



Press Information

October 22 to November 25, 2021

Film as a Subversive Art 2021: A Tribute to Amos Vogel

A Retrospective by the Austrian Film Museum and the Viennale

The 2021 joint retrospective of the Viennale and the Austrian Film Museum is dedicated to Amos Vogel (1921-2012). Born as Amos Vogelbaum to a Jewish family in Vienna, he fled the Nazi terror and emigrated to the United States via Cuba in 1938. In New York City, his new home, he became one of the world's most influential film curators: first as the founder of the Cinema 16 film society (1947-63), and later as the co-founder of the New York Film Festival (1963-68). His book *Film as a Subversive Art* (1974) influenced generations of cinephiles and curators and was instrumental in establishing film curatorship as a form of aesthetic, social and political activism.

The aim of our retrospective is not to reconstruct or re-enact any of the film programs Vogel put together, nor to screen the films he wrote about. Instead, we understand Vogel as an explorer of the cinematic present. Rather than putting together a tribute showcasing the works Vogel championed and thus canonized for his era, we choose to follow in his footsteps and champion his values – polyphony of voices, aesthetic and political disruption, and subversion – from today's perspective.

Film as a Subversive Art 2021 celebrates Vogel's 100th birthday. However, acknowledging and embracing the present means to question curatorial responsibilities and privileges. We therefore invited six valued colleagues from all over the globe to help us shape this tribute. Each of them was given the same challenge: to compose programs with contemporary and recent films (with the publication date of *Film as a Subversive Art* as a point of reference) that address the notions of "film," "subversive," and "art" today. We were surprised and delighted by the results and now invite you to join us in the cinema to share our surprise and delight.

(Eva Sangiorgi, Michael Loebenstein, Jurij Meden)

KURATOR*INNEN

Nicole Brenez is Professor of Film Studies at the University of Paris 3/Sorbonne Nouvelle, Director of the Department "Analyse et Culture cinématographique" at the Femis since 2017, and curator of the Cinémathèque française's avant-garde film series since 1996. Together with the filmmaker Philippe Grandrieux, she produces the series of films *It May Be That Beauty Has Strengthened Our Resolve*, devoted to revolutionary filmmakers forgotten or neglected by the histories of cinema. Her most recent book is *Manifestations* (De l'Incidence, 2020).

Go Hirasawa is a film researcher working on underground and experimental films and avant-garde art movements in 1960s and '70s Japan. His most recent publication *Japanese Expanded Cinema and Intermedia: Critical Texts of the 1960s* (Archive Books) was published in 2020. He also curated the film program "Japanese Expanded Cinema" at the Museum of Modern Art in New York in 2021.

Kim Knowles is an academic and curator based in Wales, United Kingdom. She has curated the Black Box strand of the Edinburgh International Film Festival since 2008 and has written numerous books, articles and chapters, including, most recently, *Experimental Film and Photochemical Practices* (Palgrave Macmillan, 2020).

Birgit Kohler is co-director of Arsenal – Institute for Film and Video Art in Berlin. From 2002 to 2019, she was a member of the Berlinale Forum selection committee, and as interim director she was responsible for the section's main program in 2019. Her curatorial projects, publications and teaching focus primarily on contemporary documentary filmmaking and a wide range of artistic positions in contemporary international cinema. Most recently, she published "Spielarten des Dokumentarischen – Politik und Ästhetik im Kino von Anja Salomonowitz," in: Isabella Reicher (ed.): *Eine eigene Geschichte. Frauen Film Österreich seit 1999* (Sonderzahl, 2020).

Roger Koza is a film critic, editor of "Con los ojos abiertos", anchorman of El cinematógrafo and presenter at Filmoteca. Since 2006, he is a curator for the Vitrina section at the Hamburg International Film Festival. Since 2014, art director of the Cosquin International Film Festival (Cordoba) and since 2018, art director of the legendary Doc Buenos Aires. He is the editor of the book *Cine y Pensamiento: las charlas de Mar del Plata* (2007) and of *Cine del mañana* (2010). His latest publication is "Faith in Fiction: The Cinema of Miguel Gomes" in: Daniel Ribas, Paulo Cunha (ed.): *Reframing Portuguese Cinema in the 21st Century* (Curtas Metragens, 2020).

Nour Ouayda is a filmmaker, film critic and programmer. She is deputy director at Metropolis Cinema Association in Beirut where she also coordinates the Cinematheque Beirut project. She is a co-editor of the Montreal-based online film journal "Hors champ". Her films and writing research the practice of drifting in cinema. She is part of the Camelia Committee, a collective that explores hybrid forms of writing for and in cinema.

FILM PROGRAMS

Curated by Nicole Benez:
Image-Dialogues at the Time of the 6th Extinction

[Diagnose, Reverse](#)

Cinetracts, Marine Hugonnier, France/United Kingdom, 2017, digital, 57 min

Giverny's Cusp, Marine Hugonnier, France, 2019, 35mm, 10 min

[De-Hierarchize, Deepen](#)

Nou voix, Maxime Jean-Baptiste, French Guiana, 2018, digital, 14 min

Just A Movement, Vincent Meessen, Belgium/Senegal, 2021, digital, 110 min

De-Anthropocentrize, Reorient

The Mirror of Possible Worlds, Fergus Daly, Ireland, 2020, digital, 24 min

Birds by the Sea, Wolfgang Lehmann, Germany, 2008, digital, 2 min

Filmatruc à verres n°2 (compte-rendu d'installation), Silvi Simon, France, 2010, digital, 2 min

Filmatruc à verres n°4, Orage (compte-rendu d'installation), Silvi Simon, France, 2012, digital, 2 min

Brouillard - passage #14, Alexandre Larose, Canada, 2013, 35mm, 10 min

Lighting Dance, Cecilia Bengolea, Argentina, 2018, digital, 6 min

Herbs (élément d'installation, extrait), Silvi Simon, France, 2019, digital, 3 min

A Floral Tribute for Essex Road, Jayne Parker, United Kingdom, 2019, 16mm, 5 min

Phytography, Karel Doing, Netherlands, 2020, 16mm, 8 min

Promenade 1, Zélie Parraud, France, 2021, digital, 1 min

Promenade 2, Zélie Parraud, France, 2021, digital, 1 min

Curated by Go Hirasawa:

Japanese Revolutionary Cinema: Subversion and Creation

Mizu no nai puru (A Pool Without Water), Koji Wakamatsu, Japan, 1982, digital (shot on 35mm), 103 min

Yuheisha (Prisoner/Terrorist), Masao Adachi, Japan, 2006, digital, 113 min

Short film program

Seishonen no tameno eiganyumon (Young Person's Guide to Cinema), Shuji Terayama, Japan, 1974, 16mm (triple projection), 3 min

Satsujin Catalogue (Murder Catalogue), Toshio Matsumoto, Japan, 1975, digital, 20 min

Kaisoroku (Memoir), Michio Okabe, Japan, 1977, digital (shot on 16mm), 22 min

24 Frames Per Second, Takahiko Iimura, Japan, 1975-1978, 16mm, 12 min

Curated by Kim Knowles:

Subversive Bodies

Performing Subversion

Riot not Diet, Julia Fuhr Mann, Germany, 2018, digital, 17 min

Slap! The Gondola, Marie Losier, USA, 2010, digital, 15 min

Burning Palace, Mara Mattuschka, Austria, 2009, 35mm, 32 min

Phantom Rhapsody, Sarah Pucill, United Kingdom, 2010, 16mm, 19 min

Quality Control

Quality Control, Kevin Jerome Everson, USA, 2011, digital, 71 min

Non-human Bodies

Concerning Flight: Five Illuminations in Miniature, Charlotte Pryce, USA, 2004, 16mm, 8 min

Blua, Carolina Charry Quintero, USA/Columbia, 2017, digital, 22 min

Journal and Remarks, David Gatten, USA, 2010, 16mm, 15 min

Laborat, Guillaume Cailleau, Germany, 2014, DCP, 21 min

All Her Beautiful Green Remains in Tears, Amy Cutler, United Kingdom, 2018, digital, 11 min

Curated by Birgit Kohler:

That Things are "Status Quo" is the Catastrophe.

Das Block (The Block), Stefan Kolbe & Chris Wright, Germany, 2006, digital, 75 min

Davor: **Phantasiesätze (Fantasy Sentences)**, Dane Komljen, Germany/Denmark, 2017, digital, 17 min

Terra de ninguém (No Man's Land), Salomé Lamas, Portugal, 2012, digital, 72 min

Davor: **Sieben Mal am Tag beklagen wir unser Los und nachts stehen wir auf, um nicht zu träumen (Seven times a day we bemoan our lot and at night we get up to avoid dreaming)**, Susann Maria Hempel, Germany, 2014, digital, 17 min

Demain et encore demain / Journal 1995 (Tomorrow And Tomorrow / Diary 1995), Dominique Cabrera, France, 1997, digital, 79 min

Davor: **Measures of Distance**, Mona Hatoum, United Kingdom, 1988, digital, 16 min

Curated by Roger Koza:

The Varieties of Subversive Experience

The Southern Radicals (a)

Lluvia de jaulas, César González, Argentina, 2019, digital, 82 min

The Southern Radicals (b)

El triunfo de Sodoma, Goyo Anchou, Argentina, 2020, digital, 82 min

The Southern Radicals (c)

Cuaterros, Albertina Carri, Argentina, 2016, digital, 83 min

Flesh and Bites

Cele doua executii ale Maresalului, Radu Jude, Romania, 2018, digital, 10 min

Homenaje a la obra de P.H. Gosse, Pablo Martín Weber, Argentina, 2020, digital, 22 min

AI at War, Florent Marcie, France, 2021, digital, 97 min



**Curated by Nour Ouayda:
In Arabic, Friendship Can Also Mean Honesty**

Baalbek, Ghassan Salhab, Akram Zaatari, Mohamed Soueid, Lebanon, 2001, digital, 53 min

Davor: ***As Far as Yearning***, Ghassan Salhab, Mohamed Soueid, Lebanon, 2017, digital, 27 min

The Insomnia of a Serial Dreamer, Mohamed Soueid, Lebanon, 2020, digital, 170 min

Further information and images can be found on our website www.filmmuseum.at or you can contact our Press Department directly: Andrea Pollach, a.pollach@filmmuseum.at, T + 43 | 1 | 533 70 54 DW 22 or 0699-19448451