

CROSSING EUROPE Film Festival Linz / 24. – 29. April 2007 / www.crossingEurope.at

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CROSSING EUROPE Film Festival Linz 2007

Continuing on the same programme course, in its fourth edition from 24 to 29 April 2007 the CROSSING EUROPE film festival again shows young, wilful European auteur cinema. This year the festival director Christine Dollhofer has made a selection of **120 works from 29 countries**, which will be shown at the now familiar festival locations O.K Center for Contemporary Art, Movimiento, City-Kino and Kapu. A further 65 Austrian and international works will be present in the Video Library for accredited festival guests.

For the festival guests original accommodations are available for the first time on the CROSSING EUROPE **hotel ship** M.P.S. Florentina on the Danube.

For the realisation of the fourth edition of the festival, the organising association CROSSING EUROPE gemeinnützigen GmbH has a total **budget of 350.00 Euro**. Essential support comes from the European Union with a subsidy from the Media Programme and from our sponsors, some of whom have been with us since the beginning, such as HYPO Upper Austria, Trumer, Linz AG, Erste Bank and A1.

As Europe's host in Linz – and conversely as the ambassador of Linz in the European festival landscape – CROSSING EUROPE is working closely together this year with **Linz 2009 European Capital of Culture**. Linz09 has made possible the production of the **new festival trailer** created by Karo Szmit and provided the main prize with the **CROSSING EUROPE Award European Competition** amounting to 10.000,- Euro.

The O.K Center for Contemporary Art opens its doors once again as the festival centre and has invited, together with CROSSING EUROPE, the young Bosnian photo, video and performance artist **Sejla Kamberic** as O.K Artist in Residence to the Festival. The opening of her presentation of selected works – including the new video installation *What Do I Know* – starts off the opening of CROSSING EUROPE 2007 on Tuesday, 24 April.

This will be followed by screenings of the opening films: the music documentary *Attwenger Adventure* (Austria 2007/world premiere) by **Markus Kaiser-Mühlecker**, the epic film *The End of the Neubacher Project* (Austria/Netherlands 2006/ Austrian premiere) by **Marcus J. Carney**, and *Dies d'Agost/August Days* (Spain 2006/Austrian premiere) – the most recent work by the Catalan filmmaker **Marc Recha**, to whom CROSSING EUROPE devotes the Tribute 2007 as the first festival to show a retrospective of his cinema films.

In the **European Competition** there will be 12 films shown, with nearly all of the directors present, of which not less than 11 are debut films. In addition to the Award European Competition, the **ray audience prize** will be awarded for the second time. The director of the winning film receives a money prize amounting to 1.000,- Euro –if the film starts in Austria –the distribution company receives advertising space valued at 4.000,- in the ray film magazine. The awards presentation takes place on Saturday, 28 April at 9:00 pm at the O.K/Mediendeck.

In the **European Panorama** CROSSING EUROPE shows, among others, works by **Thomas Arslan, Zeki Demirkubuz, Bruno Dumont, Teresa Villaverde** and **Manoel de Oliveira**; in addition, in cooperation with the **Transsilvania International Film Festival** in Cluj/Romania there is a curated programme on the change in Romania in 1989 and a Special with music and subculture films.

The programme track **Working Worlds** continues in 2007 under the title "Break and Depart", exploring the mobilisation and flexibilisation of jobs and workers.

Eleven programmes are reserved for **Local Artists** from and in Upper Austria; the most outstanding work will be distinguished with the **Award Local Artist** with prize money amounting to 6.000,- Euro. The **Austrian Screenings** offer international guests a cross-section of current Austrian cinema production.

COMPETITION EUROPEAN CINEMA

In the Competition European Cinema this year there are twelve feature films, all of which, with the exception of *Come l'ombra* by Marina Spada (the director's second film), are director debut films. Like last year, in 2007 CROSSING EUROPE again awards two competition prizes: The **CROSSING EUROPE AWARD 2007 European Competition powered by Linz 2009 European Capital of Culture** with prize money of 10.000,- Euro and the **ray audience prize** with a total value of 5.000,- Euro.

The 2007 CROSSING EUROPE competition jury members are **Mira Staleva** (Bulgaria/Sofia Film Festival), the director **Marie Vermillard** (France), whose film *Petites Révélations* is shown in Panorama, **Bernd Buder** (Germany/Berlinale, Film Festival Cottbus, Film Festival Wiesbaden, freelance journalist), **Neil Young** (UK/Bradford Film Festival, freelance journalist), and the director **Ognjen Svilicic** (Croatia), whose most recent film *Armin* can also be seen in Panorama, and who took part in the 2005 CROSSING EUROPE Competition with *Sorry for Kung Fu*.

The CROSSING EUROPE Award European Competition 2007 powered by Linz 2009 European Capital of Culture and the ray audience prize will be awarded on Saturday, 28 April at 9:00 pm at the CROSSING EUROPE 2007 awards presentation at the O.K/Mediendeck.

7 Ans/7 Years (France 2006; world premiere: Venice 2006) by **Jean-Pascal Hattu** is the story of a ménage à trois that unfolds around the setting of a prison. Vincent is serving a seven-year sentence. The visitor's cell is the only place where he and his wife Maité can live a kind of intimacy. With the prison warden Jean, who comes to an agreement with Vincent and becomes Maité's lover at the same time, a third person becomes involved in the relationship. *7 Ans* will be shown in Austrian cinemas beginning in summer 2007.

The protagonist in *Avril/April in Love* (France 2006) by **Gerald Hustache-Mathieu** grows up almost as though in a prison: at the end of her childhood as an orphan she is taken into a convent ruled by an iron hand, where the novice Avril is about to take her vows. When another well meaning sister reveals to her the existence of a twin brother, the young woman sets out in search of him and discovers a world of unfamiliar freedoms.

In *Body Rice* (Portugal 2006; world premiere: Locarno 2006) **Hugo Vieira da Silva** portrays the largely uneventful everyday life of troubled German youths, who kill time under the burning sun of Portugal in a social-pedagogical "project".

Summer heat also covers the events in *Come l'ombra/As the Shadow* (Italy 2006; world premiere: Venice 2006) by **Marina Spada**. Milan is the setting where the paths of the Italian office worker Claudia, the Russian teacher Boris, and his Ukrainian cousin Olga cross. Through Boris' intervention, Olga accepts Claudia's hospitality, but then vanishes without a trace. When Claudia tries to look for her, suddenly Boris is no longer to be found either.

The yearning for freedom and change is also the theme of the mother-daughter story *Friss Levegő/Fresh Air* (Hungary 2006; world premiere: Cannes 2006) by **Ágnes Kocsis**. The cleaning woman Viola and her almost grown daughter Angéla live together in constrained circumstances, sharing nothing but their favourite TV series. The mother yearns for a man for life, Angéla for a career as a designer.

The director debut film *London to Brighton* (UK 2006; world premiere: Edinburgh 2006) by **Paul Andrew Williams** starts at 3:07 in the morning in a dilapidated toilet in a London pub. Here the prostitute Kelly and the 11-year-old runaway Joanne seek shelter following a traumatic experience, to flee from there to Brighton – from Kelly's pimp Derek, whom the charismatic gangster Stuart has in turn given 24 hours time to get hold of the two women.

In reality shows the intimate is largely made public. **Faruk Loncarevic** makes use of this principle in *Mama i Tata/Mum 'n' Dad* (Bosnia and Herzegovina 2006; world premiere: Sarajevo 2006, special prize of the jury), revealing the covert power struggles of an old married couple, which are decided in favour of 'Mama', when 'Papa' first has a stroke and then feels the consequences as his wife takes revenge for disappointments and abuse suffered.

Surveillance cameras, on the other hand, make the public private. In **Andrea Arnold's** *Red Road* (UK/Denmark 2006; world premiere: Cannes 2006, grand prize of the jury) Jackie watches the streets of the city in one of the surveillance centres of Glasgow. When she sees Clyde on one of the monitors, who has just been released from prison, and with whom she seems to be connected by a traumatic experience, Jackie decides to intervene and approaches Clyde by becoming friends with one of his co-residents.

Labourers attempt to become writers and establish relationships with the opposite sex connect Erik and Philip in *Reprise* (Norway 2006; world premiere Karlovy Vary 2006, best director) by **Joachim Trier**. Philip suddenly advances over night to become a literary shooting star, until a stay in a psychiatric clinic blocks his career, and Erik spares no effort to animate his friend to write again. *Reprise* starts in 2007 in Austrian cinemas (distributor: Filmladen).

Georg, an older man, hides his lonely life behind a middle class facade. His love for a young male prostitute is the focal point of **Stefan Westerwelle's** *Solange du hier bist/While You Are Here* (Germany 2006; world premiere: Locarno 2006). The relationship based on payment is all that Georg has in his life, his whole existence revolves around the visits from the young man. When the young man wants to leave him, the fragile balance is in danger of being overturned.

The question of the relationship between generations is also raised by **Pia Marais** with *Die Unerzogenen/The Unpolished* (Germany 2007; world premiere: Rotterdam 2007). 14-year-old Stevie is the daughter of modern hippies, who live precariously and at the edge of legality, as though they were still young. When they move into an inherited house in the country, Stevie hopes for more stability and looks for ways to detach herself from her egocentric parents.

Also in *Zodzysku/Retrieval* (Poland 2006; world premiere: Cannes 2006) by **Slawomir Fabicki** a young protagonist is faced with questions of the future and a moral dilemma. In a village in southern Poland, where work is scarce, the 19-year-old hobby boxer Wojtek has to choose between continuing to risk his life in the cement factory, shovelling manure as a farm worker – or perhaps he should accept the offer after all from the elegant gentleman, who invites him at the boxing ring to work in his security company?

EUROPEAN PANORAMA

In European Panorama CROSSING EUROPE shows wilful director positions, narrative experiments, and films that have already attracted attention at international festival and are mostly shown for the first time in Austria.

Feature Films

With *Belle de jour* by **Luis Bunuel** CROSSING EUROPE shows an older film for the first time in its history. The reason for this is provided by the Portuguese director **Manoel de Oliveira**, who has made a continuation of this classic film with *Belle toujours*, which picks up the thread from Bunuel's story 30 years later and in which Michel Piccoli shines again.

Like de Oliveira, a number of other directors represented in the Panorama are also well known and popular among film lover circles. **Thomas Arslan**, whose *Aus der Ferne/From Far Away* opened CROSSING EUROPE 2006, presents his most recent film *Ferien/Vacation*, which portrays the fragile coherence of a family, threatened by a lifetime of lies and conflicts, in a rigidly formal framework.

Organised trafficking in women and the humiliation of the weakest are explored in *Transe/Trance* by **Teresa Villaverde** with the example of a young Russian woman, who hopes for a better life in the rich west and ends up in a trafficking network.

In *Flandres/Flanders* **Bruno Dumont** sends his young male protagonist from a Belgian village into a war that is not otherwise named, which threatens to cost him his humanity, while his childhood friend, a young woman, longingly waits for him at home.

Kader/Destiny by **Zeki Demirkubuz** deals with a ménage à trois: Bekir falls in love with Ugur, who loves the criminal Zagor, with whom she disappears after his time in prison. When a rumour arises that she is back again, the meanwhile married Bekir sets out on a search for her, which leads him all over Turkey.

Marie Vermillard, member of the competition jury, arranges 19 miniatures in *Petites Révélations/Minor Revelations*, which describe 19 different mental states without any dramatisation, each one making something previously invisible suddenly manifest through an inconspicuous moment.

Ognjen Svilicic – also a competition jury member – follows in *Armin* the 45-year-old Ibro and his son Armin from a small Bosnian town to a large hotel in Zagreb, where the shy teenager is supposed to take part in a casting session for a German film about the war.

With *Build A Ship, Sail to Sadness* **Laurin Federlein** has composed an absurd fake documentary: Vincent, with messianic allures, travels on his moped through an abandoned Scottish mountain region to ease the loneliness of the few, isolated inhabitants there with the help of his mobile discotheque.

In *Sutra ujutro/Tomorrow morning* by **Oleg Novkovic**, Nele returns to Belgrade from Canada to marry Maja, who wants to emigrate. The welcome drink with friends turns into a long night, during which repressed emotions surface. The hangover mood of his circle of friends reflects the ambivalent mental state of a whole generation.

Documentary Films

In *Das Block/The Block* **Chris Wright** and **Stefan Kolbe** approach the inner life of a tower block from Real Socialist days in Saxony-Anhalt, and with four portraits of different stages of loneliness and abandonedness they create a 'Heimatfilm', a regional film about the shadow side of the German-German present.

In 2005 the renowned Swiss trio Koch-Schütz-Studer issued an invitation to a sequence of 30 evenings, during which the exclusively improvising musicians played two sets each. **Peter Liechti** concentratedly observed and listed to "30xTrio" and created with *Hardcore Chambermusic* a pure music film about the human and playful interaction of the three free jazz musicians.

Miroslaw Dembinski devotes his *Lekcja Bialoruskiego/A Lesson in Belorussian* to the courageous young activists, who resist the all-powerful President Lukaschenko and Europe's last dictatorship with tremendous civil courage in Belarus.

In *Three Comrades* **Masha Novikova** portrays how the fall of the Soviet Union, Chechnya's fight for independence, and the long, drawn out war influence the lives of three friends, who spend their youth in Grozny, until the fire from the Russian artillery illuminates the sky there on 31 December 1994.

In *Balkan Champion* **Réka Kincses** draws a portrait of her father and at the same time a segment of Romanian contemporary history: as a member of the Hungarian minority, the lawyer and politician fails again and again to be elected to parliament as an independent candidate and to gain a foothold in the political system after 1989.

In *Vikarien/The Substitute* the documentary filmmakers **Asa Blanck** and **Johan Palmgren** accompany the young, ambitious teacher Max to his first teaching assignment in a suburb of Stockholm with a large foreign population. There he is compelled to realise that his students are not the least bit interested in him. The events become increasingly dramatic when Max asks his old, now 73-year-old teacher Folke to come to the school as a substitute teacher.

With *The End of the Neubacher Project* by **Marcus J. Carney**, one of the opening films of CROSSING EUROPE 2007, an Austrian documentary film is also represented in the Panorama.

Transilvania International Film Festival presents: Romania 1989/2006

In cooperation with the Transilvania International Film Festival based in Cluj/Romania CROSSING EUROPE shows three successful Romanian feature films that tell of the end of the Ceausescu dictatorship subtly and originally from different perspectives – and specifically of its after-effects: *A fost sau n-a fost?/12:08 East of Bucharest* by

Corneliu Porumboiu; *Cum mi-am petrecut sfarsitul lumii/The Way I Spent the End of the World* by **Catalin**

Mitulescu and *Hirtia va fi albastra/The Paper Will Be Blue* by **Radu Muntean**.

Balkan Champion by Réka Kincses and *Einst süße Heimat/Beyond the Forest* by **Gerald Igor Hauzenberger** round out the focus on Romania in CROSSING EUROPE 2007.

TRIBUTE TO MARC RECHA

As in previous years, this year CROSSING EUROPE again invites festival guests and visitors to discover a European director as yet unknown in the German speaking region with a representative survey of work. The Tribute of the fourth edition of the festival is devoted to the Catalan director and screenwriter **Marc Recha**. CROSSING EUROPE shows all the existing feature films so far by the aesthetic maverick and is thus the first film festival to show a Recha retrospective.

Born in 1970 in a working class suburb of Barcelona, the self-taught filmmaker acquired his cinematic knowledge in cinemateques and cinemas and already took his first steps in film at the age of 11. With his first camera he produced 14 Super-8 films just in the period between 1984 and 1988, before changing to 35mm format, with which he made six more short films by 2001.

El cielo sube/Heaven Rises, made in 1991, was Recha's first feature film. The next feature film *Pau i el seu germà/Pau And His Brother* was shown in Cannes and contributed, like *Las manos vacías/Where is Madame Catherine?* (2003) to the director's growing reputation.

His most recent work *Dies d'Agost/August Days*, which was shown in 2006 in Locarno in the competition, once again demonstrates Recha's mastery in operating on the boundaries between documentary, fiction and improvisation.

As in Recha's other films, the impressively staged landscapes – olive groves, forested hills, flowing rivers and full reservoirs – play a leading role.

Marc Recha is a guest at CROSSING EUROPE from 27 to 29 April and will be present at all the screenings of his films on Saturday, 28 April.

O.K ARTIST IN RESIDENCE: SEJLA KAMERIC

Starting from the first festival year, every year at CROSSING EUROPE border-crossers between film and visual art have been the guest of the festival and the O.K Center for Contemporary Art together as Artist in Residence.

This year Selja Kamberic has accepted the invitation to Linz. The oeuvre of the artist, who was born in 1976 in Sarajevo and grew up there, which consists of photos, videos and actions in public space, centres around working through the four-year siege of her home city. In the confrontation with the horrors of war and its impacts, the trained graphic designer follows a line that is both utopian escapist and cynically aggressive, thus moving literally between dream and trauma.

The work she presents in Linz includes her new 15-minute work *What Do I Know*, which is shown as a four-channel video installation. Following the presentation at CROSSING EUROPE, one work from the edition will become the property of the Erste Bank, which has purchased the work for its collection – www.kontakt-collection.net – and thus substantially supported the production by Selja Kamberic.

Selja Kamberic's work will be presented at the opening evening of the festival, Tuesday, 24 April, at 7:00 pm at the O.K Center for Contemporary Art with the artist present.

www.sejlakameric.com

TAKING STOCK OF THE FESTIVAL

On the M.P.S. Florentina, the CROSSING EUROPE hotel ship anchored in front of the Lentos Art Museum, Festival Director Christine Dollhofer will take stock of the festival on Sunday, 29 April at 12:00 noon.

FESTIVAL INFORMATION

www.crossingEurope.at

Beginning 13 April 2007: the entire festival programme, news, press, cinemas, directions and much more information relating to the film festival.

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