

NOAH SAAVEDRA
MARESI RIEGNER
VALERIE PACHNER



EGON SCHIELE

Death and the Maiden

A FILM BY DIETER BERNER

PRESS KIT

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Austria / Luxemburg 2016, 110 minutes

A PRODUCTION OF
Novotny & Novotny Filmproduktion and
Amour Fou Luxembourg

IN CO-PRODUCTION WITH
Ulrich Seidl Filmproduktion

CREW

Director DIETER BERNER
Screenplay HILDE BERGER, DIETER BERNER,
based on the novel „Tod und Mädchen: Egon Schiele und die Frauen“ by HILDE BERGER
Cinematography CARSTEN THIELE
Production Design GÖTZ WEIDNER, VSK
Film Editing ROBERT HENTSCHEL
Music ANDRÉ DZIEZUK
Costume Design ULI SIMON
Make-up BÉATRICE STEPHANY
Casting EVA ROTH, BADCY MINCK
Sound Mixer PHILIPPE KOHN
Sound Design FRANCOIS DUMONT
Re-recording Mixer MICHEL SCHILLINGS
Production Manager GOTTLIEB PALLENDORF, ANDRÉ FETZER
Executive Producer JOHANNA SCHERZ
Co-Producer ULRICH SEIDL
Producers FRANZ NOVOTNY, ALEXANDER GLEHR,
BADCY MINCK, ALEXANDER DUMREICHER-IVANCEANU



CAST

Egon Schiele NOAH SAAVEDRA
Gerti Schiele MARESI RIEGNER
Wally Neuzil VALERIE PACHNER
Moa Mandu LARISSA AIMEE BREIDBACH
Edith Harms MARIE JUNG
Adele Harms ELISABETH UMLAUFT
Anton Peschka THOMAS SCHUBERT
Dom Osen DANIEL STRÄßER
Gustav Klimt CORNELIUS OBONYA
Judge St. Pölten ANDRÉ JUNG
Varieté Directress NINA PROLL
Lawyer WOLFRAM BERGER
Arthur Roessler LUC FEIT

Produced with the support from Film Fund Luxembourg, Austrian Film Institute, Vienna Film Fund, FISA- Film Industry Support Austria, Eurimages, Lower Austria.
In cooperation with the ORF Film/Television-Agreement

PRESS NOTE

He is young, provocative, brilliant and a ruthless seducer. Rising young talent Noah Saavedra takes on the role of one of Austria's most famous modern artists in a film directed by Dieter Berner and based on a novel by Hilde Berger. In cinemas starting 7th October.

SHORT CONTENT SUMMARY

At the beginning of the 20th century, Egon Schiele is one of the most provocative artists in Vienna. His life and work are shaped by eroticism and a sense of the ephemeral; his paintings cause scandals and even land him in court. Women are the most significant sparks for his art,

especially his younger sister, Gerti, and Wally Neuzil, the woman he immortalises in the painting "Death and the Maiden". However, when the outbreak of WWI threatens his artistic pursuits, Schiele feels he must sacrifice Wally, who was most likely his only true love.



LONG CONTENT SUMMARY

Vienna in the autumn of 1918: hunger and bitter cold threaten the lives of the war-weary inhabitants of the city. Many are dying of the Spanish Flu. Egon Schiele's wife dies first and, soon thereafter, he too contracts the deadly virus. His sister Gerti does everything she can to save her brother's life.

Since their childhood, Gerti has played a large part in her brother's life as an artist's. After he was expelled from of the Art Academy, he established his first atelier in the attic of a shabby Viennese apartment building. While he

works there, she poses for him as a nude model: his only one. He spends his nights with friends in the suburban Varieté theatres, where he is also able to draw sketches of nudes. Schiele already has one customer, an elegant Viennese collector who has a preference for the erotic nudes depicting Gerti. Gerti enjoys her role, at least until her brother brings home another model: Moa, a dark-haired nude dancer from the Varieté.

When Egon forms an artist's group with his friends and leaves Vienna, Moa comes with them. Like a swarm of

colourful birds, the "Neukünstler" ("New Artists") invade the small town of Krumau (now Český Krumlov) in the Bohemian forest. Their joint experiments soon move beyond the realm of artistic expression to include explorations of sex and drugs. Gerti is very hurt that her brother now prefers to have another woman sit as a model for him. Out of revenge, she sleeps with Egon's friend Anton. This makes Egon so angry that he brings the Krumau artist's group experiment to an abrupt end.

The next winter, Gerti becomes pregnant with Anton's child. Seeing as Egon has been the official head of the family since the death of their father, so takes advantage

street live two daughters from a "good bourgeois family", Adele and Edith Harms. Egon thoroughly enjoys flirting with the girls, and Wally doesn't mind. She is happy with Egon.

World War I begins and Anton is enlisted. This means that Gerti is no longer dependent on her brother for permission to marry. She marries Anton in a hasty war-time wedding ceremony. Egon is also enlisted, and he fears this could mean the end of his artistic life. He decides to marry as well; however, he does not marry Wally, but instead the bourgeois Edith Harms, seeing as this step will bring him certain advantages in the military.



of his power and denies his sister permission to marry. He then moves into a small house in the "Wienerwald" area outside of Vienna. His models there are barefoot peasant children, of whom he paints a number of erotic nude paintings. The painter Gustav Klimt, who had recognised Schiele's talent early on, passes on one of his models – the 17-year-old red-haired Wally – to his young colleague so that he "doesn't have to continue only painting naked children". From that moment on, Wally is Egon's most important model. She also becomes his lover, manages the child models and handles the finances and the selling of the paintings. When Egon is arrested and sent to court for abusing a minor, she commits perjury and saves him from certain jail time.

After the trial, there is no way the couple can stay in the house in the Wienerwald. Wally moves with Egon to an atelier in a middle-class area of in Vienna. Across the

For Wally, the entire world falls apart. She registers to work as a nurse at the front and dies of scarlet fever in a hospital somewhere on the Dalmatian coast. At the same time, Egon's most important paintings are being shown at the Secession in Vienna, including the last work for which Wally was a model: "Death and the Maiden Girls". The exhibition is/becomes a triumph for the young artist.

However, the large amounts of money he receives for his art from that moment on can no longer help him in the final days of the war in 1918. It is still not enough to buy the lifesaving medication known as quinine, which the patient desperately needs. His condition deteriorates from one hour to the next. Gerti's last chance to save him is to convince Edith's mother to sacrifice the family jewellery and barter it on the black market in exchange for the medication.

AN INTERVIEW WITH DIETER BERNER

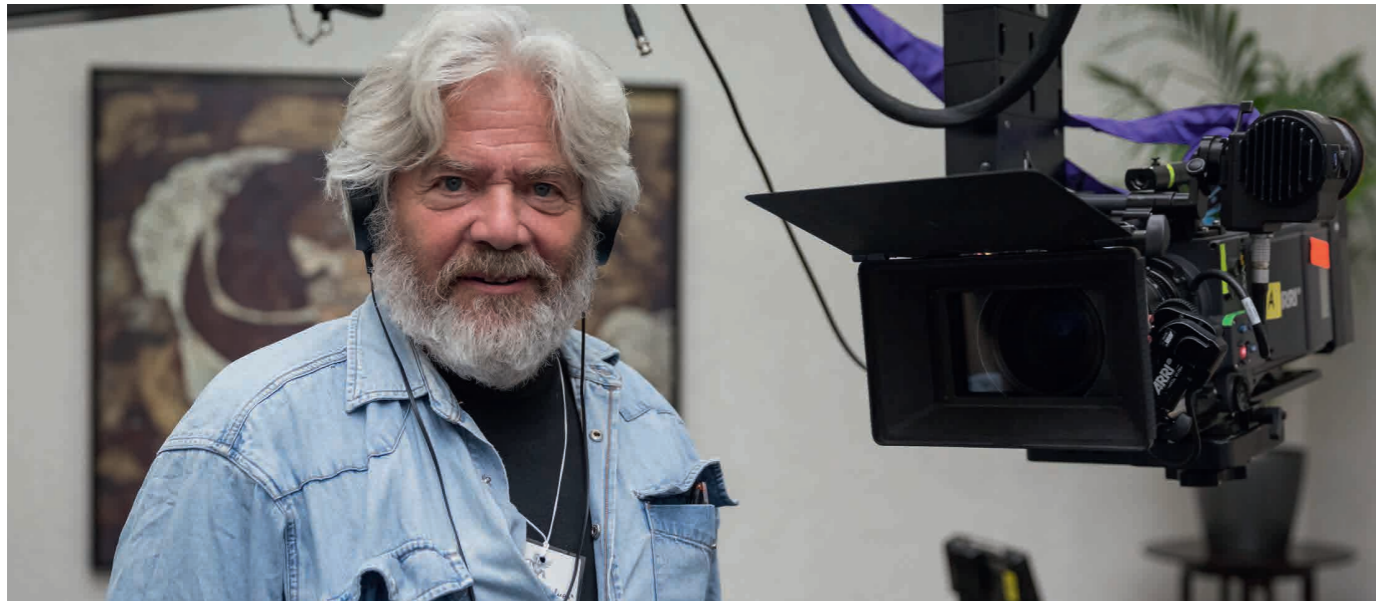
BY KARIN SCHIEFER

On his approach to the film

When I was in middle-school, Egon Schiele was an insider's tip. It was amazing how suddenly all of my classmates decided that he was the best painter ever. He was the painter of our generation. I only saw films about him later, and I was mostly unsatisfied with them. Hilde Berger's novel, and the way in which she approached the figure of Egon, who has always fascinated, was the

from the very beginning. As a boy, he wasn't very good in school and often neglected his schoolwork because he was always drawing. It was his way of understanding the world, of somehow getting a handle on it.

His sister once said that when he wasn't doing well, he would go to the Danube wetlands and draw. It must have been terribly difficult with his father. This terrible trauma in his youth, the fact that he became such a great artist



thing that tipped the scales for me. We had often written screenplays together, but initially she said it wasn't going to be a screenplay, that is, it was already a novel. We started to work on it nonetheless, and our approach consisted of trying to determine which experiences would bring us closer to this painter and tell us what and why he paints. This turned out to be his unique relationship to sexuality and his unconventional relationship to women who stood as models for him.

It was his work that first interested me, but I never would have had the slightest thought of making a film about it. It was only when I got to know the person Egon Schiele through Hilde Berger that the relationship between the man and his work became clearer. Only then did I start liking the idea of making a movie about it, that is, telling a story of what paintings can mean to someone.

For Schiele, drawing was a kind of surrogate life, indeed,

because or in spite of it - for me, this was the most fascinating way to approach the story. It is the story of a man who consumed his life in 28 years, and in those 28 years he created things that people pay enormous amount of money for today, things that so many people find joy in today, things they see themselves in.

About youth and entering the story

For me, youth is always the most dramatic part of life. I see it as a kind of "land grab", that is, every generation must first conquer their own space. I would categorise myself as member of the 1968 generation; we were looking for a new approach to the world, because we felt we had to, especially after our parents' experiences during the war, which meant that their past now seemed entirely taboo. The task of our generation was to come up with something new, a new form. How should we live our lives? What was important in life? What new values can we have

that contrast our fascistic past?

This is what connected me to this Schiele generation, which obviously had no illusions about the downfall of the monarchy and of the world in which they grew up. They saw that things couldn't continue the way they had been going and that they had to come up with new concepts. These concepts were not going to come from the government, which meant that there was this tremendous awakening of youth. And in this period, Austria actually achieved some of its greatest achievements in the fields of science, art and medicine.

One thing we know about Schiele is that he read a lot. And indeed, in the era of Sigmund Freud, the discovery of sexuality was a very important subject in society. Another major theme for Schiele was insanity; the madness of his father no doubt had a deep effect on him, and his images are often filled of musings on death and decay. He himself was very vibrant person and, as we know, he had many relationships with women. He was a charming person, quite funny, but also intrigued by the era's atmosphere of doom and gloom.

This is why my idea from the very beginning was to start the film with flames; Schiele himself was a man on fire. This theme had always fascinated me, that is, that his father, in a frenzy of madness, threw all the family belongings into the oven. In fact, Schiele insisted throughout his life that money wasn't important. This experience of burning everything with no apparent value was exactly what I felt the film should begin with.

The pursuit of his artistic goals was essential to Schiele. He never allowed himself to be taken off track by what was "popular" at the time or what would have been easier to sell; he stayed committed to this principle to the end. In this sense, he was not in any way opportunistic. He was opportunistic when it came to somehow getting enough money to survive; in that case, he used all means at his disposal, from friendly requests to mocking demands, everything!

On lead actor Noah Saavedra

A key point in my concept was to be able to depict young people, not actors playing young people, but actors who are truly young on camera. I knew from the outset that it would be very difficult to find someone who was young and simultaneously had the life experience needed to portray such a complicated character. This is why we started very early on with the casting. Ultimately, we saw

that it was going to be necessary to use non-actors or someone who was fresh out of acting school.

When actors think they have to play a genius, the result is either quite vapid or a clichéd performance. We also tried to cast young painters from the Art Academy in Vienna. They were able to portray the behaviour of a painter very well, but they had difficulties with the language and the actual scene work. Ultimately, we found a young man with experience as a photo model who was interested in gaining some acting experience. He wasn't able to put two sentences together at first, but he had that special energy, that aura I associate with Schiele. I decided to take the risk, and we developed the role together with him over the course of one year. He actually ended up wanting to become an actor, went to acting school and ultimately even passed the entrance exam at the famous Ernst Busch School in Berlin. He also took two semesters of painting and drawing courses at the Art Academy in Vienna so that he would be able to do the drawings in the film himself. In other words, I managed to find a young person who was able to bring that essential energy to play the exceptional character of Egon Schiele.

On casting the female characters

Yes, and the maidens! I think it's best if I tell each story individually. I discovered Valerie Pachner when I was giving a course on film acting at the Reinhardt Seminar. Not only does she have exceptional acting talent, she also a physical resemblance to the real Wally. In the screen tests, I realised we were never going to find anyone else so close to the character of Wally!

Maresi Riegner, who plays Schiele's sister, was initially only assisting with the cues during the casting. However, I noticed her right away for the way she delivered the text and the way she looked. She was there from the very beginning, and the advantage was that she was able to prepare for the role together with Noah for over one year in advance.

The two of them rehearsed and worked on scenes together. They ended up being so familiar with one another that it was easy to believe they were siblings.

Seeing as *Amour Fou Luxembourg* was our partner, we also looked for actors in Luxembourg, which is how we found Marie Jung, who plays Schiele's wife Edith. She had worked as an actor in Munich and completed a degree at the Reinhardt Seminar, and although she's from Luxembourg, she was able to mimic the accent so well that

people thought she was from Austria.

On the painter as director

When you make a film about painting, the question inevitably comes up as to “what is painting in the first place?” What does it mean? Of course, we had to pursue this question with Schiele, too. It turns out that he also took photographs; and in these photographs, it is noticeable that he often chose unusual poses. In other words, he came up with new, expressive poses. He made the body

On the historical approach

With regard to actual history, there were two things that interested me, namely the things that connect us to Schiele’s era and the things that distinguish our time from his. I wanted to show that the change that comes over time is not merely fate: instead, it is man-made. In fact, when we look back at history, we can see this quite clearly. In Schiele’s period, it was the decline of the monarchy, the downfall of an entire world. But this is also something that concerns us today: we see our



into a means of expression and attempted to tell a story by means of it. What can the body alone tell us about a person? Of course, this is a very interesting question for any director. And we wanted to explore this approach in the film. How does someone come to invent such expressive poses? In a way, it is a mode of staging a scene; and, indeed, in this respect, painters are very much the directors of their own work.

In Schiele’s case, we have an entire collection of his sketchbooks. He always had one with him so as to be able to preserve moments from his life. Schiele asked himself – much like a director would – what the “speaking gestures” and the “visually interesting moment” were, and then he captured them in his sketchbook. His images are elaborate constructions and in no way willy-nilly. This is a very precise process of seeing; and this is exactly what we wanted to show in our story.

world under threat, we see very clearly what mistakes were made, what wrong decisions were taken and which conflicts we are able to manage somewhat better today. For example, the conflict between a woman who never learned anything else other than how to be a wife, and who comes up against a man who has an artistic standard that requires him to take a different partner. You can see this predicament quite clearly in the film.

INTERVIEW WITH HILDE BERGER

BY KARIN SCHIEFER

On her novel “Death and the Maiden”: Egon Schiele and the Women“

I wanted to know who these women were, the women you see in his paintings. In the case of five of them, it was possible to research their lives further. The painter is always important, but I wanted to get to know these women better and find out more about how they lived. Posing in the nude was most definitely a job opportunity for women at the beginning of the 20th century. Another interesting thing is that Schiele hardly ever wrote the names of the women on his paintings; only in the case of Moa, whose name is on almost each painting.

Otherwise there was very little known about this woman, but as I started to write the novel and then the screenplay, there was obviously a lot of research being done on her, because more and more information made its way to me. This woman appeared under different names as a Variété dancer in Vienna. Her first name, Moa, was clear, and her family name alternated between Miosa, Nahumir and Mandu.

These life stories are absolutely interesting. Prior to WWI, there had been a form of theatre called the “Tablo Vivo”, in which women and men stood naked on stage but were not permitted to move. If you moved, you were immediately arrested. It was prohibited! But standing naked – and possibly painted white – was considered art. They were portraying statues. And if you look at the earliest Austrian films, they were little pornographic works of art. This motif comes up often in them; a plaster figure, that is, a naked woman, stands in an atelier and suddenly begins to move, and the artist falls in love with her. It was very exciting for me to research the transition of these female artists to film, as was the case with Moa, in addition to their work in the intermediate stage as models for painters, which made them used to standing still for a long time.

On the predicament of the sources and the life of Wally

However, the sheer lack of sources made it very difficult to get to know these women. I went to Tattendorf to research Wally because I knew she was born there. The church birth records showed that her parents had not been married. Her mother was a day worker, her father an assistant teacher, which meant that he was sent to a

different city each year. It cannot have been an easy life. At the age of 15, Wally went to live with her mother in Vienna; we have a registration to prove this, in which it also states that she was a “Probiefraulein,” which means not necessarily a model, but a woman who modelled clothing for buyers in fashion stores. Every Monday at the Academy on Schillerplatz, models came to present themselves, for which it received the nickname “The Slave Market”. That was where Klimt also looked for his models. In addition to women, men also presented themselves there, many of whom came from the Varietés. For young women who didn’t want to work in a factory, or for those who couldn’t get a job at all, it was an opportunity. However, it was also considered to be close to prostitution, and these women were not the type of women that you married. Schiele, too, did not marry Wally, but instead a woman from the bourgeois class: a girl with a good school education, who spoke many languages, including English, who could play piano and who was waiting for someone to marry her. That was Edith, whose sister Adele was a designer and made a living this way.

On the relationship between Schiele and his sister Gerti

Gerti was Schiele’s first naked model outside of the academy. Schiele began attending the Academy on Schillerplatz at the age of 16, initially as a guest student, seeing as he was too young.

His father was already dead and his mother impoverished. His guardian had paid for the studies, but was very much against him going to the Academy. He wanted Schiele to work for the railway, like his father and the rest of the family. But Schiele then went to the Academy, only to leave after three years. In fact, the entire class dissolved when he left, because they felt the instruction was too old-fashioned and they all preferred to work the way Klimt was doing it.

Schiele was the only one of his fellow students to participate in a major exhibition after leaving school, but he required naked models in order to complete his work. At first, the only one available for this task was his sister Gerti, who was only 15 at the time. The two siblings had always had a very intimate relationship, and it was very painful for Gerti when Egon started looking for other models. In our story, Moa is her first competitor, and that hurt her very much. Gerti then sought out a boyfriend

and got pregnant, which, in turn, her brother did not approve of. He didn't even permit her to marry. Seeing as he was the only man in the family, he had the power to decide on such things. In the relationship between Egon and Gerti, each of them wanted to own the other. Artistically, she was his first naked model, and many fa-

On Schiele's relationship to Wally

Wally was one of the most important – if not the most important – woman in Schiele's life. Klimt sent her to him, and he also paid for her first sittings. Wally helped Schiele with everything, and even sought out new models



mous pictures show her today: the standing girl with the clasped hands, the thin, androgynous body, and almost no breasts at all. This experience also shaped Schiele's ideal of a woman: he would always seek out this type of thin young female body, which he also found in Moa. Women transitioning from child to woman were especially interesting to him.

On his wife Edith

At first, Schiele's wife, Edith, didn't want to let herself be drawn naked by him. At the same time, she forbade him from depicting other women in the nude. This was, of course, a big problem, seeing as he could no longer earn money. When Edith then agreed to pose naked for him, he had to draw a different face on her so that she would remain unidentified. If you look at his paintings from 1915/16 on, you will recognise Edith by the fact that her hips were broader than others. She suffered tremendously in the marriage and ultimately gave up and allowed him to draw other models; among them, her sister Adele, who had no inhibitions about posing naked or being photographed.

for him. This was their time in Neulengbach, when he lived in a small house there. She did his finances, brought the paintings to customers and, in general, I think, had a very happy relationship to him.

In one of his sketchbooks, there is a sentence written in her handwriting which says "I confirm that I am not in love with anyone!" It was dated July 1913 and we are still wracking our brains about it today. Why did she say this?! This was exactly my path into the character. I believe that the way, say, Edith says "I love you" was simply not Wally's way of doing things. She was a very pragmatic woman from the countryside, and she was happy to have the work and the relationship. This sentence might have been a joke of hers. "What is true love? I am not in love with anybody, but I am with you".

When Schiele goes on to charm the girl-next-door and marries her for the opportunities she can provide him, Wally experiences a catastrophe. Her world collapses. She registers to become a nurse in the military and later dies of scarlet fever. Wally reminds me of the fairytale about the mermaid: she leaves her world, dives into a new one with Schiele as the prince at her side. She tolerates everything, including his other girlfriends. The most

important thing was that she was at his side. She was a great and tragic lover, without ever having said "I love you." She was simply there for him, and he painted very good paintings with her. In fact, people say he developed his signature style in his time with her.

On his relationship to Edith

For Schiele, the sisters – especially Edith – were to a certain extent a means to an end. As an academic, which Schiele was, he was allowed to take his wife to the front with him, at least in the first years of the war. Married soldiers didn't have to sleep in a tent, in the barracks or somewhere in the dirt; instead, they were permitted to spend every night in a hotel somewhat behind the front. Schiele himself never took part in actual combat, but he went to Prague for a couple of months for his training. When he moved to other towns, it was Edith's job to get there first and rent a room for them. The problem was always money, which they begged for from her parents. It was not a good marriage for her; we can see this in her very few diary entries. When she became pregnant in 1918, she hoped things would change for the better, but she died only six months later. It is unbelievably tragic. The fact that she got sick and died also has to do with her jealousy. She didn't want other women coming to Schiele's atelier, and so she moved in with him in his cold new atelier on Wattmangasse so that he wouldn't be alone. In the fall of 1918, it was not possible to heat the apartment, and the Spanish Flu was going around in Vienna. Schiele died three days after his wife. Even Adele got sick, but she survived.

In the book, each of these 5 women has a chapter devoted to them, and a section of Schiele's life is examined in each. How did I start working on the screenplay, and how are these stories woven into one another?

While the novel devotes one chapter each to the five female figures, the film genre requires that you make a different choice. We made Gerti the most important figure in the screenplay and used her as the film's book ends. At the end of October 1918, she finds the dying Egon next to the already deceased Edith – and tries to save his life.

On the 1912 trial

Schiele was living in Neulengbach at the time and, as you can imagine, an artist just moved from Vienna was not something villagers would have necessarily welco-

med back then. Add to that the fact that he and Wally were "living in sin". He would go to the coffee house in Neulengbach, people knew him there and ultimately the peasant children began visiting him out of curiosity. One of these children was the girl who prompted the charges against him, Tatjana von Mossig, the daughter of a Marine



Officer. One night, the girl didn't want to return to her house; she wanted to stay with Egon and Wally in town and then drive to Vienna. She claimed she was going to visit her grandmother there.

These scenes are based on actual research. In fact, there was no grandmother in Vienna, which meant that the three of them slept in a hotel room. There is a drawing from a sketchbook that we use in the film: a bed in which a woman is lying and something smaller with its head turned away. We thought this might have been the bed. Also because we could find no comparable motif in Schiele's work; it's so classical, a bed, a head cushion, two heads. Of course, it's not always that way, one thinks up the scenes, sees images, attempts to interpret them. The poor girl was just 13 at the time of the trial. She was subjected to an examination and when they found out she was a virgin, the charges of seduction and abduction were dropped. However, Schiele was charged with showing erotic "indecent" drawings to the children in his home. Of course, the drawings of nude children hung on the wall there, but I don't believe he necessarily drew the children naked. When you look more closely at the drawings, the bodies – especially the lower bodies – are quite adult. Their faces are very child-like, mostly they

are sleeping. I suspect that Schiele drew the sleeping children and composed and constructed the rest together from other studies.

On the balancing act between historical fidelity, a loyalty to facts and narrative freedom

The question I always ask is to whom am I responsible? Of course, I am responsible to Egon Schiele and to the women in his life. I am not permitted to invent anything or attribute things to them. Instead, I try to put myself into the minds of the characters, especially when I know where they come from, how they lived, how much money they had and where they lived. There are floor plans for the house in Neulengbach and for the atelier on the

However, if you work with the literature of the period, for example, Joseph Roth, or if you incorporate the “light fiction” of the time, it becomes possible to create a realistic depiction of the language. And yet it’s not an old-fashioned form of speech – not in the novel and most definitely not at all in the film; instead we used a young way of speaking that might have existed back then.



Hietzinger Hauptstrasse, where someone is actually living today. It looks still exactly like it did back then. Very slowly, I came to see the lives of these people; where the coffee houses were, how they travelled to these places? Even back then, there was an express train Schiele took. Of course, I took some poetic license, but it’s entirely possible that this was indeed the way things were. The key points are certainly correct, they are true.

On the language of youth in 1920

The actors themselves were a great help here. We let them improvise and then listened to the way they spoke. Of course, we had to pay attention to the words that were simply not around back then, such as “okay”.

THE LEOPOLDMUSEUM ON THE FILM

Egon Schiele in the Leopold Museum The Leopold Museum is home to the world’s largest and most important collection of works by Egon Schiele (1890-1918), including more than 40 paintings – self-portraits, urban landscapes and allegories – as well as roughly 180 drawings. The collection focuses on Schiele’s groundbreaking expressionistic work from 1910 to 1913. In its current exhibition, the Leopold Museum is showing Schiele’s paintings for the first time in chronological order. The show takes viewer from the young Schiele to the artist influenced by Gustav Klimt to his radical expressive period and, finally, to his “late-stage” works. The museum uses biographical information to bring the world of the artist to life.

Schiele collector Rudolf Leopold Professor Rudolf Leopold (1925-2010), benefactor of the Leopold Museum, brought together one of the world’s most important collections of Austrian Modern Art in only a few decades. His collection includes works by Schiele’s contemporaries, Gustav Klimt, Oskar Kokoschka, Kolo Moser and Josef Hoffmann. Since the 1950s, the Leopold Collection has formed the core of several exhibitions focusing on Schiele and “Vienna around 1900” in Europe and the United States, including in New York, London, Rome, Milan, Zurich, Oslo and Athens.

Focus on Schiele Egon Schiele had no fear of appearing before a camera and posed confidently for photographers such as Anton Josef Trčka and Johannes Fischer. Schiele’s short and intense life – he died at the age of 28 – provided the basis for memoirs by several of the artist’s companions as well as countless art books and numerous exhibitions. However, the eroticism, tragedy and many scandals of Schiele’s life also provided rich content for cinematic works on the man who, together with Gustav Klimt and Oskar Kokoschka, represents one of the greatest artists Austria has ever produced.

Mitterer – Carrière Thirty-five years ago, in 1981, Herbert Vesely directed a Schiele film starring Mathieu Carrière as Egon Schiele, Jane Birkin as Wally and Christine Kaufmann as Edith. A year prior to that, John Goldschmidt had made a TV biopic starring Felix Mitterer. In other words, the time was more than ripe for a new approach to Schiele, one of Austria’s most important and radical artists. Hilde Berger wrote the screenplay to the film “Egon Schiele – Death and the Maiden”, using her own novel as a foundation, together with her husband, Dieter Berner, who also directed.

Saavedra: The perfect embodiment of Schiele Leopold Museum Director Hans-Peter Wipplinger: “Noah Saavedra is extraordinary as Egon Schiele. Not only does he look strikingly similar to the artist, he also congenially embodies the equally melancholic and impetuous man, the sensitive art rebel. The film’s two levels are quite interesting: on the one hand, we witness the final hours of the artist dying of the Spanish Flu: Schiele’s sister Gerti (Maresi Riegner) makes a desperate attempt to save his life. On the other hand, we flash back to important moments in his life, for example in Vienna, Trieste, Krumau and Neulengbach, and these take us closer to the artist”.



“Enmities, prejudices and envy are contrasted with artistic awakenings, eroticism, restlessness and Schiele’s incessant pursuit of ‘the primordial’ in art”, notes Wipplinger.

Excellence in the entire cast Hilde Berger and Dieter Berner’s film skilfully blends facts with fiction and is perfectly cast from the leads to the supporting roles, for example Cornelius Obonya as Gustav Klimt and Nina Proll as the Variété director.

Schiele in the original Roughly 365,000 people visit the Leopold Museum each year to see masterpieces by Schiele, Klimt and Kokoschka. Experience the fascination of the original works of art in the permanent exhibition daily (except on Tuesdays) from 10am to 6pm and on Thursdays from 10am to 9pm. (Open daily from June to August). For more information, visit <http://www.leopoldmuseum.org/>

THE BELVEDERE MUSEUM ON THE FILM

Egon Schiele, whose work comprises a variety of portraits and landscapes as well as unique paintings, is considered one of the most important artists of the 20th century. Recognition for his extraordinary work came only in 1918, the year of his death. The decisive reason for this success was the purchase of a likeness of Edith – Schiele’s wife – by the Austrian National Gallery, today’s Belvedere, with which the foundation stone for the present-day Schiele Collection in the Belvedere was laid.

Schiele’s relationship to the “socially respectable” Edith Harms was based on an ultimatum she gave him which stipulated that he had to leave his girlfriend Wally to be

able to marry her. As a symbol of his separation from Wally, Schiele painted “Death and the Maiden” in the form of farewell: it shows him and Wally lying on a linen sheet, embracing each other with facial expressions that drift away from one another. It conveys a profound degree of melancholy. The break-up caused Wally deep feelings of isolation and desperation and once again made it quite clear that no one was safe in Schiele’s world. The impressive density of works of art Schiele created within his short life – a selection of which can be seen in the collection of the Belvedere – represents one of the highlights of the Upper Belvedere.



Egon Schiele
Death and the
Maiden,
1915
Oil on canvas
150 x 180 cm
© Belvedere,
Vienna

The painting
“Death and the
Maiden” is on display in the Upper
Belvedere.

THE SECESSION ON THE FILM

Secession Managing Director and Curator, Annette Sudbeck: “We are very pleased that Dieter Berner chose to shoot his film at the original locations. The scenes in Secession Building reflect the great significance the exhibition space had for the young Egon Schiele. In March

1918, shortly after the death of his patron Gustav Klimt, Schiele celebrated his first resounding success – both in artistic and material terms – at the 49th Exhibition of the Secession, which was dedicated to Klimt.”

CHARACTER BIOGRAPHIES

EGON SCHIELE (1890 TULLN – 1918 VIENNA)

Egon Schiele was born on 12th June 1890, the son of a railway official in the small town of Tulln. His drawing instructor, Ludwig Karl Strauch, recognised his talent immediately. In 1906, after the death of his mentally ill father, his uncle Leopold Czihakczek becomes his legal guardian. Against the wishes of his uncle, Schiele quit school and registered at Vienna’s Academy of Fine Arts in 1906, where he nevertheless quickly felt too constricted by his teacher Christian Griepenkerl and the strict academic procedures at the school. In 1909, at the “International Art Exhibition”, of which Klimt was the president, Schiele showed four paintings, each of which testifies to his style, which is entirely free of academic rigidity. That same year, he decides to leave the academy to become a co-founder of the “Neukunstgruppe” (New Art Group). Throughout his life, Egon Schiele had the good fortune to have had important friends and patrons, such as Gustav Klimt.

In 1910, Leopold Czihakczek terminated his guardianship. In 1911, Wally Neuzil becomes Schiele’s favourite model, and soon thereafter they began living together “in sin” in the town of Krumau in Bohemia. Schiele’s nude studies of young women started to attract unwanted attention among the people in the town, which prompted them to move to Neulengbach, where he was detained on 13th April 1912 and charged with seducing a minor. He spent 24 days in pre-trial detention and saw one of his drawings burned in public. The charges were dropped and converted into three days of detention for distributing indecent

drawings. In 1915, after moving to Vienna, he married Edith Harms and is called up for military service in Prague; ultimately he is transferred to the Army History Museum in Vienna. That year, the first acquisitions of Schiele’s work are made by the Austrian Gallery, and the “Sonderbund” (“Special League”) is founded. In March 1918, an exhibition at the Vienna Secession brings Schiele and his friends their first great success, both artistically and financially. A half year later, on 31st October, Schiele died only days after the death of his pregnant wife, both of the Spanish Flu.



GERTI PESCHKA (NÉE SCHIELE) (1894 KLOSTERNEUBURG – 1981 VIENNA)

Egon Schiele’s younger sister and model. During the illness and after the death of their father, the two youngest children of Adolf and Marie Schiele were very much left on their own. As the children of a deceased railway official, they enjoyed free passage on all of the monarch’s railway lines, which they used to make extensive trips, for example, to Trieste. Gerti was a model for her brother already at a very young age.

As she went through puberty, Gerti was Egon’s favourite model. At the age of 16, he was able to arrange for Gerti the opportunity to work as a model in the fashion section of the Wiener Werkstätten (Vienna Workshops). Egon took his duty to care for his sister so seriously that he refused to permit her to marry until she reached legal age. At the end of 1914, she nevertheless married Anton Peschka, with whom she already had a daughter and with whom she would go on to have three more children.

**WALPURGA NEUZIL, NÉE. PFNEISL
(1894 TATTENDORF – 1917 SINJ, CROATIA)**

A model who stood for Egon Schiele, Wally came from a poor family with a rural background. She was the daughter of a day worker named Thekla Pfneisl and an assistant teacher. Her father, Josef Neuzil, was transferred in 1896 from the second-class school in Tattendorf, to the equally second-class school in Moosbrunn. Wally moved to Vienna at the age of 15. She worked initially as a model for Gustav Klimt. In 1911, she became Egon Schiele's companion and, over the course of the subsequent four years, also his model. After Schiele was arrested in 1912, she was one of the few people who stood by his side, "...among my friends, nobody lifted a finger except for

Wally, whom I had only known for a short time then, and she behaved so gracefully that it captivated me..." (Letter from Egon Schiele to Franz Hauer, 25th January 1914, E.S.A. 101). In the spring of 1915, Egon Schiele ended his relationship with Wally to marry his bourgeois neighbour, Edith Harms. In 1916, Wally stood one last time as a model for Gustav Klimt. In 1917, she worked as a nurse in the Imperial-Royal Army hospital in Sinj near Split on the Dalmatian coast, where she died on 27th December 1917 of scarlet fever.



MOA NAHUIMIR, LATER MOA MYOSA, MOA MANDU (? – 1927 LONDON)

Dancer, pantomime artist and model for Egon Schiele. Dark-skinned Moa was "a slender dancer with ... the face of an Egyptian princess ... with long eyelashes, melancholically opaque and gazeless large dark eyes shaded under colours of brown and blue ..."
(A. Roessler: Erinnerungen an E.S. [Memories of E.S.] 1922).

"Mademoiselle Myosa, the original with the deep and wonderful gaze, in whom there shines and trembles a direct kind of fanatical dance mission, has indescribably grace. The other dancers dance, but she is dance itself; she sinks, drowns in dancing ... She is a phenomenon, a singular entity, an introverted, rigidly relentless entity of dance! And we find

her in a place where we would otherwise amuse and forget ourselves? Poor, poor Myosa ...!" (Peter Altenberg: *Neues Altes*. Fischer Verlag, Berlin 1911).
She was the partner of Dom Osen and appeared with him in pantomimes and living images in Vienna and Munich. Proof of her subsequent film career under the name Moa Mandu can be found in her portrayal of Aischa in 1920 in the film "Der Hirt von Marie Schnee" directed by Iva Raffay. In 1927, in the German monthly newspaper "UHU", a short report was published about Moa Myosa: a photo shows her in the position of an Indonesian dancer on a London stage, and the accompanying text informs us that she suffered a fatal poisoning after a full-body painting using bronze makeup.

FILMOGRAPHIES

DIETER BERNER – DIRECTOR AND SCRIPTWRITER

Dieter Berner was born in 1944 in Vienna. Today, he lives in Retz, Austria.

After completing his university entrance exams (Abitur), he attended the **Max Reinhardt-Seminar** in Vienna and Berlin. After that he worked as an actor at the **Volks-theater in Vienna** for two years. In 1968, he co-founded his own theatre group – called the **"Theatre of Courage"** together with actor Werner Prinz and director Wolfgang Quetes in Vienna. The troupe focused on contemporary authors and worked as a collective according to the prin-

as well as the four films of the *Arbeitersaga* (made between 1985 and 1991), Dieter Berner continued his line of writing history from the "lower" perspective. While "Das Plakat" and "Die Verführung" take place in the years 1945 and 1961, that is, in the end phase of the war in Austria and in the early 1960s respectively, the two other parts of the *Arbeitersaga*, "Müllomania" and "Das Lachen der Maca Darac", depict 1986 and 1991 respectively; each of them depict Austria as a kind of "surreal scandal republic". "The adventure of the so-called 'little people' conquering life, the battle for better living conditions,



ciples of participatory theatre. He enjoyed study visits to the **Schaubühne am Halleschen Ufer** in Berlin under Peter Stein, as well as theatre productions in **Kassel**, at the **Theater am Neumarkt in Zürich**, at the **Academy Theatre** and at the **Volkstheater** in Vienna. In 1973, Berner started working mostly as a film and theatre director and also wrote screenplays. In 1989, he played the **lead role in Michael Haneke's film "The Seventh Continent"**, which had its premiere in Cannes.

Berner achieved fame beyond the Austrian border as a film director of the six-part TV series **Alpensaga**, a chronicle of a family and village written together with Peter Turrini and Wilhelm Pevny which set new standards of identity in Austria at the time. With his four-part TV series about the 1849 Revolution **Lenz oder die Freiheit** (based on the novel of the same name by Stefan Heym)

etc. – this is what appears to him to be the driving force behind each story and indeed behind history on the whole" (Egon Netenjakob Dieter Berner. In: TV-Filmlexikon: Regisseure, Autoren, Dramaturgen 1952- 1992 Fischer Cinema. Fischer-Taschenbuch- Verlag)

Seit 1983 lehrt Dieter Berner Filmregie und Drehbuch-Dieter Berner has taught film directing and scriptwriting at various film academies in Vienna, Munich and Berlin since 1983. From 2004 to 2009, he taught in Potsdam on the grounds of the Babelsberg Media City at the Konrad Wolf Academy of Film and Television (HFF), where he made – using a new technique he developed called "collective scene building" – the two internationally well-known feature films **Berliner Reigen** (Berlin Round Dance) and **Krankheit der Jugend** (Sickness of Youth).

FILMOGRAPHY (SELECTION)

2013 LiebeMacht

Drama | 50 min | Screenplay by Hilde Berger and Dieter Berner based on a play by Arthur Schnitzler. "LiebeMacht" is a production of the Max Reinhardt Seminar and the Film Academy Vienna. Director Dieter Berner joined with eight students at the Reinhardt Seminar to create four film episodes in which the focus is on power, authority and love.

2010 Krankheit der Jugend (Sickness of Youth)

Feature Film | 90 min | Screenplay by Hilde Berger, based on a play by Ferdinand Bruckner

Seven students in the graduating acting class at the HFF "Konrad Wolf" improvised as part of a workshop on the play "Krankheit der Jugend" ("Sickness of Youth") written by Austrian author Ferdinand Bruckner in the 1920s. They came up with processes and characters today that corresponded to these experiences and means of expression. This provided the scene-based template for the film. The intensive work done by this class had previously been recognised with the Ensemble Award at the Gathering of Acting Schools in Zurich in 2009.

Festivals (selection):

Trieste Film Festival, International Human Rights Film Festival Vienna, Hofer Filmtage

Nomination for the Prize Trieste for Best Film beim Triest Film Festival 2007

2007 Berliner Reigen (Berlin Round Dance)

Feature Film | 85 min | Screenplay by Hilde Berger, Heiko Martens, Silke Schulz und Paul Schwarz, based on a play by Arthur Schnitzler

Festivals (selection):

Emden Film Festival, Festival of New Cinema Montreal, Mostra de Sao Paulo, Trieste Film Festival
Undine Awards 2008: Nominierung "Best Young Actress" – Jana Klinge

2007 Tatort – Die Anwältin

TV Series | 90 min | Screenplay: Fred Breinersdorfer and Raimund Weber | Saxonia Media | ARD/MDR

2006 Tatort – Sonnenfinsternis

TV Series | 90 min | Screenplay: Andreas Pflüger |

Saxonia Media | ARD/MDR

2005 Tatort – Die schlafende Schöne

TV Series | 90 min | Screenplay by Hilde Berger and Dieter Berner, based on an idea by Chris Ohnemus | Epo-Film | ORF

2003 Katz und Hund

TV Movie | 86 min | Screenplay: Felix Huby, Ulrike Münch | Ziegler Film | ARD/Degeto

2000 Die Verhaftung des Johann Nepomuk Nestroy (The Arrest of Johann Nepomuk Nestroy)

TV Movie | 90 min | Screenplay by Dieter Berner, based on a novel by Peter Turrini | Dor Film | ORF, ARD

Romy Austrian TV Award für Bestes Drehbuch 2001

1999 Tatort – Tödliches Labyrinth

TV Series | 85 min | Screenplay: Christian Jeltsch, Fedor Mosnak | Saxonia Media | SFB

1998 Endlich Schluss

TV Movie | 55 min | Screenplay: Dieter Berner, based on a play by Peter Turrini | MR-Film | ORF

1997/98 Die Kids von Berlin

TV Serie – 2 Episodes à 45 min | Screenplay: Rift Fournier, Felix Huby | Ziegler Film | ZDF

1996 Auf eigene Gefahr

TV Series – 9 Episoden à 50 min | Screenplay: Christine Grän | Ziegler Film | ZDF

1994 JointVenture

Feature Film | 96 min | Screenplay by Hilde Berger | epo-Film

Nominated for the Chrystal Globe at the Karlovy Vary International Film Festival 1995

Arbeitersaga (TV Series | 4 Teile à 90 min | Scheiderbauer | ORF, ZDF 1991 Episode 4: **Das Lachen der Maca Daracs** (Screenplay von Peter Turrini and Dieter Berner) 1990 Episode 3: **Das Plakat** (Screenplay by Peter Turrini and Rudi Palla) 1989 Episode 2: **Die Verlockung** (Screenplay by Peter Turrini, Rudi Palla and Dieter Berner)

Berlinale Panorama 1987

1988 Episode 1: Müllomania

(Screenplay by Peter Turrini and Rudi Palla)

1986 Lenz oder die Freiheit

TV Mini-Series | 4 Teile à 90 min | Screenplay by Dieter Berner and Hilde Berger, based on a novel by Stefan Heym | ARD, SWF

Episode 1: Aufbruch Episode 2: Auf Messers Schneide Episode 3: Klare Fronten Episode 4: Die eigene Haut

Most promising actress – Annette Uhlen und

Most promising actor – Dominic Raacke at Munich Film Festival 1987

1984 Ich oder Du (Me or You)

TV Movie | 90 min | Screenplay by Peter Mazzuchelli and Dieter Berner | Satel Film

1981 Niemandland

TV Movie | 100 min | Drehbuch von Gernot Wolfgruber | Neue Studio Film | ORF, ZDF

1981 Der richtige Mann

TV Movie | 105 min | Screenplay by Dieter Berner and Hilde Berger | Neue Studio Film | ORF, ZDF

Die Alpensaga (TV Serie, 6 Teile à 90 min, Screenplay by Peter Turrini and Wilhelm Pevny) 1980 **Episode 6: Ende und Anfang** 1979 **Episode 5: Der deutsche Frühling** 1978 **Episode 4: Die feindlichen Brüder** 1977 **Episode 3: Das große Fest** (auch Ko-Autor) 1977 **Episode 2: Der Kaiser am Lande** 1976 **Episode 1: Liebe im Dorf**

1975 Wo seine Wäsche

TV Kurzfilm | 30min | Screenplay by Käthe Kratzl and Dieter Berner | ORF

THEATERREGIE:

2012 Chuzpe

von Lily Brett (int I: „You gotta have Balls“), Bühnenadaptation von Eva Demski, Theater in der Josefstadt – Vienna

2010 Ralph und Carol – Noch einmal verliebt

by Joe DiPietro (int I: „The Last Romance“), german version by Ralph Walsh | Theater at the Josefstadt – Vienna

2008 Der Tod eines Handlungsreisenden

by Arthur Miller (int I: „Death of a Salesman“), german version by Volker Schlöndorff and Florian Hopf | Volkstheater – Vienna

2002 Johnny Johnson



Musiktheater | Music by Kurt Weill | Libretto by Paul Green, german version by Hilde Berger and Dieter Berner | Neue Oper Vienna

AUSZEICHNUNGEN

2000 **Romy**, Austrian TV-Award für „Die Verhaftung des Johann Nepomuk Nestroy“

1983 **Teleconfronta per la miglior serie TV**, Preis der Region Toscana für „Alpensaga“

1980 **Premio Ondas Award** (Barcelona) für „Der deutsche Frühling“

1979 **Österreichischer Volksbildungspreis** für „Der deutsche Frühling“

1978 **Silberne Nympe** beim TV Festival Monte Carlo für „Der Kaiser am Land“

1978 **Premio Ondas Award** (Barcelona) für „Der Kaiser am Land“

1978 **British Academy Award – Certificate of Merit** für „Der Kaiser am Land“

1976 **Österreichischer Volksbildungspreis** für „Wo seine Wäsche“

1976 **Bronzene Truhe**, 3. Preis beim Internationalen TV

NOAH SAAVEDRA

Noah Saavedra was born in 1991 in Oberpullendorf, Austria.

After completing school in 2009, he worked at the **Jungen Burg**, where he gathered his first experience on stage. He played the leads in **Invasion!** (written by Jonas Hassen Khemiri, directed by Alexander Wiegold) and Michael **Kohlhaas** (written by Heinrich von Kleist, directed by Peter Raffalt). He also appeared at the Burgtheater in **Lumpazivagabundus** (written by Johann Nestroy, directed by Matthias Hartmann) and **In 80 Tagen um die Welt** (written by Jules Verne, stage adaption by Peter Raffalt, directed by Annette Raffelt). From 2013 to 2015, he studied acting at the **Conservatory in Vienna**, before transferring to the **Ernst Busch Schule** in Berlin in autumn 2015. In 2014, he had his first TV appearance



in **Copstories** (lead role in an episode, directed by Michi Riebl). **Egon Schiele – Death and the Maiden** is his first lead in a feature film.

MARESI RIEGNER



Maresi Riegner was born in 1991 in Vienna. She started studying acting in 2013 at the **Conservatory in Vienna**. In Henri Steinmetz's **Uns geht es gut**, she played the leading role in a feature film for the first time. At the moment, she is working on Barbara Albert's **Licht**.

FILMOGRAPHY:

2015 UNS GEHT ES GUT (leading actress)
Feature film | Germany | Direction: Henry Steinmetz

2014 MADAME NOBEL (supporting role)
(in Postproduktion) TV-Film | Austria,
Germany | Direction: Urs Egger

2014 VORSTADTWEIBER (supporting role)
(in Postproduktion) TV-Series | Austria |
Direction: Harald Sicheritz

2014 TATORT – PARADIES
TV-Serie | supporting role in one episode | Austria |
Direction: Harald Sicheritz

2013 BAD FUCKING (not credited)
Feature film | Austria | Direction: Harald Sicheritz

2013 COPSTORIES
TV-Series | supporting role in one episode | Austria |
Regie: Barbara Eder

2012 ENDLICH WELTUNTERGANG
(not credited) Feature film | Austria |
Direction: Barbara Graeftner

2013 DIE VERFOLGUNG
Kurzfilm | Austria | Regie: Leni Gruber

VALERIE PACHNER

Valerie Pachner was born in 1987 in Wels, Austria. In 2013, she completed her degree at the **Max Reinhardt Seminar**. She has been a fixed member of the ensemble at the **Residenztheater in Munich** since 2013. Valerie plays a leading role in **Radegund**, the new film by **Terrence Malick**.



FILMOGRAPHY:

2016 VOR DER MORGENRÖTE
Feature film | Austria | Germany | France |
Direction: Maria Schrader

2015 JACK (leading actress)
Feature film | Austria | Direction: Elisabeth Scharang

2015 BAD LUCK (leading actress)
Feature film | Austria | Direction: Thomas Woschitz

2013 LIEBEMACHT (leading actress in one episode)
Feature film | Germany | Direction: Dieter Berner

2012 TUPPERN (leading actress)
Short film | Germany, Austria |
Direction: Vanessa Gräfinhold

2011 IN DEN GÄNGEN
Short film | Austria | Direction: C. Werner

2003 DRAWED UP
Short film | Österreich | Direction: M. Lehner

Theatre (selection):

2014 OREST
(as Chrysothemis, Hermione)
by John von Düffel, based on Sophokles, Aischylos,
Euripides | Direction: David Bösch | Residenztheater
Munich

2014 DIE BEFRISTETEN
Music theater by Elias Canetti | Direction: Nicola Hümpel | Residenztheater Munich

2014 HOPPLA, WIR LEBEN NOCH
(as Eva Berg; Telegraphist; Student) by Ernst Toller |
Direction: Anne Lenk | Residenztheater Munich

2014 DIE JAGD NACH LIEBE
(as Bella, Theodora Gigereit, Nelly, Franchini) by Heinrich Mann | Direction: Barbara Weber | Residenztheater Munich

2013 RÄUBER.SCHULDENGENTAL
(as Petra) by Ewald Palmetschhofers |
Regie: Alex Riemenschneider | Residenztheater Munich

2013 DIE SCHNEEKÖNIGIN
by Hans Christian Andersen, stage adaption by Jewgeni L. Schwarz | Regie: Samuel Weiss | Residenztheater Munich

2012 DIE BRÜDER KARAMASOV
Direction: Josua Rösing | Max Reinhardt Seminar

2011 DIE NIBELUNGEN
Direction: H. Münster | Max Reinhardt Seminar

2011 ANYWHERE. BUT HERE
Direction: H. Ishay | Sommerakademie Reichenau

2010 DAS MASS DER DINGE
Direction: H. Münster | Max Reinhardt Seminar

2010 MOZART UND SALIERI
Direction: J. Rösing | Max Reinhardt Seminar

2009 SCHRILLES HERZ
Direction: C. Eckstein | Dschungel Wien

2004 ERREGER
Direction: Y. Schwartz | theater virulent Linz

Awards: „Best Actress“
at the short film Festival YOUKI 2004 for „Drawed up“

NOVOTNY & NOVOTNY FILMPRODUKTION

Novotny & Novotny Filmproduktion is a production company founded in 1995 by Franz and Karin Novotny with head offices in Vienna. Since 2010, producers Franz Novotny and Alexander Glehr have headed up the company, which has been producing award-winning feature films, documentaries, advertisements, industrial films as well as television series for almost two decades.

Our goal is to develop unique and convincing stories and films with high artistic standards and broad-reaching relevance. We see ourselves as a European film production company and our expertise lies in international co-productions aimed at the global market together

FILMOGRAPHY (A SELECTION):

2015 **UGLY** (in Post-Produktion)
Direction: Juriy Rechinsky

2015 **WAS HAT UNS BLOSS SO RUINIERT**
Direction: Marie Kreutzer

2015 **DECKNAME HOLEC**
Direction: Franz Novotny

2014 **DER VAMPIR AUF DER COUCH**
Direction: David Ruehm
(International Premiere at Busan Film Festival)

2014 **EIN AUGENBLICK LEBEN**
(Documentary), Regie: Anita Natmeßnig

2013 **ÜBER-ICH UND DU**
Regie: Benjamin Heisenberg
(Berlinale – Panorama Special)

2013 **SICKFUCKPEOPLE**
Direction: Juri Rechinsky (Documentary, Heart of Sarajevo, Best Documentary – Raindance, Best Documentary – DOCsDF, Best European Documentary – ÉCU-The European Independent Film Festival)

2013 **DIE WERKSTÜRMER**
Direction: Andreas Schmied

2012 **DER FALL WILHELM REICH**
Direction: Antonin Svoboda

with partner companies in Germany, Switzerland, Great Britain, France, Italy, the Czech Republic and the Ukraine, among others, as well as in film productions that are popular among Austrian audiences.

One of our particular priorities is the fostering of young Austrian talent, with whom we carry out first-time projects on small-scale budgets. Our aim is to provide filmmakers with a professional environment so as to ensure long-term collaboration with directors, authors and co-production and distribution partners.

2011 **DIE VATERLOSEN**
Direction: Marie Kreutzer (Berlinale 2011 – Panorama Special, „Diagonale Award Best Feature“, “Best Feature Film” – Bozner Filmtage, “Golden Linden Award for Best Director“ – New European Film Bulgaria)

2011 **POWDER GIRL**
Direction: Phil Traill

2010 **JUD SÜSS – OHNE GEWISSEN**
Direction: Oskar Roehler (Berlinale 2010 – in competition)

2009 **KLEINE FISCHE**
Direction: Marco Antoniazzi
(Diagonale Audience Price and Bozner Filmtage)

2007 **HEILE WELT**
Direction: Jakob M. Erwa (Großer Diagonale Preis, Deutscher Independence Award Intl. Filmfestival Oldenburg)

2006 **KARAULA**
Direction: Rajko Grlic (Festiroia IFF – FIRPRESCI Preis)

2003 **SUMMER IN THE GOLDEN**
Direction: Srdjan Vuletic (Rotterdam IFF - Tiger Award)

2003 **GORI VATRA**
Direction: Pjer Zalica (Locarno IFF – Silver Leopard)

Detailed filmography at www.novotnyfilm.at

AMOUR FOU LUXEMBOURG

Founded in 1995 in Luxembourg and 2001 in Vienna, AMOUR FOU Luxembourg and AMOUR FOU Vienna make feature films, documentaries and short films with international and particularly European partners as well as for the international market. AMOUR FOU pursues visions and transcends borders with regard to aesthetics, technical production and strategic distribution. We focus

on European auteur cinema and the special signature of those directors with whom AMOUR FOU works together. The managing owners of AMOUR FOU Vienna and AMOUR FOU Luxembourg are Bady Minck and Alexander Dumreicher-Ivanceanu.

FILMOGRAPHY (A SELECTION):

2014 **CASANOVA VARIATIONS**
Direction: Michael Sturminger

2014 **AMOUR FOU**
Direction: Jessica Hausner

2014 **FIEBER**
Direction: Elfi Mikesch

2013 **DAS GROSSE HEFT**
Direction: János Szász (Grand Prix Crystal Globe, Europa Cinema Award)

2013 **DIE 727 TAGE OHNE KARAMO**
Direction: Anja Salomonowitz
(Silver Eye Award at IFF Jihlava)

2013 **NAKED OPERA**
Direction: Angela Christlieb (Press Jury Prize)

2012 **HANNAH ARENDT**
Direction: Pamela Katz & Margarethe von Trotta
(Luxembourger Filmpreis für Beste Koproduktion, Eurimages Preis, Amnesty International Preis)

2012 **THE FUTURE'S PAST**
Direction: Susanne Brandstätter (AAC Award für Beste Documentary - Camera at Diagonale)

2011 **EMPIRE ME**
Direction: Paul Poet
(Prix du Film Rebelle at IFF Aubagne)

2011 **JUDENBURG FINDET STADT**
Direction: Elfi Mikesch

2011 **HOT HOT HOT**
Direction: Beryl Koltz

2009 **DIE FARBE DEINER SOCKEN**
Direction: Michael Hegglin

2008 **SCHEIN SEIN**
Direction: Bady Minck

2008 **LOOS ORNAMENTAL**
Direction: Heinz Emigholz

2007 **ERZA**
Direction: Newton I. Aduaka

2007 **WEISSE LILIEN**
Direction: Christian Frosch

2006 **JEDER SIEBTE MENSCH**
Direction: Elke Groen & Ina Ivanceanu

2005 **CRASH TEST DUMMIES**
Direction: Jörg Kalt

2004 **MA MÈRE**
Direction: Christophe Honoré

2003 **IM ANFANG WAR DER BLICK**
Direction: Bady Minck

Detailed Filmography at www.amourfoufilm.com

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Foto: Julia Spicker

Egon Schiele,
Selbstbildnis mit Lampionfrüchten,
1912 © Leopold Museum, Wien, Inv. 454

