



FESTIVAL PROGRAM

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CROSSING EUROPE Film Festival Linz 2011 – THE PROGRAM

Again in 2011 Festival Director Christine Dollhofer invites superb European filmmaking and numerous film highlights from the past festival season (from A-festivals like Berlinale, Cannes or Venice) to Linz on the Danube. Now in its eighth year, **CROSSING EUROPE Film Festival Linz** newly devotes its program to willful, contemporary and socio-political auteur cinema from Europe, offering international guests and the local cinema audience **outstanding feature films, documentaries and short films** from **12 to 17 April 2011**.

CROSSING EUROPE Film Festival Linz is an attractive and communicative platform for young filmmakers, cineastes and representatives from the film and media branch, a festival of a comfortable size with a relaxed atmosphere, which revolves around the European film experience.

In the official program **160 hand-picked feature films, documentaries and short films** (largely Austrian premieres and numerous world premieres) from **35 different countries** await the festival community. The festival year 2011 thus offers a total of **155 program slots**. In addition, the CROSSING EUROPE Video Library with 102 films from Austria (in cooperation with the DIAGONALE) and 32 titles from the East Silver Caravan program is open to professional guests for viewing.

Also again this year, the established venues of the OK "Offenes Kulturhaus" Upper Austria (festival center), Movimiento, City Kino and Kapu make up the CROSSING EUROPE festival district in the city center of Linz for nearly a week.

Over **600 film, press and industry guests** from Austria and abroad are expected at CROSSING EUROPE this year.

CROSSING EUROPE owes thanks especially to its **main funders** (City of Linz, Federal Province of Upper Austria, bm:ukk-Federal Ministry for Education, Art and Culture, ÖFI – Austrian Film Institute, and MEDIA), its long-standing **sponsors** like A1, HYPO Upper Austria, Trumer Private Brewery, the LinzAG, the indispensable **event partners** Movimiento Program Cinema and OK "Offenes Kulturhaus" Upper Austria, and the **media partners**, including Der Standard, Oberösterreichische Nachrichten and ORF OÖ. We are especially pleased that in addition to **Silhouette International Schmied AG** as new main sponsor, **LG Electronics Austria** has become a further co-sponsor, which brings CROSSING EUROPE a certain budget stability, for the first time a "Twitterer-in-Residence" (sponsored by Silhouette) as well as new festival awards: the **NEW VISION AWARD powered by Silhouette** (5,000.- Euro) and the **AUDIENCE AWARD powered by LG** (3,000.- Euro).

In addition, cooperations are continued this year with the Chamber of Labor Upper Austria/Culture (Special WORKING WORLDS) and AFO Architecture Forum Upper Austria (Special CITY-MIGRATION-IDENTITY).

This year the festival is altogether marked by networking and cooperation: CROSSING EUROPE welcomes for the first time **EUXXL Forum** with an international professional conference, **bb15-Space for Contemporary Art** presents itself with a Special Stuart Croft, the Atelierhaus Salzamt Linz contributes a flipbook exhibition, and **Galerie Maerz** an exhibition of Lotte Schreiber / Michael Goldgruber. The **CROSSING EUROPE FestivalTV** – a premiere in 2011 – will be produced in the form of a workshop by Kino5 (Nisi Masa) and the Art University Linz in cooperation with DORF TV. The **SAM SPIEGEL FILM & TV SCHOOL** (Jerusalem) and the **Animateka Animation Film Festival** (Ljubljana) present themselves with film highlights.

Beyond this, CROSSING EUROPE has already fixed several program cooperations for the entire year of 2011:

CrossingEurope@espressofilm (Museum für Volkskunde in the Palais Schönborn), **Slashing Europe** (Filmcasino)

and **Crossing Europe@framout** (Museumsquartier Vienna), to mention only a few. Another program cooperation takes place again (2009: Young Turkish Cinema) with the **Int. Film Festival Rotterdam**: CROSSING EUROPE presents a selection of Soviet and Eastern European western productions in the film history series RED WESTERNS.

The **Competition European Cinema** with nine films brings former CROSSING EUROPE guests back to Linz again in 2011: Pia Marais, who took home the CROSSING EUROPE Award European Competition in 2007 for DIE UNERZOGENEN/THE UNPOLISHED (DE 2007), presents **IM ALTER VON ELLEN/AT ELLEN'S AGE** (DE 2010). The Hungarian director Ágnes Koscis presents her new feature film **PÁL ADRIENN/ADRIENN PÁL** (HU/NL/AT/FR 2010; Austrian distributor: Pool Filmverleih // release: early summer 2011); her debut film **FRISS LEVEGŐ/FRESH AIR** (HU 2006) was shown in 2007 in Linz.

In **Panorama Europa** CROSSING EUROPE shows numerous feature film and documentary film highlights from the past festival season. Compelling feature film contributions from Eastern Europe are Oleg Novkovic's **BELI BELI SVET/WHITE WHITE WORLD** (RS/DE/SE 2010), an award-winning tragedy with musical elements, and the film by the eccentric Hungarian director Kornél Mundruczó, **SZELÍD TEREMTÉS - A FRANKENSTEIN-TERV/ TENDER SON - THE FRANKENSTEIN PROJECT** (HU/DE/AT 2010; Austrian distributor: Pool Filmverleih), which premiered in the Cannes competition.

The **PANORAMA DOCUMENTARY** brings together the most diverse surveys from Europe – from the mayor as a matchmaker in a Slovakian village, **MATCHMAKING MAYOR** (CZ/SK 2010; D: Erika Hnikova), to a sheep-herding family in **OFF THE BEATEN TRACK** (IE/RO 2011; D: Dieter Auner; Austrian distributor: pool Filmverleih//cinema release: Summer 2011) at the crossroads between tradition and modernity in Romanian Transylvania, all the way to a monumental permanent repository site for nuclear waste in the north of Finland, which has been made literally for eternity, **INTO ETERNITY** (DK/FI 2009; D: Michael Madsen).

A special program highlight is this year's **TRIBUTE**, which CROSSING EUROPE devotes to two high-profile Dutch film personalities: the director Nanouk Leopold (*1968) and the producer Stienette Bosklopper (*1961; Circe Films/Amsterdam, www.circe.nl), who have been linked in a **prolific working relationship for many years**. Selected films by the Dutch Tribute guests will be screened in **eight programs**, including numerous Austrian premieres, such as the Berlinale competition film **OUR GRAND DESPAIR** (TR/NL/DE 2010; D: Seyfi Teoman), co-produced by Bosklopper.

With **Harald Hund and Paul Horn** once again Austrian media artists from the crossover field of film/visual art are welcomed as **OK Artist in Residence** and will present their new film installation **APNOE** ("respiratory arrest"; AT 2010/2011) and a film program. The outstanding media art exhibition **MOVING STORIES** is a project devoted to narrative strategies in media art. Six artists have been invited to explore innovative strategies in dealing with moving images – including new works by Candice Breitz (MOVING STORIES, 2010) and Nicolas Provost (UNTITLED, 2010).


For international guests CROSSING EUROPE offers **AUSTRIAN SCREENINGS**. Thanks to a cooperation with **DIAGONALE**, almost all **DIAGONALE** titles can be viewed in the CROSSING EUROPE Video Library. Two debut feature-length films, **DIE VATERLOSEN/THE FATHERLESS** (AT 2011; Austrian distributor: Thimfilm) and Arman

T. Riahi's documentary **SCHWARZKOPF/DARK HEAD** (AT 2011), will also be screened in the cinema. The section **LOCAL ARTISTS** presents **51** selected film and video productions (including many premieres) from Upper Austria.

Numerous money and material prizes with a value of 24,000 Euro will be awarded at CROSSING EUROPE 2011: The **CROSSING EUROPE Award European Competition**, with 10,000.- Euro prize money, and the **CROSSING EUROPE Award Local Artist** with a value of 6,000.- Euro ((4,000.- Euro donated by the Federal Province of Upper Austria/Culture & 2.000.- Euro as a voucher from the company Synchro Film, Video und Audio Bearbeitungs GmbH, Vienna), which will be awarded to an outstanding work from this section. In addition, there is the **CROSSING EUROPE Award European Documentary** (powered by ORF), which includes the purchase of the broadcasting rights for the winning film by ORF, and **CROSSING EUROPE Award Local Artist – Atelier Award** (powered by Atelierhaus SALZAMT LINZ), which provides use of a studio space for twelve months. New this year: **NEW VISION AWARD powered by Silhouette** (5,000.- Euro) and the **Audience Award powered by LG (3,000.- Euro)**.

The **Award Ceremony** takes place on Saturday, 16 April 2010 at 9:00 pm at the OK Mediendeck.

The **CROSSING EUROPE Catalogue** and the **Festival Newspaper** with the complete program, produced in cooperation with ray film magazine, will be released on **1 April**; the festival program goes online at the same time at www.crossingEurope.at

Ticket pre-sales also start on 1 April through  **Freeline 0800 664 060**.

THE FESTIVAL OPENING

On **Tuesday, 12 April**, CROSSING EUROPE opens with **three outstanding films**, which follow the tradition of providing a **representative cross-section from the festival program**, once again highlighting the diversity of European filmmaking. In addition, the **RED WESTERNS film series** also kicks off on the opening evening. Expected guests of honor include Barbara Prammer (President of the National Assembly) and Eric Pleskow (legendary producer from Hollywood, Oscar winner, and honorary citizen of the city of Vienna).

In vivid images the modern marriage drama **BROWNIAN MOVEMENT** (NL/BE/DE 2010 – Austrian Premiere // world distributor: Films Distribution) by the Dutch Tribute guests Nanouk Leopold (director&script) and Stienette Bosklopper (producer) tells of the double life of an introverted physician – with the leading role played by the German character actress Sandra Hüller. As is often the case in Leopold's oeuvre, this film, which premiered at the Int. Film Festival Toronto, deals with an unusual female character in an exceptional situation, and the reserved production and stringent form are compelling.

// With Nanouk Leopold (director&screenwriter), Stienette Bosklopper (producer; Circe Films) present //

In **DAS SCHLECHTE FELD/THE BAD FIELD** (AT/DE 2011 – World Premiere) the Upper Austrian filmmaker Bernhard Sallmann dissects his home town of Ansfelden frame by frame. Through the changing seasons, a field belonging to his family becomes a projection surface for past and present, dealing with themes like childhood, the Second World War, the vanishing of the farmers' world, and the motorway there.

// With Bernhard Sallmann (director) & several team members present //

The opening film for the program section NIGHT SIGHT devoted to European genre film is the British black comedy **BURKE & HARE** (GB 2010; Austrian Premiere // Distributor: Ascot Elite Home Entertainment GmbH) by Hollywood's horror & comedy specialist John Landis, about two clever grave-robbers – played by Simon Pegg and Andy Serkis – in Edinburgh in the early 19th century. The amusing buddy movie based on a true story also features such brilliant talents as Christopher Lee, Tom Wilkinson and Tim Curry.

// With an introduction by the NIGHT SIGHT curator Markus Keuschnigg //

In cooperation with the Int. Film Festival Rotterdam, with **RED WESTERNS** CROSSING EUROPE presents masterpieces and audience hits of the "communist western" from the 1920s to the 1970s from the former USSR and GDR. The film history review starts on the opening day with the two DEFA classics **DIE SÖHNE DER GROSSEN BÄRIN/THE SONS OF THE GREAT MOTHER BEAR** (DDR 1966; D: Josef Mach // Distributor: Progress-Filmverleih), and **CHINGACHGOOK, DIE GROSSE SCHLANGE/CHINGACHGOOK, THE GREAT SNAKE** (DDR 1967; D: Richard Groschopp // Distributor: Progress-Filmverleih) along with **NIKTO NE KHOTEL UMIRAT/NO ONE WANTED TO DIE** (USSR 1966; D: Vitautas Zalakiavichus // Distributor: Lithuanian Filmstudios).

*// With **Gojko Mitic** (leading actor in DIE SÖHNE DER GROSSEN BÄRIN and CHINGACHGOOK, DIE GROSSE SCHLANGE) present, and with an introduction by Sergey Lavrentyev (Curator RED WESTERNS & Mosfilm) //*

The daily **Nightline** in the festival center (OK "Offenes Kulturhaus" Upper Austria) opens with the Linz hip hop luminaries **FLIP & DJ DAN ft. SK Invitational Rhythm Crew** (AT).

Overview of FILMS AND PROGRAM SECTIONS

COMPETITION EUROPEAN CINEMA

Nine outstanding young positions in European filmmaking are brought together in the CROSSING EUROPE 2011 Competition European Cinema. They are all first or second feature films and are all eligible for the two awards: the **CROSSING EUROPE Award European Competition** with 10,000.- Euro prize money, which will be awarded by the international festival jury consisting of Paolo Bertolin (IT), Birgit Kohler (DE) and Renen Schorr (IL), and the **Audience Award powered by LG**, for which the audience in Linz decides who will win this award with 3,000.- Euro prize money (for more information about the awards, see <http://www.crossingeurope.at/festival/preise-preistraeger.html?L=1>).

Many of the competition films this year center around family constellations, especially the fragments of these units. Growing up in an environment of social and economic upheavals, and the impacts of Communism and post-communism are also themes that several filmmakers deal with. Further good news is that three directors are back this year to present their second feature film in the competition, including the 2007 award-winner Pia Marais.

A decisive day from his own life serves the Czech Václav Kadrnka as material for his first full-length feature film, **OSMDESÁT DOPISŮ/EIGHTY LETTERS** (CZ 2011//world premiere Berlinale Forum 2011): on 29 March 1987 the young Vacek accompanies his mother attempting to obtain an exit permit for Great Britain. Kadrnka tells the story from his perspective at that time – that of the boy, for whom everything changes in the course of the day.

In presenting a young view of the world, Kadrnka finds himself in good company: two kids who have just finished school and whose paths will part at the end of summer, are at the center of **TILVA ROŠ/TILVA ROSH** (SRB 2010). Director Nikola Ležaić proves to be more than a keen observer of a friendship and also rivalry over a girl: the setting for growing up in a bleak environment is also his own home town of Bor, once a copper metropolis, now a setting of abandoned sand pits. The production was awarded the prize for best film at the Sarajevo Film Festival, where the actor Torko Todorovic was also distinguished as best actor.

Seren Yüce's first feature film **COŞUNLUK/MAJORITY** (TR 2010) also revolves around growing up and taking a position for the first time in life. The film was distinguished in Venice with the Future Lion: when Mertkan meets the young Kurdish woman Gül and his authoritarian father forbids him to see her, the young man that has so far played his role in a stable, but unfulfilled life relatively well, has to question the value of this existence.

A father-son conflict also develops in Constantin Popescu's **PRINCIPII DE VIATĂ/PRINCIPLES OF LIFE** (RO 2010). The Romanian filmmaker portrays the many facets of a post-communist man who knows how to use his elbows, but cannot bridge the gap between himself and his son from his first marriage. Overwhelmingly convincing: leading actor Vlad Ivanov.

Family constellations and fragments also occupy the filmmaker and screenwriter Vlado Škafar, who has made several documentaries and now presents his first feature film **OČA/DAD** (SI 2010). The film premiered at the Venice Film Festival with this day in the forest, when a father is surprised and sad to realize that his son, who has grown up with the mother, has become quite mature in the distance.

It was also in the Venice Film Festival, in the section Orizzonti, that the film by the youngest director in this year's Competition celebrated its world premiere. Lluís Galter, born 1983, tells in **CARACREMADA** (ES 2010) the story of a father figure of Iberian resistance. In 1951, as the anti-fascists cease their armed resistance against the Franco

regime, the anarchist Ramon Vila ignores this directive. Alone and undeterred, he continues his mission deep in the forests of Catalonia.

Three young women filmmakers return to the Competition at CROSSING EUROPE. Among them is the 2007 award-winner Pia Marais, who now presents her second feature film following *DIE UNERZOGENEN*. With **IM ALTER VON ELLEN/AT ELLEN'S AGE** (DE 2010) she can rely on, among others, Georg Friedrich, but especially on the great Jeanne Balibar, as a flight attendant confronted with turbulence in her life. Everything that previously gave the 40-year-old woman security, is now falling apart. She sets out to find new meaning in a new place. In 2008 Joanna Hogg presented her directing debut with *UNRELATED*. With **ARCHIPELAGO** (GB 2010), a quiet, but disturbing portrait of a family before the vivid backdrop of the Isles of Scilly, she underscores her position as one of the most fascinating voices in modern British cinema. Also a second feature film directing work is presented by Ágnes Kocsis, whose *FRISS LEVEGŐ* was shown at CROSSING EUROPE in 2007: **PÁL ADRIENN/ADRIENN PAL** (HU/NL/AT/FR 2010) is the name of a dying old woman – and the best schoolfriend of the overweight, lethargic nurse Piroska. In the course of a paradoxical search for the person from her childhood, she crosses the paths of others, memories mingle. In Cannes, where the film, co-produced by the Viennese *FreibeuterFilm*, celebrated its premiere, it received the International Film Critic Award (distributor in Austria: Pool Filmverleih//cinema release: early summer 2011).

PANORAMA EUROPA

Again in 2011 Panorama Europa brings together unusual works by renowned filmmakers, who are still little known in Austria, although they have already achieved numerous international successes.

Panorama Fiction

Works in this feature film section are competing for the first time this year for the newly instituted **NEW VISION AWARD powered by Silhouette** with 5,000.- Euro prize money (for more information on awards, see <http://www.crossingeurope.at/festival/preise-preistraeger.html?L=1>).

This also includes **BROWNIAN MOVEMENT** (NL/DE/BE 2010), opening film and most recent work by the Dutch filmmaker Nanouk Leopold, to whom this year's Tribute is devoted along with her producer Stienette Bosklopper. In it she tells of the power and the fragility of a relationship: a physician, played by the congenial Sandra Hüller, looks for men with obvious defects, as though for an experiment, and sleeps with them in an apartment. Inevitably, one day her husband finds out about this secret passion (for more information about the Tribute to Nanouk Leopold and Stienette Bosklopper, see p.10).

A different marital conflict becomes a life and death situation in Ognjen Sviličić's **2 SUNČANA DANA/2 SUNNY DAYS** (HR/FR 2010): during a holiday, an American couple's fight escalates, spreads to their companions during a hunting excursion. Suddenly everyone is trapped in a collective psychotic drama in the summer heat of the Dalmatian karst landscape.

Through the earlier works *SORRY FOR KUNG-FU* and *ARMIN*, Sviličić is as well known to CROSSING EUROPE visitors as Seyfi Teoman, who is now back again, following *TATIL KITABI/SUMMER BOOK*, with **BİZİM BÜYÜK ÇARESİZBİM/OUR GRAND DESPAIR** (TR/DE/NL 2010) this year in Linz. The story of a love triangle, told in a refreshingly unusual way, which was co-produced by Stienette Bosklopper and shown in the Competition of the Berlinale 2011, is part of both the Panorama and the Tribute.

CROSSING EUROPE also welcomes Isabelle Stever back to Linz, who received the CROSSING EUROPE Award European Competition in 2006 for GISELA: **GLÜCKLICHE FÜGUNG/BLESSED EVENTS** (DE 2010) is the title of her drama about a woman who becomes pregnant after a one-night stand – and feels increasingly insecure and anxious, the longer and better the chance father takes care of the mother-to-be. It seems that a disaster is just waiting to happen.

A co-production with Austrian participation is **SZELÍD TEREMTÉS - A FRANKENSTEIN TERV/TENDER SON - THE FRANKENSTEIN PROJECT** (HU/DE/AT 2010; Austrian distributor: Pool Filmverleih//cinema release: early summer 2011). In this film Kornél Mundruczó re-interprets the myth as the story of a “wild child” in today’s Budapest. The work premiered in the Cannes Competition. Whereas Mundruczó belongs to the circle of established filmmakers, **MISS KICKI** (SE/TW 2009) is Hakon Liu’s first feature film: the story of a mother, played by Pernilla August, attempting to reconnect with her estranged son after living many years abroad (Austrian distributor: Pool Filmverleih//cinema release: 29 April 2011).

Further titles in this program section are **BELI BELI SVET/WHITE WHITE WORLD** (SRB/DE/SE 2010; D: Oleg Novkovic), **COPACABANA** (FR 2010; D: Marc Fitoussi) and **MAVRO LIVADI/BLACK FIELD** (GR 2010; D: Vardis Marinakis).

Panorama Docs

Europe’s life worlds and socio-political themes characterize the documentary film section of the Panorama, which comprises ten productions. They include a work with a theme that could not be more topical in light of the nuclear disaster in Japan: in **INTO ETERNITY** (DK/FI 2009) Michael Madsen deals with what is left over in the nuclear age. In Finland the first permanent repository in the world is driven into a cliff. The shaft Onkalo (“little cave”) is intended to hold radioactive waste forever, starting in 2100. “Forever” means: the cave must hold for at least 100,000 years.

Marina Kaat looks at another industrial legacy in **AUK NR 8/PIT NO. 8** (EE/UA 2010): in Ukraine, in the heart of a once booming coal region, the residents scrape out whatever they can get from the ground. Illegal mining by unemployed people, pensioners and even children, due to the precarious economic situation of the area, undermines the entire region.

There are also two artist documentaries in the Panorama – although the first one does not actually focus on Erwin Wurm, but rather on the man in his shadow. With **ANTON DANS L'OMBRE/ANTON, IN THE SHADOWS** (FR/PL 2010) Julia Kowalski opens up a unique perspective of the art business: that of a reliable employee and commuter. The film **PETER WEIBEL - MEIN LEBEN/PETER WEIBEL - MY LIFE** (DE 2010), co-produced by ORF, on the other hand, is wholly devoted to the Viennese Actionist, theorist, rock star and teacher. Marco Wilms’ survey is not only rich in material from Weibel’s performances and music appearances; for this film the artist even returned to the places of his childhood for the first time, for instance the children’s home in Upper Austria, in which he grew up.

Music also plays the leading role in **NOISE & RESISTANCE** (DE 2010), one of three portraits of youth culture and subculture in this year’s Panorama. Francesca Araiza Andrade and Julia Ostertag travel through the metropolises of Europe following the traces of grown-up punk. DIY, Do-It-Yourself, is what the political music scene calls itself today. The multifaceted lesbian scene of Poland is then the theme of Magda Wystub’s debut film **YES, WE ARE** (PL/DE 2011). In it she conveys a broad insight into the general political climate, social upheavals in the country, and the protagonists’ strategies for asserting themselves in a homophobic environment. Finally, **UTOPIA LTD.**

(DE 2011//cinema release: 13 May 2011) leads to Hamburg, as Sandra Trostel traces the career of the band 1000 Robota: Anton, Basti and Jonas are 18 years old, have a record contract, the media hype – and doubt everything. Further titles in this program section are **CESKY MIR/CZECH PEACE** (CZ 2010; D: Vit Klusak&Filip Remunda), **NESVATBOV/MATCHMAKING MAYOR** (CZ/SK 2010; D: Erika Hnikova) and **OFF THE BEATEN TRACK** (IE/RU 2011; D: Dieter Auner; Austrian distributor: Pool Filmverleih//cinema release: Summer 2011).

PANORAMA SPECIAL

WORKING WORLDS (in cooperation with the Chamber of Labor Upper Austria/Culture)

The unglamorous settings of the low-waged world of employment and ways in which workers earn their daily bread are the focus this time of the **Special Working Worlds. Women's Work**, the title of the series conceived in cooperation with Lina Dinkla (DOK Leipzig), takes a consistently feminine look at factory workers, call-center employees or care workers. Whereas Biliana Garvanlieva goes into a small town in Macedonia for **DIE NÄHERINNEN/THE SEAMSTRESSES** (DE/MK 2010), where an unusual potential for conflict predominates, since the women have been bringing home the money and no longer the men, the protagonists from **WIR SITZEN IM SÜDEN/BASED DOWN SOUTH** (DE/TR 2010) find themselves in a different ambivalence: Martina Priessner accompanies Turkish people who have spent their childhood in Germany, but then have to return involuntarily to their parents' home country. With little chance of returning, all that is left to them in Turkey is an ersatz Germany that they have built for themselves out of homesickness.

Anna Hoffmann accompanies the opposite path of migration with her documentary **DIE HAUSHALTSHILFE/THE HOUSEMAID** (DE 2010): with the oppressive fate of an individual, she investigates the lack of qualified workers in care work and how the people are dealt with, who are supposed to alleviate this lack. The question of happiness is raised, and for Vanja Sviličić's film it even provides the title: **JESAM LI SRETNJA/AM I HAPPY OR WHAT** (HR 2010) is the portrait of a hotel and its cleaning women, the monotonous work routine, the exacting control by the boss, and the seemingly immutable hierarchies. It is precisely the latter that are overturned in **ENTRE NOS MAINS/INTO OUR OWN HANDS** (FR 2010): Mariana Otero accompanies the employees and workers in a lingerie factory as they attempt to turn their workplace in danger of bankruptcy into a cooperative.

// Wednesday, 6 April, 7:30 pm, Preview Working Worlds DIE HAUSHALTSHILFE/THE HOUSEMAID (DE 2010; D: Anna Hoffmann), Chamber of Labor Event Hall, Volksgartenstraße 40, 4020 Linz // admission free //

CITY-MIGRATION-IDENTITY (in cooperation with AFO Architecture Forum Upper Austria)

For the second time the AFO Architecture Forum in cooperation with CROSSING EUROPE presents a film program, which tells four stories in four films and four cities. At different levels they all probe the driving force of urban development: migration. The selection assembled by Lotte Schreiber takes a look, for instance, at a neighborhood in Berlin infamous as a problem district: in **NEUKÖLLN UNLIMITED** (DE 2010) Agostino Imondi and Dietmar Ratsch accompany the struggles of three young people fighting for their family's residence right. Migration background also plays the main role in **PIZZA BETHLEHEM** (CH 2010) by the Swiss director Bruno Moll. Here, however, the focus is on nine young women from the outskirts of Berne, whose lives revolve around one thing: their common football team.

The two other documentaries are from France: whereas the film-worker and political activist Sylvain George gives the invisible refugee population of the harbor city of Calais a face in **QU'ILS REPOSENT EN RÉVOLTE (DES FIGURES DE GUERRE)/STRANGE FRUIT** (FR 2010), JOSÉ VIEIRA spent two years along the motorways around

Paris in the improvised shanties of the Roma. The result is **LE BATEAU EN CARTON/THE PAPER BOAT** (FR 2010), a portrait of undesired people without a home. The Austrian contribution to this theme is the feature-length documentary film debut by Arman T. Riahi **SCHWARZKOPF/DARK HEAD** (AT 2011; Golden Girls Filmproduktion), which premiered at the DIAGONALE 2011.

// Saturday, 16 April, 1:30 pm, Discussion CITY-MIGRATION-IDENTITY, AFO Architecture Forum Upper Austria, Herbert Bayer Platz 1, 4020 Linz // admission free //

SAM SPIEGEL FILM & TELEVISION SCHOOL

Not only in its home country, but also all over the world, the **Sam Spiegel Film & Television School, founded in 1989 in Jerusalem**, is highly esteemed. The institution has already been distinguished fifteen times as the best of its kind, and in 1996 it was the first film school ever to have a retrospective devoted to it at the New York Museum of Modern Art (MoMA). The Sam Spiegel school is not only considered a standard-bearer for the short film as a genre of its own and innovative with its three-part teaching method, but is also regarded as playing a key role in the Israeli film renaissance of the last decade. **CROSSING EUROPE** is not only pleased to present a program with student works from this outstanding institution, but also to be able to welcome **Renen Schorr, director of the Sam Spiegel**, as member of the international festival jury at this year's festival. Schorr's film contribution is the Austrian premiere of his most recent feature film **HA'BODEDIM/THE LONERS** (IL 2009), in which he tells the story, based on true events, of two soldiers of Russian extraction desperately fighting for a fair trial in a military prison.

ANIMATEKA

The International Animation Film Festival Animateka took place for the seventh time last December in Ljubljana. Since it was founded in 2004, the aim of the show has been to improve the circulation and presentation of animated film production from Central and Eastern Europe. It is a platform, where authors, producers, programmers, journalists, students and others from the field of audiovisual design can meet and exchange experiences. Attention is also given here to bringing together artists from the EU with those from countries are still waiting to become members of the EU. Six award-winning films from past festivals are assembled in the **Close-up on Central & Eastern European Animation**, which Animateka presents in the form of a short film program at **CROSSING EUROPE**, including Michaela Müller's incisive beach excursion **MIRAMARE** (HR/CH 2009), which was awarded the Grand Prix Animateka in 2010. Igor Prassel, Animateka director and networker in everything related to animated film, will personally introduce both presentations.

TRIBUTE NANOUK LEOPOLD & STIENETTE BOSKLOPPER (NL)

In 2009 three Dutch women directors at once were invited with their works to the prestigious Berlinale Forum – a sign of a development: Dutch cinema evinces a stronger female presence. More talented women than ever are behind the camera today, shooting serious portraits of women. With this show of work, **CROSSING EUROPE** pays tribute to this development with one filmmaker and her producer over the course of many years. The collaboration between Stienette Bosklopper (*1961) and Circe Films, of which she is managing director, and the director Nanouk Leopold began in 2000 with the feature film debut **ÎLES FLOTTANTES/FLOATING ISLANDS** (NL 2000). Nanouk Leopold's roots are fittingly in Rotterdam, where her first film later premiered at the International Film Festival. The premiere of her second work, **GUERNSEY** (NL/BE 2005), brought her the Quinzaine des Réalisateurs in Cannes.

In her films Leopold astutely and soberly studies family constellations and friendship relationships with a focus on the female psyche. Her visual style is a well considered and precisely selected image segment and calm camera work. Her stories center around the existential motivations and desires of modern women. From an outside perspective, Nanouk Leopold's female figures appear strong: they study, travel, work in good positions as doctors or scientists, know how to use hammers and power drills, and take it into their own hands to solve their problems. Leopold scratches the varnish of the "comfortable microwave generation", as she once called them, and raises philosophical questions about the so-called urban middle class – also in **WOLFSBERGEN** (NL/BE 2007), which was celebrated in Berlin as a film expanding the boundaries of the medium and perception. In her new work **BROWNIAN MOVEMENT** (NL/DE/BE 2010), one of the opening films for CROSSING EUROPE 2011, she has found a congenial actress for her themes in the German Sandra Hüller, well known since Hans-Christian Schmid's **REQUIEM** at the latest.

It is not only Leopold's willful, female voice that has been receiving wide-ranging recognition over the last decade, but also that of her colleagues such as **Eugenie Jansen** (**CALIMUCHO** (NL 2008)) or **Esther Rots** (**DIALOGUE EXERCISE No.1: City** (NL 2005)). What they and other examples of success for Dutch arthouse cinema have in common is Stienette Bosklopper. With the production firm Circe Films, which was founded in 1990 by three young women filmmakers, and of which Bosklopper has been the director since 1990 as sole managing director, she has a reputation for recognizing and promoting talents at a very early stage. She passes on tips and tricks not only personally: together with Carolien Croon she wrote the book "De Filmproducent: Handboek voor de Praktijk" (2008). Bosklopper sees it as a coincidence that she has only recently been producing works by male filmmakers too. She says it just turned out that women presented her with the more interesting scripts. She is meanwhile also active as a co-producer, including films like **CEA MAI FERICITA FATA DIN LUME/THE HAPPIEST GIRL IN THE WORLD** (RO/NL 2009, Director: Radu Jude) or Seyfi Teoman's Berlinale film **BIZIM BÜYÜK ÇARESİZĞİMİ/OUR GRAND DESPAIR** (TR/DE/NL 2010).

In this selection the Tribute brings together all feature films and early short films by Nanouk Leopold with examples from Stienette Bosklopper's producer work.

// Thursday, 14 April, 4 pm: TRIBUTE TALK with Nanouk Leopold & Stienette Bosklopper; Moderation: Dana Linssen (film author) /, OK-Mediendeck // admission free //

NIGHT SIGHT

What could be better than genre cinema for continuing ancient legends? Markus Keuschnigg, film critic and head of the /slash film festival, has brought together five exquisite camp fire stories for moody-cheerful witching hours at CROSSING EUROPE again this year. To begin with, the first one is superb: after taking a break for over a decade, John Landis has directed a feature film again. With **BURKE AND HARE** (GB 2010) he not only takes up the true criminal case of two day-laborers specializing in the production of fresh corpses; the film is also part of plans to resurrect the legendary Ealing Studios. This is supported on screen by stars like Simon Pegg, "Gollum" Andy Serkis, Tom Wilkinson and no less than Tim Curry and Christopher Lee.

Things get a bit bloodier in the feature film debut by the French Franck Richard: a young woman, a hitchhiker, a motel in no-man's-land, a terrible secret. **LA MEUTE/THE PACK** (FR/BE 2010) turns this into an volatile, young horror film that has incredible fun playing with conventions.

The vampires in Vincent Lannoo's **VAMPIRES** (BE 2009) are thoroughly unconventional bloodsuckers too: they live among us, send for illegal immigrants and prostitutes to still their thirst, and have adolescent daughters longing for mortality. And a television crew is always there... guaranteed biting.

Another camera team has a close encounter with a couple of mythical creatures in the far north: trolls do exist. And they only eat Christians. Who could still doubt it after André Øvredal's fake documentary

TROLLJEGEREN/THE TROLL HUNTER (NO 2010)?

Finally, one of the most thrilling stages in genre cinema is used by Miguel Ángel Vivas for

SECUESTRADOS/KIDNAPPED: the single family home. There the (seeming) "primitives" and the "civilized" battle against one another, when a politician's family is attacked during their first night in a new home. Not for the faint of heart!

RED WESTERNS (in cooperation with the International Film Festival Rotterdam)

The mission was to create something highly popular in the gray days of socialist realism – and it was accomplished: in the former Soviet Union and the Communist Block countries, the Red Western was not only tremendously popular with the audience, but many of these films are also genuine masterpieces. In cooperation with the IFF Rotterdam, CROSSING EUROPE presents eight representatives of a historical genre that was much more than a mere copy of the American western.

Sometimes American westerns were indeed the immediate reason: Josef Stalin, a film fan with a preference for westerns, personally suggested a remake of John Ford's THE LOST PATROL. Mikhail Romm shot it, and **TRINADTSAT/THE THIRTEEN** (USSR 1936), about a troop of veterans taking a last stand, became a classic action film for an entire generation. However, it was not the first of its kind by far: the Soviet film pioneer Lev Kuleshov had already intensively explored the genre. Based on a book by Jack London, for example, he delivered **PO ZAKONU/BY THE LAW** (USSR 1926), a gold-seeker drama in the midst of ice and darkness that is considered one of the most important films of the 1920s. The screening will be accompanied live by Franz Reisecker and his film music newly composed for this occasion.

In addition to the early period, the 1960s were especially regarded as a golden era for Red Westerns: following the great box office success of THE MAGNIFICENT SEVEN in the Soviet Union, the leaders decided to give a Socialist response to capitalist mass culture – among others, with **NEULOVIMYE MSTITELI/THE ELUSIVE AVENGERS** (USSR 1967; Edmond Keosayan), the remake of a Soviet classic film. The adventures of the four boys who became civil war heroes were so successful that two sequels followed. Parallel to this, however, others packed the mood of the times or even regime criticism into their films. The packaging as a western was what first made it even possible for the Lithuanian Vitautas Zalakiavichus to tell the truth about the "forest brothers", anti-communist partisans in the Baltic during World War II, in **NIKTO NE KHOTEL UMIRAT/NO ONE WANTED TO DIE** (USSR 1966).

The East German DEFA also wanted to respond as Winnetou began his path to success. In 1966 **DIE SÖHNE DER GROSSEN BÄRIN/THE SONS OF THE GREAT MOTHER BEAR** (DDR 1966; D: Josef Mach) not only launched the first response, but also a new superstar: what Pierre Brice is in the West, Gojko Mitic is still today in the East. It will also be possible to meet the former athlete in person, who played the leading role in **CHINGACHGOOK, DIE GROSSE SCHLANGE/CHINGACHGOOK, THE GREAT SNAKE** (DDR 1967; Richard Groschopp) and all eleven subsequent films until 1982: in conjunction with the Red Westerns series he will be a guest in Linz during CROSSING EUROPE.

The other two titles in this film history series are: **BELOE SOLNTSE PUSTYNI/WHITE SUN OF THE DESERT** (SU 1969; D: Vladimir Motyl) and **VSTRECHA U STAROY MECHETI/BEGEGNUNG AN DER ALTEN MOSCHEE/MEETING AT THE OLD MOSQUE** (USSR1969; D: Sukhbat Kahmidov).

LOCAL ARTISTS

A rich panorama of Upper Austrian production, from music videos to full-length feature films, is offered again this year at CROSSING EUROPE in the section Local Artists. **51 works with a regional tie** are presented in **12 programs**. All of them are competing for the CROSSING EUROPE Award Local Artist, with a value of 6,000.- Euro, and the CROSSING EUROPE Award Local Artist ATELIER AWARD, which will be awarded this year for the second time (for more information about the awards, see <http://www.crossingeurope.at/festival/preise-preistraeger.html?L=1>).

Many of these films celebrate their world premiere during the festival. Among them are Bernhard Sallmann's filmic essay and engagement with Ansfelden – the location of his childhood: **DAS SCHLECHTE FELD/THE BAD FIELD** (AT/DE 2011), one of this year's opening films. Another premiere is **LOS REFRIGERADORES. HEISSE NÄCHTE - KÜHLE SCHRÄNKE/HOT NIGHTS – COLD FRIDGES** (KU/AT 2010). In this film Thomas Lehner explores the relationship of Cuban society with its most important household appliance, which bundles the social and economic cosmos of the Island in itself.

Last year Dieter Strauch was a guest with the documentary **LEBEN OHNE FASSADE/LIFE WITHOUT FACADE**, this year he presents his no-budget feature film **LOVE SIGNS** (AT 2011). Peter Waldenberger is also well known at CROSSING EUROPE. Whereas the leather ball was the starting point for his documentary **PEACE KICKING MISSION KOSOVO**, in **THE LION ESCAPED** (AT 2011) he devotes his attention to the dramatic problem in South Africa that was pushed into the background by the Soccer World Cup: HIV/AIDS.

Ella Raidel, who received the CROSSING EUROPE Award Local Artist in 2010 for **SLAM VIDEO MAPUTO**, takes us again to Mozambique: **SUBVERSES. CHINA IN MOZAMBIQUE** (MOC/AT 2011), which premiered at the Film Festival Rotterdam, allows a glimpse into Asian investments in Africa. Stefanie Altenhofer, Maximilian Modl and Julius Pirklbauer present their very first film: in **FÜR IMMER WIR/FOREVER US** (AT 2010) a motorcycle and rock'n'roll form the framework for an emotional story one summer in the late 1950s.

Another memorable summer is captured by Jurij Meden – formerly a co-worker at CROSSING EUROPE for many years – in **1717 KILOMETROV POLETJA 2009/1717 KILOMETERS OF SUMMER 2009** (SI/HR/BIH/SRB/MNE/RKS 2010), his Super8 documentary and homage to the Balkan peninsula. Gerald Harringer has created with **DER ANTILOPENKUSS/ANTILÖPE KISS** (AT 2010) a portrait of the performance artist Boris Nieslony. CROSSING EUROPE is especially pleased to be able to show new works by the renowned Linz film artist, painter and photographer Dietmar Brehm, including the most recent products from his PRAXIS series, **PRAXIS-8** and **PRAXIS-9** (both AT 2010).

It is not an experimental film, but rather a narrative experiment that Ludwig Löckinger undertakes with **DASCHKA** (AT 2010), inspired by Freud's "Interpretation of Dreams". Films are also to be found in the program clusters that are inspired by genre: one candidate for the Night Sight section would certainly be Patrick Derieg with the zombie film **AUFHEBUNG DER WIRKLICHKEIT IM LICHTSPIELTHEATER/SUSPENSION OF REALITY IN THE MOVING PICTURE THEATER** (AT 2010), which received the Innovative Film Award at YOUKI Wels last November. In addition to new productions by Karin Fisslthaler, Bernhard Oppl, Thomas Draschan and Siegfried A. Fruhauf, the duo Luzi Katamay and Christian Dietl made it to CROSSING EUROPE with four music videos at once. This year the festival recognizes the vitality of this form with a separate music video program.

THE FESTIVAL TRAILER: Stradella

Once again, an established Linz filmmaker is responsible for the CROSSING EUROPE festival trailer: **Edith Stauber** (*1968). STRADELLA (AT 2010) is a noise collage composed of ever new sequences of words and melodies, breaks and interferences, which manages to take us along on **an imaginary journey all across Europe**. The analog frequency display of the transistor radio "Stradella" indicates different locations – from Budapest to Luxembourg, from Linz to London – and a search for channels scans over the horizontal frequency scales. Seemingly disruptive sequences of interference conjoin with clear tones and announcements from radio broadcasts to form the sound of multilingual Europe – both an affectionate reference to the era of analog radio and a beautiful analogy for the festival title CROSSING EUROPE. STRADELLA can be **viewed on the CROSSING EUROPE website**: <http://www.crossingeurope.at/index.php?id=63&L=0>

CROSS OVER

CROSSING EUROPE takes into account the point where film and video touch and merge with other media forms of expression in the section Cross Over. Partners here are the **OK "Offenes Kulturhaus" Upper Austria, bb15-Space for Contemporary Art**, the **Atelierhaus Salzamt**, the **Lentos Art Museum** and the **Artists Association MAERZ**.

OK ARTIST IN RESIDENCE | HUND & HORN

Every year the collaborative project of the **OK "Offenes Kulturhaus" Upper Austria** and CROSSING EUROPE welcomes an artist from the crossover area of film and visual art with a new work and a program cluster. This time it is a duo well known for their unusual approach to the medium of film: Hund & Horn. Harald Hund (*1967) and Paul Horn (*1966) clearly enjoy taking spatial relations and the notion of normality to the point of absurdity in their films. Their most recent work **APNOE (AT 2011)**, the **third part of a "Gravity Trilogy"**, also begins with a seemingly commonplace situation. However, the problems that the protagonists have to deal with quickly become apparent: objects float away, air comes out of the shower instead of water. Weightlessness destabilizes a hierarchical family structure, even though father and mother valiantly attempt to carry on as usual.

The accompanying selected program brings together both collaborative and solo works, including the productions shown at numerous festivals, **ALL PEOPLE IS PLASTIC (AT 2005)**, **DROPPING FURNITURE (AT 2008)** and

MOUSE PALACE (AT 2010). www.ok-centrum.at

// Opening: Tuesday, 12 April, 6:30 pm //

// Exhibition times: 12 April, 6 pm to 10 pm; 13 to 17 April, 10 am to 9 pm //

// Film program: 13 April, 7 pm, Movie 3 //

OK EXHIBITION | MOVING STORIES

Crossing borders and opening up new horizons is the aim of the EU-funded cooperation project "Moving Stories", in which six new artworks are presented in a touring exhibition. The participating artists were invited to explore innovative strategies in dealing with film and to tell a "moving" image story. In addition to Belgium, Germany, France, Italy and Poland, Austria is involved through the **OK "Offenes Kulturhaus" Upper Austria**. The Austrian contribution, Rainer Gamsjäger's video installation **CLUSTER**, was presented at CROSSING EUROPE 2010. This year the other five can be seen: in **MOVING STORIES** Candice Breitz addresses the "child" in the mainstream

cinema of India, whereas the Italian duo Masbedo explores the relationship between image and sound in the multi-monitor video installation **WATCHING YOURSELF WATCHING YOURSELF**. Mihai Greco's **UNDER THE CENTIPEDE SUN** centers around a no-man's-land of post-destructive sculptures, while Nicolas Provost's new short film **UNTITLED** considers the aesthetic value of archive material. Finally, Paweł Janicki's installation **OCEANUS** seeks to create a natural coexistence between linear narrative and interactive possibilities. www.ok-centrum.at

// Opening: Tuesday, 12 April, 6:30 pm //
// Exhibition times: 12 April, 6 pm to 10 pm; 13 to 17. April, 10 am to 9 pm //
// Press preview: 13 April, 10:00 am; meeting point OK foyer //

BB15 EXHIBITION STUART CROFT

CROSSING EUROPE enters into a program cooperation for the first time with **bb15-Space for Contemporary Art**. The occasion for this is the solo exhibition of Stuart Croft, in which his film **THE STAG WITHOUT A HEART** (GB 2010) is also shown in a loop; this work explores themes like deceit, blame and the temptation of power based on one of Aesop's Fables. Croft's internationally acclaimed works, which have been shown in the MoMA New York and the Kunsthalle Lucerne, among others, merge high-end production techniques with traditions of artistic film. CROSSING EUROPE devotes a screening to this explorer of borders between cineaste language and contemporary gallery space, in which four of his works can be seen. Stuart Croft will also be present in person.

<http://medea.or.at/>

// Opening: Thursday, 14 April, 7 pm //
// Exhibition times: 15 to 30 April, 3 pm to 6 pm, closed Mondays //
// Film program: 14 April, 4:30 pm, Movie 3 //

ATELIERHAUS SALZAMT – FLIPT! Austrian Flipbook Festival Exhibition (2005 - 2011)

The Austrian Flipbook Festival was initiated in 2005 by Reinhold Bidner and Christian Korherr. Three festivals have taken place since then (2005, 2007 and 2010), and hundreds of flipbooks have found their way to Linz. For 2011 FLIPT! was invited by Salzamt Linz to show an exhibition of previous festivals in the Salzamt gallery spaces during CROSSING EUROPE 2011. <http://www.daumenkino.at>, <http://www.salzamt-linz.at>

*// Opening: Wednesday, 13 April, 8 pm. Also on this evening: **Open Studio** of last year's winners of the CROSSING EUROPE Award Local Artist Atelierpreis: Gloria Gammer & Sigrid Nagele //*
// Exhibition times: 14 April to 6 May //

LENTOS SPACE: Expedition Lumière with Siegfried A. Fruhauf.

In this expedition, Siegfried A. Fruhauf relates his film and photography works to the spatial structure of the museum as counterpoints and visual quotations. The works remain autonomous, but can be newly interpreted in the interplay with their surroundings. In a certain position – in the glass casing of the building – icons of art history are distilled into their digital essay, or the theme of surveillance exaggerated with a disturbing, oversized pair of eyes. The Lentos Art Museum opening takes place with a guided tour by the artist. www.lentos.at.

// Opening: Tuesday, 12 April, 5 pm //
// Exhibition times: 12 April to 24 April //

MAERZ Artists Association: LOTTE SCHREIBER / MICHAEL GOLDGRUBER

The two artists presented in the gallery of the Artists Association MAERZ during the Crossing Europe Film Festival are obviously linked by an **engagement with the relationship between moving image and architecture**. In particular, two works come together here that deal with the "directed gaze". Whereas Michael Goldgruber focuses in tranquil film shots on outlook architectures that specify what is to be looked at, Lotte Schreiber's work deals with the imagination of (moving) images through language and writing.

www.maerz.at

// Opening: Thursday, 7 April, 7:30 pm //

// Exhibition times: 8 April to 13 May //

COOPERATIONS

AUSTRIAN SCREENINGS & CROSSING EUROPE Video Library

In cooperation with DIAGONALE – Festival of Austrian Film, again this year CROSSING EUROPE provides a meanwhile familiar service to all accredited industry visitors: in response to a wish frequently expressed by international festival guests, **102 new Austrian films – feature films, documentaries, shorts and experimental films** can be viewed in the **CROSSING EUROPE Video Library**, which is open during the festival from 12 – 16 April from 10 am to 9 pm and on 17 April from 10 am to 7 pm.

Two current Diagonale premieres will also be screened with English subtitles in the cinema: the two feature-length debuts, Marie Kreutzer's feature **DIE VATERLOSEN/THE FATHERLESS** (AT 2011; Austrian distributor: Thimfilm) and Arman T. Riahi's documentary **SCHWARZKOPF/DARK HEAD** (AT 2011).

EAST SILVER

The East Silver Caravan has almost become a traditional guest at the festival: the communication platform and ambassador for Central and Eastern European documentary films makes a stop again in Linz in 2011 and presents a **selection of current Central and Eastern European documentary films** in the **CROSSING EUROPE Video Library** located in the Press/Guest Office in the Festival Center – in 2011 with **32 film titles**. More information on East Silver at www.eastsilver.net

EU XXL FORUM

For 2011 CROSSING EUROPE has found another outstanding cooperation partner: **EU XXL Forum takes place in Linz from 13 to 16 April almost simultaneously with CROSSING EUROPE**. Since 2005 EU XXL has fostered knowledge transfer and networking among local and European filmmakers and their positions and formulated political demands. In lectures, panel discussions and working groups led by independent experts, with European politicians present, topics relevant to film policies will not only be discussed, but alternative proposals and new solution approaches will also be developed. Themes for 2011 include **international co-productions**, the **future of copyright collecting societies**, and the Danube **cultural region**. More detailed information on the program at: www.eu-xxl.at.

CROSSING EUROPE FestivalTV

This year FestivalTV will be produced for the first time in the history of the festival. The **CROSSING EUROPE FestivalTV** comprises daily TV broadcasts on the CROSSING EUROPE Film Festival Linz, its films and guests, by and with young filmmakers from Austria and the EU. From **Wednesday, 13 April until Saturday, 16 April, every day starting at 8 pm** on **DORF TV** (www.dorftv.at), the broadcaster for user-generated television, which can be received via DVB-T in the central area of Upper Austria. CROSSING EUROPE FestivalTV is a project by kino5 – Platform for Independent Filmmakers, in cooperation with DORF TV and the Art University Linz – Institute for Media, in conjunction with CROSSING EUROPE and with support from NISI MASA and the EU program “Youth in Action”.

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

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