



presents

HINTERLAND

by Stefan Ruzowitzky



a **FreibeuterFilm** and **Amour Fou Luxembourg** Production

in co-production with **Scope Pictures Belgium** and **Lieblingsfilm Germany**

HINTERLAND



HINTERLAND

won the Prix du public UBS - Piazza Grande
at the 74. Locarno Film Festival 2021

Directed by
Stefan Ruzowitzky

Starring
Murathan Muslu, Max von der Groeben, Liv Lisa Fries, Marc Limpach

Screenplay by
Robert Buchschwenter, Hanno Pinter, Stefan Ruzowitzky

Based on an idea by
Hanno Pinter

Produced by
Oliver Neumann, Sabine Moser, Bady Minck, Alexander Dumreicher-Ivanceanu

Supported by
Film Fund Luxembourg, Austrian Film Institute (ÖFI), FISA - Filmstandort Austria, The Tax Shelter of the Belgium federal Government via Scope Invest, Eurimages, Vienna Film Fund (FFW), Wallimages, Province of Lower Austria and Creative Europe Media

in cooperation with
ORF Film/Fernseh-Abkommen, SquareOne Entertainment, and Beta Cinema



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TECHNICAL DETAILS

Shooting Locations Filmland Kehlen (Luxembourg), Vienna (Austria)
Shooting time October 14, 2019 – November 27, 2019
Running time 1:34:40 (without credits in 24 fps) and 1:38:40
 (with credits)
Screen Ratio 1:2,39
 Format 2k DCP
Shooting format 5k Red
Sound format Dolby Digital
 Language German

HINTERLAND

LOGLINE

When an ex-prisoner of the Great War returns home and finds his comrades brutally murdered, he decides to bring the serial-killer to justice.

SYNOPSIS

Vienna, 1920. The Austro-Hungarian Empire has collapsed. Peter Perg returns home from the Great War, after years of captivity. But the Vienna he comes home to is nothing like the place he once knew. The new Austrian Republic thrives on social and artistic freedom, but anti-democratic movements and unemployment loom overhead. A stranger in his hometown, his life takes a turn for the worse when one of his former comrades is murdered. Suddenly the mysterious killings of veterans are mounting. Personally connected to the victims, Perg decides to bring the killer to justice. He finds an ally in the cool-headed forensic doctor Theresa Körner, with whom he has a deeper, shared history. Their investigation leads them into the darkest corners of the city, as they confront a brutal and systematic killer and intrigues from within the police force. But when the killer's net closes around Perg himself, he faces the moral dilemma of his life.

DIRECTOR'S NOTE

HINTERLAND is about toxic masculinity. Perg and hundreds of thousands of his comrades return from war, the ultimate place where man can prove himself against man. They have lost this war, they feel shame and anger, they suffer from their "failure." They react to this with blind aggression – against others, against themselves.

In these new times after the great war, nothing feels right and straightforward to men like Perg, everything seems deformed and out of kilter. We have tried to depict the image of an essentially distorted world for **HINTERLAND**, a digital version of the silent film classic *The Cabinet of Dr. Caligari*, as it were, in which we worked with expressionistically crooked backdrops.

HINTERLAND was shot almost exclusively on blue screen. We tried to create an exciting balance between this hard, loud, brutal man's world and the complex soul landscapes of our protagonists with their existential wounds.



HINTERLAND

INTERVIEW WITH DIRECTOR STEFAN RUZOWITZKY

Interview by Karin Schiefer, July 2021

For your new film HINTERLAND you have chosen an interesting era – the years after the end of the First World War – which throws up questions seldom posed today: what happens when hostilities end but nobody knows which laws still apply and, even worse, nothing is the way it used to be? What considerations prompted you to focus on this epoch?

I was involved in a project several years ago that was set in this period, but ultimately nothing came of it. At the time I read a great deal of literature from the early 1920s and the immediate post-war period, and it struck me that the cultural shock after the First World War was much greater than after the Second World War, not only in Austria but throughout the whole of Europe. After all, discussion of the Holocaust was taboo for a long time and only became the focus of attention much later. After the First World War everything had been knocked off balance. People really had the feeling that something had come to an end and something completely new was beginning, unlike during the tame 1950s, when there was a much greater attempt to maintain the peace and quiet that had been established with such an effort.

HINTERLAND combines two elements which dictate the narrative: the confrontation with the historical period, and the genre of a horror-thriller with the hunt for a serial killer. Three people are listed as scriptwriters: Hanno Pinter and Robert Buchschwenter as well as you. How did the screenplay develop?

The first time I had occasion to read the script was 10 or 12 years ago. The Vienna Screenplay Forum had a program where young writers could ask experienced colleagues to discuss their scripts. In Hanno Pinter's case I had been chosen, and my impression of the script was very mixed: in some places I thought it was incredibly good, but in others it was completely half-baked. Hanno taught himself screenwriting, and he broke a lot of unwritten rules – which resulted in some great, unusual solutions but also showed in places why unwritten rules make sense. I didn't have any time to focus on the material then. But years later the screenplay turned up on my desk again. There had been good progress, but I still felt that in some places it needed major revisions, and I also introduced some new elements such as the love story. Hanno Pinter clearly deserves credit for coming up with the story; the basic features – the historical context and the motivation of the serial killer – were there from the beginning.

One fundamental theme which always seems to preoccupy you is the inner turmoil that the course of history triggers in people, preventing them from remaining true to themselves, their values and principles. How would you describe your protagonist? How did you come to cast Murathan Muslu in that role?

Casting Murathan Muslu as Peter Perg was one of the first ideas about directing the film. The story is very much concerned with something that would be described today as toxic masculinity. **HINTERLAND** is about men who went to war with the firm conviction that they'd be back home again in a fortnight. And then came the catastrophe, which resulted in a huge humiliation: they lost the war. The men in **HINTERLAND**, who return home from prisoner of war camp many years after the war is over, left as representatives of a huge empire, but when they returned to that dwarf state they were aged and disabled, physically and mentally damaged. Some women ran away from them, families broke up. Nobody was waiting to welcome them home and value their achievements. They suffered everything that a man with a traditional concept of masculinity would fear most. So we knew that we needed an actor who was neither an intellectual Sherlock

HINTERLAND

Holmes type or a smart character who would sort everything out in the background: we needed an alpha male who had lived that identity. Someone who would have to suffer and learn a lot during that painful process: someone who had much further to fall.



Dr. Körner, the leading female character, is a forensic medical expert – a profession that was otherwise reserved for men. She represents not only emancipation but also the new spirit of the 1920s. How do you see your female protagonist?

Dr. Körner is a kind of mentor who gives Perg a shove in the new direction. And she's somebody who lives that new spirit, which she also represents by virtue of her romance with Perg. It was very important to me that Perg's wife, who thought he was dead and moved out to the countryside, shouldn't be placed in opposition to Dr. Körner as silly, old-fashioned and naïve; instead, she should also come across as a strong, intelligent woman. I didn't want their former life to be devalued by Perg deciding not to return to her. The idea was to make it very clear how important his relationship to his wife still is, rather than making her a personification of the past.

How did the idea originate of generating the historical ambience with VFX and filming with blue screen?

That decision was very closely tied up with what we wanted to say. The world, society and culture changed so substantially after the First World War that the people who didn't experience it first-hand, because they came home years later after being in prisoner of war camp, felt that the whole world was out of line. So it simply made sense to represent this distortion in visual terms too. I don't think it's a filmmaking technique that would be appropriate for every kind of material. In this case it made a lot of sense. We ourselves described the project as a "digital Dr. Caligari's cabinet", since that was also a world created with expressionist distortions. As far as the technique itself is concerned, the first person who deserves credit for it is Oliver Neumann; he developed that initial concept and also produced the film. Oleg Prodeus, the Digital Art Director, created designs based on historical photographs as well as some he took himself. Since we were dealing with impossible worlds where the perspectives weren't right, we first filmed with the cast, giving them every freedom in terms of acting, and then we adapted the distorted worlds to the images of the actors we'd already filmed.

HINTERLAND

What was filming like, in concrete terms? How difficult is it for the director, actor or camera operator to work in an empty space, without feeling the area or the lighting?

I think it was hardest for me, comparatively. The actors had each other: for them it was like being on stage in a cellar theatre where you also have to imagine you are in Elsinore. After all, imagining the space is part of an actor's craft. The thing that made it particularly difficult for me was that I had no restrictions. Normally the location provides you with natural limits, and as a director I try to deal with that as intelligently as possible. In the case of **HINTERLAND** everything was always possible. It sounds fantastic, but it meant a great deal more work. Instead of having two or three options, as usual, you have to invent every place afresh. The DOP, Benedict Neuenfels, had similar difficulties. It required a huge amount of imagination on his part, because he was in a situation where he had to think: "The director says there's a window here, so there must be a source of artificial light here". And that had to be conveyed to the VFX team, the fact that a warm light was needed, so the VFX operatives put a lamp there.



For a film like HINTERLAND postproduction must have been an essential part of the whole creative work. Who were the important players in postproduction?

The fact that it took so long was a new experience for me. For a whole year once a week, or every two weeks at the most, we had a Zoom meeting with the VFX creatives and discussed every single shot, because they all had to be constructed first. Normally when you finish shooting the composition is all finished, and at the most you need to correct the colour values or maybe paint in a flock of birds. So having somebody ask me a year after we finished filming whether I wanted the light in the middle or over to the right was new for me. The conceptual ideas you'd developed in detail, about light and proximity and depth, aren't really present any longer. I had set the bar pretty high for this project, because I wanted to show that it's also possible to make a film like this with a manageable budget. The first prerequisite for that was a short shoot. And that's easier in the sense that when you're filming like this you don't have any locations, and you don't have to wait until a cloud has gone or the rain stops. In the blue box you can film the Prater funfair at 10 in the morning, inside an office at 12 and outside at night in the forest at 2 in the afternoon. The next step was for Oleg Prodeus to come up with the basic design of the worlds, and then it was up to Benuts Studio to overhaul everything so the characters came across as alive in their constructed worlds.

What does it mean to make a genre film with this form of abstraction?

What made **HINTERLAND** particularly fascinating for me was that in a sense it is also an experimental film. There's hardly anything else with this combination. There are plenty of

HINTERLAND

mainstream films where a lot of VFX is employed, but all that is done in order to conceal the artificial aspect – whereas with us, the aim we set ourselves was to make a contextual statement by means of the stylisation. We also wanted to show that the technology isn't only of interest for superheroes: you can also achieve great narrative results with Visual Effects if you really go for it. For me personally it was a great experience. Of course, I'd worked with blue screen or green screen before. But as a rule you do that for a single shot. With HINTERLAND the point was not only the technology in itself but a completely new aesthetic concept.

PRODUCER'S NOTE

A long-cherished dream has come true with **HINTERLAND**. Early expressionist films, such as *The Cabinet of Dr. Caligari* by Robert Wiene, or *The Golem: How He Came into the World* by Paul Wegener and Carl Boese are still very appealing today.

The disturbing atmosphere of expressionist stage sets still casts its spell on viewers. So why not dare a new edition, a reinvention with modern cinematic means. Today's uncertainties have much in common with the chaos of the years in between the First and Second World War.

Since the beginning of the project, it was clear to us that we wanted to create our own, never-before-seen world in a crooked, expressionist Vienna – a Vienna in which the imperial architecture expressed all previously-held values, but began to waver: no God, no Emperor, no Fatherland anymore...

Austria played a leading role in the development of Expressionism. Introspection practiced in fields such as literature, psychoanalysis, and art was a determining factor in the fin-de-siècle atmosphere of the country. Freud, Schnitzler, Schiele, and Kokoschka all adopted the crucial approach that it was necessary to abandon the surface and to start relentlessly examining the soul in order to achieve true understanding. But how could we use modern means to create an expressionist world? Building stage sets would have been cost-intensive and not state-of-the-art. So we decided to shoot the entire film on a blue screen stage and to re-create Vienna in digital sets – an enormous challenge for the team and the actors.

Stefan Ruzowitzky and the whole cast and crew did a great job inside the "blue hell," as we jokingly called the sound stage during the shooting. Filling the gaps in your imagination is an integral part of filming in general – but during this shoot the entire room was a huge blue gap. We had drafts of the world of **HINTERLAND**, but during principal photography, our great actors could only imagine what kind of world would grow around them later on. All they could see was the endless blue surrounding them. After the shoot, a very special creative process began. The editing work was exciting: we had only blue images in front of us, but in that way, we could concentrate entirely on the acting. Then work on the backgrounds and the compositing began, a creative process that lasted over a year. During this time, the blue gaps were gradually filled and it was not until over a year after the shooting that we were able to happily see the actors and the expressionistic images of Vienna on a screen for the very first time. Now we can finally invite you on the journey to **HINTERLAND**! A world in which our protagonist Peter Perg is haunted by the shadows of his past while he struggles for orientation in Vienna, which has become alien to him. A trip that will be worth it!

HINTERLAND

CHARACTER DESCRIPTIONS

Peter Perg

The brilliant criminologist Peter Perg returns to Vienna after years as a Russian prisoner of war. His sense of duty towards God, the Emperor, and the Fatherland led him to volunteer for military service right from the first days of the war.

When he returns with the last of his men after unimaginable torture and deprivation in the trenches and prison camps, he finds a world that is no longer his own: a republic in turmoil, social unrest, political extremism, emancipated women, jazz instead of the opera. The world seems to have come apart and to be a distortion of itself, nothing like it used to be.

Perg does not manage to find a way back to his former life, nor to see his wife and child again – shame, self-loathing, and anger at the world and life are far too great. Only a gruesome series of murders awakens his criminal instincts – and his spirits! A series of murders that takes its toll on him, far more than he is comfortable with...

Dr. Theresa Körner

The visible and internal wounds of Dr. Theresa Körner, a dedicated pathologist, are not quite as obvious as those of Perg – but just as deep. As a woman, Körner sees herself as a war profiteer – and she also tries to convince Perg that "the new times" bring much good, freedom, equality, and change: "I love change!" she says.

Paul Severin

Like Perg, coming from a poor background, Paul sees working as a policeman as an opportunity to bring justice to the underprivileged. "Crime is a social issue!" he says, believing in the possibility of an idealistic, egalitarian, and socialist world. But he will find out with horror that evil is intrinsic to man, that one cannot escape tragic fate....

Victor Renner

Victor Renner, Perg's friend and colleague from pre-war times, is in many ways his exact opposite: an opportunist, a careerist with a civil servant's mentality who always knows how to "get things right" and find the path of least resistance. Renner's fate is more dramatically interwoven with Perg than originally appears to be the case...



HINTERLAND

DIRECTOR'S BIOGRAPHY

Stefan Ruzowitzky

The writer and director of Best Foreign Language Film Academy Award-winner *The Counterfeiters* (2007) was born in 1961 in Vienna, Austria. Raised in Düsseldorf, Germany, he studied theater, media, film, and history.

STEFAN RUZOWITZKY started his career by directing music videos for bands like The Scorpions, No Mercy, and Justin Timberlake (nomination "Best Video," MTV USA). One of his early feature films, *The Inheritors* (1998), became a festival hit at Telluride, the New York Film Festival, and Toronto, winning more than twenty international awards. *Anatomy* (2000) became the highest grossing German genre movie ever.

After directing the strong box office performer and children's movie *Lilly the Witch* (2009) and *Cold Hell* (2017), Ruzowitzky started working in the US, where he directed *Deadfall* (2012) (starring Eric Bana, Sissy Spacek, Kris Kristofferson, and Charlie Hunnam) and co-created series like *8 Days* (2019) and *The Barbarians* (2020). In addition, Ruzowitzky adapted Herman Hesse's *Narcissus and Goldmund* (2020) to film.

PRODUCERS' BIOGRAPHIES

Oliver Neumann

OLIVER NEUMANN studied law before doing a U-turn and entering the Vienna Film Academy, where he specialized in editing. Since 2002 he has worked as a freelance editor and producer whilst teaching editing and graphic design.

Neumann is managing director of the film production company FreibeuterFilm, which he founded together with producer Sabine Moser and director Sebastian Meise in 2007. Neumann is a member of the European Film Academy (EFA) and a board member of the Austrian Film Academy.

Sabine Moser

In 2013, SABINE MOSER graduated with a degree in comparative literature from the University of Vienna. As early as 2002, she was freelancing as a casting agent, assistant director, and production manager for Austrian film productions.

Moser founded FreibeuterFilm together with Oliver Neumann and Sebastian Meise. She is a member of Austrian Film Academy and the European Film Academy.

Alexander Dumreicher-Ivanceanu

ALEXANDER DUMREICHER-IVANCEANU studied philosophy and film theory at the University of Vienna. In 1995, together with Bady Minck he founded the production company Amour Fou Luxembourg, followed by Amour Fou Vienna in 2001. He has produced over 70 feature films, documentaries, and short films, films that have been invited to international festivals such as Cannes, Berlin, Toronto, Venice, Busan, and San Sebastian. He is member of the Austrian Film Academy, the Luxembourg Film Academy, and the European Film Academy, a member of the board of the ULPA – Union luxembourgeoise de la production audiovisuelle, and the president of the Film & Music Association at the Austrian Chamber of Commerce.

HINTERLAND

Bady Minck

Born in Luxembourg, Bady Minck works as an artist, filmmaker, and producer in Luxembourg and Vienna. Her own films have been nominated to more than 500 film festivals, including the festivals of Cannes, Berlin, and Sundance. They have received numerous awards and have been shown in more than 60 retrospectives on four continents. Her artist work has been presented at the Biennale di Venezia, Moscow Biennale, Centre Pompidou Paris, and Lincoln Center New York. She has been a member of many juries, including the Orizzonti jury at the Venice Film Festival.

DIRECTOR OF PHOTOGRAPHY BIOGRAPHY

Benedict Neuenfels

After five collaborations with Stefan Ruzowitzky, including on *The Counterfeiters* (2007) and *Narcissus and Goldmund* (2020), among others, Benedict Neuenfels and Ruzowitzky join forces for the sixth time with **HINTERLAND**. Neuenfels has received seven German Cinematography Awards, including an honorary award for his lifetime achievement. Additionally, he twice won the Grimme Award as well as the German Film Award for *Styx* (2019).

Neuenfels began his film career in 1982 as production assistant for the feature *Penthesilea*. For several years, he then worked as a camera assistant and operator to R.W. Fassbinder's former DP Xaver Schwarzenberger and Wim Wenders' collaborator Robby Mueller.

Neuenfels studied at the German Film and Television Academy Berlin (DFFB) in 1988 together with the founders of the "Berliner Schule." He has been involved in 70 features, documentaries, and in the lighting design of various stage plays in the opera and theater. Neuenfels is a member of the German, Austrian, and European film academies.

CAST BIOGRAPHIES

Peter Perg - Murathan Muslu

MURATHAN MUSLU is an Austrian actor who was born in 1981 in Vienna, Austria to Turkish parents. He left school at the age of fifteen, spending most of his time collecting and watching VHS movies, which he refers to as his "acting school."

Muslu debuted in *Papa* (2011) directed by Umut Dag, which received Germany's prestigious First Steps Award and marked the beginning of his acting career.

Within four years, Muslu achieved major recognition, winning Austria's two biggest acting awards for his lead in *Cracks in Concrete* (2014). Since then, he has performed in more than 20 lead roles in both German and Austrian movies and TV shows, as well as leads in the Sky miniseries *8 Days* (2019) and the Netflix series *Skylines* (2019).

Dr. Theresa Körner - Liv Lisa Fries

LIV LISA FRIES was born in 1990 in Berlin. She has been acting since 2005 and is one of Germany's most renowned young actresses. *Variety* named her as one of the "10 Europeans to watch" in 2017. Her portrayal of Charlotte Ritter in the acclaimed TV series *Babylon Berlin* (2017–2021) has received acclaim by critics and audiences worldwide.

HINTERLAND

Fries drew considerable attention with Thomas Stiller's ARD movie *She deserved it* (2010), winning the Golden Camera in 2012 as best up-and-coming actress. She took on her first major role on the big screen in 2010 in the award-winning drama *Stronger than Blood* directed by Oliver Kienle. On the big screen, she starred in Dietrich Brüggemann's *Heil* and Özgür Yildirim's *Boy 7*, both in 2015, and as young Lou Andreas Salomé in Cordula Kablitz-Post's *In Love with Lou – a Philosopher's Life* (2016). Alexander Alaluuka's tragicomedy *Rocket Perelman* (2017) starred Fries as the young fashion designer Jen and had its premiere at the Film Festival Max Ophüls Preis.

This year she will be seen on screen in *Bekenntnisse Des Hochstaplers Felix Krull*, an adaptation of Thomas Mann's famous novel. She has finished shooting Christian Schwochow's Netflix series *Munich* and is currently shooting season four of *Babylon Berlin*.

Victor Renner – Marc Limpach

MARC LIMPACH studied law at the universities of Strasbourg, Paris (Panthéon-Sorbonne), Cologne, and Cambridge (UK). He has worked in numerous theatre productions, including plays directed by Peter Palitzsch, Michel Dydym, Anne Simon, Carole Lorang, Ingo Waszerka, Dominique Schnizer, Stefan Maurer, and Frank Hoffmann.

Limpach also performs as a film and television actor. For his role in the television series *Bad Banks* (2018) by Christian Schwochow, he was nominated as Best Actor at the Luxembourg Film Prize and in the category of best male supporting role at the German Emmys (Prize of the German Academy for Television). His latest on-screen performances include the TV series *Darktown* (2019) and *Capitani* (2019), as well as movies including Christian Alvar's *Freies Land* (2019), André Hörmann's *Nachtwald* (2022), Christian Schwochow's *Munich* (2021), and Maggie Peren's *Der Passfälscher* (2022).

Limpach has been the president of the Advisory Commission on Artists' Statutes of the Luxembourg Ministry of Culture since 2012.

Paul Severin – Max von der Groeben

MAX VON DER GROEBEN, born in Cologne in 1992, studied acting at the Otto Falckenberg School in Munich. For his performance in the film *Inklusion – gemeinsam anders* (2011), which was nominated for the Günther Strack TV Prize, he won the Golden Camera in 2013 as best up-and-coming actor. The twenty-nine-year-old became known to a wide audience through his role as Daniel Becker (Danger) in the successful *Fack ju Göhte* (2013–17) film series, as well as for Freddy in the *Bibi und Tina* movies (2013–2016). He co-starred in the Netflix thriller *Kidnapping Stella* (2019). At the end of 2019, von der Groeben acted in the novel adaptation *Das Auerhaus* by Neele Leana Vollmar. In 2020 he participated in *Lindenberg! Do Your Thing* by Hermine Huntgeburth and the ZDF miniseries *The Lost Daughter* by Kai Wessel.

HINTERLAND

COMPANY DESCRIPTIONS

INTERNATIONAL SALES – BETA CINEMA

BETA CINEMA, a subsidiary of Jan Mojto's European media group Beta Film, is a world sales and co-financing company for quality feature films that combine great stories, commercial viability and artistic integrity. Beta Cinema's footprint ranges from Oscar® winners to worldwide B.O. and streaming hits, such as "The Lives of Others", "Il Divo", "Downfall" and two time Oscar®-nominee "Never Look Away", to Netflix hit "Calibre" and multiple award-winning B.O. successes like "Woman At War" and "System Crasher".

Current highlights include Berlin 2021 Competition entries "I'm Your Man" by Maria Schrader (winner Silver Bear) and "Next Door" by Daniel Brühl, Venice entry "Nowhere Special" and the psychological thriller "Kindred" starring Fiona Shaw and Jack Lowden.

FREIBEUTER FILM

FreibeuterFilm was founded 2007 in Vienna by producers Oliver Neumann and Sabine Moser, and director Sebastian Meise, to offer a platform for innovative, director-driven projects in the areas of creative documentaries and fiction film, focused on cinematic release.

Under this banner more than 20 feature films have been produced to date including GREAT FREEDOM by Sebastian Meise (Cannes Un Certain Regard 2021), JOY by Sudabeh Mortezaei (Venice Days 2018; Best Film at London BFI & IFF Marrakech; Best Film / Best Director / Best Script / Best female Actress at Austrian Film Award 2020), ONCE WERE REBELS by Johanna Moder (Best Director at Max Ophüls), MACONDO by Sudabeh Mortezaei (Berlinale Competition), TO THE NIGHT by Peter Brunner (Karlovy Vary 2018; Best Director at Pendance 2019) and THE TESTAMENT by Amichai Greenberg (coproducer ISR/A, Venice 2017).

AMOUR FOU

Founded in Luxembourg in 1995 and in Vienna in 2001, AMOUR FOU Luxembourg and AMOUR FOU Vienna, realise artistically exceptional feature, documentary and short films for the international market with international and, most frequently, European partners.

Amour Fou stands for vision and pushing the envelope, whether in regard to aesthetics, production or distribution strategies. The focus is on European independent auteur cinema and the distinctive 'handwriting' of the directors who work with Amour Fou.

In 2003 Amour Fou presented four films at the Festival de Cannes: "Pas de Repos pour les braves" by Alain Guiraudie, "Struggle" by Ruth Mader, "In the Beginning Was the Eye" by Bady Minck and "Fast Film" by Virgil Widrich. At the Romy Awards in 2017 "Egon Schiele: Death and the Maiden" won in the category Best Producer. In October 2020, the film "Why not you - Hochwald" by Evi Romen, produced by Amour Fou Vienna, won the main prize in the Focus Competition of the Zurich Film Festival.

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