subtitles

Festival participation: Int. Film Festival Rotterdam 2017, etc.

Film guest: Lucas Belvaux (Director)

// CHEZ NOUS is one of this year’s CROSSING EUROPE opening films. // Distributor for Austria: Filmladen Filmverleih. // Film start in Austria: Fall 2017// German distribution title: DAS IST UNSER LAND! //

COLO

Teresa Villaverde, PT/FR 2017, 136 min, OV with English subtitles
Festival participation: Berlinale 2017 – Competition, etc.

A DATE FOR MAD MARY

Darren Thornton, IE 2016, 82 min, English OV
Festival participation: Karlovy Vary Int. Film Festival 2016, etc.

DEADWEIGHT

Axel Koenzen, DE/FR 2016, 88 min, OV with English subtitles
Festival participation: Berlinale 2016 – Forum, etc.
Film guests: Alex Koenzen (Director), Johannes Schmelzer-Ziringer (Sound)

ERNELLÁÉK FARKASÉKNÁL / IT'S NOT THE TIME OF MY LIFE

Szabolcs Hajdu, HU 2016, 81 min, OV with English subtitles
Festival participation: Karlovy Vary Int. Film Festival 2016 – Grand Prix, etc.
Film guest: Csaba Bántó (Camera)

LE FILS DE JOSEPH / THE SON OF JOSEPH

Eugène Green, FR/BE 2016, 115 min, OV with English subtitles
Festival participation: Berlinale 2016 – Forum, etc.
// This film will be screened on 27 April at 8:45 pm in the Austrian Film Museum in Vienna too. //

FIXEUR / THE FIXER

Adrian Sitaru, RO/FR 2016, 98 min, OV with English subtitles
Festival participation: Toronto Int. Film Festival 2016, etc.

EL HOMBRE DE LAS MIL CARAS / SMOKE AND MIRRORS

Alberto Rodríguez, ES 2016, 123 min, OV with English subtitles
Festival participation: Int. Film Festival San Sebastián 2016 – Silver Shell, Goya 2016 – Best Adapted Screenplay and Best New Actor

HOME

Fien Troch, BE 2016, 103 min, OV with English subtitles
Festival participation: Venice Int. Film Festival 2016 – Orizzonti Award, etc.

KNIVES OUT

Przemysław Wojcieszek, PL 2016, 90 min, OV with English subtitles
Festival participation: New Horizons Int. Film Festival Wrocław 2016, etc.
Film guest: Przemysław Wojcieszek
// This film will be presented during the discourse program TROUBLE FEATURES. Details see p. 28 //

KOGA DENOT NEMASE IME / WHEN THE DAY HAD NO NAME

Teona Strugar Mitevska, MK/BE/SI 2017, 84 min, OV with English subtitles
Festival participation: Berlinale 2017 – Panorama Special, etc.
Film guests: Dragan Mishevski, Ivan Vrtev (Actors)

MARÍA (Y LOS DEMÁS) / MARIA (AND EVERYBODY ELSE)

Nely Reguera, ES 2016, 96 min, OV with English subtitles
Festival participation: Int. Film Festival San Sebastián 2016, etc.
Film guest: Nely Reguera (Director)

MARIE ET LES NAUFRAGÉS / MARIE AND THE MISFITS

Sébastien Betbeder, FR 2016, 104 min, OV with English subtitles
Festival participation: Moscow Int. Film Festival 2016, etc.

DIE MIGRANTIGEN / THE MIGRUMPIES

Arman T. Riahi, AT 2017, 98 min, German OV with English subtitles / German OV
Festival participation: Max Ophüls Preis Saarbrücken 2017 – Audience Award, Diagonale 2017, etc.
Film guests: Arman T. Riahi (Director), Arash T. Riahi (Production)

// This film is part of the educational program SCHOOL @ CROSSINGEUROPE for apprentices and school pupils. Details see p. 27 //

PLATEIA AMERIKIS / AMERIKA SQUARE

Yannis Sakaridis, GR/GB/DE 2016, 87 min, OV with German subtitles Festival participation: Busan Int. Film Festival 2016, etc.

SAMEBLOD / SÁMI BLOOD

Amanda Kernell, SE/DK/NO 2016, 110 min, OV with English subtitles
Festival participation: Venice Int. Film Festival 2016, Göteborg Film Festival 2017 – Best Nordic Film

SLAVA / GLORY

Kristina Grozeva, Petar Valchanov, BG/GR 2016, 101 min, OV with English subtitles
Festival participation: Locarno Int. Film Festival 2016, etc.
// Distributor in Austria: Filmladen Filmverleih //

SZATAN KAZAŁ TAŃCZYĆ / SATAN SAID DANCE

Kasia Rostaniec, PL/NL 2016, 97 min, OV with English subtitles
Festival participation: Festival International du Film Indépendant de Bordeaux 2016, etc.

DER TRAUMHAFTE WEG / THE DREAMED PATH

Angela Schanelec, DE 2016, 86 min, OV with English subtitles
Festival participation: Locarno Int. Film Festival 2016, etc.
Film quest: Angela Schanelec (Director)

EUROPEAN PANORAMA DOCUMENTARY

Ten feature-length documentary films were chosen for this section in 2017, including three names closely connected with CROSSING EUROPE. Two previous Tribute guests: **Peter Braatz**, to whom the Tribute section was devoted together with Maja Weiss in 2005, presents his new work, in which old material that he shot on the set of David Lynch's BLUE VELVET has been newly compiled – during the festival BLUE VELVET REVISITED will also be shown once together with the Lynch masterpiece. With **Helena Třeštíková** last year's Tribute guest returns, bringing with her the latest "episode" of her "Marriage Stories" (STRNADOVI), which were veritably stormed by the Linz audience in 2016. The Spanish director and CROSSING EUROPE Award-winner **Lluís Galter** deals with the cultural transfer from Spain to China and compares the legendary artists' meeting place Cadaqués with its replica in Asia in LA SUBSTÀNCIA.

"Woman-power" could be called the over-arching theme in three **music/dance documentary films**, portraying international, Berlin-based music producers, a still living and dancing icon of Flamenco (LA CHANA), and a female world championship duo in street dance (MARTHA & NIKI). Three protagonists, very different in nature, set out in **search of the love of their lives** or happiness in love in AT ELSKE PIA and GOGITAS AKHALI TCKOVREBA. Participants in the eponymous "ATELIER DE CONVERSATION" also **take their future in hand** as they meet every week to learn a foreign language together, so that they can "arrive" as soon as possible in their new homeland of France.

The tenth selected film deals with the **catastrophic Chernobyl disaster** and its deadly effects: LA SUPPLICATION is a visually stunning adaptation of the book *Voices from Chernobyl* by the Nobel Prize-winner Svetlana Alexievich, telling of the residents of the site of the disaster.

ATELIER DE CONVERSATION

Bernhard Braunstein, AT/FR/LI 2017, 72 min, OV with English subtitles
Festival participation: Cinéma du Réel – Int. Documentary Film Festival Paris 2017, etc.
Film quest: Dominik Tschütscher (Production)

AT ELSKE PIA / LOVING PIA

Daniel Borgman, DK 2017, 100 min, OV with English subtitles
Festival participation: Berlinale 2017 – Forum, etc.

BLUE VELVET REVISITED

Peter Braatz, DE/SI 2016, 85 min, English OV
Festival participation: BFI London Film Festival 2016, etc.
Film guest: Peter Braatz (Director)

+

SPECIAL SCREENING

BLUE VELVET David Lynch, US 1986, 120 min, English OV

LA CHANA

Lucija Stojevic, ES/IS/US 2016, 82 min, OV with English subtitles
Festival participation: IDFA 2016, etc.

GOGITAS AKHALI TCKOVREBA / GOGITA'S NEW LIFE

Levan Koguashvili, GE/HR/RU/UA 2016, 71 min, OV with English subtitles
Festival participation: IDFA 2016, etc.

MARTHA & NIKI

Tora Mkandawire Mårtens, SE 2015, 92 min, OV with English subtitles
Festival participation: IDFA 2016, DOK Leipzig 2016, Göteborg Film Festival 2015, etc.
// This film is part of the educational program SCHOOL @ CROSSINGEUROPE for apprentices and school pupils. Details see p. 27 //

RAW CHICKS.BERLIN

Beate Kunath, DE 2017, 105 min, OV with English subtitles
Festival participation: International Premiere at CROSSING EUROPE 2017
Film guest: Beate Kunath (Director)
// One of the protagonists of the film, Rona Geffen, will perform on 29 April at the CROSSING EUROPE Nightline in the OK Deck. //

STRNADOVI / A MARRIAGE STORY

Helena Třeštíková, CZ 2017, 102 min, OV with English subtitles
Festival participation: Buenos Aires Int. Independent Film Festival 2017, etc.

LA SUBSTÀNCIA / THE SUBSTANCE

Lluís Galter, ES/CH 2016, 84 min, OV with English subtitles
Festival participation: Vision du Réel – Nyon Int. Documentary Film Festival 2017, etc.
Film guest: Lluís Galter (Director)

LA SUPPLICATION / VOICES FROM CHERNOBYL / TSCHERNOBYL - EINE CHRONIK DER ZUKUNFT Pol Cruchten, LU/AT 2016, 86 min, OV with English subtitles/OV with German subtitles
Festival participation: Trieste Film Festival 2016, etc.
Film guest: Pol Cruchten (Director), Jerzy Palacz (DoP)
// Cinema start in Austria: 28 April, distributor in Austria: Film Delights //

European Panorama Specials

WORKING WORLDS – WHAT WE DO

(in cooperation with Chamber of Labor Upper Austria/Culture)

For the 14th time, this section illuminates European working worlds and realities in a time of globalization and economic crises. This year the series, curated by Katharina Riedler, revolves around the theme of meaningfulness of work under the title **What We Do**. The four selected works (three documentary films and one fictional work) raise questions such as: *What do we actually work for? For personal fulfillment? To*

live well? Or simply to survive? – The central film this year is the fictional “experimental arrangement” **LA MANO INVISIBLE**, which focuses on essential things like the meaning, appreciation, and visibility of work, which can also be found in the other films. In David Macián’s feature-length debut, work becomes merely a show, an empty, mechanical, purposeless activity. The teachers portrayed in the German long-term observation **ZWISCHEN DEN STÜHLEN** are confronted with manifold challenges and are also not driven solely by idealism. In contrast, a protagonist in the visual stunning French documentary film **QUELQUE CHOSE DE GRAND**, the young construction worker Joao, talks proudly about how working in construction has become a part of him: “It looks as though you were useless, but you are needed.” In the second documentary film from France, **DERRIÈRE LES PIERRES**, a filmic monument is dedicated to a factory that has long existed, hidden in the midst of the metropolis of Paris, before it vanishes into the periphery and out of the urban world of life.

DERRIÈRE LES PIERRES / BEHIND THE STONE WALL

Magali Roucaut, FR 2016, 60 min, OV with English subtitles

Festival participation: DOK Leipzig 2016, etc.

Film quest: Magali Roucaut (Director)

LA MANO INVISIBLE / THE INVISIBLE HAND

David Macián, ES 2016, 83 min, OV with English subtitles

Festival participation: Seville European Film Festival 2016, etc.

Film quest: Patricia López Rosado (Producer)

QUELQUE CHOSE DE GRAND / WHAT WE HAVE MADE

Fanny Tondre, FR 2016, 71 min, OV with English subtitles

Festival participation & awards: IDFA 2016, etc.

ZWISCHEN DEN STÜHLEN / TO BE A TEACHER

Jakob Schmidt, DE 2016, 101 min, OV with English subtitles

Festival participation & awards: DOK Leipzig 2016: DEFA Förderpreis, Healthy Work Places Film Award, Ver.di-Preis für Solidarität, Menschlichkeit und Fairness, Dokumentarfilmpreis des Goethe-Instituts, etc.

Film quest: Jakob Schmidt (Director)

ARCHITECTURE AND SOCIETY – GENDER & SPACE

(in cooperation with afo architecture forum upper austria)

CROSSING EUROPE presents, now for the eighth time, the section **Architecture and Society**, curated by Lotte Schreiber. Under the title **GENDER & SPACE**, this year the section explores the relationship between gender roles and space. Centering around Sofia Exarchou’s multiple award-winning Greek debut film **PARK**, a four-part film program pursues the question of the extent to which the social construct of “gender” influences our perception and ideas of real and imaginary spaces. In **PARK** the director situates a coming-of-age story on the periphery of Athens, specifically in the Olympic Games buildings, which have been vacant and decaying for more than ten years. They become the stage for gender-specific self-representations and an intimate place of retreat for first sexual experiences. The female body as actor in transitory space is the focus of the journal-like documentary film **WANDERLUST, CUERPOS EN TRÁNSITO**. This film accompanies two young women from different backgrounds, who travel exclusively over land and water from Egypt to Germany. The Kurdish-Canadian documentary filmmaker Zaynê Akyol focuses on the role of Kurdish women in the armed battle over a territory in **GULÛSTAN, TERRE DE ROSES**, offering an insight into an unknown, hidden everyday life. Solitude, quiet and the untamed forces of nature dominate the life of the scientist Aušra Revutaite in the Kazakh mountains in the Lithuanian film **WOMAN AND THE GLACIER** by the director, jury member 2017 and 2008 Tribute guest Audrius Stonys. In contrast to this, the Latvian short film **GARĀŽAS** shows the audience the testosterone-dominated world of garages.

GULĪSTAN, TERRE DE ROSES / GULĪSTAN, LAND OF ROSES

Zaynê Akyol, CA/DE 2016, 86 min, OV with English subtitles

Festival participation: Vision du Réel Nyon 2016, etc.

PARK

Sofia Exarchou, GR/PL 2016, 100 min, OV with English subtitles

Festival participation and awards: Toronto Int. Film Festival 2016, Int. Film Festival San Sebastián 2016: New Directors Award, etc.

Film guest: Amanda Livanou (Producer)

WANDERLUST, CUERPOS EN TRÁNSITO / WANDERLUST, FEMALE BODIES IN TRANSIT

Anne von Petersdorff, Maria Perez Escalá, DE/ AR 2016, 96 min, OV with English subtitles

Festival participation: FEMCINE – Women's Film Festival Santiago de Chile 2017, etc.

Film guest: Anne von Petersdorff (Director)

GARĀŽAS / GARAGES

Katrīna Neiburga, LV 2016, 37 min, OV with English subtitles

Festival participation: International premiere at CROSSING EUROPE 2017

WOMAN AND THE GLACIER

Audrius Stonys, LT/EE 2016, 56 min, OV with English subtitles

Festival participation: IDFA 2016, etc.

Film guest: Audrius Stonys (Director)

TRIBUTE 2017: Anka and Wilhelm Sasnal (PL)

In April 2017 CROSSING EUROPE will be the first film festival to present a **complete retrospective of the film work** by the Polish artist couple Anka and Wilhelm Sasnal, which will open with their **current feature film SŁOŃCE, TO SŁOŃCE MNIE OŚLEPIŁO / THE SUN, THE SUN BLINDED ME** (PL, CH 2016). The film premiered at the renowned film festival in Locarno and received high praise from critics for its political topicality and artistic quality. The two TRIBUTE guests are no strangers to the festival audience in Linz, as they have already been represented in the festival program twice in the past. In 2012 they won the main prize with **Z DALEKA WIDOK JEST PIĘKNY / IT LOOKS PRETTY FROM A DISTANCE** (PL 2011), which had premiered in Rotterdam, and then returned with **HUBA / PARASITE** (PL, UK 2014).

Anka Sasnal was born in 1973 in Tarnów in Poland and studied Polish literature and gender studies in Krakow. As a screenwriter, editor, and filmmaker, she lives in Krakow together with Wilhelm Sasnal, who was also born in Tarnów and studied architecture and painting in Krakow. **Wilhelm Sasnal** attracted international attention as a visual artist with a series of solo and group exhibitions in renowned galleries and art institutions (including the Centre Pompidou, Tate Modern, Frankfurter Kunstverein, MoMA New York, Whitechapel Art Gallery London, and Guggenheim) with visual art in the form of paintings, comic books, drawings, photographs, and videos.

Their first longer collaborative film work is **ŚWINIOPAS / SWINEHERD**, created in 2008, in which the eponymous swineherd – the film is based on Hans Christian Andersen's literary fairy tale "The Swineherd" (1842) – goes into service with an unpleasant farmer in the Polish province and secretly smuggles a lesbian couple's love letters back and forth. Shot in black and white, the surreal filmic result is emphasized more than a straight narrative. Performative elements alternate with documentary and experimental film fragments, while a bombastic score, which usually starts unexpectedly, comes in with numbers ranging from Elvis Presley all the way to contemporary atonal pieces.

In this first joint film project **significant characteristics** of their artistic collaboration are already visible: the intensive **focus on language, texts** and literary models, which they transform into an image language or moving image that suits them. In interviews they both stress that they are not interested in conventional storytelling; while the plot of a story is secondary for them, the cinematographic **image language and atmosphere** are all the more important. At the same time, they always seek a **balance**

between abstract images and reality. “The way we think about film comes from literature, but not because of the plot, but rather the poetry and the structure. We experiment a lot during shooting.” (Monopol - Magazine for Art and Life, online edition, 12.2.2014). Asked about their **role models in film**, they come up with names like Bruno Dumont, Ulrich Seidl, Michael Haneke, early Andrzej Wajda, Jerzy Skolimowski, and representatives of the “Romanian New Wave”.

An explicit **political stance** can be noted in their films – thematically Anka and Wilhelm Sasnal circle around the current state of Polish society, rising xenophobia, the relationship of Polish society to the Catholic church, and especially the recent Polish past – Poland was long considered or regarded itself exclusively as a victim of the National-Socialists, but around the turn of the millennium Polish entanglements and involvement in the crimes of the Nazi regime were publicly discussed and treated artistically. In the film *ŚWINIOPAS / SWINEHERD* the “Nazi past” is already washed to the surface, specifically in the form of dishes with a swastika on them, revealing the swamp.

A **dystopian world view**, although not so much a pessimistic one – as they say themselves – may certainly be attributed to their work, along with an undisguised interest in the “dark” side of human beings.

Their second joint feature film already attracted major international attention and was shown at various international film festivals: with *Z DALEKA WIDOK JEST PIĘKNY / IT LOOKS PRETTY FROM A DISTANCE* (PL 2011) there was also a literary text at the beginning of the creation process, specifically a poem, the first line of which then became the title of the film. This essayist, documentary-realistic fictional feature film tells a metaphorical story about a Polish village and its inhabitants, and about the uncomfortable truth that human nature can reveal its cruel side at any time and in any place, regardless of a political system – whether in the here and now or during World War Two.

Anka and Wilhelm Sasnal attribute a special significance to the land or the Polish landscape, both generally and in this film quite obviously. Following Claude Lanzmann’s epic film *SHOAH*, the land is never to be considered “innocent” or neutral, because everything is charged with history and emotions, and in part it is literally “blood-soaked”.

During the search for a motif for *Z DALEKA WIDOK JEST PIĘKNY / IT LOOKS PRETTY FROM A DISTANCE* the two directors happened to come across a small village in between Krakow and Tarnów, where they became acquainted with the eponymous protagonist of *ALEKSANDER* (PL, US 2013). The “portrait of a simple man”, as it is called in the subtitle, was originally conceived as a fictional feature film project, but during the two years of shooting, the boundaries between the genres increasingly blurred, and the question of the construction of reality in film ultimately led to the decision to make a documentary work with fictional elements. Here too, the focus is on rural life in Poland, and in terms of image design – carefully composed lighting moods and close-ups – some of the shots bear a surprising resemblance to landscape painting of the nineteenth century. The subject matter of the film, shot on 16mm, revolves around everyday work on the farm, monotonous activities, and a feeling as though time had stood still here.

HUBA / PARASITE (PL, UK 2014) celebrated its world premiere at the Berlinale 2014. The central motif of the feature film, the factory is a reference Tarnów, both directors’ city of birth. The industrial grounds shown several times in the film are interwoven in a documentary way and are also one of the four protagonists in the film – along with the old man (played by an amateur actor), whose life is inseparably linked with his biography as a factory worker and who is now being devoured by an illness – the “parasite” – and the two further protagonists, a young woman and her newborn child, which is literally drinking all the life energy of its own mother dry like a parasite. This aesthetically radical film dispenses almost entirely with dialogue, portrays the constraints of the living conditions, and takes a critical look at the theme of motherhood.

In their current feature film, which premiered in Locarno, *SŁOŃCE, TO SŁOŃCE MNIE OŚLEPIŁO / THE SUN, THE SUN BLINDED ME* (PL, CH 2016), two literary references are also noticeable, one being Albert Camus’ novel “The Stranger” (1942) and the other the dark fairy tale “The Shadow” by Hans Christian Andersen. Symbolic images, a stringent image composition, little dialogue, numerous omissions, and recourse to a current political topic mark the fifth collaborative film by Anka and Wilhelm Sasnal. As with

Camus, the story develops in an absurd direction, emphasizing the absurdity of human existence. The main figure Rafat feels strange in his own life world; isolated from the outside world, he remains by himself in his daily routines until a turning point comes, when a “stranger” (in the person of a refugee washed up on the beach) comes into his life, and he has to decide how to deal with that.

Feature-length films (D: Anka Sasnal, Wilhelm Sasnal)

// ŚWINIOPAS / SWINEHERD (PL 2008), 85 min., fiction – *Austrian premiere*

// Z DALEKA WIDOK JEST PIEKNY / IT LOOKS PRETTY FROM A DISTANCE (PL 2011), 77 min., fiction – Austrian premiere during *Crossing Europe 2012 (Crossing Europe Award Competition Fiction 2012)*

// ALEKSANDER (PL, US 2013), 58 min., documentary/ docufiction – *Austrian premiere*

// HUBA / PARASITE (PL, UK 2014), 66 min., fiction – *Austrian premiere during Crossing Europe 2014 (European Panorama Fiction)*

// SŁOŃCE, TO SŁOŃCE MNIE OŚLEPIŁO / THE SUN, THE SUN BLINDED ME (PL, CH 2016), 74 min., fiction – *Austrian premiere*

In addition to the longer works already described above, the TRIBUTE 2017 also includes **seven short films by Wilhelm Sasnal**, which were made between 2005 and 2015. Except for the film BRAZIL (2005), shot in Super 8, he chose 16mm as his format. Clear references to other art forms and works are also found in these films: INHUMAN HUNGER (2014) is loosely based on another Hans Christian Andersen fairy tale, “The Girl Who Trod on the Loaf” (1859), for instance, or in the film AFTERNOON OF A FAUN (2015) there is an obvious reference to Claude Debussy.

Short Film Program I (D: Wilhelm Sasnal)

// MARFA (2005), 28min.

// EUROPA (2007), 3 min.

// BRAZIL (2005), 20 min.

Short Film Program II (D: Wilhelm Sasnal)

// INHUMAN HUNGER (2014), 6 min.

// KACPER (2010), 12 min.

// COLUMBUS (2014), 27 min

// AFTERNOON OF A FAUN (2015), 5 min.

*// A total of 12 films (in seven programs) by Anka and Wilhelm Sasnal are planned for screening during the Tribute 2017. Our Tribute guests Anka and Wilhelm Sasnal will be present in person for the film discussions, and a **Directors' Talk** will take place on Thursday, 27 April, 4:00 pm, OK Deck; Moderator: Claudia Slanar (curator) // In cooperation with Polnisches Institut Wien //*

Spotlight: Yeşim Ustaoglu

Yeşim Ustaoglu (*1960) is one of the most **well-known Turkish auteur filmmakers**. Since 1994 she has been writing and directing primarily films about women in search of identity. As she says herself, these are always also stories about men. From the beginning, her films have been internationally successful, have won awards at festivals, and have been praised by critics. This is not only because Ustaoglu's productions are meticulous and truthful, but also because they deal with **sensitive topics relating to Turkish society and politics**: Turkish-Kurdish relations, the expulsion of the Greeks from Turkey, forced marriages, female sexuality.

Yeşim Ustaoglu's **films are about home in the opposite sense**: they show people in search of a place where they feel safe, even though they have no clear idea of what it should look like there. Her figures are migrants – like the two young rural emigrant men in GÜNEŞE YOLCULUK or the Greek woman driven from her home in BULUTLARI BEKLERKEN; like the old woman whose children take her from her village to Istanbul in PANDORA'NIN KUTUSU (CE 2009), the two young employees at a highway services stop in ARAF (CE 2013), and finally like the still underage Elmas in TEREDDÜT (one of this year's opening films),

who must leave her parents' home to marry a much older man.

What makes up home, what it looks like and tastes like and how it smells there, how people talk to one another and what has influenced their culture, these are themes that Yeşim Ustaoglu addresses in all her films. *(quoted from the CROSSING EUROPE catalogue text by Daniela Sannwald)*

Five feature-length films in total by Yeşim Ustaoglu are planned for screening in the SPOTLIGHT – with the director present, who will also hold a masterclass (see below for details).

The following films will be presented in the SPOTLIGHT:

// TEREDDÜT / CLAIR OBSCUR

TR/DE/PL/FR 2016, 105 min, OmeU – Austrian premiere & opening film 2017

// ARAF / ARAF - SOMEWHERE IN BETWEEN

TR/FR/DE 2012, 124 min, OmeU – Austrian premiere at CROSSING EUROPE 2013

// PANDORA'NIN KUTUSU / PANDORA'S BOX

TR/FR/DE/BE 2008, 112 min, OmeU – Austrian premiere at CROSSING EUROPE 2009

// BULUTLARI BEKLERKEN / WAITING FOR THE CLOUDS

FR/DE/GR/TR 2004, 92 min, OmeU

// GÜNESE YOLCULUK / JOURNEY TO THE SUN

TR/DE/NL 1999, 104 min, OmeU

// Masterclass Yeşim Ustaoglu on Saturday, 29 April, 4:00 pm, OK Deck, Moderator: Daniela Sannwald (film critic), admission free – in cooperation with the Art University Linz / Time-based and Interactive Media & FC Gloria //

NIGHT SIGHT

For the tenth time, the film journalist and festival-maker Markus Keuschnigg has curated the NIGHT SIGHT at CROSSING EUROPE and this year again presents five unusual feature films – all of them from the genre of the “fantastic film”. This time the curator prefaces them with the motto: Once upon a time there was reality ...

The Night Sight program serves up five alternatives to realistic descriptions of the state of the here and now, outstanding and maladjusted European productions, which each approach the warps and rifts of the present in their own unmistakable way: pregnant mothers who sink sharp blades into arteries (**PREVENGE**), alcoholics growing beyond themselves through self-destruction (**RON GOOSSENS, LOW-BUDGET STUNTMAN**), lesbian terrorist cells destroying themselves from within (**THE MISANDRISTS**), rationalists overgrown by the primal forces of nature (**WITHOUT NAME**), those with their backs against a wall, who start mutually sabotaging one another instead of sticking together (**EL BAR**). The selected positions call for taking a stance – toward oneself, toward one's fellow human beings, and toward the world around us, and that in a thoroughly moral, humanist sense.

EL BAR / THE BAR

Álex de la Iglesia, ES 2017, 102 min, OV with English subtitles

Festival participation: Berlinale 2017 – Competition (out of competition), etc.

THE MISANDRISTS

Bruce LaBruce, DE 2017, 91 min, original English version

Festival participation: Berlinale 2017 – Panorama, etc.

PREVENGE

Alice Lowe, GB 2016, 88 min, original English version

Festival participation: Venice Int. Film Festival 2016, etc.

RON GOOSSENS, LOW-BUDGET STUNTMAN

Steffen Haars, Flip van der Kuil, NL 2017, 83 min, OV with English subtitles

Festival participation: International Premiere CROSSING EUROPE 2017

WITHOUT NAME

Lorcan Finnegan, IE 2016, 93 min, original English version
Festival participation: Toronto Int. Film Festival 2016, etc.

// All the films in this section will be shown again during /slasheinhalb: Films of the NIGHT SIGHT 2017 from 4 to 6 May in the Filmcasino in Vienna. //

CINEMA NEXT EUROPE

Very Bright Future

In 2015 CROSSING EUROPE placed a **focus on the “next generation”** of European filmmakers for the first time with the program focal point Cinema Next Future in cooperation with the young talents initiative Cinema Next. Conceived as a platform for European-wide exchange and networking, this section now goes into the third round. The emphasis is again on **discovering fresh voices** and **promoting young European cinema**. In six hand-picked film programs, assembled under the title **Very Bright Future**, strong positions of young European film are presented: young filmmakers who present a strong profile with their current works – which from a curatorial perspective are not only promising for European cinema and its art, but also for the audience. Yet the stories and their realization in film are by no means compliant or less courageous: they range from short films to feature-length films, from festival successes (**DIE BESTE ALLER WELTEN, DAS UNMÖGLICHE BILD**) and artistic works (**I AM TRULY A DROP OF SUN ON EARTH**) all the way way stark documentaries (**IKONA**).

In addition to the presentation of **film programs**, this section also includes a **framework program**, to which film students, young film, media & culture studies scholars, and young talents in the field of film are cordially invited. Plans include a case study on the topic of “festival strategies” as well as **networking meetings** and informal discussions.

Cinema Next Europa is intended to create a **European platform for young talents in film** within the framework of the festival. This section addresses all the filmmakers who want to take a further step in the direction of a professional “film career” as well as an audience interested in the filmmaking of the “next generation”.

Film Programs

DIE BESTE ALLER WELTEN / THE BEST OF ALL WORLDS Adrian Goiginger, AT/DE 2017, 103 min, OV with English subtitles
Festival participation: Berlinale 2017 – Perspektive Deutsches Kino: Jury Prize, Diagonale 2017: Best Actress & Audience Award, etc.
Film quest: Adrian Goiginger (Director), Wolfgang Ritzberger (Producer)

DAS UNMÖGLICHE BILD / THE IMPOSSIBLE PICTURE Sandra Wollner, DE/AT 2016, 70 min, OV with English subtitles
Festival participation: Hofer Filmtage 2016: German Cinema New Talent Award, Diagonale 2017, Film Festival Göteborg 2017: Ingmar Bergman Int. Debut Award etc.
Film quest: Sandra Wollner (Director)

PROGRAM: UNDER SURVEILLANCE

FEDOR Hugo Radi, CH 2016, 25 min, OV with English subtitles
IKONA / ICON Wojciech Kasperski, PL 2016, 52 min, OV with English subtitles

PROGRAM: CITY NIGHTS

BABY Lovisa Sirén, SE 2016, 29 min, OV with English subtitles
I AM TRULY A DROP OF SUN ON EARTH Elene Naveriani, CH 2017, 61 min, OV with English subtitles
Film quest: Elene Naveriani (Director)

PROGRAM: ANGRY GIRLS

SWEET MADDIE STONE Brady Hood, GB 2016, 24 min, Engl. OV **HORIZON** Giancarlo Sanchez, NL 2016, 50 min, OV with English subtitles

Film quest: Giancarlo Sanchez (Director)

PROGRAM: CLOSE TIES

O NOAPTE ÎN TOKORIKI / A NIGHT IN TOKORIKI Roxana Stroe, RO 2016, 18 min, OV with English subtitles

Film quest: Roxana Stroe (Director)

WIĘZI / CLOSE TIES Zofia Kowalewska, PL 2016, 18 min, OV with English subtitles

EIGEN / OUR OWN Malu Janssen, NL 2016, 27 min, OV with English subtitles

CINEMA NEXT EUROPE Case Study

Friday, 28 April, 4:00 pm, OK Deck

Quit Staring at my Plate (HR/DK 2016) & Expert View: Festival Strategies

With: Hana Jušić (Director), Ankica Jurić Tilić (Producer), Wouter Jansen (NL, Some Shorts Festival Distribution); Moderator: Dominik Tschüscher

// CINEMA NEXT EUROPE takes place in cooperation with "CINEMA NEXT – Young Cinema from Austria" and with support from Creative Europe Desk Austria – MEDIA. // This section was curated by Wiktoria Pelzer & Dominik Tschüscher in collaboration with CROSSING EUROPE. //

LOCAL ARTISTS

A total of 160 works were entered for this program section last fall. The selection for this year's festival comprises **60 productions**, which are presented in **17 program slots** – including **21 world premieres, two Austrian premieres and one international premiere**. The LOCAL ARTISTS section, which is highly popular with the audience, again offers an attractive overview of current Upper Austrian filmmaking, ranging from **experimental film** to **socio-political documentary film**. There are additional discoveries to be found among the **mid-length films** and in the **music video field**; 15 music videos are competing for the *CREATIVE REGION MUSIC VIDEO Audience Award* (€ 1.500,-). Further prizes that will be awarded to the films/videos in this section are the *CROSSING EUROPE Award – Local Artist* with prize money amounting to € 7.000,- Euro and the newly announced *CROSSING EUROPE Innovative Award – Local Artist* (€ 3.500,-) in 2017, which will be generously covered by the Upper Austrian Culture Quarter and awarded to a work with an innovative artistic approach.

The *CROSSING EUROPE Award – Local Artist Atelierpreis* (powered by Atelierhaus Salzamt of the City of Linz) will not be awarded in 2017, because the future of the Atelierhaus Salzamt is not secure. We hope that our partner will be with us again next year. (More on awards and juries, see p. 30).

We are especially happy to be able to announce numerous **world premieres** and **Austrian premieres** again in the LOCAL ARTISTS section. Among the documentary films, **LENNOX** by Petra Hinterberger – a sensitive portrait of people "under the influence" – and **MABACHER-#UNGEBROCHEN** by Stefan Wolner celebrate their world premieres in Linz. The positive film portrait of the eponymous protagonist, Martin Harbacher, is a strong argument for self-empowerment and overcoming barriers of all kinds. The protagonists in **SEEING VOICES** (Director: Dariusz Kowalski) are also accustomed to having to insist on their rights – in this case it is the right to their first language. Although they are hearing-impaired, they are certainly not without words – sign language holds a parallel universe full of expressiveness.

In addition to this documentary film, CROSSING EUROPE also presents two further feature-length documentary works, which will be shown in Austrian cinemas shortly after the festival: Christian Tod's **FREE LUNCH SOCIETY – KOMM KOMM GRUNDEINKOMMEN!**, explores the heatedly debated thematic field of universal basic income, and **CINEMA FUTURES** by Michael Palm is devoted to the future scenarios of film and cinema in the age of digital moving images.

// Cinema starting dates: SEEING VOICES (Filmladen Filmverleih) on 21 April; FREE LUNCH SOCIETY – KOMM KOMM GRUNDEINKOMMEN! (Filmladen Filmverleih) on 5 May; CINEMA FUTURES (Stadtkino) on 28 April // The film MABACHER - #UNGEBROCHEN will be screened again on 30 April and 1 May in the Program Cinema Wels. //

Represented again at CROSSING EUROPE is the director Bernhard Sallmann from Upper Austria, who currently lives in Berlin. He was responsible for the opening film DAS SCHLECHTE FELD in 2011. Now he returns with the **international premiere** of his experimental documentary film **ODERLAND.FONTANE**. Here he skillfully combines idyllic shots of the Oderbruch landscape with excerpts from Theodor Fontane's work, relating them to current topics like rural exodus and monoculture.

Among the **short and mid-length works** the audience can expect a diverse range with new voices in the area of fictional film (including WATTMARK and BIER & CALIPPO), last year's winner of the Atelier Award Maria Czernohorszky (JOHANNAS), an innovative and fascinating dance film by the Linz-based dancer and choreographer Elias Buttinger (BEYOND THE BROKEN HOOP), and the filmic search for traces by Nadine Taschler, who set out to find her grandfather, missing since 1959 – filmmaker, priest and member of the Résistance, Marcel Gaudart (LES FAIBLES DE MONSIEUR GAUDART). Another film in the program documents a journey: filmmaker Gerald Harringer and a friend rowed together from Linz to the Black Sea and now present ROWING FOR EUROPE as a world premiere.

In addition, several “old friends” return to the screen: CROSSING EUROPE Award-winner Michaela Mandel (THE HUNGRY SISTERS), Edith Stauber with STUNDEN MINUTEN TAGE, and Erich Goldman together with Judith Seitner (CASTING FOR MARIANNE).

In the **experimental field** the audience can look forward to high-quality experimental filmmaking: artists represented here include the old master Dietmar Brehm (INSIDE. THE COLOUR VERSION), CROSSING EUROPE Award-winner Susanna Flock (FETISH FINGER), Rainer Kohlberger (KEEP THAT DREAM BURNING) and Siegfried A. Fruhauf with FUDDY DUDDY. A special highlight in this context is the screening of selected LOCAL ARTISTS experimental films in DEEP SPACE 8K in the Ars Electronica Center (29 April, 2:00 pm) – physical cinema in the truest sense of the word.

For those who love music, the **Music Video Competition** again offers an exquisite **selection of a total of 15 local works** covering a broad range of music genres – among others, Mavi Phoenix (who will also perform live at this year's Nightline in the OK Deck), AVEC, LEYYA, Parov Stelar and Bilderbuch. Local filmmakers such as Michael Mayr, Herwig Kerschner, Melanie Ludwig, Antonin B. Pevny, Martina Trepczyk and Kensee present their most recent works.

// All the films of this section (including credits) can be found in the film list starting p. 34. The film guests present are listed starting on p. 37. This section was co-curated by Wiktoria Pelzer. //

FESTIVAL TRAILER [SUMI](#) (AT 2017, 1 min)

CROSSING EUROPE is pleased to announce that the **new festival trailer** (powered by Energie AG Upper Austria) has been made by the Linz-based **director duo LAS GAFAS (Luzi Katamay and Christian Dietl)**, who have presented numerous short films and music videos over the years at CROSSING EUROPE (including MAYBE PALERMO / CE 2016, DAS BESTE IST NOCH NICHT VORBEI / CE 2015, PATTY / CE 2014 oder COUNTABLY INFINITE / CE 2013).

Completely free in its form, SUMI – the eponymous black-brown ink – flows and crawls across the paper. Sometimes forming an animal, sometimes a human, it draws sometimes significant lines right across the grained landscape. Although without commentary, it is hauntingly amplified by the atmospheric sound by Enrique Tomás. Just like at the visual level, here analog meets digital. The deep and heavy basses accentuate the main motif, with electrically distorted string instruments highlighting the finely textured nuances in between.

*// The festival trailer 2017, SUMI, is used for **festival promotion** and shown in Austrian program cinemas. Available for viewing online: www.crossingeurope.at/trailer2017. //*

CROSSOVER

CROSSING EUROPE | ART PRIZE OF THE ENERGIE AG

“Nähe*Distanz / Closeness*Distance” by Christoph Frey and Denise Mair

Since 2013 an artistic projection work is projected onto the exterior facade of the Upper Austrian Culture Quarter during the festival, expanding this area into an art space. The projects shown are taken from the CROSSING EUROPE | Art Prize of the Energie AG, the aim of which is to promote an engagement with film/light in public space.

The filmic events of this year's **winning project “Nähe*Distanz / Closeness*Distance”** by the Linzer duo Christoph Frey and Denise Mair extend across the facade as a five-part projection. In the deceleration of the images, the contents arch between closeness and distance arising from this formal solution. In the approach of translating communication into movement, light, text and gestures, this work addresses the experience of cinema in a multifaceted way. Starting from the film projection without sound and the idea that sign language represents a communication form of its own through gaze and touch, the film also translates aspects of its own image language, which consistently carries the experience of sound further in light movements and rhythm. No image will be seen twice during the festival week. The roughly 42-hour projection runs through only once, and as it extends in time over six days, it offers an ongoing viewing value for festival visitors.

The CROSSING EUROPE | Art Prize of the Energie AG was awarded in 2017 as a project grant (€ 4.000,-) – in cooperation with the Art University Linz and the Upper Austrian Culture Quarter.

*// “Nähe*Distanz” can be experienced daily from 25 to 30 April starting at sunset in the OK Platz. // The CROSSING EUROPE | Art Prize of the Energie AG will be officially awarded to the prize-winners during the festival opening on 25 April. //*

OK | PROJECTION!

Otto Hainzl “Europastrasse” | Video Installation

The photographer Otto Hainzl is interested in Europe and its social structures and cultural diversity. He sets out in the car on a journey through Europe – “crossing Europe” – using the main international highway, the E75. This European highway runs from Crete to the North Pole. Hainzl shows the diversity by using seven different currencies, eleven different SIM-cards, and by crossing through nine neighboring countries with 14 different languages. He documents his journey in various media, including video, which shows the entirety of the course of the European highway in far more than 100 hours; this video loop will thus be running through the duration of the festival.

// Foyer Ursulinensaal in the Upper Austrian Culture Quarter, from 25 to 30 April //

OK | Cristina Lucas – Global Edges | Exhibition

Radically and critically Cristina Lucas raises questions about our life reality today. In her intensive engagement with the world in the age of globalization, she refers to the social responsibility of art. In her works she investigates cultural, social and political power structures, yet she is able to link her open criticism with a sometimes playful approach. She is not interested in finished answers, but in the right questions and the impulse to raise them. Global issues such as the mechanisms of economy are the theme of her multimedia works. The OK shows 17 works by Cristina Lucas, of which nine are video works.

// OK Offenes Kulturhaus OÖ, from 25 to 30 April, daily, 10 am to 7 pm, on 27 April until 9 pm //

CROSSING EUROPE @ Deep Space 8K in AEC

Following 2009, this year there is a cooperation at the filmic level again between CROSSING EUROPE and the renowned Ars Electronica Center in Linz. In Deep Space 8K, which features various productions during the year, two film programs will be shown that make use of the unique possibilities of this venue – with high-resolution, interactive projections in 3D on a surface of 16 by 9 meters on the wall and floor. In

addition to selected works from the LOCAL ARTISTS experimental short film program, there will be a live audiovisual performance.

LAS DOS CARAS – ON THE DUALITY OF MIGRATION | Audiovisual Live Performance

The animation artist Remo Rauscher and the musician Fatima El Kosht won the *PICTURE your SOUND your PICTURE Atelier Prize* at CROSSING EUROPE 2016, from which the audiovisual live performance LAS DOS CARAS – ON THE DUALITY OF MIGRATION resulted. In an open dialogue between image and sound, they illuminate the state of being uprooted in the no-man’s-land between culture, society and identity, where a presumably transitional status can become a diffuse permanent state. They conjoin musical, visual and literary fragments with concrete atmospheres and abstract snapshots revolving around personal experiences into an interdisciplinary narrative in the sense of visual music.

// DEEP SPACE 8K in the Ars Electronica Center, 27 April, 6:00 pm //

AUDIOVISUAL PERFORMANCE WORKSHOP – Las Dos Caras

During the workshop the underlying motivation, technical foundations and conceptual approaches of the live performance *Las Dos Caras* will be presented and will serve as the basis for an improvised short performance together with the participants.

Workshop leaders: Fatima El Kosht & Remo Rauscher

Target audience: music students and/or those interested in live visualization (max. 25 participants, age 10 and up, registration until 26 April: tanja.brueggemann@me.co)

// Seminar room in the Ars Electronica Center, 28 April, 2 pm to 5 pm //

DEEP SPACE EXPERIMENTAL Local Artists

Selected films from the Local Artists experimental film program

47 min, no dialogue, film list on p. 36

// DEEP SPACE 8K in the Ars Electronica Center, 29 April, 2:00 pm //

Cooperations & Partner Projects

CROSSING X DANUBE

(powered by Office of the Federal Chancellery – European and International Cultural policies)



Along the Danube downstream from Linz, right through all the program sections, this year’s festival program touches **various countries from the Danube region again, all the way to the Black Sea:** Austria (including of course the prominently represented films by Local Artists from Upper Austria), Slovakia, Serbia, Romania, Moldova, and – to do justice to the “crossing” – also Georgia and the Ukraine on the the Black sea. All the films from these countries have a “Crossing Danube” button. This is not intended to depict the Danube as a film location, but rather to call attention to the **cultural diversity of the countries of the Danube region** with this small accentuation.

// CREATIVE EUROPE GET-TOGETHER – Meet the Film Directors/Guests, 26 April, at 4:00 pm, OK Deck // In cooperation with Creative Europe Desk Austria – Culture and Creative Europe Desk Austria – MEDIA //

SCHOOL @ CROSSING EUROPE

(in cooperation with KulturKontakt Austria)

In cooperation with KulturKontakt Austria, for the first time this year CROSSING EUROPE offers two specially arranged film screenings for apprentices and school classes. The central interest here is on direct communication with the filmmakers and an engagement with the medium of film. Specially prepared school material provides support for teachers in preparing and reflecting on the films. The films

shown will be the comedy DIE MIGRANTIGEN (AT 2017) by Arman T. Riahi (see p.15) and the street dance documentary MARTHA & NIKI (SE 2015) by Tora Mkandawire Mårtens (see p. 17); the film discussions take place following the screenings. Further information from www.crossingEurope.at/schule
 // Screening dates: Die Migrantigen 26 April, 10:30 am, Ursulinensaal; Martha & Niki 27 April, 10:30 am, Ursulinensaal
 // School material will be made available on request – contact: Lisa Buchwiser, buchwiser@crossingEurope.at //

TROUBLE FEATURES @ CROSSING EUROPE
A Conflict Program by Diskollektiv

Film festivals are zones of encounter between the most diverse image worlds and perspectives of cinema. TROUBLE FEATURES seeks to highlight affinities or contradictions between contents, aesthetics or ideology by purposely juxtaposing films. In this, the boundaries between genres may certainly be suspended. The TROUBLE FEATURES guest event combines KNIVES OUT by Przemysław Wojcieszek (from the section European Panorama Fiction) with a surprise film from European film history in a double screening. The tensions and controversies that the two films evoke will become evident in the projection.
 // KNIVES OUT + surprise film, followed by discussion, 28 April, 9:00 pm,
 Movie 3 //

BORDERLESS EUROPE
The CROSSING EUROPE Collection on flimmit.com

The collection CROSSING EUROPE on the online platform FLIMMIT brings together ten selected positions of willful, contemporary auteur cinema from Europe. With this genre-crossing selection, Festival Director Christine Dollhofer seeks to do justice to the multiplicity of forms and languages of European cinema (and thus also of the continent of Europe). The selection includes feature films and documentaries, festival opening films and audience favorites, but also works by Tribute guests, which celebrated their world premiers at renowned international festivals and were then shown for the first time in Austria at CROSSING EUROPE, star-power included. The CROSSING EUROPE Collection is an invitation to engage directly with European life worlds.
 // Now available for viewing on the Austrian online mediatheque Flimmit [HERE](#) //



FESTIVAL NETWORK: Moving Images | Open Borders

Since 2016, the festival network founded by Christine Dollhofer exists as a loose association of international film festivals with a European orientation in their programs. The aim is to strengthen cooperation in content among these festivals (key word: program exchange) as well as the professionalization within the festival teams (key word: staff exchange).
 // Members: Crossing Europe Filmfestival Linz, Brussels Film Festival (BE), European Film Festival Palic (RS), Seville European Film Festival (ES) and Les Arcs European Film Festival (FR) //



CROSSING EUROPE Video Library – Austrian Screenings

CROSSING EUROPE again offers all accredited professional visitors the usual service and provides a **large portion of the films of the festival program** for viewing in the CROSSING EUROPE Video Library. In addition, in cooperation with the Diagonale – Festival of Austrian Film, **89 current Austrian films** (feature films, documentaries, and experimental films) are also available in the Video Library, which is open during the festival from 25 – 29 April from 10 am to 8 pm, and on 30 April from 10 am to 7 pm.

// CROSSING EUROPE Video Library 2017 – Technical Support by NTS Retail //

EAST SILVER

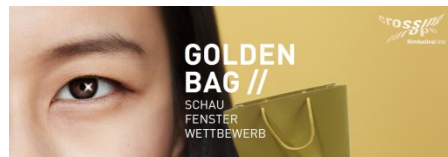
A traditional guest at the festival is the **East Silver Caravan**. This communication platform and ambassador of central and eastern European documentary films stops again in Linz in 2017, adding an up-to-date selection of central and eastern European documentary films to the CROSSING EUROPE Video Library in the festival center – in 2017 with 9 films. More information on East Silver at www.eastsilver.net. For the complete list of films of the East Silver Caravan, see the festival catalogue p. 142.

EYE ON FILMS

In cooperation with the initiative Eye on Films, CROSSING EUROPE presents one work this year in the section EUROPEAN PANORAMA Fiction: SLAVA / GLORY (BG, GR 2016). More information on Eye on Films at www.eyeonfilms.org and also see the festival catalogue p. 143.

GOLDEN BAG DISPLAY WINDOW COMPETITION 2017

// 7 to 17 April 2017 in Linz //



Businesses in Linz are again invited to take part in the GOLDEN BAG Display Window Competition, which now goes into the fourth round from 7 to 17 April. CROSSING EUROPE looks forward to many impressively decorated display windows, which will enhance the image of the city in keeping with the motto "Film.Art.Europe". There are no limits for creativity and originality in designing an interpretation of this motto. All CROSSING EUROPE promotional material will be made available for the decorations. Numerous material prizes await the participating businesses and everyone who takes part in voting. – In cooperation with Europack, Casino Linz and OÖNachrichten.

// Further details at www.crossingEurope.at/goldenbag2017. For questions please contact [Lisa Brandstötter](mailto:Lisa.Brandstötter@crossing-europe.at), 0732/785700-32. //

Awards & Jurys 2017

CROSSING EUROPE Competition - Fiction

CROSSING EUROPE Award - Best Fiction Film

€ 10.000,- powered by *Linz Kultur & Land Oberösterreich / Kultur*

JURY COMPETITION - Fiction:

// **Cosima Finkbeiner (DE)** Festival Coordinator (World Sales Beta Cinema)

// **Karel Och (CZ)** Festival Director (Karlovy Vary International Film Festival)

// **Andrei Tănăsescu (RO/CA)** Festival Programmer (Toronto Int. FF), Curator (Berlinale Forum, Bucharest Int. Experimental FF), Filmmaker

CROSSING EUROPE Audience Award - Best Fiction Film

€ 1.000,- powered by *Crossing Europe*

CROSSING EUROPE Competition - Documentary

CROSSING EUROPE Social Awareness Award - Best Documentary

€ 5.000,- powered by [gfk-Gesellschaft für Kulturpolitik OÖ](#)

JURY COMPETITION - Documentary

// **Alejandro Díaz Castaño (ES)** Festival Director (Gijón Int. Film Festival), Film Critic & Filmmaker

// **Lina Dinkla (DE)** Program Coordinator (Dok Leipzig) & Film Critic

// **Audrius Stonys (LT)** Director (*Woman and The Glacier*) & Producer, Lecturer (Lithuanian Academy of Music and Theatre), CE-Tribute-Guest 2008

CROSSING EUROPE Competition – Local Artist

CROSSING EUROPE Award - Local Artist

€ 5.000,- powered by *Land Oberösterreich / Kultur*

€ 2.000,- Voucher powered by *The Grand Post - Audio & Picture Post Production*

CROSSING EUROPE Innovative Award - Local Artist

€ 3.500,- powered by *OÖ Kulturquartier*

JURY COMPETITION – Local Artist

// **Felix Sebastian Huber (AT)** Filmmaker, film student (Kunstuniversität Linz), CE-Award Winner 2015

// **Katrin Köppert (DE/AT)** Queer-Media-Affects-Theorist, Lecturer (Kunstuniversität Linz)

// **Angela Summereder (AT)** Film Director, Art Educator

CREATIVE REGION MUSIC VIDEO Audience Award

€ 1.500,- powered by [CREATIVE REGION Linz & Upper Austria](#)

Films // CROSSING EUROPE 2017

CROSSING EUROPE COMPETITION FICTION

ANIȘOARA / ANISHOARA Ana-Felicia Scutelnicu, DE/MD 2016, 106 min, OmeU

BEZBOG / GODLESS Ralitz Petrova, BG/DK/FR 2016, 99 min, OmeU

COMPTE TES BLESSURES / A TASTE OF INK Morgan Simon, FR 2016, 80 min, OmeU

HJARTASTEINN / HEARTSTONE Guðmundur Arnar Guðmundsson, DK/IS 2016, 129 min, OmeU

I BLODET / IN THE BLOOD Rasmus Heisterberg, DK 2016, 104 min, OmeU

THE LEVELLING Hope Dickson Leach, GB 2016, 83 min, eOF

NE GLEDAJ MI U PIJAT / QUIT STARING AT MY PLATE Hana Jušić, HR/DK 2016, 105 min, OmeU

PÄEVAD, MIS AJASID SEGADUSSE / THE DAYS THAT CONFUSED Triin Ruumet, EE 2016, 105 min, OmeU

SELBSTKRITIK EINES BÜRGERLICHEN HUNDES / SELF-CRITICISM OF A BOURGEOIS DOG Julian Radlmaier, DE 2017, 99 min, dOFmeU

SKHVISI SAKHLI / HOUSE OF OTHERS Rusudan Glurjidge, GE/RU/ES/HR 2016, 103 min, OmeU

ŠVENTASIS / THE SAINT Andrius Blaževičius, LT/PL 2016, 96 min, OmeU

VÂNĂTOARE / PROWL Alexandra Balteanu, DE 2016, 75 min, OmeU

CROSSING EUROPE COMPETITION DOCUMENTARY

DIERA V HLAVE / A HOLE IN THE HEAD Robert Kirchhoff, SK/CZ 2016, 90 min, OmeU

DIL LEYLA Asli Özarlan, DE 2016, 71 min, OmeU

DUBINA DVA / DEPTH TWO Ognjen Glavonić, RS/FR 2016, 80 min, OmeU

DE KINDEREN VAN JUF KIET / MISS KIET'S CHILDREN Petra Lataster-Czisch, Peter Lataster, NL 2016, 115 min, OmeU

KUUN METSÄN KAISA / KAISA'S ENCHANTED FOREST Katja Gauriloff, FI 2016, 85 min, OmeU

POLÍTICA, MANUAL DE INSTRUCCIONES / POLITICS, INSTRUCTIONS MANUAL Fernando León de Aranoa, ES 2016, 120 min, OmeU

RODNYE / CLOSE RELATIONS Vitaly Mansky, LV/DE/EE/UA 2016, 112 min, OmeU

STRANGER IN PARADISE Guido Hendriks, NL 2016, 72 min, OmeU

THE WAR SHOW Andreas Dalsgaard, Obaidah Zytoon, DK/FI/SY 2016, 100 min, OmeU

ZAVTRA MORE / SEA TOMORROW Katerina Suvorova, KZ/DE 2016, 88 min, OmeU

EUROPEAN PANORAMA FICTION

ANASHIM SHEHEM LO ANI / PEOPLE THAT ARE NOT ME Hadas Ben Aroya, IL 2016, 80 min, OmeU

CHEMI BEDNIERI OJAKHI / MY HAPPY FAMILY Nana Ekvimishvili, Simon Groß, DE/GE/FR 2017, 120 min, OmeU

CHEZ NOUS / THIS IS OUR LAND Lucas Belvaux, FR/BE 2017, 114 min, OmeU

COLO Teresa Villaverde, PT/FR 2017, 136 min, OmeU

A DATE FOR MAD MARY Darren Thornton, IE 2016, 82 min, eOF

DEADWEIGHT Axel Koenzen, DE/FI 2016, 88 min, OmeU

ERNELLÁEK FARKASÉKNÁL / IT'S NOT THE TIME OF MY LIFE Szabolcs Hajdu, HU 2016, 81 min, OmeU
LE FILS DE JOSEPH / THE SON OF JOSEPH Eugène Green, FR/BE 2016, 115 min, OmeU
FIXEUR / THE FIXER Adrian Sitaru, RO/FR 2016, 98 min, OmeU
EL HOMBRE DE LAS MIL CARAS / SMOKE AND MIRRORS Alberto Rodríguez, ES 2016, 123 min, OmeU
HOME Fien Troch, BE 2016, 103 min, OmeU
KNIVES OUT Przemysław Wojcieszek, PL 2016, 90 min, OmeU
KOGA DENOT NEMASE IME / WHEN THE DAY HAD NO NAME Teona Strugar Mitevska, MK/BE/SI 2017, 84 min, OmeU
MARÍA (Y LOS DEMÁS) / MARIA (AND EVERYBODY ELSE) Nely Reguera, ES 2016, 96 min, OmeU
MARIE ET LES NAUFRAGÉS / MARIE AND THE MISFITS Sébastien Betbeder, FR 2016, 104 min, OmeU
DIE MIGRANTIGEN / THE MIGRUMPIES Arman T. Riahi, AT 2017, 98 min, dOFmeU/ dOF
PLATEIA AMERIKIS / AMERIKA SQUARE Yannis Sakaridis, GR/GB/DE 2016, 87 min, OmdU
SAMEBLOD / SÁMI BLOOD Amanda Kernell, SE/DK/NO 2016, 110 min, OmeU
SLAVA / GLORY Kristina Grozeva, Petar Valchanov, BG/GR 2016, 101 min, OmeU
SZATAN KAZAŁ TAŃCZYĆ / SATAN SAID DANCE Kasia Rostaniec, PL/NL 2016, 97 min, OmeU
DER TRAUMHAFTE WEG / THE DREAMED PATH Angela Schanelec, DE 2016, 86 min, OmeU

EUROPEAN PANORAMA DOCUMENTARY

ATELIER DE CONVERSATION Bernhard Braunstein, AT/FR/LI 2017, 72 min, OmeU
AT ELSKE PIA / LOVING PIA Daniel Borgman, DK 2017, 100 min, OmeU
BLUE VELVET REVISITED Peter Braatz, DE/SI 2016, 85 min, eOF

SPECIAL SCREENING

BLUE VELVET David Lynch, US 1986, 120 min, eOF

LA CHANA Lucija Stojevic, ES/IS/US 2016, 82 min, OmeU
GOGITAS AKHALI TCKOVREBA / GOGITA'S NEW LIFE Levan Koguashvili, GE/HR/RU/UA 2016, 71 min, OmeU
MARTHA & NIKI Tora Mkandawire Mårtens, SE 2015, 92 min, OmeU
RAW CHICKS.BERLIN Beate Kunath, DE 2017, 105 min, OmeU
STRNADOVI / A MARRIAGE STORY Helena Třeštíková, CZ 2017, 102 min, OmeU
LA SUBSTÀNCIA / THE SUBSTANCE Lluís Galter, ES/CH 2016, 84 min, OmeU
LA SUPPLICATION / VOICES FROM CHERNOBYL / TSCHERNOBYL - EINE CHRONIK DER ZUKUNFT Pol Cruchten, LU/AT 2016, 86 min, OmeU/OmdU

ARBEITSWELTEN / WORKING WORLDS

Was wir tun / What we Do

DERRIÈRE LES PIERRES / BEHIND THE STONE WALL Magali Roucaut, FR 2016, 60 min, OmeU
LA MANO INVISIBLE / THE INVISIBLE HAND David Macián, ES 2016, 83 min, OmeU
QUELQUE CHOSE DE GRAND / WHAT WE HAVE MADE Fanny Tondre, FR 2016, 71 min, OmeU
ZWISCHEN DEN STÜHLEN / TO BE A TEACHER Jakob Schmidt, DE 2016, 101 min, dOFmeU

ARCHITEKTUR UND GESELLSCHAFT

Gender & Space

GULĪSTAN, TERRE DE ROSES / GULĪSTAN, LAND OF ROSES Zaynê Akyol, CA/DE 2016, 86 min, OmeU

PARK Sofia Exarchou, GR/PL 2016, 100 min, OmeU

WANDERLUST, CUERPOS EN TRÁNSITO / WANDERLUST, FEMALE BODIES IN TRANSIT Anne von Petersdorff,

Maria Perez Escalá, DE/AR 2016, 96 min, OmeU

GARĀŽAS / GARAGES Katrīna Neiburga, LV 2016, 37 min, OmeU

WOMAN AND THE GLACIER Audrius Stonys, LT/EE 2016, 56 min, OmeU

NACHTSICHT

EL BAR / THE BAR Álex de la Iglesia, ES 2017, 102 min, OmeU

THE MISANDRISTS Bruce LaBruce, DE 2017, 91 min, eOF

PREVENGE Alice Lowe, GB 2016, 88 min, eOF

RON GOOSSENS, LOW-BUDGET STUNTMAN Steffen Haars, Flip van der Kuil, NL 2017, 83 min, OmeU

WITHOUT NAME Lorcan Finnegan, IE 2016, 93 min, eOF

CINEMA NEXT EUROPE

Very Bright Future

DIE BESTE ALLER WELTEN / THE BEST OF ALL WORLDS Adrian Goiginger, AT/DE 2017, 103 min, dOFmeU

DAS UNMÖGLICHE BILD / THE IMPOSSIBLE PICTURE Sandra Wollner, DE/AT 2016, 70 min, dOFmeU

PROGRAM: UNDER SURVEILLANCE

FEDOR Hugo Radi, CH 2016, 25 min, OmeU

IKONA / ICON Wojciech Kasperski, PL 2016, 52 min, OmeU

PROGRAM: CITY NIGHTS

BABY Lovisa Sirén, SE 2016, 29 min, OmeU

I AM TRULY A DROP OF SUN ON EARTH Elene Naveriani, CH 2017, 61 min, OmeU

PROGRAM: ANGRY GIRLS

SWEET MADDIE STONE Brady Hood, GB 2016, 24 min, eOF

HORIZON Giancarlo Sanchez, NL 2016, 50 min, OmeU

PROGRAM: CLOSE TIES

O NOAPTE ÎN TOKORIKI / A NIGHT IN TOKORIKI Roxana Stroe, RO 2016, 18 min, OmeU

WIĘZI / CLOSE TIES Zofia Kowalewska, PL 2016, 18 min, OmeU

EIGEN / OUR OWN Malu Janssen, NL 2016, 27 min, OmeU

TRIBUTE TO ANKA AND WILHELM SASNAL

SŁOŃCE, TO SŁOŃCE MNIE OŚLEPIŁO / THE SUN, THE SUN BLINDED ME Anka Sasnal, Wilhelm Sasnal, PL/CH 2016, 74 min, OmeU

HUBA / PARASITE Anka Sasnal, Wilhelm Sasnal, PL/GB 2014, 66 min, OmeU

ALEKSANDER Anka Sasnal, Wilhelm Sasnal, PL/US 2013, 58 min, OmeU

Z DALEKA WIDOK JEST PIĘKNY / IT LOOKS PRETTY FROM A DISTANCE Anka Sasnal, Wilhelm Sasnal, PL 2011, 77 min, OmeU

ŚWINIOPAS / SWINEHERD Anka Sasnal, Wilhelm Sasnal, PL 2008, 85 min, OmeU

TRIBUTE SHORTS 1

INHUMAN HUNGER Wilhelm Sasnal, PL/GB 2014, 5'40 min, OmeU

KACPER Wilhelm Sasnal, PL/DE 2010, 12'10 min, OmeU

COLUMBUS Wilhelm Sasnal, PL/GB 2014, 27'14 min, OmeU

AFTERNOON OF A FAUN Wilhelm Sasnal, PL 2015, 5'25 min, OmeU

TRIBUTE SHORTS 2

MARFA Wilhelm Sasnal, PL 2005, 28'30 min, OmeU

EUROPA Wilhelm Sasnal, GB 2007, 2'56 min, OmeU

BRAZIL Wilhelm Sasnal, PL 2005, 19'56 min, OmeU

SPOTLIGHT YEŞİM USTAOĞLU

TEREDDÜT / CLAIR OBSCUR Yeşim Ustaoğlu, TR/DE/PL/FR 2016, 105 min, OmeU

ARAF / ARAF - SOMEWHERE IN BETWEEN Yeşim Ustaoğlu, TR/FR/DE 2012, 124 min, OmeU

PANDORA'NIN KUTUSU / PANDORA'S BOX Yeşim Ustaoğlu, TR/FR/DE/BE 2008, 112 min, OmeU

BULUTLARI BEKLERKEN / WAITING FOR THE CLOUDS Yeşim Ustaoğlu, FR/DE/GR/TR 2004, 92 min, OmeU

GÜNESE YOLCULUK / JOURNEY TO THE SUN Yeşim Ustaoğlu, TR/DE/NL 1999, 104 min, OmeU

LOCAL ARTISTS

FIILME over 60 minutes

CINEMA FUTURES Michael Palm, AT 2016, 126 min, eOFmdU

FREE LUNCH SOCIETY - KOMM KOMM GRUNDEINKOMMEN! / FREE LUNCH SOCIETY Christian Tod, AT/DE 2017, 93 min, OmeU / OmdU

LATE BLOSSOM BLUES Wolfgang Pfoser-Almer, Stefan Wolner, AT 2016, 90 min, eOFmdU

LENNOX Petra Hinterberger, AT 2017, 73 min, dOFmeU

MABACHER - #UNGEBROCHEN Stefan Wolner, AT 2017, 80 min, dOF

ODERLAND. FONTANE Bernhard Sallmann, DE 2016, 72 min, dOFmeU / dOF

SEEING VOICES Dariusz Kowalski, AT 2016, 93 min, dOFmeU

FILME under 60 minutes

20160815 Tina Frank, AT 2016, 3 min, kein Dialog
A PROPOSAL TO PROJECT Viktoria Schmid, AT/US 2016, 1'30 min, kein Dialog
ANALOGUE LOADERS Raphael Vangelis, AT/GB 2017, 2'30 min, kein Dialog
AUFSTIEG Eginhartz Kanter, HU/AT 2016, 3'10 min, kein Dialog
BEYOND THE BROKEN HOOP Elias Buttinger, AT 2016, 16 min, kein Dialog
BIER & CALIPPO Paul Ploberger, AT 2017, 28 min, dOFmeU
BOLLYBRUCK Paul Porenta, AT 2016, 14'08 min, dOF
CASTING FÜR MARIANNE Erich Goldmann, Judith Seither, FR 2016, 33 min, OmeU
DREIZEHN JAHRE Elisa Unger, AT 2016, 9'55 min, dOFmeU
FETISH FINGER Susanna Flock, AT 2016, 6'16 min, kein Dialog
FUDDY DUDDY Siegfried A. Fruhauf, AT 2016, 6 min, kein Dialog
GAUKLER Didi Bruckmayr, AT 2016, 6 min, kein Dialog
GERDA WUNSCH - DIE GESCHICHTE MEINER GROSSMUTTER ALS VERFOLGTE JÜDIN IM 2.WELTKRIEG
Bernadette Moser, Barbara Ecker, AT 2016, 6'58 min, dOFmeU
GOTAGO Philipp Pamminger, AT 2016, 14'30 min, kein Dialog
HEADCRASH Michael Wirthig, AT 2017, 2 min, kein Dialog
INSIDE. THE COLOUR VERSION Dietmar Brehm, AT 2017, 4'40 min, kein Dialog
INTO THE WHITE - PORTRAIT EINES FREUNDES Isabella Brunäcker, AT 2017, 14 min, dOFmeU
INTROSPECCIÓN System Jaqueline, AT 2017, 3'28 min, kein Dialog
JOHANNAS Maria Czernohorsky, AT 2017, 13'39 min, eOFmdU
KAUGUMMIZIGARETTEN Marie Luise Lehner, AT 2016, 25 min, dOFmeU
KEEP THAT DREAM BURNING Rainer Kohlberger, AT/DE 2017, 8 min, kein Dialog
LAP OF LUXURY Thomas Steiner, AT 2016, 7'46 min, kein Dialog
LES FABLES DE MONSIEUR GAUDART Nadine Taschler, AT 2016, 39 min, OmeU
MEXICO RECYCLERS Nikki Schuster, AT/DE/MX 2016, 6'50 min, kein Dialog
MICROSCOPIA Nikolaus Jantsch, AT 2016, 5 min, kein Dialog
MIKE'S Lukas Leitner, AT 2016, 15 min, dOFmeU
MIND THE MAP Elisa Unger, AT 2016, 15'34 min, dOFmeU
NACHTMAHR 7 Didi Bruckmayr, AT 2016, 5 min, kein Dialog
RHINOSPIDER - AN OPERATION IN THREE ACTS Luzi Katamay, Christian Dietl, AT 2016, 11'20 min, eOF
ROWING FOR EUROPE Gerald Harringer, AT 2017, 50 min, OmeU
STUNDEN MINUTEN TAGE Edith Stauber, AT 2017, 9 min, kein Dialog
THE GOD OF THE LABYRINTH Michael Simku, AT 2016, 21'30 min, eOFmdU
THE HUNGRY SISTERS Michaela Mandel, AT 2016, 14 min, dOFmeU
UNTIL WE COLEIDESCAPE Reinhold Bidner, AT 2017, 4 min, kein Dialog
UTOPIA NOW Samuel Bunn, Remo Rauscher, Jürgen Hagler, AT 2017, 5 min, eOF
WATTMARCK Lorenz Troebinger, AT 2016, 20 min, dOFmeU
В ДЕПЕБНЕ- THE VILLAGE Victoria Berger, RU/AT 2015, 10'04, dOFmeU

DEEP SPACE EXPERIMENTAL Local Artists

RHINOSPIDER - AN OPERATION IN THREE ACTS Luzi Katamay, Christian Dietl, AT 2016, 11'20 min, eOF

NACHTMAHR 7 Didi Bruckmayr, AT 2016, 5 min, kein Dialog

MICROSCOPIA Nikolaus Jantsch, AT 2016, 5 min, kein Dialog

20160815 Tina Frank, AT 2016, 3 min, kein Dialog

INSIDE. THE COLOUR VERSION Dietmar Brehm, AT 2017, 4'40 min, kein Dialog

KEEP THAT DREAM BURNING Rainer Kohlberger, AT/DE 2017, 8 min, kein Dialog

FUDDY DUDDY Siegfried A. Fruhauf, AT 2016, 6 min, kein Dialog

UNTIL WE COLEIDESCAPE Reinhold Bidner, AT 2017, 4 min, kein Dialog

FESTIVALTRAILER - SUMI Luzi Katamay & Christian Dietl, AT 2017, 1 min

LOCAL ARTISTS - MUSIC VIDEOS

ALL THE THINGS – FUNKSTÖRUNG Marlene Reischl, Katharina Pichler, AT 2016, 2'24 min

BUNGALOW – BILDERBUCH Elizaveta Porodina, Antonin B. Pevny, AT 2017, 3'46 min

BUTTER – LEYYA Martina Trepczyk, AT 2016, 3'37 min

IO - Giant Attic Nikolaus Jantsch, AT 2016, 4 min

MOVING MOUNTAINS FT. ABU GABI, KATHARSIS, THE UNUSED WORD Kensee, AT 2016, 4'26 min

MY MIND – JAHNA Herwig Kerschner, AT 2016, 4'38 min

NAKED THOUGHTS – ALPINE DWELLER Josef Fink, David Haunschmidt, AT 2016, 5 min

PETRICHOR – MOTSA Martina Trepczyk, Nicola von Leffern, AT 2016, 4'46 min

PHYSICAL EDUCATION Melanie Ludwig, AT 2016, 3'41 min

PISTOIN - DA STAUMMTISCH Patrick Schmid, Felix Sebastian Huber, AT 2016, 4'12 min

QUIET - MAVI PHOENIX Antonin B. Pevny, AT 2016, 3'12 min

SCHENE NEIE WÖD – KENSEE Kensee, AT 2016, 3'10 min

THE BEAUTY OF SIMPLICITY Michael Mayr, AT 2016, 5 min

THE GREEN FROG - PAROV STELAR Alexej Sigalov, AT 2016, 3'42 min

WAITING FOR – AVEC Andreas Bacher, Manuel Bader, Bettina Reisigl, AT 2017, 3'53 min

CROSS OVER

CROSSING EUROPE / KUNSTPREIS DER ENERGIE AG

NÄHE*DISTANZ

Christoph Frey, Denise Mair, AT 2016

OK AUSSTELLUNG: GLOBAL EDGES

9 Videoarbeiten

Cristina Lucas

EUROPASTRASSE

Otto Hainzl, AT 2016

PERFORMANCE im Ars Electronica Center

LAS DOS CARAS

Fatima El Kosht, Remo Rauscher

GUESTS // CROSSING EUROPE 2017

(as of April 9, 2017)

Opening Films

CHEZ NOUS | THIS IS OUR LAND

| Director: Lucas Belvaux (25.-26.4.)

| Distributor: Paul Ertl (25.-29.4.)

RODNYE | CLOSE RELATIONS

| Director: Vitaly Mansky (25.-28.4.)

| Producer: Natalia Maskaia (25.-28.4.)

SŁOŃCE, TO SŁOŃCE MNIE OŚLEPIŁO |

THE SUN, THE SUN BLINDED ME

| Director: Anka Sasnal (25.-28.4.)

| Director: Wilhelm Sasnal (25.-28.4.)

| Coordinator: Paweł Gardynik (25.-28.4.)

TERREDÜT | CLAIR OBSCUR

| Director: Yeşim Ustaoglu (25.-30.4.)

| Production Coordinator: Zeki Peynirci (25.-30.4.)

CROSSING EUROPE Competition – Fiction

JURY

| Cosima Finkbeiner (25.-30.4.)

| Karel Och (25.-30.4.)

| Andrei Tănăsescu (25.-30.4.)

ANIȘHOARA | ANISHOARA

| Director: Ana-Felicia Scutelnicu (27.-30.4.)

BEZBOG | GODLESS

| Director: Ralitza Petrova (27.-30.4.)

COMPTE TES BLESSURES | A TASTE OF INK

| Actor: Cedric Labán (27.-30.4.)

THE LEVELLING

| Director: Hope Dickson Leach (28.-30.4.)

NE GLEDAJ MI U PIJAT | QUIT STARING AT MY PLATE

| Director: Hana Jušić (27.-30.4.)

| Producer: Ankica Jurić Tilić (27.-30.4.)

PÄEVAD, MIS AJASID SEGADUSSE |

THE DAYS THAT CONFUSED

| Producer: Maie Rosmann-Lill (25.-30.4.)

SELBSKRITIK EINES BÜRGERLICHEN HUNDES |

SELF-CRITICISM OF A BOURGEOIS DOG

| Director: Julian Radlmaier (25.-30.4.)

| Actress: Johanna Orsini-Rosenberg (26.-27.4.)

| Distributor: Pierre-Emmanuel Finzi (26.-30.4.)

SKHVISI SAKHLI | HOUSE OF OTHERS

| Director: Rusudan Glurjidze (26.-30.4.)

ŠVENTASIS | THE SAINT

| Director: Andrius Blaževičius (26.-30.4.)

| Actress: Gelmine Glemzaite (26.-30.4.)

VÂNĂTOARE | PROWL

| Director: Alexandra Balteanu (25.-30.4.)

CROSSING EUROPE Competition – Documentary

JURY

| Lina Dinkla (25.-30.4.)
| Alejandro Díaz Castaño (25.-30.4.)
| Audrius Stonys (25.-30.4.)

DIERA V HLAVE | A HOLE IN THE HEAD

| Director: Robert Kirchhoff (26.-28.4.)
| Festival Coordinator: Nicole Brlej (26.-28.4.)

DIL LEYLA

| Producer: Igor Dovgal (27.-30.4.)
| Distributor: Christa Auderlitzky (25.-30.4.)

DUBINA DVA | DEPTH TWO

| Director: Ognjen Glavonić (26.-30.4.)

DE KINDEREN VAN JUF KIET | MISS KIET'S CHILDREN

| Director: Petra Lataster-Czisch (27.-30.4.)
| Director: Peter Lataster (27.-30.4.)

RODNYE | CLOSE RELATIONS

| Director: Vitaly Mansky (25.-28.4.)
| Producer: Natalia Maskaia (25.-28.4.)

STRANGER IN PARADISE

| Producer: Giuseppe Contarino (25.-30.4.)
| Festival Strategies: Wouter Jansen (27.-30.4.)

THE WAR SHOW

| Director: Andreas Dalsgaard (28.-30.4.)

ZAVTRA MORE | SEA TOMORROW

| Director: Katerina Suvorova (25.-30.4.)

EUROPEAN PANORAMA Fiction

CHEMI BEDNIERI OJAKHI | MY HAPPY FAMILY

| Actor: Merab Ninidze (26.-28.4.)

CHEZ NOUS | THIS IS OUR LAND

| Director: Lucas Belvaux (25.-26.4.)
| Distribution: Paul Ertl (25.-29.4.)

DEADWEIGHT

| Director: Axel Koenzen (25.-30.4.)
| Sound Editor: Johannes Schmelzer-Ziringer (26.-30.4.)

ERNELLÁÉK FARKASÉKNÁL |
IT'S NOT THE TIME OF MY LIFE

| Cinematographer: Csaba Bántó (25.-30.4.)

KNIVES OUT

| Director: Przemysław Wojcieszek (28.-30.4.)

KOGA DENOT NEMASE IME |
WHEN THE DAY HAD NO NAME

| Actor: Dragan Mishevski (25.-30.4.)
| Actor: Ivan Vrtev (25.-30.4.)

MARÍA (Y LOS DEMÁS) | MARIA (AND EVERYBODY ELSE)

| Director: Nely Reguera (28.-30.4.)

DIE MIGRANTIGEN | THE MIGRUMPIES

| Director: Arman T. Riahi (25.-26.4.)
| Producer: Arash T. Riahi (29.-30.4.)
| Producer: Karin C. Berger (angefragt)

DER TRAUMHAFTE WEG | THE DREAMED PATH

| Director: Angela Schanelec (26.-30.4.)

EUROPEAN PANORAMA Documentary

| | |
|---|---|
| ATELIER DE CONVERSATION | Producer: Dominik Tschütscher (25.-30.4.) |
| BLUE VELVET REVISITED | Director: Peter Braatz (27.-30.4.) |
| RAW CHICKS.BERLIN | Director: Beate Kunath (26.-30.4.) |
| LA SUBSTÀNCIA THE SUBSTANCE | Director: Lluís Galter (28.-30.4.) |
| LA SUPPLICATION - VOICES FROM CHERNOBYL TSCHERNOBYL - EINE CHRONIK DER ZUKUNFT | Director: Pol Cruchten (26.-30.4.) DoP: Jerzy Palacz (26.-30.4.) Distributor: Christa Auderlitzky (25.-30.4.) |

EUROPEAN PANORAMA Specials

WORKING WORLDS

What We Do

| | |
|--|---|
| DERRIÈRE LES PIERRES BEHIND THE STONE WALL | Director: Magali Roucaut (27.-30.4.) |
| LA MANO INVISIBLE THE INVISIBLE HAND | Producer: Patricia López Rosado (25.-27.4.) |
| ZWISCHEN DEN STÜHLEN TO BE A TEACHER | Director: Jakob Schmidt (28.-30.4.) |

ARCHITECTURE AND SOCIETY

Gender & Space

| | |
|---|--|
| PARK | Producer: Amanda Livanou (27.-30.4.) |
| WANDERLUST, CUERPOS EN TRÁNSITO WANDERLUST, FEMALE BODIES IN TRANSIT | Director: Anne von Petersdorff (27.-30.4.) |
| WOMAN AND THE GLACIER | Director: Audrius Stonys (25.-30.4.) |

CINEMA NEXT EUROPE

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| DIE BESTE ALLER WELTEN THE BEST OF ALL WORLDS | Director: Adrian Goiginger (28.-29.4.) Producer: Wolfgang Ritzberger (25.-29.4.) |
| DAS UNMÖGLICHE BILD THE IMPOSSIBLE PICTURE | Director: Sandra Wollner (27.-30.4.) |
| I AM TRULY A DROP OF SUN ON EARTH | Director: Elene Naveriani (27.-29.4.) |
| HORIZON | Director: Giancarlo Sanchez (26.-29.4.) |
| O NOAPTE IN TOKORIKI A NIGHT IN TOKORIKI | Director: Roxana Stroe (26.-29.4.) |

TRIBUTE 2017 – ANKA SASNAL, WILHELM SASNAL

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| Director: Anka Sasnal (25.-28.4.) |
| Director: Wilhelm Sasnal (25.-28.4.) |
| Coordinator: Paweł Gardynik (25.-28.4.) |

SPOTLIGHT 2017 – YEŞİM USTAOĞLU

| Director: Yeşim Ustaoğlu (25.-30.4.)
| Production Coordinator: Zeki Peynirci (25.-30.4.)

LOCAL ARTISTS

JURY | Felix Sebastian Huber (25.-30.4.)
| Katrin Köppert (25.-30.4.)
| Angela Summereder (25.-30.4.)

FILMS over 60 Minutes

CINEMA FUTURES | Director: Michael Palm (26.-28.4.)

FREE LUNCH SOCIETY | Director: Christian Tod (25.-30.4.)

LATE BLOSSOM BLUES
30.4.) | Director: Wolfgang Pfoser-Almer (27.-
| Director: Stefan Wolner (26.-30.4.)

LENNOX | Director: Petra Hinterberger (25.-30.4.)

MABACHER - #UNGEBROCHEN
| MABACHER – #UNBROKEN | Director: Stefan Wolner (26.-30.4.)
| Protagonist: Martin Habacher (26.-
27.4.)

ODERLAND. FONTANE | Director: Bernhard Sallmann (25.-30.4.)

SEEING VOICES | Director: Dariusz Kowalski (25.-30.4.)

FILMS under 60 Minutes

ANALOGUE LOADERS | Director: Raphael Vangelis (28.4.)

MIKE'S | Director: Lukas Leitner (25.-30.4.)

BOLLYBRUCK | Director: Paul Porenta (28.-30.4.)
| Producer: Boris Schuld (25.-30.4.)

WATTMARCK | Director: Lorenz Tröbinger (25.-30.4.)

BIER & CALIPPO | Director: Paul Ploberger (25.-30.4.)

JOHANNAS | Director: Maria Czernohorszky (25.-30.4.)

DREIZEHN JAHRE | THIRTEEN YEARS | Director: Elisa Unger (25.-30.4.)

GOTAGO | Director: Philipp Pamminger (25.-27.4.)

RHINOSPIDER - AN OPERATION IN THREE ACTS | Director: Luzi Katamay (25.-30.4.)

KAUGUMMIZIGARETTEN | CANDY CIGARETTES | Director: Marie Luise Lehner (25.-30.4.)

INTROSPECCIÓN | Director: Franziska Thurner (25.-30.4.)
| Director: Hanna Priemetzhofer (25.-30.4.)

BEYOND THE BROKEN HOOP | Director: Elias Buttinger (25.-30.4.)

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| INTO THE WHITE - PORTRAIT EINES FREUNDES INTO THE WHITE – PORTRAIT OF A FRIEND | Director: Isabella Brunäcker (25.-30.4.) |
| UTOPIA NOW | Director: Remo Rauscher (26.-30.4.) Director: Jürgen Hagler (25.-30.4.) Animator: Isabella Rogl (25.-30.4.) |
| MIND THE MAP | Director: Elisa Unger (25.-30.4.) |
| THE GOD OF THE LABYRINTH | Director: Michael Simku (25.-30.4.) Cinematographer: Ulrich Reiterer (25.-28.4.) |
| ROWING FOR EUROPE | Director: Gerald Harringer (25.-30.4.) |

Local Artists – Shorts

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| GERDA WUNSCH – DIE GESCHICHTE MEINER GROSSMUTTER ALS VERFOLGTE JÜDIN IM 2. WELTKRIEG GERDA WUNSCH – THE STORY OF MY GRANDMOTHER AS A PERSECUTED JEW IN THE WORLD WAR II | Director: Barbara Ecker (angefragt) |
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| THE HUNGRY SISTERS | Director: Michaela Mandel (25.-30.4.) |
| STUNDEN MINUTEN TAGE HOURS MINUTES DAYS | Director: Edith Stauber (25.-30.4.) |
| CASTING FÜR MARIANNE CASTING FOR MARIANNE | Director: Erich Goldmann (25.-30.4.) Director: Julia Seither (25. -28.4.) |

Local Artists – Experimental

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| AUFSTIEG | Director: Eginhartz Kanter (25.-28.4.) |
| NACHTMAHR 7 NIGHTMARE 7 | Director: Didi Bruckmayr (25.-30.4.) |
| LAP OF LUXURY | Director: Thomas Steiner (25.-30.4.) |
| HEADCRAH | Director: Michael Wirthig (25.-30.4.) |
| KEEP THAT DREAM BURNING | Director: Rainer Kohlberger (25.-30.4.) |
| A PROPOSAL TO PROJECT | Director: Viktoria Schmid (25.-30.4.) |
| MICROSCOPIA | Director: Nikolaus Jantsch (25.-30.4.) |
| FUDDY DUDDY | Director: Siegfried A. Fruhauf (25.-30.4.) |
| MEXICO RECYCLERS | Director: Nikki Schuster (27.-30.4.) |
| UNTIL WE COLEIDESCAPE | Director: Reinhold Bidner (25.-28.4.) |
| 20160815 | Director: Tina Frank (25.-30.4.) |
| GAUKLER | Director: Didi Bruckmayr (25.-30.4.) |
| INSIDE. THE COLOUR VERSION | Director: Dietmar Brehm (25.-30.4.) |

Local Artists– Music Videos

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| PETRICHOR – MOTSA Director: Nicola von Leffern (25.-30.4.) | Director: Martina Trepczyk (25.-30.4.) |
| IO - Giant Attic | Director: Nikolaus Jantsch (25.-30.4.) |
| NAKED THOUGHTS - ALPINE DWELLER | Director: Josef Fink (25.-29.4.) Director: David Haunschmidt (25.-30.4.) |
| THE BEAUTY OF SIMPLICITY | Director: Michael Mayr (25.-30.4.) |
| BUTTER – LEYYA | Director: Martina Trepczyk (25.-30.4.) |
| ALL THE THINGS – FUNKSTÖRUNG | Director: Marlene Reischl (25.-30.4.) Director: Katharina Pichler (25.-30.4.) |
| MY MIND – JAHNA | Director: Herwig Kerschner (25.-30.4.) |
| THE GREEN FROG - PAROV STELAR | Director: Alexej Sigalov, (25.-30.4.) |
| PISTOIN - DA STAUMMTISCH (25.-30.4.) | Co-Director: Felix Sebastian Huber |
| WAITING FOR – AVEC | Director: Andreas Bacher (25.-30.4.) Director: Manuel Bader (28.-30.4.) Director: Bettina Reisigl (25.-30.4.) |

FESTIVAL TRAILER

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| SUMI | Luzi Katamay, Christian Dietl (25.-30.4.) |
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TROUBLE FEATURES @ CROSSING EUROPE

| Members: Andrey Arnold, Iris Fraueneder, Ulrike Wirth, Martin Thomson, Valerie Dirk (27.-30.4.)

CROSSOVER

CROSSING EUROPE | ART AWARD OF ENERGIE AG

| Christoph Frey, Denise Mair (25.-30.4.)

OK | PROJECTION! EUROPASTRASSE

| Otto Hainzl (25.-30.4.)

AUDIOVISUAL LIVE-PERFORMANCE & WORKSHOP

| Remo Rauscher, Fatima El Kosht (25.-30.4.)

TALKS & EVENTS

DIRECTOR'S TALK ANKA & WILHELM SASNAL

Tribute

| Host: Claudia Slanar (25.-30.4.)

| Host: Claudia Slanar (25.-30.4.)

| With: Anka Sasnal, Wilhelm Sasnal (25.-28.4.)

CINEMA NEXT EUROPE CASE STUDY

Expert View: Festival Strategies

| Host: Dominik Tschütscher (25.-30.4.)

| Panel: Hana Jušić (27.-30.4.), Ankica Jurić Tilić (27.-30.4.), Wouter Jansen (27.-30.4.)

MASTERCLASS YEŞİM USTAOĞLU

Spotlight

| Host: Daniel Sannwald (25.-30.4.)

| With: Yeşim Ustaoglu (25.-30.4.)

Contact Details

CROSSING EUROPE Film Festival Linz // 25 – 30 April 2017 // www.crossingEurope.at

Festival Office: Graben 30, 4020 Linz, Austria, T +43.732.785 700

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Photo Material & Updates

Photos & Film Stills: <https://www.crossingeurope.at/en/xe-presse/pressefotos/>

Festival Impressions: <https://www.flickr.com/photos/crossingeurope/collections/>

Logo & Festival Motif: <http://www.crossingeurope.at/en/xe-presse/logos>

Regular **updates** and **current information** on CROSSING EUROPE 2017 can be found, as ever, on our website: www.crossingEurope.at and our social media channels [Facebook](#), [google+](#), [Flickr](#), [Instagram](#) and [Twitter](#).
