



FESTIVAL PROGRAM

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CROSSING EUROPE Film Festival Linz 2012 – THE PROGRAM

In 2012 Festival Director Christine Dollhofer now, for the ninth time, invites excellent European filmmaking and numerous highlights from the past festival season (from A-festivals such as the Berlinale, Cannes and Venice) to Linz on the Danube. **CROSSING EUROPE Film Festival Linz** again devotes its program to contemporary and social-critical auteur cinema from Europe, offering a hand-picked selection of outstanding feature films, documentaries and short films to international festival guests and the local cinema audience from **24 to 29 April 2012**.

CROSSING EUROPE Film Festival Linz also presents itself this year as an attractive and communicative platform for young filmmakers, cineasts and representatives from the film and media industry, devoting special attention to work by a young generation of directors, which will be awarded with money prizes and material prizes. From the beginning, the second largest film festival in Austria has centered around the European film continent in all its many facets, and its relaxed atmosphere has already inspired Austrian media representatives to declare **CROSSING EUROPE** the “living room for European film”.

A major contribution to this is provided by the spatial proximity of the **Festival venues** to one another in the city center of Linz. A large portion of the Festival events – film screenings, talks, nightline – will take place in the established Festival district, which is located in the **newly opened Upper Austrian Culture Quarter**: in addition to the established locations OK “Offenes Kulturhaus” Upper Austria (festival center), Movimiento, City-Kino and Kapu, the new hall Ursulinensaal (in the Upper Austrian Culture Quarter), which holds 300, will be used as a festival venue for the first time. In addition to the Festival Opening and the Awards Presentation, film screenings will also take place here.

The official program will present the festival community with a total of **146 selected feature films, documentaries and short films from 43 different countries** – of which **96 are premieres (including 22 world premieres)**. The festival edition of 2012 thus comprises **160 program spots**.

In addition, the **CROSSING EUROPE Video Library** is open to professional guests with nearly the entire festival program plus 93 films from Austria (in cooperation with the **DIAGONALE**), 18 titles from the East Silver Caravan program, and 11 productions from the label “Eye on Films” available for viewing.

Over **700 film, press and industry guests** from Austria and abroad are expected at **CROSSING EUROPE**.

CROSSING EUROPE owes great thanks especially to its **main patrons** (City of Linz, Federal Province of Upper Austria, bm:ukk-Austrian Federal Ministry for Education, Art and Culture, ÖFI-Austrian Film Institute and MEDIA) and its **sponsors** for many years, such as **HYPÖ Upper Austria, Trumer Privatbrauerei, LinzAG**, the indispensable **event partners** **Movimiento Programm kino** and **OK “Offenes Kulturhaus” Upper Austria/Upper Austrian Culture Quarter**, and the **media partners**, including **Der Standard, Oberösterreichische Nachrichten** and **ORF OÖ**. We are especially pleased that **Silhouette International Schmied AG** has remained loyal to the Festival as main sponsor again in 2012. The new **award sponsor** for the **AUDIENCE AWARD** this year is the **PARK INN by Radisson Linz** – First Hotel Partner of **CROSSING EUROPE**. The cooperation with **FEDEORA** (Federation of Film Critics of Europe and the Mediterranean), which will send to film critic juries to Linz for the first time in 2012, can be seen as a sign of the growing international significance of the Festival.

In addition, the cooperations with the Upper Austrian Chamber of Labor/Culture (Special WORKING WORLDS) and the AFO Upper Austrian Architecture Forum (Special TRANSITION SPACES – NOWHERE PLACES) are also continued this year.

This year's Festival is altogether marked by **networking** and cooperation both internationally and locally: for the second time, CROSSING EUROPE welcomes **EU XXL Forum** with an international professional conference. The **OK** contributes an exhibition and film program by the OK Artists in Residence | Holzfeind & Draeger, and a performance(film)evening with Willi Dorner/Michael Palm and Selja Kameric. Ursula Biemann (CH) is at the center of attention for one evening as the **Lentos Featured Artist**, and **KunstRaum Goethestrasse xtd** presents the exhibition THE THIRD PLACE. **CROSSING EUROPE FestivalTV** will be produced– now for the second time – in the form of a workshop by Kino5/Nisi Masa, the Art University Linz and the Student Union of the Art University in cooperation with DORF TV. In addition, numerous film students from Austria and abroad are expected, which is reflected in the program with the Special **HFG Karlsruhe @ CROSSING EUROPE**. Another premiere is the cooperation with the local art/culture association **KIOSQUE**, which brings two open-air film evenings to CROSSING EUROPE for the first time.

Two of the most prominent **Austrian writers** will also be guests in Linz this year: **Erich Hackl**, together with his daughter Libertad Hackl, presents the film portrait of the exile writer Fritz Kalmar, **DER HEIMWEHTRÄGER** (AT 2012), as a world premiere. **GRENZFÄLLE – erzählt von Robert Menasse** (AT/IT 2012; D: Kurt Langbein) will celebrate its world premiere as a Special Premiere powered by ServusTV during the Festival.

In addition, Crossing Europe has also already fixed several program cooperations throughout the year 2012: **Slashing Europe** (Filmcasino), **Danube Festival** Krems, **Austrian Film Museum** and **Crossing Europe@framout** (Museum Quarter Vienna) – to name only a few.

The **COMPETITION EUROPEAN CINEMA** with **nine first or second feature films** also brings remarkable female figures to the screen in 2012. Two of these notable women struggle for survival in a society marked by social coldness and egoism, whereby the eponymous heroine in **LOUISE WIMMER** (FR 2011; D: Cyril Mennegun // world premiere: Venice 2011) is ultimately saved by the social safety net in France, whereas her Georgian counterpart in **MARILIVIT TETRI / SALT WHITE** (GE 2011; D: Ketji Machavariani) remains alone and self-reliant to the end – but strong and self-confident.

In **PANORAMA EUROPA** CROSSING EUROPE shows numerous feature film and documentary highlights from the past festival season.

The feature films in the section **PANORAMA FICTION** compete in 2012 for the second time for the **NEW VISION AWARD powered by Silhouette**. All ten selected feature films are visually compelling. Deserving of special mention here are the current works by two eccentric directors: the Hungarian master filmmaker Béla Tarr – with co-director Ágnes Hranitzky – presents with **A TORINÓI LÓ / THE TURIN HORSE** (HU/FR/CH/DE 2011) an epic father-daughter story in black and white and allegedly his last film at the same time. No less visually compelling is the most recent directing work by the regular CROSSING EUROPE guest Bruno Dumont: **HORS SATAN / OUTSIDE SATAN** (FR 2011).

The **PANORAMA DOCUMENTARY** assembles the most diverse surveys from Europe, which all have one thing in common – the youthful urge to change one's own (life) world and not to resign oneself to situations that appear

immutable at first glance. The protagonists of these documentary films could not be more different, urban skaters in the German Democratic Republic in **THIS AIN'T CALIFORNIA** (DE 2012; D: Marten Persiel // world premiere: Berlinale 2012) as well as today – **PUSHED** (DE 2011; D: Florian Schneider), young militant Libyans in **LIBYA HURRA / FREE LIBYA** (AT 2012; D: Fritz Ofner – world premiere), who bring down a dictatorial regime, freedom-loving Estonians in their independent city-state in **UUS MAAILM / THE NEW WORLD** (EE 2011; D: Jaan Tootsen) or a young hearing-impaired German woman in **LOUISA** (DE 2011; D: Katharina Pethke), who challenges a society that ignores “being different”.

This year's TRIBUTE is devoted to the Romanian director Anca Damian – with three feature-length films and one short film. The opening film **CRULIC – DRUMUL SPRE DINCOLO / CRULIC – THE PATH TO BEYOND** (RO/PL 2011) is her third feature-length film, and at the same time, this prize-winning film that has already been successfully shown at numerous international festivals is also part of the new **focus on European Animation Film**, presented this year for the first time with the title **“IT'S ANIMATED!”**. This Program Special – curated by Wiktoria Pelzer – comprises three feature-length films and two short film programs, demonstrating the potential that animation film has for depicting and representing reality and thus also expanding the possibilities of documentation. Two “genres” are foregrounded here: “Animated Documentaries” (in short: “AniDoc”) and “Animated Realities”. The techniques are completely different in both genres, ranging from drawn animation to stop-motion, all the way to rotoscoping.

The title of the section **WORKING WORLDS** (in cooperation with the Upper Austrian Chamber of Labor/Culture): **LIVING OR STRIVING**. The five positions assembled here whisk the audience away into the **world of the mass working places of the 21st century**. Whether at the proverbial conveyor belt or in front of the computer screen, our working world is dominated by the striving for optimization, efficiency and productivity. In the documentary film **WORK HARD – PLAY HARD** (DE 2011) the director Carmen Losmann is interested in the completely abstract profit maximization of large corporation in her observation of the interior architecture of large companies, where employees are motivated to more “performance” in assessment centers and software is used for the surveillance of the company's own “human capital”.

Now for the third time, the curator Lotte Schreiber has put together a thematic program dealing with architecture, urbanism and the associated social structures – this year with the title **TRANSITION SPACES - NOWHERE PLACES (in cooperation with AFO Upper Austrian Architecture Forum)**. The four selected **documentary films** deal with **transition spaces, waiting zones and transient places**, telling of transit spaces of a special kind. These are places conceived solely for temporary stays, which function, in the sense of the Foucaultian concept of heterotopia, according to their own rules. One of these places is the deportation prison Frambois in Geneva, into which the documentary film **VOL SPÉCIAL / SPECIAL FLIGHT** (CH 2011) by Fernand Melgar offers a chilling insight.

Following the Academy of Media Arts Cologne in 2010, now in 2012 another German film school is presented in Linz with the **Karlsruhe University of Arts and Design**. In keeping with the motto “documentary film lasts longer than the country in which it was made”, the exceptional German documentarist **Thomas Heise and his students** show new documentary films. Austrian premieres include the current film by Thomas Heise, **DIE LAGE /**

CONDITION (DE 2012 // world premiere: Berlinale 2012), which shows the visit of the Pope to Thüringen in September 2011 as a social state of exception with partly absurdly comical moments.

For international Festival guests CROSSING EUROPE again offers **AUSTRIAN SCREENINGS**. Thanks to a cooperation with the **Diagonale**, almost all the Diagonale titles can be viewed in the CROSSING EUROPE Video Library. Two titles will additionally be projected in the cinema: Umut Dag's feature film debut **KUMA** (AT/TR 2012; Austrian distributor: Filmladen // cinema start in Austria: 27 April) and the documentary **OUTING** (AT 2012; Austrian distributor: Stadtkino // cinema start in Austria: 27 April) by Sebastian Meise and Thomas Reider. In the section **LOCAL ARTISTS** there are **55** selected film and video productions (including numerous world premieres) from Upper Austria to be seen. Another outstanding documentary film with a link to Upper Austrian contemporary history is **DER HEIMWEHTRÄGER** (AT 2012 – world premiere) – a film portrait of the exile writer Fritz Kalmar (1911-2008) by the Upper Austrian writers Erich Hackl and his daughter Libertad Hackl.

The **CROSSING EUROPE catalogue** and the **CROSSING EUROPE Festival Newspaper**, produced in cooperation with ray film magazine, with the complete Festival program will be released on 13 April; the Festival program goes online at the same time at <http://www.crossingEurope.at>.

Ticket **pre-sales** also start on 13 April via the info hotline +43-680 506 1 506.

Awards Presentation & Festival Prizes

This year's Awards Presentation takes place on Saturday, 28 April, at 9:00 pm in the Ursulinensaal/Upper Austrian Culture Quarter; prizes will be awarded there with a total value of 22.000,- Euro:

CROSSING EUROPE Award European Competition // 10.000,- Euro

NEW VISION AWARD powered by Silhouette // 5.000,- Euro

AUDIENCE AWARD // 1.000,- Euro & hotel voucher sponsored by Park Inn by Radisson Linz – First Hotel Partner of CROSSING EUROPE

CROSSING EUROPE Award Local Artist: 6.000,- Euro // sponsored by the Federal Province of Upper Austria (4.000,- Euro) and Synchro Film, Video & Audio Bearbeitungs GmbH, Vienna (2.000,- Euro)

CROSSING EUROPE Award Local Artist – Atelier Prize // powered by Atelierhaus SALZAMT LINZ: use of an atelier space for 12 months

2012 new:

FEDEORA Awards CROSSING EUROPE for European Documentaries // awarded in the two categories: documentary films by directors under the age of 33 and documentary films by directors over the age of 33

THE FESTIVAL OPENING

CROSSING EUROPE opens on **Tuesday, 24 April**, with **four outstanding Austrian premieres**, which traditionally provide a **representative cross-section of the festival program**, highlighting once again the many rich facets of European filmmaking.

A central opening film is **SIX MILLION AND ONE** (IL/DE/AT 2011; D: David Fisher // Austrian distributor: Thimfilm), which inaugurates the new hall Ursulinensaal as a festival location in the Upper Austrian Culture Quarter newly opened in March. The **documentary relating to Upper Austrian contemporary history** celebrated its European premiere at the Int. Documentary Film Festival Amsterdam. Following the stations of his father's concentration camp imprisonment in Upper Austria, the director David Fisher takes his siblings along on a journey to Austria (Mauthausen, Gusen and Gunskirchen). Together they follow the traces of their father's past, whereby what is unspoken and unspeakable comes to light. Humorous and very personal, SIX MILLION AND ONE is no "typical" film about the Holocaust. The film was made with support from the Future Fund of the Republic of Austria, Land of Culture Upper Austria, National Fund of the Republic of Austria for Victims of National Socialism, and others.

// David Fisher (Director & Producer), Irit Shimrat (Producer), Estee Fisher-Heim, Gideon Fisher and Ronel Fisher (Protagonists) are present // Cinema start in Austria: 11 May 2012 //

With the realistically raw screen adaptation **WUTHERING HEIGHTS** (GB 2011 // Austrian distributor: Filmladen) the British Oscar winner Andrea Arnold presents anything but a conventional adaptation of the classic Brontë novel WUTHERING HEIGHTS. Shot in 1.33 format and premiered at the Venice Film Festival, Arnold's reserved vision of this bestselling novel is convincing as a "punk" realism experiment. The story of a desperate love in the high moors of Yorkshire between the impoverished aristocrat Catherine and the foundling Heathcliff has never before been set in such overwhelming images.

// Andrea Arnold (Director) invited // Cinema start in Austria: Summer 2012 //

The opening film of NIGHT SIGHT, devoted to European genre cinema and curated by Markus Keuschnigg, is the apocalyptic thriller celebrated in Locarno, **HELL** (DE/CH 2011 // Global distributor: Beta Cinema). In the prominently cast feature film debut by the Swiss director Tim Fehlbaum, Hannah Herzsprung, Angela Winkler, Lars Eidinger and Stipe Erceg battle to survive in a post-apocalyptic society in the midst of the German province.

// Tim Fehlbaum (Director) invited, Markus Keuschnigg (Curator) is present //

The idea of the festival is also manifest in the fourth opening film, because **CRULIC – DRUMUL SPRE DINCOLO / CRULIC – THE PATH TO BEYOND** (RO/PL 2011; D: Anca Damian // Global distributor: Wide Management) as a so-called Animated Documentary skillfully conjoins the depiction of socio-political hot topics with artistic craft. This award-winning Animated Documentary tells the story of the Romanian Claudiu Crulic, who was wrongfully imprisoned in Poland in 2007. Numerous animation techniques are masterfully employed to depict Crulic's struggle with misguided authorities, and whose hunger strike ended tragically.

// Anca Damian (Director) is present //

The **Nightline on the Opening Evening** in the OK Mediendeck starting at 10:00 pm features **CANDELILLA** (DE) and the **DJ-Team MISCHGESCHICK** (AT).

FILMS AND PROGRAM SECTIONS in an overview

COMPETITION EUROPEAN CINEMA

These are the heart of the CROSSING EUROPE program: **nine cinematic discoveries**, all of them feature film debuts or second feature films, which have circulated at major film festivals in the past year. Two prizes will be awarded among them again this year: the **CROSSING EUROPE Award European Competition** (10.000,- Euro) is decided by a jury consisting of Lluís Galter (ES // award-winner CROSSING EUROPE Award European Competition 2011), Roman Gutek (PL) and Camille Rousselet (FR). The **AUDIENCE AWARD** *sponsored by Park Inn by Radisson Linz – First Hotel Partner*, on the other hand, is decided by the audience in Linz, who choose their favorite film.

This award comes with 1.000,- Euro in prize money and a hotel voucher.

Several of these works revolve around an encounter and the path subsequently taken together. Equally central to these young, innovative positions is the personal path of insight: their characters find themselves in strange places, in oppressive situations, completely isolated, and they look for a way to grow from this. Strong performances characterize the works by these filmmakers, who all, with one exception, are presenting a film for the first time in Linz.

The exception is Joachim Trier: his debut film REPRISE (NO 2006 // Austrian distributor: Filmladen) was shown in 2007 at CROSSING EUROPE. In **OSLO, 31. AUGUST / OSLO, AUGUST 31st** (NO 2011), he tells the story of Anders, a man tormented by the thought of having missed opportunities and disappointed people. Shortly before the end of his drug withdrawal, he is permitted to go into town for a job interview. He decides to stay a bit longer, wander around and face the ghosts of his past.

Just like Trier's work, the feature film debut by Alice Rohrwacher also celebrated its world premiere at the International Film Festival in Cannes. In **CORPO CELESTE** (IT/CH/FR 2011 // Best European Debut – Int. Film Festival Göteborg 2011) the sister of the actress Alba Rohrwacher follows a 13-year old girl moving to her home in southern Italy that she does not know. Feeling like a complete outsider and surrounded by the omnipresence of the church with its rituals and rules, Marta begins to take her life into her own hands step by step.

Konstantin Bojanov also made it to Cannes with **AVÉ** (BG 2011), a road movie that is as spontaneous as the adventures of the two characters: Kamen wants to go to the funeral of a friend, Avé to her grandmother – at least that's what she says, but she rarely speaks the truth. The spontaneous mixture of personal fate and lightness was distinguished at the Sarajevo Film Festival with the Jury Award.

Another encounter and the ensuing time is the theme of **WEEKEND** (GB 2011) by Andrew Haigh: in this film, which became an indie hit in London, two fundamentally different men come together, the modest, reserved Russell and Glen, who is not reticent about his homosexuality as a self-assured artist. Against all probability, the casual pick-up causes upheaval in both their lives: suddenly the question of a shared future is raised. // *On 27 April, 7:30 pm, there will be a HOSI Talk on WEEKEND: "Die Suche nach dem Traumprinz" ("The Search for the Dream Prince") at the Hosi Center Linz. //*

There appears to be no future at all for the remote village from **Z DALEKA WIDOK JEST PIEKNY / IT LOOKS PRETTY FROM A DISTANCE** (PL 2011): the people here live in desolate conditions – including Pawet, the metal collector, who together with his fiancée is far from a good life. One day he disappears. The work by Anna and Wilhelm Sasnal, which was distinguished at the New Horizons Film Festival in Breslau as the best Polish film and took part in the competition at the Int. Film Festival Rotterdam, focuses on the visual. It needs almost no dialogue

to convey the dehumanization inscribed in the community, but has instead a rich sub-text ranging all the way to a pogrom atmosphere.

Lisa Aschan also makes sparse use of language in **APFLICKORNA / SHE MONKEYS** (SE 2011; Austrian distributor: Polyfilm) to tell the story of the sisters Emma and Sara. While a fragile relationship with an experienced equestrian vaulting rider develops for one, the other struggles with her emerging sexuality. Aschan's innovative approach to her theme, which she presents in images of chilled soberness and deep emotional intensity, brought her the Dragon Award for the Best Nordic Film at the Int. Film Festival Göteborg. The film was distinguished at the Swedish Academy Awards for the best sound, the best script and the best film.

LOUISE WIMMER (FR 2011), on the other hand, celebrated its world premiere at the International Film Festival in Venice. Here Cyril Mennegun deals with the highly topical theme of the "precarious": Louise Wimmer is 50 years old. By day she gets by with odd jobs, she spends the nights in her car. No one should help her get back on her feet, that is her will. // *Following the premiere in Linz, LOUISE WIMMER will also be shown at the Festival du film francophone in Vienna.* //

Whereas Louise is carried by the magnificent Corinne Masiero in the main role, in **DER FLUSS WAR EINST EIN MENSCH / THE RIVER USED TO BE A MAN** (DE 2011) it is the shooting star Alexander Fehling, who sets out with the director Jan Zabeil on a tour de force into the abysses of being a stranger: the journey of a young German through an unnamed African country turns into an odyssey. He gets lost in the wilderness, in an endless river delta. In the imponderables of a foreign culture, he loses control. Zabeil also works with very little dialogue, rightly relying on his leading actor and the force of the images in his film, which was distinguished at the Int. Film Festival San Sebastián.

Then Ketil Machavariani takes us to Georgia at the start of the 21st century in **MARILIVIT TETRI / SALT WHITE** (GE 2011), which received awards for the best actor and the best debut film at the Cottbus Film Festival.

Machavariani's figures fight for survival, for their dreams - Nana for instance, who works as a seasonal waitress, shares a room with other women and hopes to someday run a small cafe in her home town. At some point she meets the policeman Niko, who also feels trapped in his fate.

PANORAMA EUROPA

In 2012 European Panorama again assembles unusual proponents of the cinema and their work; "**eccentric positions and innovative artistic approaches**", many of which have garnered multiple awards on the way to Linz. **CROSSING EUROPE** shows almost all productions in this section as Austrian premieres.

Panorama Fiction

Outstanding achievement in the visual field is again the deciding criterion for the award of the **NEW VISION AWARD** powered by Silhouette, with prize money of 5000,- Euro, which will go to one of the feature films in Panorama Fiction.

Among the competing films are, for instance, **LES FRAISES DE BOIS / WILD STRAWBERRIES** (FR 2011), which will be shown in Linz as a European premiere with the director Dominique Choisy present. In the heart of France, a daughter of rich parents and a man, who has become a victim of economic collapse, take up radical means to liberate themselves from the oppressive randomness of their lives.

Teona Strugar Mitevska also does **CROSSING EUROPE** the honor of returning: the winner of the **CROSSING EUROPE Award European Competition 2004** returns with her new work **THE WOMAN WHO BRUSHED OFF HER TEARS** (MK/DE/SI/BE 2012), a story about family tragedies permeated by roving wolves, magic powers and strange coincidences. The film, which features Victoria Abril, among others, premiered in the Panorama of the Berlinale 2012.

PLAY (SE/FR/DK 2011), on the other hand, was shown at Cannes, and its director Ruben Östlund is also a familiar face: in 2009 he garnered a Special Mention in Linz with **DE OFRIVILLIGA / INVOLUNTARY** (SE 2008). // *In cooperation with the Austrian Film Museum, PLAY will also be shown in Vienna on 2 Mai.* //

Another **CROSSING EUROPE** veteran is the eccentric director Bruno Dumont; following **HADEWIJCH** (FR/DE 2009) he deals again with an extreme form of religious devotion: **HORS SATAN / OUTSIDE SATAN** (FR 2011), which follows a nameless man and a young girl in a struggle against dark secrets, was shown in Cannes in the section "Un Certain Regard".

A connection to last year's festival is made by Nicolas Provost, whose video installation **UNTITLED** was shown in the exhibition **MOVING STORIES**. This year he is back with his feature film debut: provocatively and contrary to the usual politically correct social dramas, in **L'ENVAHISSEUR / THE INVADER** (BE/SE 2011) he portrays an African refugee, who is determined to realize his dream of a better life by any means possible. Outstanding in the leading role: Issaka Sawadogo.

SANGUE DO MEU SANGUE / BLOOD OF MY BLOOD (PT 2011) is also marked by impressive actors. João Canijo, to whom an exhibition was devoted this year at BAFICI in Buenos Aires, describes the unconditional love of two women and their battle to protect their loved ones. At the Int. Film Festival San Sebastián the film won the International Film Critic Award last fall.

With **ELENA** (RU 2011 // world premiere at the Int. Film Festival in Cannes) Andrey Zvagintsev presents an artfully composed social drama, situated in Russian society between poor and rich. These are personified by the retired nurse Elena, who married the rich Vladimir to provide for herself and the family of her unemployed son. No less than the Silver Bear as jury prize at the Berlinale 2011 was awarded to the giant of Hungarian cinema, Béla Tarr, and Ágnes Hranitzky, for **A TORINÓI LÓ / THE TURIN HORSE** (HU/FR/CH/DE 2011). In compelling black and white images they philosophize about pain, mortality, and the fate of the horse that was entangled with the philosopher Nietzsche in a historical situation.

Tarr's work and the rich images of Andrea Arnold's Brontë re-interpretation **WUTHERING HEIGHTS** (GB 2011; Austrian distributor) also find themselves in the company of the ultimate date movie: with **YOU INSTEAD** (GB 2011) David Mackenzie packs the plot of his film into actual festival events. At the center of the musical activity: an arrogant indie star and a punk band leader, who can't get along, but suddenly find themselves tied together for one day.

Panorama Europa Documentary

Realities of life, microcosms, strong female figures: all of these are found this year in the documentary section of the European panorama. For the first time, the films in this selection and in the Panorama Specials will be judged by the **critics' association FEDEORA** (Federation of Film Critics of Europe and the Mediterranean): awards will be presented in two categories by the jury of international experts.

Skateboarding is the theme of several productions shown at **CROSSING EUROPE**. In **THIS AIN'T CALIFORNIA** (DE 2012) – one of the audience favorites at the Berlinale 2012 and also distinguished there with the prize "Dialogue

en perspective” – Marten Persiel shows a generation that there has never been a film about before: that of the “Rollbrettfahrer“, who formed a subculture of their own in the German Democratic Republic of the 1980s.

Parallel to this documentary, which Persiel will personally present in Linz, there is **PUSHED** (DE 2011). Based on four protagonists of the scene, in this film Florian Schneider deals with skating as input and output source of life and (artistic) creativity. The local skater scene – or rather that of Wels – is portrayed in **DECKERINNERUNGEN - VON HANDLÄUFEN UND SITZGELEGENHEITEN** (AT 2011).

The festival shows the most recent work by the Austrian Fritz Ofner as a world premiere: **LIBYA HURRA / FREE LIBYA** (AT 2012) was made in the last weeks of the revolution against Gaddafi. Entirely on his own and with no funding at all, Ofner traveled all through the country, filming incredible images and moods of an upheaval; a respectful contemporary image that proves great sensitivity and courage in its approach.

DIE LAGE / CONDITION (DE 2012) is the meaningful title of a different observation: that of the Pope’s visit to Germany in 2011. In shots that are almost humorous in their stringency, Thomas Heise sketches an apparatus of security and protocol taken to an extreme. Current **productions by students** of Thomas Heise at the Karlsruhe University of Arts and Design are shown this year by **CROSSING EUROPE** in the Special **HfG KARLSRUHE @ CROSSING EUROPE**.

Dealing with handicaps is the focal point of two impressive works. Whereas **TIENS MOI DROITE / KEEP ME UPRIGHT** (FR 2011) is Zoé Chantre’s audiovisual diary about the search for words and images for her own physical symptoms and states, Katharina Pethke portrays a young woman – her sister – who faces her loss of hearing with self-confidence: **LOUISA** (DE 2011), which was distinguished in Leipzig as best German documentary in 2011, will be shown in Linz in a screening with subtitles for the hearing-impaired. The subsequent audience discussion will be conducted with sign language translation.

//Following the premiere in Linz, TIENS MOI DROITE / KEEP ME UPRIGHT will also be shown at the Festival du film francophone in Vienna. //

The opening film from this program section is **SIX MILLION AND ONE** (IL/DE/AT 2011; Austrian distributor: Thimfilm), with which David Fisher takes up his father’s memoirs. Together with his siblings he travels to Gusen, a satellite camp of the concentration camp Mauthausen, where his father was imprisoned. The surprising confrontation with the past in between tears and laughter is part of a family trilogy by the director. A second film from this trilogy is also to be seen: **MOSTAR HALOCH VASHOV / MOSTAR ROUND-TRIP** (IL 2011), in which Fisher shows how young people at an international school in Bosnia-Herzegovina – including his son Yuval – learn conflict management from cultures that are traditionally enemies.

Then **SOUND IT OUT** (GB 2011) takes us to the north of England, where one of the last remaining record shops in best HIGH FIDELITY fashion turns out to be the social hot spot for an entire community. Both the filmmaker Jeanie Finlay and the director of **UUS MAAILM / THE NEW WORLD** (ET 2011), Jaan Tootsen, are coming to Linz to present their films. The latter created a do-it-yourself long-term observation of a movement in the Estonian capital of Tallinn, which practically founded its own state in the city, in order to implement the idea of a self-determined community.

Finally, as a Special Premiere powered by ServusTV, the new film by Kurt Langbein will be presented: In **GRENZFÄLLE - ERZÄHLT VON ROBERT MENASSE** (AT/IT 2012) the director accompanies the writer Robert Menasse visiting people who especially overcome the borders that have opened, but have long not yet disappeared. *//Robert Menasse and the film team are present. //*

Further films in this section are: **EIN BRIEF AUS DEUTSCHLAND / A LETTER FROM GERMANY** (DE 2011; D: Sebastian Mez) and **PISMO TATI / A LETTER TO DAD** (RS/GB 2011; D: Srdjan Keca).

PANORAMA EUROPA SPECIAL

Working Worlds (in cooperation with the Upper Austrian Chamber of Labor/Culture)

The focal point Working Worlds (curated again by Lina Dinkla/Dok Leipzig) ranges from the exterior to the interior circumstances that make up our world of mass workplaces in the 21st century. The motto this year is “**Living or Striving**”. Striving stands here for the striving for productivity, efficiency and optimization, the basic precondition for the existence and success of industrial societies and even more for service societies. Yet can something like creativity even be quantified? The abstract extents of systems trimmed for over-efficiency are shown, for instance in **WORK HARD - PLAY HARD** (DE 2011), an interior survey of publicly traded companies, which the director Carmen Losmann will present at CROSSING EUROPE in person.

Producing more and more in a shorter and shorter period of time is also required of the “production staff” in Manuela Frésil’s **ENTREE DU PERSONNEL / STAFF ENTRANCE** (FR 2011): the focus is not only on the animal cadavers that are processed in the meat factory, but also the wear and tear on the workers – the benefits of regeneration for productivity are ultimately unproven.

The effects of goods traffic on the producers is documented by Gudrun Gruber, Alexander Hick and Michael Schmitt in **SAN AGUSTÍN - MAREA BAJA IN EL MAR DEL PLÁSTICO / SAN AGUSTÍN - LOW TIDE IN A PLASTIC SEA** (DE 2012): maintaining an ironic distance, in nine chapters they accompany two families and a village tavern through a harvest season in Almería, Europe’s fruit and vegetable garden. The three filmmakers will be present for the world premiere here in Linz.

MERCADO DE FUTUROS / FUTURES MARKET (ES 2011) also draws our attention to Spain: with her camera the director Mercedes Álvarez gives shape to the Iberian real estate bubble. This is a world of illusions and objects, which sometimes exist materially, but sometimes only in brochures and models.

The financial crisis is not only present in her film, but also in one that takes us to the epicenter of current attention: to Greece. Globalization is evident in a microcosm in Athens today. With great care and dignity, Christos Karakepelis portrays metal collectors in **PROTI YLI / RAW MATERIAL** (GR 2011), who are at the very end of the chain of exploitation – and perhaps already at the beginning of a new chain again.

*// Wednesday, 18 April, 7:30 pm, Preview Working Worlds **DIE ARBEITERINNEN VERLASSEN DIE FABRIK / WORKERS LEAVE THE FACTORY** (AT 2012; D: Katharina Gruzei) & **ENTREE DU PERSONNEL / STAFF ENTRANCE** (FR 2011; D: Manuela Frésil, *AK-Veranstaltungssaal, Volksgartenstraße 40, 4020 Linz // free admission //**

TRANSITION SPACES – NOWHERE PLACES (in cooperation with AFO Architecture Forum Upper Austria)

The four documentary films that make up the cooperation program with the Architecture Forum Upper Austria – curated again by Lotte Schreiber – deal with transit spaces, waiting zones and “different” places. One of these is **VOL SPÉCIAL / SPECIAL FLIGHT** (CH 2011), in which Fernand Melgar devotes attention to the deportation prison Frambois in Geneva.

While that film focuses on the lack of perspectives and the uncertainty of those who have to leave Europe, the migrants in **SAG MIR WANN... / TELL ME WHEN...** (DE 2011; D: Steffe Köhn & Paola Clavo) have hardly even made it into Europe: they are stranded in the internment camp in the Spanish enclave of Melilla and have been waiting for years to go on.

The children’s home is home only for a limited period of time, of which Christophe Hermans tells of the inner life in **LES ENFANTS / THE CHILDREN** (BE 2011). Finally, a traditional transitional space is the subject of **IL CASTELLO / THE CASTLE** (IT 2011): like every other airport, the Milan airport Malpensa has become a strategic

place since 9/11 at the latest, where all the executive authorities come together. Not only that: new control procedures are also tested here.

The focal point has been compiled again by Lotte Schreiber, whose own, internationally acclaimed documentary film **TLATELOLCO** (AT/MX 2011) will also be shown. In her film she investigates the residential towers in the area so named in Mexico City, located not far from the monuments and representational architecture of the city – an urban-planning utopia that is fading. Her film additionally forms a bridge to this year's OK Artist in Residence Heidrun Holzfeind, whose trilogy about modernist residential architecture will also be shown in the **CROSSING EUROPE** program.

HfG KARLSRUHE @ CROSSING EUROPE

The long-standing relationship with the Karlsruhe University for Arts and Design, where the documentarist Thomas Heise teaches as professor for film, is manifest in this year's festival program. Current student works since 2010, all of them documentaries, are collected in this focal point, including the originally recorded audio play **DAS MIT LAURA** (DE 2010), in which Eduard Stürmer comes to terms with a suicide within his circle of friends. Rene Frölke even made it to the Berlinale with **FÜHRUNG / GUIDED TOUR** (DE 2011). His film is a contemporary document: the highest-ranking man in the state visits an art academy at the pinnacle of an economic crisis.

Melanie Jilg, on the other hand, portrays the **HAUPTFRIEDHOF / CEMETARY** (DE 2011) in all its stillness and loudness, its originalness and its other-worldliness. With **RASTPLATZ** (DE 2011) Nicolai Zeitler has created a silent observation, for which he needed nothing other than a role of 16mm film and a bucket for developing. Other films in this section are: **HERR BERNER UND DIE WOLOKOLAMSKER CHAUSSEE** (DE 2011; D: Serpil Turhan), **SONNTAGS** (DE 2011; D: Robert Hamacher), **KINDER / KIDS** (DE 2011; D: Bettina Büttner), **VON DER VERMÄHLUNG DES SALAMANDERS MIT DER GRÜNEN SCHLANGE / OF THE SALAMANDER'S ESPOUSAL WITH THE GREEN SNAKE** (DE 2010; D: Rene Frölke).

NIGHT SIGHT

Again this year, the genre section of **CROSSING EUROPE** offers hefty alternatives to the rest of the festival program: curator Markus Keuschnigg has again compiled five daring, unreasonable films that contradict the conventional logic of production. The first protests against German entertainment goods always following the same pattern: none other than Roland Emmerich produced the apocalyptic future vision **HELL** (DE/CH 2011). In first film, Tim Fehlbaum takes us to a land where the sun has become an enemy. A handful of survivors search through the scorched earth for gasoline, water, but also for hope. Instead, their journey leads to the end of humanity. **HELL**, one of the opening films of the festival.

The convention that continuations have to copy their predecessors is rejected by **[REC]³ GENESIS** (ES 2012): in a radical thrust reversal, the successful Spanish series is given a comedic twist. Even a Spongebob-imitator is found among the quotations in this anarchic mixture between survival horror and telenovela. Whereas Paco Plaza is the sole director for this third part, he [REC]-colleague Jaume Balagueró has realized a project of his own. **MIENTRAS DUERMES / SLEEP TIGHT** (ES 2011) is a clever, cryptic noble thriller that follows a young man: during the day, César is a courteous portier, but by night he sneaks into the apartments and lives out his power and his hatred. A voyeuristic, elegant, thrilling chamber play.

Julien Maury and Alexandre Bustillo, who already fascinated audiences at CROSSING EUROPE with *L'INTÉRIEUR / INSIDE* (FR 2007), take us again into the dark chambers of a noble estate: in their new work *LIVIDE / LIVID* (FR 2011) they send a nurse and her friends in search of a treasure. As they press on into the dark corridors, they realize that something else still lives there...

A different kind of battle for survival takes place in *SVARTUR Á LEIK / BLACK'S GAME* (IS 2012): the gangster treat from the far north, produced by Nicolas Winding Refn, takes us to Reykjavík in the year 1999, to the struggle of the local underworld against international crime – where a small-time crook ends up in the crossfire.

// All the titles in this section will be shown again from 3 – 4 May in conjunction with /slashing europe at the Filmcasino Vienna. //

TRIBUTE ANCA DAMIAN (RO)

This year's CROSSING EUROPE Tribute is dedicated to a woman, whose work proves her cineastic passion and ongoing joy in experimentation: Anca Damian (*1962) has an exceptional position in the male-dominated Romanian film industry after 1989. Trained as a camera woman, she has made the most diverse fields of action and genres her own in the course of her career. She already demonstrated her talent as a filmmaker with her documentary films about painters like Victor Brauner or Ion Nicodim. In 2007 she took the theme of art, or more specifically of theater, to approach the inmates of the high-security prison of Arad: *A FI SAU A NU FI / TO BE OR NOT TO BE* (RO 2007), which Damian realized as director and producer in one, offered an answer to the question of who is hidden behind anonymous numbers and condemned criminals, and where guilt, remorse and genuine theater are to be found. Her first feature film followed a year later with *INTALNIRI INCRUCISATE / CROSSING DATES* (RO/FI 2008), which again revolves around a prison: a series of apparently chance encounters weaving the lives of its characters together in three episodes. She was responsible for the script here, just as for *CRULIC - DRUMUL SPRE DINCOLO / CRULIC - THE PATH TO BEYOND* (RO/PL 2011), which celebrated its world premiere at the Int. Film Festival Locarno, and for which the director switched to a different form of expression: Damian realized the biography of Claudiu Crulic, a Romanian wrongly imprisoned in Poland, who entered into a hunger strike to call attention to his case and consequently died, because no one intervened in time, as an animation film. Here the Romanian star actor Vlad Ivanov lends his voice to this tale from the grave. *CRULIC - DRUMUL SPRE DINCOLO / CRULIC - THE PATH TO BEYOND* – another opening film of this year's festival – also forms a bridge as an Animated Documentary to a further program Special in the festival this year: **IT'S ANIMATED!**

A further Tribute work is Anca Damian's short film: *CHIPURI/FACES* (RO 2002).

IT'S ANIMATED!

Since Marianne Satrapi's *PERSEPOLIS* or Ari Folman's *WALTZ WITH BASHIR* at the latest, animation film has gained a new context – through merging with documentation. This year CROSSING EUROPE sets a special focus on this form, which still receives too little attention outside specialized festivals. The section curated by Wiktorija Pelzer centers around the Animated Documentary *CRULIC - DRUMUL SPRE DINCOLO / CRULIC - THE PATH TO BEYOND* (RO/PL 2011), in which Anca Damian traces the biographical path of suffering of a young Romanian. Another film that will be shown is *ALOIS NEBEL* (CZ/DE/SI 2011), which deals with a solitary station agent in Sudetenland, who is haunted by the shadows of history. Tomáš Luňák based this stunning screen version, to which Karel Roden and others lend their voices, on a graphic novel with the same title. Its author, Jaroslav Rudiš, will be a guest in Linz.

Like ALOIS NEBEL, **ARRUGAS / WRINKLES** (ES 2011) was also shortlisted for an Oscar for best animated film. The production was even more successful in Spain, its country of origin, where the delightful story, also based on a comic, of a friendship between two gentlemen in a senior citizens' residence was not only awarded with the Goya for best animation, but also for the best screenplay adaptation.

Along with Animated Documentary, **IT'S ANIMATED!** also looks at the phenomenon of Animated Reality in its two short film programs. The precise observation of it and an exaggerated rendering of the surroundings are found, for instance, in **MAD DOGS AND ENGLISHMEN** (GB 2010), with which Daniel Chester traces the epitome of a British summer day outdoors, but also in **LA MORT EST DANS LE CHAMP / DEATH IS IN THE FIELD** (CH 2011). Here Patrick Chappatte and Marco Dellamula describe everyday life in Lebanon, which takes place alongside unexploded bombs from the last war.

All the other films in this section can be found in the festival catalogue and the festival newspaper.

LOCAL ARTISTS

14 programs, together comprising 55 productions – including 23 premieres – offer an extensive overview of Upper Austrian filmmaking at CROSSING EUROPE, ranging from 48-second films to award-winning feature-length documentaries. They are all in competition for the CROSSING EUROPE Award Local Artist 2012 with 6000,- Euro prize money and the CROSSING EUROPE Award Local Artist 2012 ATELIER AWARD.

The former was awarded in both 2010 and in 2011 to Ella Raidel, who will present her new work **PLAY LIFE SERIES** (CN 2011): here repetitions from shooting Chinese soap operas are turned into a dramatically condensed production.

The re-appropriation of a former communist model city by its resident is shown by Dariusz Kowalski, who also teaches at the Art University Linz: **RICHTUNG NOWA HUTA** (AT 2012) recently won the Grand Diagonale Prize in the section documentary film.

This year CROSSING EUROPE is again the setting for numerous world premieres, such as **ATTWENGER FLUXGIGS** (AT 2012): Markus Binder, one half of the duo Attwenger, recorded three wild months of a tour for the new album with his mobile phone camera. He remixed the material into a mobile road movie setting everything in motion.

Another world premiere is Erich and Libertad Hackl's **DER HEIMWEHTRÄGER** (AT 2012), a documentary that follows the life memories of the exile writer Fritz Kalmar, as is **HOLY WATERS** (AT 2011), in which David Gross seeks an answer to the question of whether water can work miracles, encountering devotees of the Blessed Virgin and crystal water gurus along the way.

// Monday, 23 April, 7:30 pm, Erich Hackl and Alfredo Bauer present the novel cycle "Die Vorgänger", Adalbert-Stifter-Haus, Linz //

CALLE LIBRE (GT/CO/AR/SV/CL/BR/MX 2011) is another world premiere: Jakob Kattner spent a year in South America to create a unique portrait of the street art and graffiti scene there.

Gabriele Neudecker tells of the long road to rehabilitation for four young men from the country in **DESERTEUR!** (AT 2012). The film, which celebrated its world premiere in early April at the renowned Women's Film Festival in Paris-Creteil, has its Austrian premiere in Linz.

Strong cinematic positions are also represented by Bernhard Pötscher with **KLEINE PERESTROJKA** (AT 2012) and Michael Palm, whose **LOW DEFINITION CONTROL - MALFUNCTIONS #0** (AT 2011) can be seen together with his work **SEA CONCRETE HUMAN - MALFUNCTIONS #1** (AT 2001).

The entire era of the moving picture from Lumičre up to the present is united by Katharina Gruzei in her rhythmic work **DIE ARBEITERINNEN VERLASSEN DIE FABRIK** (AT 2011/12), whereas Gabriele Mathes tells in her acclaimed **FLASCHENPOST** (AT 2012) of the dramatic end of a relationship and a new beginning in old video recordings.

The skateboard scene of Wels is the theme taken up by Laura Ettl, Lukas Maul and Peter Schernhuber in **DECKERINNERUNGEN - VON HANDLÄUFEN UND SITZGELEGENHEITEN** (AT 2011).

CROSSING EUROPE award-winner Edith Stauber now devotes her attention to the microcosm of the hospital in her most recent work, the sonically-optimally choreographed mosaic **NACHBEHANDLUNG** (AT 2012 // world premiere), whereas Thomass Renoldner makes avant-garde film and music video collide in his self-portrait **SUNNY AFTERNOON** (AT 2011).

Music clips on Attwenger, Texta, Junip, Cherry Sunkist or Nana D. are a fixed item in the Local Artists program again this year. These include two from Max von Lux and also two from LasGafas, the director team of Christian Dietl and Luzi Katamay, who even contributes a third by herself. The creative scene of Linz once again presents itself as a music video hotspot.

In the experimental field, Karin Fisslthaler, for instance, deals with the gestures of a ritual found on YouTube: the result is **SATELLITES** (AT 2011 // world premiere). Norbert Pfaffenbichler is represented with the most recent parts of his **NOTES ON FILM** cycle, **INTERMEZZO** and **CONFERENCE**, Thomas Steiner with **ROTONDA - XANADU** (AT 2012), an experiment with built and film architecture.

Works by Erich Goldmann, Arthur and Signa Köstler, Sabine Reschitzegger, Martin Music, Dominique Sellitsch, Michael Wirthig, Michael Rittmannsberger and many others round out the panorama of regional production.

All the other films of this section can be found in the festival catalogue and the festival newspaper.

THE FESTIVAL TRAILER: SUB

A visually compelling animation work offers a foretaste of CROSSING EUROPE this time. **SUB** was made by the winner of the CROSSING EUROPE Award Local Artist Atelier Award 2011, **Remo Rauscher** (*1984), together with the video artist **Rafael Mayrhofer** (*1986). The sound design is by Irad Lee. Their film consists of bizarre physics, rusting love and a light bulb, a surreal prefix in the sense of the creative apparatus of the cinema – including quotations from CASABLANCA. SUB can also be viewed on the CROSSING EUROPE website:

<http://www.crossingeurope.at/index.php?id=63&L=0>.

CROSS OVER

The fact that film and video are an essential component in intermedia art production finds expression at CROSSING EUROPE with the section Cross Over. Partners for this section this year are the **Upper Austrian Culture Quarter**, **Lentos Art Museum Linz**, **KunstRaum Goethestrasse xtd** and **kiosque**.

OK ARTIST IN RESIDENCE | HOLZFEIND & DRAEGER

For Heidrun Holzfeind (*1972, AT) and Christoph Draeger (*1965, CH) the boundaries between film and fine art are porous. They are the guests of the joint project of the OK "Offenes Kulturhaus" Upper Austria and CROSSING EUROPE. Holzfeind's interest in questioning architectural and social utopias, probing the boundary between history and identity, is conjoined with Draeger's many years of dealing with the theme of disaster into the current work **TSUNAMI ARCHITECTURE**. Using video and photography, the two investigate the long-term effects of the disaster in the Pacific on 26 December 2004: how the forces of nature, but also donations have changed the affected region, whether and how the subsequently built architecture functions and is accepted. The exhibition is accompanied by film works by the two artists. These include Heidrun Holzfeind's documentary trilogy about modernist residential architecture: **CORVIALE, IL SERPENTONE** (AT/IT 2001) presents an example of sublime bad planning before the gates of Rome. In **ZA ZELA ZNA BRAMA / BEHIND THE IRON GATE** (AT/PL/US 2009) as well, everyday reality has long since caught up with the former Polish-communist building planning.

COLONNADE PARK (AT/US 2011) takes us to Newark, New Jersey, to the urban developments and social distortions that become evident with three buildings by Mies van der Rohe. Then a market in Cairo stretches out along tracks: Holzfeind has dedicated the short film **FRIDAY MARKET** (AT/EG 2008) to it.

The program selection for Christoph Draeger consists of three works: whereas in **UN GA NAI / BAD LUCK** (CH/JP 1999) he traverses Japanese civilization, the structures of which have long since internalized eminent destruction, with **BLACK SEPTEMBER** (US 2002) he travels to the setting of the taking of hostages in Munich 1972, blurring reality and fiction. Finally, with **HELENES – APPARITION OF FREEDOM** (HU/US 2005) he creates a new symbiosis between shots of a military exercise from the Cold War and a speech by George W. Bush.

// Exhibition hours: 24 to 29 April, 10:00 am to 9:00 pm //

// Exhibition tour with the artists: 25 April, 8:30 pm to 9:15 pm //

OK CYBERARTS 2011

An important part of the OK program for the presentation of new currents and tendencies in contemporary art has long been the CyberArts Prix Ars Electronica Exhibition. In 2011 Wim Janssen received an Honorary Mention in the Prix Ars Electronica for his installation **CONTINUIZATION LOOP** in the category Hybrid Arts. The Belgian artist light-heartedly uses elements from three generations of visual media, creating the impression of video noise in an analogue way by using 35mm film strips consisting of black and transparent frames and over 150 guide rollers.

// Exhibition hours: 24 to 29 April, 10:00 am to 9:00 pm //

PERFORMING FILMS

Several striking works in this year's festival program are also located at the intersection between film art and performance. One of them brings Šejla Kamerić back to Linz, OK Artist in Residence in 2007: she shot **1395 DANA BEZ CRVENE / 1395 DAYS WITHOUT RED** (UK/BIH 2011), in which the Spanish actress Maribel Verdú moves through Sarajevo, as though the city were still in the cross-hairs of snipers – crouching, moving zigzag, always uncertain of being able to reach her destination unharmed. *// The film is presented in cooperation with the Kunsthaus Graz. //*

Another work is by the local artists Willi Dorner and Michael Palm: the simultaneously humorous and eerie chain reaction **SET IN MOTION** (AT 2012), in which new, dynamic sculptures emerge from the bodies of the performers

and pieces of furniture. The boundaries between human and thing blur in an unbounded kinesis based on a choreography by Willi Dorner.

*// **Dance performance for SET IN MOTION** based on the piece "above under inbetween" (Choreography Willi Dorner: 26 April at 6:00 pm, Upper Austrian Culture Quarter //*

LENTOS FEATURED ARTIST | Ursula Biemann

In her video essays and installations, Ursula Biemann investigates themes like migration and gender politics against the background of globalization, free trade zones, virtual communication, and the expansion of border controls by highly developed countries. The artist – who is also internationally active as curator, teacher and networker – derives her material from video recordings on site, interviews with experts, from archives and virtual information sources, and from theoretical texts. LENTOS presents four exemplary works.

*// **Exhibition hours:** 24 to 29 April, 10:00 am to 6:00 pm //*

*// **Exhibition tour & talk with the artist:** 27 April, 5:00 pm to 6:30 pm //*

KUNSTRAUM GOETHESTRASSE XTD. | THE THIRD PLACE by Karin Fisslthaler & Bernd Oppl

The installation "The Third Place" by Karin Fisslthaler and Bernd Oppl deals with the architectural and social structure of the shopping mall in city centers. Starting from the architecture of the first shopping center, built in the 1950s in Detroit, by the Austrian architect Victor Gruen, the current shift of these places into city centers is examined. Another part of the exhibition is a participative installation created together with pupils from the vocational school Berufsschule Linz 9 on the upper floor of KunstRaum Goethestrasse xtd.

*// **Exhibition hours:** 24 to 29 April, 2:00 pm to 6:00 pm //*

*// **Exhibition tour & talk with the artists:** 25 April, 4:30 pm //*

kiosque meets CROSSING EUROPE

The project "kiosque" borrows from the slogan "at kiosks now" and is inspired by fast food kiosk culture, making use of the socio-cultural potentials of both and thus detecting urban issues. Films will be projected onto urban walls on two evenings, involving painted facades, temporary art in public space and youth culture. Two programs of documentation, music videos and video art are thus celebrated in a rush of color and forms on the wall – curated by Wiktoria Pelzer.

*// **Open Air Screenings** in the former customs house Linz, Zollamtstr. 7, admission starting at 6:00 pm, projections starting at 9:00 pm; 26 April: **STREET ART – PAINTING THE WALL** & 27. April: **FARBFORMRAUSCH** //*

For **press pics (filmstills & logos)** please check <http://www.crossingeurope.at/filmstills>.
