

Strand Releasing presents

PARADISE: FAITH

A film by ULRICH SEIDL

Starring Maria Hofstätter and Nabil Saleh

*Winner Special Jury Prize and "CinemaAvvenire" Award: Venice Film Festival 2012
Official Selection: AFI Fest 2012*

Country of Origin: Austria/Germany/France

Format: DCP/1.85/Color

Sound Format: Dolby Digital SRD

Running Time: 113 minutes

Genre: Drama

Not Rated

In German and Arabic with English Subtitles

LA/National Press Contact:

Jenna Martin / Marcus Hu

Strand Releasing

Phone: 310.836.7500

jenna@strandreleasing.com

marcus@strandreleasing.com

Please download photos from our website:

<http://extranet.strandreleasing.com/secure/login.aspx?username=PRESS&password=STRAND>

SYNOPSIS

In this second installment, Ulrich Seidl explores what it means to carry the cross. For Anna Maria, a single woman in her 50s (and sister of PARADISE: LOVE's Teresa), paradise lies with Jesus. She devotes her summer vacation to doing missionary work, so that Austria may be brought back to the path of virtue. On her daily pilgrimage through Vienna, she goes from door to door, carrying a foot-high statue of the Virgin Mary. When her husband, an Egyptian Muslim confined to a wheelchair, comes home after years of absence, her life is turned upside down. FAITH recounts the stations of the cross of a marriage and the longing for love.

GLOSSARY

Wandering Virgin – or Wandering Madonna – refers to the practice among certain devout Catholics whereby statues of the Virgin Mary, thought to have healing powers, are carried from home to home. The Legion of Mary in particular has embraced this form of adoration of the Virgin. Of the some 4,000 (!) such statues in Austria, the Madonna Rosa Mystica is the most widely circulated. This 40-cm tall statue was used for filming, with the consent of the Catholic Church.

STIMULATED.

An Essay by ELFRIEDE JELINEK on PARADISE: Faith

Ulrich Seidl's heroines, at least as far as I got to know them, are moving by means of something coming right out of themselves. It is a stimulus of sorts that had (perhaps!) been implanted in them by some sort of Pavlovian conditioning, though it is not known by whom, no special procedure was necessary either, but not unlike Tyrone Slothrop, the main character in Thomas Pynchon's novel "Gravity's Rainbow" who, because of a stimulus implanted in him (and he can't remember either by whom and when it happened), responds with an erection to every hit of V-2 rockets, but – and that's the crucial point! – even before they actually hit, those women get going. He's got it, he's got it in him, that Tyrone. And Ulrich Seidl's women also got it in them. One might guess where it comes from, sometimes it is actually shown, one can psychologize it, as in "Faith," where it hits you right in the face, still, one doesn't know what moves them to seek lust, to seek Jesus (for some those are the same), to humiliate themselves with their senseless attempts to convert strangers (just as they don't remember the implantation of the stimulus, they don't perceive it as a humiliation, nothing can be a humiliation, if one KNOWS what one is doing and why, therefore they can really be humble, those women, heatedly humble. For they don't know of any implanted desires, they only know that they must pursue them and submit to them). The men also seek, of course, but they do not find; they are the ones who had always already found it so that most of the time they can feel quite well inside their bodies: They exhibit their oneness through themselves, through their bodies, their lives, their existence, they cannot get outside themselves and they don't care (in "Faith," the man whose mother literally left him in his cluttered apartment – his things didn't leave him, that leaves him something to believe in – is absolutely certain, he just doesn't know what of, nothing can keep him running, maybe because the man is finished and the woman is never finished, just think of housekeeping) they live in their own essential (at-)oneness, they don't have to look at themselves, because men are not for viewing, they do the viewing and only they are the ones entitled to the view derived from it (as we know, the woman is the one on view), and that is what keeps them going. Thus the right to look coincides with the view, their view is what they thought they saw, and their thinking does not have to be reflected, there is always enough light without the need for a reflector or their having to see their reflection in someone else. Insofar, the "lazy rope" in Pynchon's novel isn't one to react to an event that will stimulate him, no, the event, which will most definitely happen – after all, the rocket has already been fired – stimulates him in advance, before it hits, before something happens, insofar one might see this character as a kind of parody, even of the women in Seidl's films, who set out to find at all costs what really makes them tick, and, yes, before you start asking, it can be the good Lord Jesus on the cross, there is much one can do with a cross, if Jesus personally doesn't do much for you anymore. The stimulus is always there for the hero, even if he might not yet be there himself. It just has to be released, like a weapon. The woman goes and gets it herself, it is on the outside, which, alas, is still denied to her, this is why she has to squeeze in (because she still is, especially in backward societies, fixated on the interior; however, Maria in "Faith" is a working

woman, an x-ray assistant, so she can handle modern devices, but she still is and also remains the inside even when she lets herself go (is pushed?) out. But this coming out might already be all that matters to her, the decisive factor, and it is God and the Virgin Mary – who happens to have the same name as she, though her paraplegic husband calls her Anna, her real name seems to be Annemarie, for Anna she castrated herself by way of castigations – who are sending her off, and now she is running her head not against, but literally through the wall to follow her stimulus, but she can find it only because she had always been looking for him and finding him at the same time. Seeking and finding is the same. She found Jesus. She let loose, rather than having been let loose. And this is what I think is important: The holes she must pass through had already been drilled in advance. Some are quite big, she could have walked through them without bending over. But she always has to squeeze through the small ones she could never get through, not for the life of her, but maybe it is this “for the life of her” she is seeking. Those women seekers, the way Ulrich Seidl presents them in so many films, especially through Maria Hofstätter (there you have an actress, who makes herself in performance! No idea how she does it), who quite obviously knows nothing of herself and yet knows everything, a woman who is self-reliant and doesn't see anything but herself, whom she calls Jesus, the stimulus and its effect have become one long ago, she is a woman after all, who sees nothing beyond herself, who, however, is another, who sees nothing that could possibly depend on her, because in place of the one who does depend on her, her husband, for instance, who is paralyzed due to an accident, a Muslim, who speaks to his God through ready-made prayers, while Maria makes them up as she speaks, though she knows very well that they are already there, driving her, she had memorized those prayers which make her tick like magic spells, and that's what they are, she always is the only one in the picture, and it isn't even her. Or maybe it works like this: As she says her prayers to God, she says them to herself and out of herself, all blasphemies in fact, as she is the one that is and always will be by making herself into another who she is not. A sort of Super-God, not just: of three make one, but this making is literally a producing, an honest-to-God self-creating, and all the self-flagellations and painful hobbling around on her knees are reminders of the toilsome process of such self-creation, a blasphemy, or hubris at the very least, camouflaged as its opposite: humble submission. A stimulus is both a spell and something that can be explained quite rationally. Pavlov used his famous dogs for his interesting experiments and studied its effect on them. I think it is this fundamental self-reliance, this self-sufficiency, which only fanaticism can produce, which is nothing but an endless expansion of oneself (if you are self-created, you can make of yourself whatever you want by pretending someone else, God, wanted it that way), that causes those figures in Seidl's films, but especially those women to constantly crash into themselves and collapse within themselves into one. The terms for their views are already on hand, Lord Jesus, for thee I live, for thee I die, Lord Jesus, thine will I be in life and death, those are some potent terms! Thinking no longer necessary, what for? The character and what is stimulating her, become one, once and, literally, for all, since all the others she tried so

hard to convert to God as well are nothing but herself, an enlargement of the I (and the woman can use every enlargement she can get!). The I stuffs itself, it elevates itself in its fervor, which represents a surplus value of sorts, by way of its valiant surrender (surrender value?) it forces itself on others as an elevation, an enlargement of this I. But this works only to a limited extent. In Pavlov's interesting experiment the dog starts salivating as soon as he hears the bell, he no longer needs the food. But he could not possibly live by the sound of the bell alone. The more passionate the heat this woman missionary works up wasting herself for the sole purpose of creating herself – like all fanatics, who would not leave something as important as themselves to someone else, not even to a God, even if they would blow themselves up and destroy themselves for this God – the faster the others disappear inside her; they are no longer human beings, as such they don't count anyway, they become less interesting the more effort one invests in them on behalf of God. The objects of conversion are nothing but a water treatment plant, something the woman who wants to lead the way to God at any cost, even self-abandonment, has to pass through in order to make it palatable for the sucking Nothing, which is no one else but the proselytizer – without her knowing it, but the stimulus knows it – because it is always the Nothing that gets larger and larger, as the I in front of God is nothing. The others, anything other, disappear in Maria's proselytizing efforts. It's the right mix that makes for the pleasure. Not too much, not too little of anything. But in this mixture it is only the I, this unworthy I, this worthless Nothing that becomes more, the holes in the wall one has to get through point to ever more empty spaces, but they cannot deter the seeking women, for they have themselves, and all the holes they squeeze through have been assigned to them in advance, God has spoken, lust also speaks, who could top that?, nothing else counts. This is the epiphany, and it merges with the woman, who had been chosen for it. Only she doesn't know it was she who did it, who calls herself Jesus of Nazareth and the Virgin Mary, both available in a convenient twin pack. The woman remembers when she bought the pack, but not what she wants to do with it. But she does it anyway. Thus she [re]-does herself.

Translation: Gitta Honegger

“WHAT YOU CAN’T FIND ON EARTH...”

Ulrich Seidl in conversation with Claus Philipp about his PARADISE Trilogy

INTERVIEW WITH ULRICH SEIDL

“PARADISE: Faith” is not least of all a film about religious fanaticism. How did you come to the story of the “Wandering Virgin?”

In the course of my work on “Jesus, You Know” (2003), a film about intimacy with God, we discovered that in Austria (and doubtless in Germany and elsewhere too) thousands of so-called Wandering Virgin statues are in circulation. They are carried from door to door by devout Catholics, most of them women. When people take in one of these Virgins, it is because they expect her to heal their physical or psychological distress. Aside from the fact that it’s a wonderful subject for a film, such house visits were ideal for telling “mini-stories” within a larger story, a film structure that I’ve used ever since “Good News” (1990), my first theatrical film.

The film’s protagonist is the sister of the sex tourist in the first film in the trilogy. Yet the two women couldn’t be more different. What are we supposed to imagine in terms of a common family history?

Both sisters, both of them women over 50, have a similar problem: They are disappointed with love, disappointed with men, they’re sexually frustrated and they have deep pent-up longing. But each deals with it differently: One seeks love in Kenya (of the carnal variety), the other seeks happiness in her spiritual love of Jesus – whom in the end she also desires like an earthly man.

Maria Hofstätter, the lead actress in “PARADISE: Faith,” worked with you as early as “Dog Days” (2001). Has anything changed over the years in your method of working together?

Between Maria Hofstätter and me there’s a decade-old relationship of trust – and in our work we are both incorrigible perfectionists. Our method of working is always determined by the tasks and intentions that we have set for each role. In the case of the Wandering Virgin, for Maria it was at times a Calvary. From the start, she knew that it would be very hard for her to internalize and embody this “religious figure” – precisely because she had a strict religious upbringing, and this form of religion inflicted psychological damage on her, among other things.

How did you go about researching the homes and life stories for the film?

We bought a Wandering Virgin statue – which in this case had to be a Rosa Mystica – and went from house to house and door to door. We would knock and then try to do things we’d observed and learned during our research when we accompanied “real” women who carry the Wandering Virgin. We prayed with people, asked them questions and attempted to convince them to become believers.

Since “Dog Days,” if not earlier, your method of combining trained actors with non-professionals has been the subject of much debate. With “PARADISE: Faith,” you seem to have reached an extreme in that Maria Hofstätter’s husband is played by Nabil Saleh, a non-professional. Where did you discover this man, who has such a truly incredible presence and voice?

During casting we were terrified we wouldn’t find the right person for the part. The demands were extremely varied: We wanted a man of about 50 with a Muslim background, that is, someone who had grown up in a Muslim country. At the same time, he had to be assimilated in Austria and have experience with Austrian women – or be married to one. Beyond that, naturally, he had to have the basic requirements for the part: authenticity on camera, the ability to improvise and so on. And he had to have the time and desire to make himself available for the film. Finding Nabil Saleh was a stroke of luck. In addition to all that, he managed, through months of training with physio- and occupational therapists, to play the part of a paraplegic in such a way that even my editor, when viewing the first rushes, was unsure if the handicap was real or only put-on.

In terms of the voices, at times the protagonists’ very specific intonation lends the film an almost musical power. Did you always plan that?

No. Things like a scene’s rhythm, intonation and atmosphere are always the product of the interaction of the chosen location, set design, actors, light, camerawork, art direction and above all directing.

Repeatedly while watching the film, I was reminded of the paintings of Lucian Freud – the amazingly vital fragility of his nudes, for instance. What does directing bodies mean to you?

Corporality always plays an important role in my films. I love filming close to the skin, showing people in their unenhanced physicality. For me it’s precisely in the unbeautified that you find something like beauty.

The third part of the PARADISE trilogy takes place in a diet camp for teenagers. One could say that the entire trilogy examines the fragile relationship of women to their bodies. As a man, what leads you to that perspective?

The question is raised differently depending on the film, and in each case takes on a different aspect. I think that as a whole the trilogy is about love, but love has a woman’s body. And today these bodies are subject to a socially determined ideal of beauty that rarely corresponds to my own sense of eroticism or sexual appeal. This is one of the paradoxes of our society. On the one hand, women’s appearance and bodies are judged according to the perverse dictate of needing to be thin, and at the same time, our society is growing fat, as attested by the constant and rapidly increasing number of people who are overweight, especially children and teenagers. That is the theme of the third film in the trilogy, about an overweight prepubescent girl. But to come back to “PARADISE: Faith,” in this case Anna Maria uses her body to atone; it’s an instrument for her moral views. But her physical suffering also comprises something like lust.

In interviews you've repeatedly expressed the hope that at some point it will be possible for viewers to see all three films together. What would be the ideal conditions? And how would the perception of the three autonomous films change?

Each of the three films in the trilogy stands on its own. You don't have to have seen the first film to watch the second or third. But if viewers are given the opportunity to see the trilogy in the right order (which is also the order in which the films are receiving their world premiers), it opens in viewers' minds a richer universe that goes far deeper than if they see the films separately. They're challenged more intensely emotionally, make connections and also, I believe, think differently about these three women (the protagonists of the three films) and their relationship to love, sexuality and their bodies.

ULRICH SEIDL METHOD

1. The working method is: Shoot fiction films in a documentary setting. So that unexpected moments of reality can meld with the fiction.
2. There is no script in the traditional sense. The script consists of very precisely described scenes – but no dialogue. During shooting the script is continually modified and rewritten. Seidl: “I see the filmmaking as a process oriented by what has preceded. In that way the material we’ve shot always determines the further development of the story.”
3. The cast consists of actors and non-actors. During casting equal consideration is given to professionals and non-professionals. Ideally the audience should not be able to say with certainty which roles are played by actors and which by non-actors.
4. The actors have no script on set.
5. Scenes and dialogue are improvised with the actors.
6. The film is shot chronologically, making it possible to continually adapt and develop scenes and dramatic threads. The ending is left open.
7. The film is shot in original locations.
8. Music is present only when it is an integral component of a scene.
9. The “open working method” also applies to editing. Rushes are evaluated and discarded at the editing table. The film is rewritten at the editing table. Several extended phases of editing are needed to identify what is and isn’t possible for the film. In this way, to take the example of PARADISE Trilogy, what had been planned as a single film became three separate films, each of which stands on its own, but which can also be viewed together as a trilogy.
10. In addition to the fiction scenes, so-called “Seidl tableaux” are filmed – precisely composed shots of people looking into the camera. The Seidl tableau (which was born in the director’s first short, “One Forty,” 1980) has become a trademark of Austrian film and is now used by other documentary and fiction film directors. On each of his films Ulrich Seidl shoots numerous tableaux, even though they may not make it into the final cut. “At some point I’ll make a tableaux-film with all the unused tableaux-scenes that were shot over the years in all of my films,” he says.

MARIA HOFSTÄTTER | ACTRESS

“The way to paradise was rocky and hard,” Maria Hofstätter begins. Upon receiving the first draft of the script, the actor spent a biblical seven years preparing for the role of Anna Maria. From her earliest screen performances on, the 48-year-old actor has proved just how meticulously she invests herself in each of her roles, including her award-winning hitchhiker in Ulrich Seidl’s debut theatrical feature, “Dog Days” (2001). For Seidl’s “Import Export” (2007), she spent months working in a geriatric ward. Her preparation for “PARADISE: Faith” was, by any measure, the work of a lifetime.

You describe Anna Maria as the “hardest role in your career. Why?”

Rationally, I grasped the character of Anna Maria relatively quickly. I was drawn to her absolute devotion, the unconditionality of her faith and, yes, the experience of divine love. But later I had huge problems allowing myself to experience these same things emotionally. I had constant doubts as to whether I’d be able to bring the necessary credibility to the part. I can’t explain the reason for this inner resistance. Perhaps it’s my Catholic past. That I didn’t give up, I owe to Ulrich Seidl’s great patience, his perseverance and trust.

So what is your relationship to faith?

Since I’m only human, I’ll never be able to comprehend God. And I’m always suspicious of all those who claim to know the absolute truth. That’s why I no longer belong to any church. But as a child I was raised in the Catholic faith in a very Catholic milieu, and I’m sure that marked me for life.

How did you attempt to overcome your inner resistance and appropriate the role?

On the one hand, by doing research with various devout religious groups. I had discussions with believers, I prayed with them and I did missionary work and took part in anti-abortion demonstrations. But I also prepared on my own. I called it my “experiments” – a weeklong pilgrimage on foot to Mariazell, a week in a convent with nuns who’d taken a vow of silence, a week of asceticism alone in the forest with no food. These experiments were meant to help me undergo something like a mystical experience, to learn what it means to carry the cross; to endure pain, hunger, solitude; to undergo something like a divine experience to begin to understand. Whether it actually helped me find the role, I can’t say. But I certainly learned quite a bit about myself in the process.

You also did documentary missionary work going from door to door.

Yes, it was very hard for me. First, it requires a great deal of religious knowledge to always have at the ready an appropriate Catholic answer to any question. And second, each time it requires you to overcome the limits of your sense of shame: to ring a doorbell and to be so pushy as to impose your own beliefs on people who want nothing to do with you. The occasional shot of schnapps helped enormously.

Is it true for the flagellation scenes, you actually scourged yourself?

Yes, first I did a “test flagellation” with an S&M whip from a sex shop to see how long and how hard I could and was willing to scourge myself, and how it looks on camera. After that I did research what an actual scourge looks like, for instance the ones used by Opus Dei. They have leather whips with several knotted strands. Mine was hand-made and, after many test runs, practically made-to-measure for me in terms of length, thickness and number of knots, so that it worked well visually, didn’t tangle, and you could just let loose and beat yourself. I’m not a masochist. I wasn’t particularly looking forward to these scenes. In the end though, it wasn’t that bad; your back resents you a day or two, but then it’s over. The flagellation may look spectacular, but in reality kneeling in prayer for hours at a time was a lot more painful.

Ever since “Dog Days,” you have acted again and again in films by Ulrich Seidl. What is so special about this collaboration?

Yes, we’ve known each other a long time and we’re now familiar with how each other works. Ulrich Seidl knows what kind of preparation I need and how I function on set. And similarly, I value his perfectionism, which is like a compass for me. If he seems more or less satisfied, I can temper my self-doubts (laughs). Ulrich’s way of working is very unusual. He never writes out the dialogue in his scripts; that means that your part has to be in your blood and bones so you can react authentically. Working with Ulrich Seidl is an adventure – not because he makes it difficult, but because you always get to know yourself better.

CAST

Maria Hofstätter Since the earliest days of Ulrich Seidl's work for the cinema, actor Maria Hofstätter has played an important part in it. The two met on the occasion of Seidl's TV portrait of caricaturist Gerhard Haderer (1994). But Hofstätter's real breakthrough came with her award-winning performance as a hitchhiker in Seidl's "Dog Days" (2001). Maria Hofstätter has worked with Austria's leading directors, from Michael Haneke ("Time of the Wolf") to Michael Glawogger ("Ant Street"). Most recently she appeared on David Schalkos' TV series "Braunschlag." Aside from acting in film and TV, Maria Hofstätter devotes her time to theater. Since 1983 she has appeared on stages from Vienna and Feldkirch to Berlin, including in plays and cabaret performances that she has also directed. Since 1995 she has been the director, together with Dietmar Nigsch, of the Projekttheater in Voralberg.

Nabil Saleh "PARADISE: Faith" marks the first time on camera for Egyptian Nabil Saleh. Raised in Alexandria, the globetrotter (who speaks six languages) has made Europe his home since 1972, living in Greece, Great Britain, France, Norway and Germany before settling in Austria in 1980. Nabil Saleh, who works in Vienna as a masseur, was discovered during the months-long casting process for "PARADISE: Faith." "I'm a foreigner in Vienna, and I've had the same problems with natives and foreigners and also women as my character in the film," he says. For his role, he trained for months to use a wheelchair, working under the supervision of occupational therapists. But even more challenging for the non-professional actor were the scenes involving violence: "When you have to hurt someone even though you don't want to." Most recently he played a part in Seidl's stage play "Böse Buben/Fiese Männer" ("Bad Boys/Hideous Men"), based on texts of David Foster Wallace, a coproduction of the Wiener Festwochen and Münchner Kammerspiele (2012).

Natalija Baranova Latvian-born Natalija Baranova first worked with Ulrich Seidl on "Import Export" (2007), where she played an internet-sex prostitute. Her love of movies dates back to her childhood: As a little girl, her father, who worked in the national film archive in Riga, frequently took her to the movies. Before emigrating to Austria, Natalija Baranova appeared in numerous movies, including Andrei Chernykh's Russian film "Avstriyskoe Pole" (1992). In her new homeland, she has had a variety of jobs, including as a waitress and a Russian teacher, and she also played the lead role in Barbara Gräffner's "My Russia."

René Rupnik was the subject of Ulrich Seidl's 1997 television documentary, "The Bosom Friend," a portrait of the 50-year-old mathematician, obsessive bosom expert and Senta Berger fan-who, behind a rampart of trash, clippings and newspapers, was still living with his mother. Seidl and Rupnik had met each other the year before, while filming "Pictures at an Exhibition" (1996), where the latter appeared as a vernissage habitué and art expert. Rupnik studied mathematics and physics, and calls himself an unaffiliated scholar, playboy, dedicated nudist and roulette specialist. Most recently he played a leading part in Seidl's stage play "Böse Buben/Fiese Männer" ("Bad Boys/Hideous Men"), a coproduction of the Wiener Festwochen and the Münchner Kammerspiele (2012).

Dieter and Trude Masur Dieter Masur trained as a professional orthopedic technologist; his wife Trude worked in an architectural firm. Both are retired. The couple were found during research as the filmmakers carried the Wandering Virgin from door to door, and their appearance in “PARADISE: Faith” is the Masurs first on screen performance. In 2011 they also played in Ulrich Seidl’s theater project “Künstler-Dialoge” (“Artist’s Dialogue”).

BIOGRAPHY

Ulrich Seidl, born 1952, lives in Vienna (Austria).

Ulrich Seidl is the Austrian director of numerous award-winning documentaries such as “Jesus, You Know,” “Animal Love” and “Good News.” Seidl’s first fiction feature “Dog Days” won the Grand Jury Special Prize at the 2001 Venice Film Festival. Werner Herzog named Ulrich Seidl one of his 10 favorite filmmakers and said: “Never before in cinema have I been able to look straight into hell.” In 2003 Seidl founded Ulrich Seidl Filmproduktion in Vienna, where he produced “Import Export”. He followed it with his PARADISE Trilogy (2012): Three films about three women made in four years. He is now completing a documentary feature that explores people and their relationships to basements. “In the Basement” will premier in 2013.

Filmography

2012 PARADISE: Love | 2007 Import Export | 2006 Brothers, Let Us Be Merry (short) | 2004 Our Father, Volksbühne Berlin (filmed stage play) | 2003 Jesus, You Know | 2001 State of the Nation (feature) | 2001 Dog Days | 1998 Models | 1998 Fun Without Limits (TV) | 1997 The Bosom Friend (TV) | 1996 Pictures at an Exhibition (TV) | 1995 Animal Love | 1994 The Last Men (TV) | 1992 Losses to Be Expected | 1990 Good News | 1982 The Prom (short) | 1980 One Forty (short)

Prizes

2012 PARADISE: Love – Palic Tower – Best Director - Serbia | 2011 Maverick Award – Motovun - Croatia | 2010 Bremen Film Prize - Germany | 2008 Amnesty International Award - Festival Internacional de Cinema Independente - Lisbon | 2007 Import Export - Golden Apricot - Armenia / Import Export – Palic Tower - Serbia / Import Export – Main Prize – Bangkok | 2005 Film Prize of Lower Austria | 2004 Best Director - Riga - Latvia | 2003 Jesus, You Know – Best Documentary – Karlovy Vary / Jesus, You Know – Film Prize - Viennale – Vienna / Jesus, You Know – Prize of the Association québécoise des critiques – Montréal / Jesus, You Know – Erich-Neuberg Prize (ORF - Austrian TV) - Vienna | 2002 Honorary Prize of the Office of the Chancellor | 2001 Dog Days – Silver Lion - Venice / Dog Days – Best Film, Best Director – Bratislava / Dog Days – Best Film – Gijon / Dog Days - FIPRESCI-Prize for Discovery of the Year / Dog Days – Most Successful Austrian Feature Film for the Year 2001/2002 / Models – Best Feature Film - Television Prize | 2000 Models – Audience Award - Sarajevo | 1996 Animal Love – Best Documentary - Potsdam / Pictures at an Exhibition – Best Documentary – Austrian Prize for Adult Education | 1992 Losses to Be Expected – Runner-up Prize – Yamagata / Losses to Be Expected – Jury Prize - Amsterdam / Losses to Be Expected – Austrian Film Days Prize / Losses to Be Expected – Best Documentary Film – Golden Frame | 1991 Good News - Prix des bibliothèques - Paris / Good News – Vienna Film Prize

CAST

Maria Hofstätter	Anna Maria
Nabil Saleh	Nabil
Natalija Baranova	Drunken Russian
Rene Rupnik	Mr. Rupnik
Dieter Masur	Husband
Trude Masur	Wife

CREW

Director	Ulrich Seidl
Script	Ulrich Seidl & Veronika Franz
Camera	Wolfgang Thaler & Ed Lachman
Sound	Ekkehart Baumung
Set Design	Renate Martin & Andreas Donhauser
Costume Design	Tanja Hausner
Editor	Christof Schertenleib
Production	Ulrich Seidl Film
Co-production	Tat Film & Parisienne de Production
With the support of	Österreichisches Filminstitut Filmfonds Wien Land Niederösterreich Eurimages Centre National de la Cinématographie ORF (Film/Fernseh-Abkommen) WDR/ARTE Degeto ARTE France
In collaboration with	
Producer	Ulrich Seidl Film Produktion GmbH

Copyright © Vienna 2012 | Ulrich Seidl Film Produktion | Tatfilm | Parisienne de Production | ARTE France Cinéma