

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MOVING IMAGE PRESENTS THE FIRST U.S. RETROSPECTIVE OF AUSTRIAN DIRECTOR MICHAEL GLAWOGGER'S DOCUMENTARIES AND FICTION FILMS

Glawogger in person with preview screening of his new film *Whores' Glory* and acclaimed documentary *Workingman's Death*

April 19–29, 2012

One of the most versatile and original talents in contemporary world cinema, the Austrian filmmaker Michael Glawogger has made an art of crossing boundaries, both geographic and formal.

From April 19 through 29, 2012, Museum of the Moving Image will present the first U.S. retrospective to feature both Glawogger's documentary and fiction films. The series includes seven of his features, as well as two early shorts, and opens with a preview screening of his latest film, *Whores' Glory*, followed by a conversation with the director. This major documentary explores the sex trade in three very different cultures—Buddhist Thailand, Muslim Bangladesh, and Catholic Mexico—and was both acclaimed and much debated by critics at recent international film festivals. The third part of a globe-spanning trilogy on extreme working conditions, *Whores' Glory* will screen alongside the first two documentaries, the multi-city symphony *Megacities* (1994), which profiles twelve stories of survival, and *Workingman's Death* (2005), a majestic documentary about the world's most dangerous jobs.

This retrospective is presented with support from the Austrian Cultural Forum.

"Michael Glawogger's career resists classification at every turn, but all his films speak to his own boundless curiosity and to the endless complexity of human existence," said Dennis Lim, editor of Moving Image Source, and organizer of the retrospective. "The diversity of his films—from monumental documentary to lowbrow comedy—is a testament to his sheer range as a filmmaker, and to his interest in combining and sometimes subverting fiction and documentary modes."

About his documentary method, Glawogger has said "I alter reality to show reality," freely admitting that he restages and intervenes in his subjects' lives to capture the reality of the moment. He acknowledges that it is impossible to enter a situation with a camera—and in his case, often a 35mm film camera—and not affect what happens.

Through this practice, Glawogger is able to fill his documentaries with stunning camera work, brilliantly composed with saturated colors and under the most extreme conditions. In *Workingman's Death*, cinematographer Wolfgang Thaler memorably follows an Indonesian laborer burdened with twin baskets of sulfur down the side of a volcano; while in *Megacities*, an Indian dye worker is himself dyed with vibrant hues of yellow, red, and blue. Glawogger also gains remarkable access into the worlds he captures, most notably in *Whores' Glory* where he immerses the viewer in transactions of sex for money without sensationalism or judgment.

While the work trilogy depicts lives at the usually invisible margins of society, his other films examine more privileged characters who find themselves crossing borders. The gently humorous documentary *France, Here We Come!* (2000) takes a multifaceted approach to chronicling the Austrian soccer team's unlikely ascent to the World Cup through the eyes of some ardent fans, including a blind musician and a bank auditor and his mother. The fiction features *Slumming* (2006) and *Contact High* (2009) are both dark comedies whose protagonists end up far from home with comic and tragic consequences. *Kill Daddy Good Night* (2010), freely adapted from the novel *Das Vaterspiel* by Josef Haslinger, weaves together the stories of a Polish Jew whose father was murdered during World War II, an Austrian video game designer hoping to sell his violent father-shooter game, and his ex-girlfriend in New York who has a mysterious request.

Whores' Glory opens theatrically in New York on April 27, 2012, at Lincoln Plaza and Cinema Village. The film is being released by Kino Lorber. On Friday, April 20, UnionDocs (www.uniondocs.org) in Brooklyn will present a Master Class with Michael Glawogger.

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Please send inquiries about press screeners and interview requests to Tomoko,

SCHEDULE FOR 'MICHAEL GLAWOGGER,' APRIL 19–29, 2012

Unless otherwise noted, films are free with Museum admission and take place at Museum of the Moving Image, 36-01 35 Avenue, Astoria, NY 11106.

All films directed by Michael Glawogger.

PREVIEW SCREENING

Whores' Glory

THURSDAY, APRIL 19, 7:00 P.M.

With director Michael Glawogger in person

2011, 119 mins. The third installment of Glawogger's documentary trilogy observes prostitution in three very different contemporary environments (and three very different cultures). At a brothel in Bangkok called the Fish Tank, sex work is treated like

any other business transaction. In the ironically named “City of Joy,” the red-light district of Fardipur, Bangladesh, the job is a totalizing way of life. And in La Zona, a lawless section of the Mexican border town of Reynosa, prostitution intersects with drugs and violence to create a culture of fatalism. Presented without sensationalism or judgment, and benefiting from a remarkable degree of access, *Whores’ Glory* is an immersive, unblinking look at the world’s oldest profession, and how it continues to be shaped by the forces of money and religion. Winner of the Orizzonti Special Jury Prize, 2011 Venice Film Festival.

Tickets: \$15 public / \$9 Museum members. Free for Silver Screen members and above. Order advance tickets online at movingimage.us or by calling 718 777 6800.

Workingman’s Death

SATURDAY, APRIL 21, 2:00 P.M.

With director Michael Glawogger in person

2005, 122 mins. Glawogger’s revelatory, globe-spanning monument to the manual laborer finds—contrary to its title—several instances of backbreaking, downright hazardous work still performed at the dawn of the 21st century. The film’s subjects include miners who illegally brave the abandoned coal pits of the Ukraine, sulfur haulers on an active volcano in East Java, butchers in a Boschian open-air slaughterhouse in Nigeria, shipbreakers dismantling an oil tanker on the Arabian coast of Pakistan, and steelworkers in rapidly modernizing Anshan, China.

Preceded by *Haiku* (1987, 3 mins.)

Megacities

SUNDAY, APRIL 22, 2:30 P.M.

1998, 90 mins. This multi-city symphony journeys from Mumbai to Moscow to Mexico City to New York to tell what its subtitle calls “12 Stories of Survival.” Episodic snippets of life on the urban margins feature, among other figures, a junkie hustler, a dye sifter, and a nightclub stripper. Rejecting many of the rules and conventions of documentary film, Glawogger incorporates several plainly staged sequences and, even in the face of squalid conditions and harsh realities, retains an experimental and exploratory approach to form and an emphasis on visual poetry, even majesty.

Preceded by *Street Noise* (1981, 9 mins.)

Slumming

SUNDAY, APRIL 22, 5:00 P.M.

2006, 100 mins. With Paulus Manker, August Diehl, and Michael Ostrowski. A character study of the bored male overclass interacting with the drunken male underclass, Glawogger’s provocative, pitch-black comedy (cowritten with filmmaker Barbara Albert) examines the unintended consequences of cruel behavior. What begins as a comedy about a rich prankster 20-something (Diehl) who engages in “slum tourism,” frequenting the seamier nightspots of Vienna, takes on darker and more

profound undertones as the characters find themselves in the Czech wilderness and, eventually, an actual Indonesian shantytown.

France, Here We Come!

SATURDAY, APRIL 28, 3:00 P.M.

2000, 80 mins. Glawogger, an ardent soccer fan himself, follows the Austrian team's unlikely ascendance to the 1998 World Cup championship through the eyes of a journalist, a bank examiner and his mother, a pensioner, an alcoholic, a large family, a coach for a children's team, and a blind man. Against the backdrop of games with Cameroon, Chile, and Italy, this spirited documentary becomes a polyphonic portrait of contemporary Austrian society, all while getting at the heart of how it feels to be a lover of the sport.

Contact High

SUNDAY, APRIL 29, 3:00 P.M.

2009, 98 mins. With Michael Ostrowski, Raimund Wallisch, Detlev Buck. Glawogger proves his absolute versatility in this psychedelic road movie-cum-gangster comedy. A chain reaction involving a mysterious bag that has gone missing in Poland brings together an assortment of colorful characters, including a garage owner, a petty thief, and a couple of hot-dog vendors with big dreams. Glawogger's delirious, anarchic comedy is a Mitteleuropean answer to *Fear and Loathing in Las Vegas*, with a choice soundtrack featuring Devendra Banhardt and Roxy Music.

Kill Daddy Good Night

SUNDAY, APRIL 29, 5:30 P.M.

2009, 110 mins. With Helmut Köpping, Christian Tramitz, Sabine Timoteo. Ratz, a Viennese computer programmer consumed with patricidal hatred, has devoted himself to creating a game centered on the virtual killing of his father, a hypocritical politician. A call from an ex-girlfriend leads him to New York, and to an unexpected find in a Long Island basement. Freely adapted from the novel *Das Vaterspiel* by Josef Haslinger, *Kill Daddy Good Night* is equal parts thriller, family drama, and examination of historical memory.

MUSEUM INFORMATION

Hours: Tuesday-Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday-Sunday, 10:30 a.m. to 7:00 p.m. Closed Monday except for the following **holiday opening:**

April 9, 10:30 a.m. to 5:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, screenings are included with Museum admission.

Museum Admission: \$12.00 for adults; \$9.00 for persons over 65 and for students with ID; \$6.00 for children ages 3-18. Children under 3 and Museum members are admitted free.

Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m. Tickets for special screenings and events may be purchased in advance by phone at 718 777 6800 or online.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

The Museum is housed in a building owned by the City of New York and its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals. For more information, please visit movingimage.us.

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