

I 50 anni dell'Österreichisches Filmmuseum



Lunedì 30 giugno 2014, 16.30

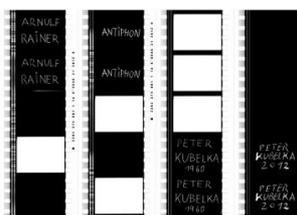
DAS TEUFELCHEN

(Germania/1917) R.: Dr. R. Portegg (Rosa Porten & Franz Eckstein). D.: 60'. Did. tedesche [Il diavoletto] Scen.: Rosa Porten. F.: Max Fassbender. Int.: Wanda Treumann (Wanda), Hermann Seldeneck (il suo principale), Fritz Achterberg (Walter, il pittore), Paul Passarge (il nonno di Wanda), Johanna Junker-Schatz (la nonna di Wanda), Rudolf Döll (amico di Walter), Hella Thornegg (la vedova). Prod.: Treumann-Larsen-FilmvertriebsGmbH. 35mm. L. : 1198 m. D.: 60' a 18 f/s. Imbibito / *Tinted*. Didascalie tedesche / *German intertitles*. Da: Österreichisches Filmmuseum, Wien

Restored in 2014 by Österreichisches Filmmuseum from a vintage 35mm nitrate release print. Photochemical preservation work carried out at the Svenska Filminstitutet's laboratory. The colour tinting of the original nitrate print has been reproduced using the Desmet method.

*A young typist is fancied by her boss. Before getting married, she wishes to have fun one more time and visits a masked ball in the costume of an imp. There she meets a young painter, who falls in love with her, but whom she rejects because of his poverty. The party serves as a *fi set*, without the guests knowing it. Wanda marries her boss, which brings her wealth but not happiness. One day the scene of the tête-à-tête of the imp and the painter is being screened in the cinema, after which Wanda's husband throws her out on the street. She takes this as an opportunity to get an entirely new life, to find a job and her true love - in the film business. This is another variation on class issues and the intertwining of love and money in Rosa Porten's films. Veiled as a comedy, it hints at not confusing these things. Most interesting is the double-edged role attributed to film. For women, being filmed unwittingly may imply risks, but the film business might as well be a vehicle to get a better and happier life.*

Annette Förster



Lunedì 30 giugno 2014, 22.15

MONUMENT FILM

(Austria/2012) di Peter Kubelka. D.: ca. 90'. 35mm: *Arnulf Rainer* (1960, L.: 177 m. D.: 7') e *Antiphon* (2012, L.: 177 m. D.: 7'). Durata totale / *Total duration*: ca. 90', incluse le introduzioni del regista / *including introductions by the filmmaker*. Bn. Da: Peter Kubelka, Vienna

Introduce **Peter Kubelka**

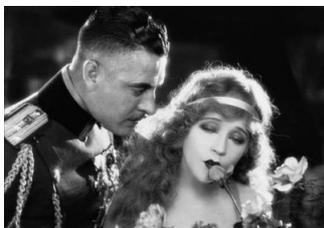
"I love my medium, and I use it as a ship to go on a journey to places that I haven't been to, or nobody has ever seen before, and whatever will be found there is fine. I made my film Arnulf Rainer without having a precise idea of what it would look like on the screen, because I couldn't project it or look at it on an editing table, because I had no means. I was very poor back then. And as with almost everything, when you are poor, you are more courageous because you have nothing to lose"
(Peter Kubelka).

The most famous of Peter Kubelka's 'metric films', Arnulf Rainer saw the medium of film magnificently stripped down to its four essential components: light, darkness, silence and sound. His decision to finally produce a follow-up film 52 years later was not an arbitrary one: with the existence of analogue film severely threatened by what Kubelka observes as the "hostile takeover" of digital technology within film production and exhibition, the original co-founder of the Österreichisches Filmmuseum felt the need to return to those same four basic elements, reversing them in the process. Music-aficionado Kubelka named the resulting film Antiphon after the call-and-response musical form, itself deriving from the ancient Greek words for "opposite voice". What was black in Arnulf Rainer is white in Antiphon, where there was once sound now there is silence (and vice versa).

Antiphon serves not only as a counterpoint but also as a companion piece to the earlier film. Together they form the basis of a 'projector performance' - Monument Film - which begins with a solo projection of Arnulf Rainer, followed by Antiphon. In the second movement of this event, the two films are screened side-by-side. And as a finale, they are screened on top of each other, melting into one another in a shared space, leaving the flicker of the projector lamps as the dominant visual element.

The monumental character of the work is also emphasised by the incorporation of the projection apparatus within the performance. Work and 'working system' become one and the same. The 35mm film projectors are freed from the booth and placed amongst the rows of spectators. The speakers, meanwhile, are situated in front of the screen, rather than being hidden away behind it. Described by its creator as a "call to dogged resistance" in a world where economically and ideologically forced obsolescence (in this case, of analogue film) is much too easily viewed as a 'natural' phenomenon, Monument Film brings the materiality of the celluloid medium to the fore. The alternating black and white stretches recall the negative-positive process that forms the basis of analogue photographic duplication. The physicality of film is laid bare on the screen, and in the viewing space itself. With each successive projection, new instances of scratches, dirt, dust and other marks accumulate on the film strip, thereby reminding the viewer that as well as being a plastic art, film is still very much a performance art, with the cinema's 'black box' as its stage.

Oliver Hanley



Martedì 1 luglio 2014, 21.45

LA VEDOVA ALLEGRA

(The Merry Widow, USA/1925) di E. von Stroheim (130'). Regia: Eric von Stroheim. Soggetto: dal libretto di Victor Leon e Leo Stein dell'operetta omonima di Franz Lehár. Sceneggiatura: Erich von Stroheim, Benjamin Glazer. Fotografi: Ben Reynolds, William Daniels, Oliver T. Marsh. Montaggio: Frank E. Hull. Scenografi: Cedric Gibbons, Richard Day. Interpreti: Mae Murray (Sally O'Hara), John Gilbert (Danilo), Roy D'Arcy (Mirko), Tully Marshall (barone Sadoja), George Fawcett (Nikita I),

Josephine Crowell (regina Milena), Dale Fuller (cameriera di Sally), Albert Conti (aiutante di Danilo), Wilhelm von Brincken (aiutante di campo di Danilo), Don Ryan (aiutante di Mirko). *Produzione*: MGM. 35mm. *Durata*: 130' a 22 f/s. Didascalie inglesi con sottotitoli italiani
Copia proveniente da Österreichisches Filmmuseum

Introduce **Alexander Horwath**

The Merry Widow, a huge public success and the "best film made in Hollywood in 1926" according to the critics at the time, came two years after the enormous and spectacular flop of Greed, which had been disfigured and mutilated by the Metro Goldwin Mayer Tycoon, Irving Thalberg. It would always be Thalberg who put forward The Merry Widow (from the Franz Lehár's opera of the same name) to Eric von Stroheim. Although he had not appreciated the text, Stroheim gave the project his full attention, writing a very personal screen-play, which made it possible to transform the project's limpid air into a cruel, savage satire, set in Central Europe. Montebianco is the imaginary place where the story unfolds: there would be no full scale reconstruction, as had been the case for Monte Carlo in Foolish Wives (1921), but rather the accurate decor which alluded to Montenegro (as did the style of the uniforms, also designed by Stroheim). The Merry Widow also contains his excessive tastes in set reconstruction: the film is a limitless showcase of wonderful architecture, shiny floors, sumptuous stairways, majestic columns, ostentatious uniforms and an unrestrained appetite for decorative detail. We must not let these details deceive us. In The Merry Widow (as always with Stroheim) the set design and wardrobe are not born out of a sterile love of luxury, but are the result of the director's own choice. The costume and set design can be defined as a real habitus: a behavioural and social form; which was being mocked and treated as material for satire. The details in The Merry Widow suggest an alteration, an irregularity, a disproportion becoming an impulse or driving force for the action (Sally's body, the monumental doors, the huge crosses on the walls, a piece of flypaper). The disproportion is an enlargement and an expansion of the senses - for example, the acute olfactory sensation that emerges in the instant we see Sally's bed covered in flower petals. From this point of view, Stroheim's stylistic choices trigger a contrast: the struggle between black and white in the frame, the blurry focus on Sally's face in the foreground, the smell of perfume from the contact with the sweaty skin of a man in uniform. Think of the whiteness of light emanating from Mae Murray's face, which is contrasted with the black puppet-like movement of Prince Mirko; or the Chez François salon, the chaos that oscillates between black and white. Stroheim did not forget to include a sharp, ironic vein. Two lovers beneath a romantic moon: the abomination and cruelty are shown here together with the gentle breeze in the moonlight.

Rinaldo Censi

The Musicscore for The Merry Widow

When I first accompanied The Merry Widow years ago, I was totally struck by this highly creative and inventive film adaptation of the operetta, directed by the genius Erich von Stroheim. Immediately I realized that my 'one' piano + singer accompaniment wasn't at all enough to serve this brilliant and intense film. I started a serious quest to develop a suitable score for the film, and at the same time had the great good luck to get official permission from the Lehár Estate to use and rearrange, where necessary, the original operetta music for the film. This musicscore is now partly based on the captivating lyrical music of Lehár and partly on my own music. It gave me the opportunity to bring a bit more Stroheimian darkness and satire into the accompaniment. The decision of exactly where to place the Lehár motifs in the film was a very interesting and challenging puzzle to solve. For me it's very important that this unique film can be shown more and more in the future and it's wonderful and a true honor to perform in Bologna!

Maud Nelissen



Mercoledì 2 luglio 2014, 12.00

Lezioni di cinema. Il caso Österreichisches Filmmuseum

Incontro con **Peter Kubelka** e **Alexander Horwath**



Venerdì 4 luglio 2014, 10.00

THE CLOCK OR 90 MINUTES OF FREE TIME

1/48"

(Messico/2008) Film di Jorge Lorenzo Flores Garza. D.: ca. 1'

35mm. D.: ca. 1'. Bn

Da: Österreichisches Filmmuseum

MEISSNER PORZELAN! LEBENDE SKULPTUREN DER DIODATTIS IM BERLINER WINTERGARTEN

(Francia-Germania/1912-14) D.: 1'30". Did. tedesche

Prod: Gaumont

35mm. L.: 20 m (frammento). D.: 2' a 16 f/s. Bn. Imbibito / *Tinted*. Didascalie Tedesche / *German intertitles*

Da: Österreichisches Filmmuseum

THE CASE OF LENA SMITH

(USA/1929) R.: Josef von Sternberg. D.: 5'. Did. inglesi

35mm. L.: 107 m (frammento). D.: 5' a 22 f/s. Bn. Didascalie inglesi / *English intertitles*

Da: Österreichisches Filmmuseum

MOSAIK MECHANIQUE

(Austria/2008) Film di Norbert Pfaffenbichler. D.: 9'

35mm. D.: 9'. Bn

Da: Österreichisches Filmmuseum

HA.WEI. 14 MÄRZ 1938

(Germania/1938) D.: 13'

16mm. L.: 110 m. D.: 13' a 18 f/s. Bn

Da: Österreichisches Filmmuseum

SPARE TIME

(Gb/1939) Film di Humphrey Jennings. D.: 15'. V. inglese

YOURS

(USA/1997) Film di Jeff Scher. D.: 4'
35mm. D.: 4'. Col
Da: Österreichisches Filmmuseum

RECREATION

(Francia-USA/1956-57) Film di Robert Breer. D.: 2'
16mm. D.: 2'. Col
Da: Österreichisches Filmmuseum

SCHWECHATER

(Austria/1958) Film di Peter Kubelka. D.: 1'
35mm. D.: 1'. Col
Da: Österreichisches Filmmuseum

ANTHEM

(Thailandia/2006) Film di Apichatpong Weerasethakul.
D.: 5'. V. thailandese
35mm. D.: 5'. Col. Versione thailandese con sottotitoli inglesi / Thai version with English subtitles
Da: Österreichisches Filmmuseum

ROLLER COASTER RABBIT

(USA/1990) R.: Rob Minkoff. D.: 8'. V. inglese
35mm. D.: 8'. Col. Versione inglese / English version
Da: Österreichisches Filmmuseum

THE PRESENT

(USA-Svizzera/1996) Film di Robert Frank. D.: 24'. V. inglese
35mm. D.: 24'. Col. Versione inglese / English version
Da: Österreichisches Filmmuseum

Introduce **Alexander Horwath** (Austrian Filmmuseum)

Why this sort of program?

The curatorial approach of placing films of different types and backgrounds alongside each other in an evening's program, freed from their traditional groupings by era, genre, format, aesthetic, etc., has had a long and influential history. Nevertheless, it is still viewed as an 'experimental' or even irritating approach in many quarters. I'm speaking of those quarters where the culture of cinephilia is more or less monogamously attached to narrative/fictional filmmaking and, therefore, secretly invested in the industry that produces these films. Although such cinephiles often attack the industry as the enemy of 'real film artists', they can still only imagine an industry-based film art. Their search for the 'best films of all time' (or 'of this month') will always result in a list of feature-length, industry-produced narrative films, sometimes with one token documentary thrown in. But what if, a hundred years from now, the roles and functions, the essential 'locations' and historical markers of the film medium will be detected elsewhere? What if the actual riches generated by 120 years of cinema reside not so much in the individual products intended to satisfy the need for an 'evening of entertainment', but in all those open-ended conversations between film artefacts that used be seen as 'too small', 'too dense', 'too un-entertaining' or 'too intense'?

What is this program?

The Clock is a somewhat surreal-populist attempt at telling a story of the 20th century. In a more serious vein, it relates to three different notions of cinematic temporality. 1. It talks about leisure or, 'free time' - a realm of life usually regarded as the province of movie-going. 2. It addresses the 'time of film' - a passing era that also produced new concepts of history and memory, both of which (like film itself) are now becoming more tenuous by the nanosecond. 3. It celebrates our imprisonment in 'film time' when experiencing the clockwork of a theatrical projection - the distinct duration of a film, its irrevocable passing at a specific pace of X frames-per-second.

While they pass, these 12 films also exude madness, mystery and joy, with numerous doorways and exits as far as their capacity for conversation is concerned - they are in dialogue with each other,

with cinema as such, and with the outer limits of the past and the present. From a single still image in the midst of moving blackness to a demonstration of stillness via movement; from preor proto-cinematic actors and audiences to Chaplin and Hitler as actors in the hyper-cinema and 'found cinema' of today; from leisure activities on the eve (and in the middle) of World War II to the reinvention of recreation (and of beer-fueled ecstasy) by postwar avant-gardists; from the endlessly circular worlds of entertainment and escapism today to the place where each escape must end; from memory preserved to memory eradicated again.

Alexander Horwath



Sabato 5 luglio 2014, 18.15

DOKFAH NAI MEU MAAN

(Mysterious Object at Noon, Thailandia/2000) R.: Apichatpong Weerasethakul. D.: 89'. V. thailandese. T. int.: Mysterious Object at Noon. F.: Prasong Klinborrom, Apichatpong Weerasethakul. M.: Mingmongkol Sonakul, Apichatpong Weerasethakul. Int.: Somsri Pinyopol, Kannikar Narong, Chakree Duangklaio, To Hanudomlap, Duangjai Hiransri. Prod.: Gridthiya Gaweewong, Mingmongkol Sonakul. 35mm. D.: 89'. Bn. Versione thailandese con sottotitoli inglesi / Thai version with English subtitles. Da: Österreichisches Filmmuseum. Restaurato nel 2013 da Österreichisches Filmmuseum e The Film Foundation World Cinema Project a partire da un internegativo 35mm depositato da Apichatpong Weerasethakul e conservato presso l'Österreichisches Filmmuseum / Restored in 2013 by Österreichisches Filmmuseum and The Film Foundation World Cinema Project from the 35mm internegative on deposit from Apichatpong Weerasethakul at Österreichisches Filmmuseum

Introduce **Alejandro Bachman** (Austrian Filmmuseum)

Thai director Apichatpong Weerasethakul, winner of the 2010 Golden Palm for Uncle Boonmee Who Can Recall His Past Lives, is one of the most acclaimed filmmakers and visual artists today. When cobbling together his first feature during the late 1990s, he may not have foreseen the incredible arc his career would take, but the sweetness, intelligence and extravagance that we now associate with his oeuvre was already in full bloom. Mysterious Object at Noon was produced on a shoestring, shot on 16mm black and white stock, and its 'low fi' visuals betray the influence of cinéma vérité. The whirlwind narrative, however, is a mix between Road movie, Fantasy and corps exquis - a game played by the French surrealists. Starting in Bangkok, the filmmaker journeys south; along the way, he hears a story which he later repeats to a group of Thai villagers so they may flesh it out. With each further meeting, the story expands and mutates, until it becomes a collective object - a kind of docu-fiction fairytale (appropriately, the film opens with the words, "Once upon a time..."). The original title, Dokfah Nai Meu Maan, roughly translates as "Heavenly Flower in Devil's Hand". 'Dokfah' is also the name of the woman who appears in the story-within-the-film as a teacher to a young paraplegic boy. The title is reminiscent of the overwrought melodramas that populated Thai cinema screens during the filmmaker's youth. In Weerasethakul's hands, however, it gains a new meaning, inaugurating a new kind of epic - and of meta-narrative: "It's a film unlike any other, complete with a title that sounds like a remark that would result from a U.F.O. sighting. By the end, when a group of giggling schoolchildren start a new anecdote about a witch who becomes a tiger, you're likely to be utterly enchanted by this unique dish of entertainment that may be the beginning of a new art form: Village Surrealism. Mr. Weerasethakul's film is like a piece of chamber music slowly, deftly expanding into a full symphonic movement"

Elvis Mitchell, "The New York Times"

The film's modest production circumstances accelerated the need for its restoration. The original 16mm camera reversal element is lost, so the next best element was used as a source: the 35mm "blow up" internegative containing burned-in English subtitles. It was scanned and digitally restored, with dust, scratches and other visible marks removed while keeping the specific look (and defects) of the source material intact. Digital colour grading took place at the LISTO laboratory in Vienna. The 35mm optical soundtrack negative was transferred at L'Immagine Ritrovata laboratory in Bologna and digitally restored at Technicolor Ltd in Bangkok. The entire process was conducted in close collaboration with Apichatpong Weerasethakul and completed in June 2013. The results are a new 35mm internegative and optical soundtrack negative for preservation, a DCP for digital cinema screenings, and a new 35mm projection print.

Oliver Hanley, Alexander Horwath