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7ο ΦΕΣΤΙΒΑΛ
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ΤΗΣ ΑΘΗΝΑΣ

7th ATHENS
AVANT-GARDE
FILM FESTIVAL

PRESS RELEASE

7th ATHENS AVANT-GARDE FILM FESTIVAL

17-27th OCTOBER 2013

Now part of the *Cinephilia in the New Age* project (Regional Operational Programme of Attica /ROP Attica, 2007-2013) included in the NSRF, the **7th Athens Avant-Garde Film Festival is making its most dynamic comeback yet**. The only festival that's attempting to highlight the avant-garde wherever and whenever it is trying to overturn conventions and systems in cinema world-wide. Three years after the last festival of the same name in 2009, this initiative by the Greek Film Archive, which has been underway over the course of the last years, already since its first occurrence in 2004, has successfully met the demands of the Greek audience for a contemporary home where cinephilia is cultivated in its most multidimensional form.

With tributes to distinguished filmmakers, the introduction of new sections (including a competition), parallel events (workshop, discussions, masterclasses) and art exhibitions, the **7th Athens Avant-Garde Film Festival** opens on **Thursday, 17th October** with a screening of **Les Grandes Ondes (a l'Ouest) / Longwave** by Swiss director **Lionel Baier**, a situational comedy unfolding in 1970s Portugal during the Carnation Revolution. The film had its world premiere at the last Locarno Film Festival. The original language of the film is French and it will be screened with english subtitles. With the support of the Embassy of Switzerland.

TRIBUTES

TRIBUTE TO HARUN FAROKI

Against what? Against whom?

"I am honored to be invited form the Greek Film Archive to show my works in the School of Fine Arts and in the cinema. The honor is even greater when you invite me in such difficult times".

Harun Farocki

The 7th Athens Avant-Garde Film Festival by the Greek Film Archive, in collaboration with the Athens School of Fine Arts, Goethe-Institut Athen and the Department of Communication and Media and the School of Economic and Social Sciences of the National and Kapodistrian University of Athens **brings the distinguished filmmaker and artist Harun Farocki to Athens for the first time** on the occasion of a retrospective tribute to his work.

A highly-regarded author of documentary films, feature films, film essays, videos and video-installations, an art critic and media theoretician, Harun Farocki is one of the most important personalities in the post-war history of political cinema in Europe. In his works he examines social functioning of images in the context of various ideologies, the development of technological tools and economy.

The tribute, titled **“Against what? Against whom?”**, is curated by **Anje Ehmman**, artist, author, exhibition curator and Farocki’s constant collaborator, and includes:

-**Films**: A representative sample of Farocki’s filmography so far (15 films in total in video and film covering a time period of four decades, from 1967 to 2009) at the Greek Film Archive.

-**Exhibition** with seven video installations by the artist from 1995 until today hosted at the **Nikos Kessanlis Room of the School of Fine Arts**. The exhibition, curated by Antje Ehmman and Aphroditi Liti, a professor at the School of Fine Arts, will be inaugurated by Farocki himself on **Tuesday 29th October**.

- **Masterclass** by the artist on **Friday 25th October at 20.00** at the **Goethe-Institut Athen**.

The tribute to the prolific and multifarious artist (more than forty years of non-stop presence, with more than 120 films, television productions, critical texts and reviews as well as a long career in academia, first at the University of Berkeley and then at the Vienna Academy of Fine Arts) aspires to answer to the two questions, “against what, against whom?” which are a testament in turn to the spirit that runs through the entire body of his work: a deconstruction of our visual culture in its constituent parts and at the same time a critical evaluation of its production mechanisms. In other words, in an age of automation and virtual reality, technologies that allow remote-control and the manipulation of the human perception, what are the ethics of the image?

labour-in-a-single-shot.net
<http://www.farocki-film.de/>

TRIBUTE TO PEDRO COSTA

In Pedro’s factory

The 7th Athens Avant-Garde Film Festival by the Greek Film Archive is holding a retrospective tribute to one of the most widely-discussed auteurs of the recent

years, Portuguese filmmaker Pedro Costa, who will **honour us with his presence**. The tribute is taking place in collaboration with Cinemateca Portuguesa and the Embassy of Portugal in Greece. The tribute will screen **almost his complete filmography** of the fifty-four-year-old director (characterized by Peter Bradshaw, respected film critic of the Guardian as the “*Samuel Beckett of cinema*”), and includes five (5) fiction feature films, two (2) documentaries and four (4) short films. Beside Pedro Costa, Jose Manuel Costa, Deputy Director of Cinemateca Portuguesa, will also be in Athens as an official guest of the Festival and introduce the director to the audience.

Only when Pedro Costa relinquished the comforts offered by the regularity of film production- after his third feature *Bones (Ossos, 1997, Osella d' Oro Award/ Venice Film Festival)* - was he finally able to find his voice. On his own, with a miniDV camera, with no lights or crew, he filmed Vanda, a junkie living in a room in the suburbs of Lisbon, and made one of the most remarkable films of the last few years, a film where the limits between documentary and fiction are blurred. *In Vanda's Room (No Quarto da Vanda, 2000, Special Mention / Youth Jury Award, Locarno International Film Festival)* as well as *Colossal Youth (Juventude Em Marcha, 2006, in competition at Cannes Film Festival)*, are the kind of films that were made slowly, by the people who participated in them and not by professionals, people who Costa lived and worked and made a small factory with. That is why these films are annoying (annoying to the advocates of mainstream narrative film because they are not mainstream enough, annoying to the advocates of experimental cinema, because they are not experimental enough), solid and rare, because they succeed in eluding any type of classification or imposition.

TRIBUTE TO ROBERTO ROSSELLINI

Rossellini Project

The Greek Film Archive, in collaboration with the Bologna Film Archive (**Cineteca di Bologna**) and the Italian Cultural Institute of Athens (**Istituto Italiano di Cultura**), presents six digitally restored films of the great Roberto Rossellini as part of Projeto Rossellini.

The Rossellini Project, a collaboration between Cinecitta Luce, CSC - Cineteca Nazionale, Cineteca di Bologna and the Coproduction Office, aims at the digital restoration using the latest technology of a selection of ten films from Rossellini's entire filmography, which includes his neorealistic trilogy but also several of the rest of the director's very important films.

As part of the tribute, the Greek Film Archive will screen DCPs of the **six digital restorations** that have already been completed by the Immagini Ritrovata Laboratory in Bologna and have already had their premieres at numerous international festivals but have not been screened in Greece for years: *The Machine That Kills Bad People (La macchina ammazzacattivi, 1952)*, *Journey To Italy (Viaggio in Italia, 1953)*, *India: The Great Mother (India: Matri Bhumi, 1959)*, *Stromboli (Stromboli Terra Di Dio, 1949)*, *Love (L'amore, 1948)*, *Rome Open City (Roma citta aperta, 1945)*.

SECTIONS

2 NARRATE OR NOT (Competition)

We are experiencing a deep financial crisis. Is it true? Or is it just a construct? And if it is true, how is it measured? But of course with objective criteria based on money; the higher the deficit, the deeper the crisis. The size of the crisis affects us interpersonally, at both a social and a professional level, as well as at the level of family, friendship and companionship. The way a crisis is experienced has to do with the individual truth, which is never objective. In fact, the way a crisis is experienced is something purely subjective and depends on the eyes of the person facing it.

The competition section **2 Narrate or Not** of the 7th Athens Avant-Garde Film Festival focuses on this experiential dimension of a concept particularly topical -and for this very reason especially vague- via ten (10) films, nine features and one short, produced in 2012-2013, which attempt to illustrate, each one from its own perspective the **subjective truth of a crisis**. The films in this section, curated this year by Nina Veligradi, will be in competition with an **award of 10,000 Euros in post production services offered by AUTHORWAVE**.

The **five members of the jury are: Nicole Brenez** (academic and film theorist), **Stella Theodoraki** (director), **Penny Panayotopoulou** (director), **Dimitris Theodoropoulos** (director of photography) and **Christos Mitsis** (film critic).

FILM FRONTS

Yet another front that the 7th Athens Avant-Garde Film Festival opens against cinematic convention. It is a new section, curated by Vassily Bourikas, titled – eloquently- Film Fronts, a small but dynamic section which is attempting to take the Festival audience on a tour of the diverse unmapped territory of contemporary experimental cinema via films that strongly defy any kind of categorization, search for new means of expression, open a constructive dialogue with the artistic form and extend the limits of cinematic narrative and subject matter. Through a cinema that is different but not distant, a cinema that observes, interacts and inevitably affects the wider cinematic language.

Varied in terms of their style and content, the four films of this year's Film Fronts lineup do not seem –at first glance- to meet anywhere. If, however, anyone tried to pinpoint the thread that connects them, they could say that the films are about a search: the search for identity, for meaning, for (lost) time and for common ground, a common narrative. At times humorous and surreal, while at other times poetic and in a mood for introspection, these four films capture the attention of the audience and invite them along on their quests.

With the support of the Embassy of Spain and Goethe-Institut Athen.

GREEK CINEMA NOW!

From avant-garde and documentary to completely low budget projects, the section **Greek Cinema Now!**, curated by Venia Vergou, this year presents nine feature and eleven short films. Central to this year's lineup is the **retrospective to Athanasios Karanikolas**, a highly talented Greek filmmaker based in Berlin. While his new feature film (the first one he has filmed in Greece) is in post-production, he is invited by the Greek Film Archive to introduce almost all of his films and give a masterclass (see the Parallel Events in this press release). With the support of Goethe-Institut Athen.

Also important in this section are the films by distinguished young artists (Maria Theodoraki, Irini Karayannopoulou, Aris and Lakis Ionas/ The Callas) who dare for the first time to suggest their own social readings in the cinematic form.

From the new film by Nikos Grammatikos, *Medea Louder Than Any Thought*, a world premiere at the 7th Athens Avant-Garde Film Festival and the documentary *To The Wolf* by first-time directors, Christina Koutsospyrou and Aran Hughes that was enthusiastically received in Berlin last year and is now having its Athenian premiere to the two award-winning shorts coming straight from the Drama Film Festival, the selection process in this section was based on how these films deal with the "here and now" of Greek reality and the extent to which they are in a open, universal discourse. Greek cinema that does not compromise, that observes, records and takes a stand –even through silence- in the face of what it means to live in Greece today.

SOME LIKE IT SHORT

Some like it short. Because the short film is not just a first step towards a feature film. It is a cinematic form that stands on its own and a valuable exercise in narrative economy. This year, **Some Like it Short**, curated by Nina Veligradi, hosts ten short films from around the world (USA, France, Portugal, Greece, Finland, Latvia, Switzerland), all produced in 2012-2013.

SPECIAL SCREENINGS

THE RIVER

Direction: Nikos Koundouros

The river as the symbol of a border, as well as of redemption, is the connecting link between four stories that unfold against the harsh landscape of 1950s Greece: rabid miserliness, forbidden love, the fine line between enmity and friendship and, finally, sweet childhood innocence. Film theorist Aglaia Mitropoulou wrote that "Koundouro's anti-war mood is a luminous protest that, like a river itself, flows through the film." The film has had an eventful life because of the two different cuts which were made: that of the director and DOP Dinos Katsourides, in which the stories are intertwined, and that of the producers and Yannis Petropoulakis, in which

the stories are separate. Following legal battles, the director won his case. The Greek Film Archive will screen both cuts.

OXI (First Cut)

Direction-Screenplay: Ken McMullen

Fiction with documentary elements, UK-Greece-France, 2013, 105'

OXI is an international cinematic response to the current crisis that is being imposed on Greece and to the absurd perceptions of Greek culture and history that are promoted as part of a program of destructive propaganda against the country and its people.

Following the retrospective tribute to his work at the 6th Athens Avant-Garde Film Festival in 2009, Ken McMullen comes back with his new film. A Greek-British co-production, it was made by invitation by the Greek Film Archive.

THE RED BANK

JAMES JOYCE: His Greek notebooks

Direction: Vouvoula Skoura

The Red Bank, Vouvoula Skoura's new film, uses James Joyce's Greek Notebooks as its raw material and starting point. It translates Vangelis Intzidis's non-linear narration into images, unfolding like a puzzle. Shooting took place in Trieste, a city that Joyce once made his home, London, New York and Athens. The film is dedicated to Mando Aravantinou and was made by invitation of the Greek Film Archive.

RIDDLES OF THE SPHINX

Direction- Screenplay: Laura Mulvey, Peter Wollen

Fiction, UK, 1977, 92'

The seminal film by Laura Mulvey *Riddles of the Sphinx* in a new digitally restored print. By visualizing their theoretical and critical negotiations on screen, Mulvey and Peter Wollen pose the dilemmas of motherhood in the way they are experienced within patriarchal society. They use the Sphinx as an emblem in order to examine the Oedipus complex and to pose questions about the shift of civilization from a former "maternal" stage to a "paternal" or "patriarchal" act.

EDUCAÇÃO SENTIMENTAL / SENTIMENTAL EDUCATION

Direction: Júlio Bressane

Fiction, Brazil, 2013, 84'

Sentimental Education tells of a singular relationship between Áurea, a solitary teacher, and a young man with whom she has an accidental encounter – the kind of encounter that is often found in mythology and literature. Áurea is a sensitive soul that finds herself attracted to a beauty that moves, disturbs and beckons to her. She loses herself in it. In the days that follow the first conversation between the two, she shows her feelings during classes in which he lets her lead him to where an unusual story from the past is revealed and transforms everything from then on.

THE “OTHER” 80’S

Three films by directors Yorgos Stamboulopoulos, Takis Papayannidis and Tony Lykouressis, which were shot in the 1980s and will be seen on the big screen for the first time in decades. These filmmakers tackled topical and sensitive issues of the new decade, yet their films lost nothing of their artistic and narrative integrity. As part of this tribute, we will screen the films *Marching On To Glory* (Yorgos Stamboulopoulos, 1980), *The Bleeding Statues* (Tony Lykouressis, 1987) and *Journey To The Capital* (Takis Papayannidis, 1980) by these distinctive directors, whose gaze offers a different cinematic viewing of the 1980s – the “other” eighties.

This section, curated by Orsalia-Helen Cassavetes, focuses on the 1980s during which particularly important changes take place in the political field that clearly influence the social arena. In the context of social transformation and the “Change” that took place in this period, certain social groups continue to remain isolated. Juvenile delinquency, drugs and multi-layered alienation characterise anything and everything the term “fringe” encompasses, which nonetheless is not characterised by homogeneity.

PARALLEL EVENTS

REINVENTING CINEPHILIA

Friday, 25th October 2013, 10.30 – 14.00

Greek Film Archive in partnership with the Association of European Film Archives and Cinematheques.

One-day event for industry professionals and round-table discussion open to the public in partnership with the Association of European Film Archives and Cinematheques (ACE, Association des Cinémathèques Européennes), the Italian Cultural Institute of Athens, the French Institute of Greece and the Embassy of Portugal.

At the dawn of the 21st century, questions about the future of our past and the death of cinema are often set in the context of discussions around the reinvention of cinephilia. In a world that is always online, where young people systematically download films on their i-pads and i-phones, what is it that keeps audiences coming to the screening rooms and especially to a Cinémathèque?

Speakers:

Maria Komninos: Secretary General of the Board of Directors (Greek Film Archive), Associate Professor at the University of Athens, Director of the 7th Athens Avant-Garde Film Festival.

Nicole Brenez: Top French theorist of avant-garde film. Head of the avant-garde film sessions at Cinémathèque Française and professor at the University of Paris 3/Sorbonne Nouvelle.

Laura Mulvey: Film theorist (key to establishing feminist film theory as a cognitive field), author and director, Professor at the Department of Film, Media and Cultural Studies, Birkbeck, University of London.

Roberto Chiesi: Head of the Pier Paolo Pasolini Research Centre and Archive, Cineteca di Bologna, Italy.

Jose Manuel Costa: Deputy Director, Cinemateca Portuguesa, Portugal.

ATHENS TALKS

Two discussions open to the public to accompany some of the sections programmed.

Athens Talks 1

Greek directors Katerina Evaggelakou, Margarita Manda, Nikos Cornelios and Petros Sevastikoglou present excerpts of their new films (works-in-progress) and open a dialogue with the audience.

Athens Talks 2

Nicole Brenez talks about *A history of visual counter-information from 1913 till today*.

Masterclasses:

-**Athanasios Karanikolas gives a masterclass on Monday 21st October at 16:00 at Goethe-Institut Athen** titled "The Sanford Meisner Acting Technique". Open to the public, mostly addressed to actors and directors.

-**Harun Farocki gives a masterclass on Friday 25th October at 20.00 at Goethe Institut Athen**. Open to the public.

Experiential Film Workshop addressed to group of primary school children (grades 4th-6th). Through a two-hour **educational programme**, children will come in contact and get to know the work and secrets of pioneering filmmaker Georges Méliès and they will make their own films.

Workshop Inspirators: Damianos Voganatsis, Ismini Rousou

Workshop Collaborator: Tania Vazelaki



European Union
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HELLENIC REPUBLIC
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