



ΤΑΙΝΙΟΘΗΚΗ
ΤΗΣ ΕΛΛΑΔΟΣ
> Μ Ο Υ Σ Ε Ι Ο
ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

PRESS RELEASE

10TH ATHENS AVANT-GARDE FILM FESTIVAL

20 NOVEMBER-5 DECEMBER 2019

GREEK FILM ARCHIVE

10 YEARS AAGFF!

PRE-SALE COMMENCES: OCTOBER 29

TRIBUTES

MANOEL DE OLIVEIRA – MARCO BELLOCCHIO

The Athens Avant-Garde Film Festival, the Greek Film Archive's favourite establishment has its birthday in November: it turns ten years old, and it will celebrate with many surprises to be continuously announced, until the Festival's press conference that will take place in mid-November.

The 10th AAGFF will take place from **November 20 until December 5 2019**, at the **Greek Film Archive (theatres A,B)** and **Exile Room**, whilst some of its screenings will be hosted at the **Institut Français**, aspiring to bring to the foreground, that which is most fresh and groundbreaking in international, contemporary cinema. **Tickets go on pre-sale on October 29th.**

After announcing the International Competition of the Festival, the artistic director **Maria Komninos**, announces two encompassing tributes for our annual event: for the great Portuguese director **Manoel de Oliveira (12 short, mid-length and feature films, most of which will be screened for the first time in Greece or Athens)** and for the distinguished Italian director **Marco Bellocchio (6 films).**

It is no coincidence that the beautiful, expressive face that dominates this year's poster of the **10th AAGFF**, is that of **Oliveira's muse, Leonor Silveira** who stars in ***Vale Abraao (Abraham's Valley)***.

Keynote speaker for Oliveira will be **José Manuel Costa** (director of the Portuguese Film Archive), whilst for Oliveira's early films the speaker will be, **Miguel Seabra Lopes**, screenwriter of *The Fever (A Febre)* by Maya Da-rin that will be screened in the Athenian Premieres, section of our Festival.

MANOEL DE OLIVEIRA

Born in 1908, in Porto, by wealthy parents, Oliveira was initiated to cinema in 1927. He died in 2015, aged 106, with a remarkable cinematic career spanning 88-years. During the war and under Salazar's authoritarian regime, he made his first narrative fiction film **Aniki-Boko** (1942) — with prototypical Neorealist elements, he tells the story of a group of children in a slum in Porto.

After the war he decided to study color-filmmaking in Germany. The stunning use of color and his emerging, uncompromising modernist style is evident in the masterpiece **Rite of Spring** (1962), which was inspired by the ritual representation of the Passion of Jesus, in the local community of the village of Curalha in Portugal.

From the 1970s and early 1980s, our programme premieres for the first time in Greece three films from Oliveira's Tetralogy of Frustrated Love: the Buñuelian black comedy **Past and Present** (1972); the majestic **Doomed Love** (1979), a tragic love story set in the late 19th century in which a young couple falls in love against the wishes of their own warring families; and the inimitable **Francisca** (1981) —based on a true story that follows the adventures of a novelist and his friend, who fall in love with two sisters.

From the 1990s until his death Oliveira made a film a year. We selected the films **'No', or the Vain Glory of Command** (1990), set in the Portuguese colony of Angola, which gives a clear anti-war message: that empires, only always leave ruins in their trail; **Abraham's Valley** (1993), a Portuguese version of Madame Bovary; and **Blind Man's Buff** (1994), a sensitive portrait of the poor in Lisbon, starring a blind beggar and his daughter.

Lastly, both the fiction film **Voyage to the Beginning of the World** (1997) and the autobiographical **Porto of my Childhood** (2001), reveal a director revisiting the days of his youth. It is worth noting that in *Voyage to the Beginning of the World*, in his last cinematic appearance, Marcello Mastroianni plays

the ageing Portuguese film director Manoel, who returns to the places of his childhood in order to film alongside his actor friends.

The tribute also gives us a rare opportunity to see two short films by the director: *The Hunt* (1963) a sarcastic parable on Portuguese fascism, which emerged from the news of the rescue operation of two boys. The film was cut due to censorship issues, and Oliveira was forced to add a happy ending to the initial release of the film. *Labor on the Douro River* (1931), is Manoel de Oliveira's first film: a poetic, black and white documentary short, with images of daily labor on the banks of the river Douro, as it crosses the city of Porto.

MARCO BELLOCCHIO

Marco Bellocchio is one of the most important and prolific directors of Italian cinema. In the 10th AAGFF's tribute, we will showcase his anti-conformist cinematic gaze, through 6 of his emblematic films. Throughout his career, Bellocchio was engaged in Italy's political unrest, whilst his work never stopped listening to the source of evil in the face of fascism — political violence and the mafia. Being young and rebellious, Bellocchio gave up his studies in philosophy and instead forged his own path, by studying film in Rome and London. His directorial debut, *Fists in the Pocket* (1965), scandalised the Italian conservative society of Catholic values, with its ferocious black humour, whilst at the same time establishing him as a figure of renewal in Italian cinema: Tormented by twisted desires, a young man takes drastic measures to rid his grotesquely dysfunctional family of its various afflictions.

Whilst in his first film Bellocchio decries the bourgeois family, in *Victory March* (1976), he lampoons military discipline and explores the games of submission and sexuality; to return with, *The Eyes, the Mouth* (1982) to the bitter-sweet criticism of family and religion; motivated by the suicide of his brother who was his hero.

Through these 3 films from the first period of Bellocchio, as well as the films from his later period, we will offer a contemporary re-articulation of the triptych "homeland, religion, family".

The later, more spectacular cinema of Bellocchio is explored with 3 more films. *My Mother's Smile* (2002), who's hero is an atheist, who learns that the Vatican is in the process of Canonising his mother — depicting in the context of disturbed family relations, the commercialisation of faith and religion. With the legendary film *Goodmorning, Night* (2003) he renders in his own personal and

poetic way, the major political event of the kidnapping and murder of Aldo Moro; former prime minister of Italy and leader of the Christian Democratic Party, from the Red Brigades. Lastly in the fairy-tale like *The Wedding Director* (2006), Bellocchio satirises, amongst others, the Italian movie industry.

In the work of the prolific Marco Bellocchio the private and the public, the political and the existential, and the collective and the individual and intersected. His cinema is political, not just because he indicts — at times with acute satire, the establishment; but also because he dives into the complexity of human desire.

PRE-SALE TICKETS:

Pre-sales will commence on Tuesday 29 October at the Greek Film Archive's cashier and viva.gr.

General Entry: 5 euro

Card for 5 screenings: 20 euro

Card for 10 screenings: 35 euro

Card for 20 screenings: 65 euro

Special card for 10 screenings (*Amea care, unemployed, students, teachers, exemptions and people over the age of 65*): 25 euro

Notice: Card availability is limited. They will be available from October 29 until they are sold out.

Greek Film Archive

Iera Odos 48 & Megalou Alexandrou, metro Keramikos, tel. 210 3612046

Exile Room

Athinas 12, 3rd floor, metro Monastiraki, tel. 210 3223395



Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης

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ΧΟΡΗΓΟΙ ΕΠΙΚΟΙΝΩΝΙΑΣ



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