

MoMA PRESENTS FULL RETROSPECTIVE OF THE FILMS OF MICHAEL HANEKE

Director of the Award-Winning Films *The Piano Teacher* and *Caché* Will Introduce Screenings on October 13 and 15

Michael Haneke

October 3–15, 2007

The Roy and Niuta Titus Theater 1

NEW YORK, August 13, 2007—The Museum of Modern Art presents a full retrospective of the feature films of Michael Haneke, one of contemporary cinema's most provocative and incisive filmmakers. ***Michael Haneke***, the most comprehensive exhibition of his work ever screened in North America, is presented October 3 through 15, 2007, in The Roy and Niuta Titus Theater 1. The series includes eight of Haneke's celebrated theatrical features, several of which have won top prizes at the Cannes Film Festival, including *The Piano Teacher* (2001) and *Caché* (2005), both triple award-winners at Cannes, and the North American premieres of eight of Haneke's Austrian-German television productions from the mid-1970s to mid-1990s. The retrospective precedes Warner Independent Pictures' October 26 release of the director's 2007 remake of *Funny Games*, starring Naomi Watts and Michael Pitt. Haneke will be present to introduce the screenings of *Code Unknown* (2000) on Saturday, October 13, at 8:30 p.m., and the original *Funny Games* (1997) on Monday, October 15, at 7:00 p.m., both of which are followed by question-and-answer sessions with the director.

The exhibition is organized by Joshua Siegel, Assistant Curator, Department of Film, The Museum of Modern Art. It is based on the originating exhibition *Michael Haneke: A Cinema of Provocation*, curated by Roy Grundmann, Film Studies professor at Boston University, with additional assistance from Karin Oehlenschläger of the Goethe-Institut Boston, and Brigitte Bouvier from the Cultural Services of the French Embassy in Boston. That exhibition will be presented at Harvard Film Archive and the Museum of Fine Arts, Boston, from October 11 through November 3, 2007.

Born in 1942 in Germany, and raised in his current home of Austria, Haneke studied philosophy, psychology, and drama at the University of Vienna before becoming a screenwriter and director of opera, theater, and film. Much of his early work in television was based on his own writing, or adapted from modernist and postmodern literature by Franz Kafka (*The Castle*, 1997), Joseph Roth (*The Rebellion*, 1993), Ingeborg Bachmann (*Three Paths to the Lake*, 1976), Peter Rosei (*Who Was Edgar Allan?*, 1984), and others. These revelatory works anticipate Haneke's later work for the cinema, centering on the historical amnesia of Old Europe and its wartime past, and on the loss of identity and individuality, whether during the fall of the Austro-Hungarian Empire (*The Rebellion*, 1993), in the decade following World War II (*Lemmings – Part 1*

– *Arcadia*, 1979, and *Fraulein*, 1986), or in the present day (*Three Paths to the Lake*, 1976; *Lemmings – Part Two – Injuries*, 1979; *Variation*, 1983; and *Who Was Edgar Allan?*, 1984).

More recent feature films, including his masterful collaborations with Isabelle Huppert (*The Piano Teacher*, 2001, and *The Time of the Wolf*, 2003), and Juliette Binoche (*Code Unknown*, 2000 and *Caché*, 2005) are elliptical, *Rashomon*-like narratives, told with exquisite precision and in riveting detail, that shock audiences out of their indifference to the suffering of others and challenge their unquestioning acceptance of mediated reality. With a style at once musical and mathematical, Haneke's films can collectively be regarded as atonal variations on themes of alienation and social collapse; the exploitation and consumption of violence; the bourgeois family as an incubator of fascistic impulse; the nature of individual responsibility and collective guilt; and the ethics of the photographic image.

Although his films have been critically acclaimed for their fierce intelligence, sophistication, and formal beauty, Haneke is a polarizing and controversial figure. His treatment of his characters and his audience, and his refusal to provide falsely comforting "Hollywood" endings, have led many critics to describe him as morbidly detached, coldly calculating, and misanthropic. To this, Haneke has countered, "Once Robert Bresson was asked about his supposed pessimism and he responded: 'You get pessimism mixed up with clarity.' Little can be added to this statement."

Michael Haneke is supported by the Elysée Treaty Fund for Franco-German Cultural Events in Third Countries, and by the Austrian Cultural Forum New York. Special thanks to Juliane Wanckel, Alexander Horwath, Christoph Thun-Hohenstein, Martin Rauchbauer, and, for their generous loan of prints, Kino Entertainment (Gary Palmucci, Jessica Rosner), Leisure Time Features (Bruce Pavlow), Palm Pictures (Ed Arentz), and Sony Pictures Classics (Michael Barker, Michael Piaker, Tom Prassis).

*****PRESS SCREENINGS*****

**The Warner Screening Room
The Lewis B. and Dorothy Cullman Building for Education and Research
4 West 54 Street**

Thursday, August 23

10:00 a.m. *Lemmings–Part 1 – Arcadia* (113 min.)

12:00 p.m. *Fraulein* (108 min.)

Thursday, September 20

10:00 a.m. *Lemming–Part 1 – Arcadia* (113 min.)

12:00 p.m. *The Seventh Continent* (104 min.)

DVD screeners of Haneke's other television work and feature films are also available on request.

No. 74

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For downloadable images, please visit www.moma.org/press

Public Information:

The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

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Closed Tuesday

Museum Adm: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)
Target Free Friday Nights 4:00 p.m.-8:00 p.m.

Film Adm: \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)

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MICHAEL HANEKE

SCREENING SCHEDULE

Wednesday, October 3

6:15 *Lemminge - Teil 1 - Arkadien (Lemmings - Part 1 - Arcadia)*. 1979. Austria. Written and directed by Michael Haneke. With Regina Sattler, Christian Ingomar, Eva Linder. Set in 1959 in Wiener Neustadt, the provincial city of Haneke's adolescent years, *Lemmings: Arcadia* is a dramatic and withering portrait of Austria's second "lost generation": teenagers who grew up in monstrously repressive bourgeois families, forbidden to speak of wartime collaboration and defeat, indoctrinated with an unquestioning obedience to family, state, and God, and taught to think of kindness as an expression of weakness and their own sexuality as shameful and abject. Contemptuous of their parents' impotence and hypocrisy, they rebel in destructive and self-destructive ways. In German; English subtitles. 113 min.
North American premiere.

8:30 *Lemminge - Teil 2 - Verletzungen (Lemmings - Part 2 - Injuries)*. 1979. Austria/West Germany. Written and directed by Michael Haneke. With Monica Bleibtreu, Elfriede Irrall, Rüdiger Hacker. In this Sophoclean tragedy, the sins of fathers and mothers—depicted with such frightening clarity in *Lemmings - Part 1*—have been passed onto their children, who are now living in loveless marriages and bringing unwanted children of their own into the world. It is a world in which cries of despair and longing are met with cold indifference, disdain, or enfeebled gestures of kindness, and where the fleeting comforts of prayer, pills, alcohol, illicit affairs, television, and misdirected rage only lead to further injury and unhappiness. In German; English subtitles. 107 min.
North American premiere.

Thursday, October 4

- 6:15** ***Variation***. 1983. Austria. Written and directed by Michael Haneke. With Elfriede Irrall, Suzanne Geyer, Hilmar Thate.
"The story of an adulterous romance between a teacher and a journalist that has been described by Haneke himself as being closer to John Cassavetes than Hollywood melodrama" (Roy Grundmann, *Cineaste*). Though his characters are paralyzed with tragic indecision, Haneke handles their intricate comings and goings with a light touch, and in the end, as scholar Alexander Horwath observes, "the utopia of love remains." In German; English subtitles. 98 min.
North American premiere.
- 8:30** ***Wer war Edgar Allan? (Who Was Edgar Allan?)***. 1984. Austria/West Germany. Directed by Michael Haneke. With Paulus Manker, Rolf Hoppe.
Noted Austrian novelist Peter Rosei draws on Poe's themes of doubling, shadowing, and the uncanny for this atmospheric mystery set in Venice over four distinct seasons. A German art student suffering from some unnamed illness, existential or otherwise, is befriended by a shady and secretive German-American gentleman, "Edgar Allan," who seems intent on driving him mad by dogging his every move. Haneke's Venice is a figment of the (paranoid) imagination, where strange characters make unwanted intrusions and clues are laid out like pieces of an incomplete jigsaw puzzle. In German; English subtitles. 83 min.
North American premiere.

Friday, October 5

- 6:15** ***Der Siebente Kontinent (The Seventh Continent)***. 1989. Austria. Directed by Michael Haneke. Screenplay by Haneke, Johanna Teicht. With Dieter Berner, Udo Samel, Leni Tanzer.
Smothered by the trappings of bourgeois comfort and a deadening daily routine, the Schober family of husband, wife and daughter lead lives of quiet desperation. Their joyless detachment from the outside world and from one another—depicted as a series of petty office rivalries and misunderstood outbursts at school, of impersonal monetary transactions and evenings spent silently at the dinner table or passively in front of the television—drives them to commit a horrifying act that is no less senseless for seeming inevitable. Maintaining his critical regard of this real-life domestic tragedy, Haneke combines the seductive techniques and visual beauty of advertising—fragmentation, distillation, and fetishization—with the intricate structure and pacing of classical music. Indeed, Alban Berg's Violin Concerto of 1934, written upon the untimely death of Alma Mahler's young daughter and dedicated "to the memory of an angel," provides the film's motif and melancholy tone. In German, French, English; English subtitles. 104 min. Courtesy Kino International.
- 8:30** ***71 Fragmente einer Chronologie des Zufalls (71 Fragments of a Chronology of Chance)***. 1994. Austria/Germany. Written and directed by Michael Haneke. With Gabriel Cosmin Urdes, Lukas Miko.
On Christmas Eve, 1993, a nineteen-year-old university student entered a Viennese bank and shot three people dead before turning the gun on himself. But why should we care, any more than we should care about the senseless brutality and suffering paraded daily on the evening news? We rationalize away the pain of others, and the existence of evil, with trite psychological or sociological explanations. Such is the condition that Haneke describes, in hypnotic and foreboding detail, in *71 Fragments*, depicting the random, or fateful, convergence of strangers that day at the bank as a puzzle that will remain unresolved, mysterious, and deeply disturbing. In German, Romanian; English subtitles. 96 min. Courtesy Kino International.

Saturday, October 6

2:00 ***Fraulein.*** 1986. Austria. Directed by Michael Haneke. Screenplay by Haneke, Bernd Schröder. With Angelica Domröse, Péter Franke, Lou Castel. A melodrama stripped of all sentiment: After ten years in a Russian prisoner-of-war camp, a German soldier returns home to find his desperately lonely wife having an illicit affair with a former French POW, his daughter pregnant with an American soldier's child, his rebellious son obsessed with rock and roll and James Dean, and his brother a shallow materialist who has sold out the legacy of their father's reputable construction business. A bitter but riveting portrait of postwar Germany, with its eerily repressed normalcy and its gleaming, amnesiac future of consumer goods and pop culture proffered by its former enemy. In German; English subtitles. 108 min.

North American premiere.

4:15 ***Die Rebellion (The Rebellion).*** 1993. Austria. Directed by Michael Haneke. With its silent-era aesthetic of sepia tones and muted color tints, and its interweaving of realism and fantasy, Haneke's haunting adaptation of Joseph Roth's expressionistic 1924 novel is an homage to the great Weimar cinema of G.W. Pabst and F.W. Murnau. In a heartbreaking performance, Branko Samarovski plays Andreas Pum, a soldier who loses his leg during the Great War and becomes an organ-grinder to earn a few coins a day. To this loyal citizen of the State, the veterans and firebrands who march in protest against society's neglect are nothing more than lazy, insubordinate "heathens." But when an ugly tram incident condemns Pum to a life of penury and loneliness, his soul is awakened to the cruel injustices and suffering of the world, and of the bitter waste of a life spent in duty to God and Empire. In German; English subtitles. 90 min. **North American premiere.**

6:15 ***Das Schloß (The Castle).*** 1997. Germany/Austria. Directed by Michael Haneke. With his penchant for open-ended narratives that invite myriad interpretations, Haneke fittingly chose to adapt Kafka's unfinished masterpiece, *The Castle*, which abandons the reader, mid-sentence, in a deliriously maddening state of uncertainty and hopeless expectation. Haneke, likewise, doesn't disappoint. Ulrich Mühe (*The Lives of Others*) stars as K., a land surveyor who arrives a stranger in a strange and snowbound village, and whose attempts to reach the Castle are endlessly thwarted by petty bureaucratic machinations, suspicious and prying townsfolk, a labyrinthine topography, and the love of a woman (...or are they merely using each other?). In German; English subtitles. 123 min. Courtesy Kino International and Wega Film.

8:45 ***Benny's Video.*** 1992. Austria/Switzerland. Written and directed by Michael Haneke. With Arno Frisch, Angela Winkler, Ulrich Mühe. Inured to the violence of Hollywood action movies—"it's all ketchup and plastic," he observes—a teenage boy commits and videotapes a grisly act of murder, just "to see what it would be like." More horrifying yet are his parents' efforts to cover up the crime and go on with their lives. Though conventionally read as Haneke's scolding indictment of television's dehumanizing effect on our youth, *Benny's Video* offers a far more ambiguous and subtle image of mediated reality, moral consciousness, and the will to control. In German, English, Arabic, French; English subtitles. 105 min. Courtesy Kino International.

Sunday, October 7

2:00 ***71 Fragmente einer Chronologie des Zufalls (71 Fragments of a Chronology of Chance).*** See Friday, October 5, 8:30

4:00 ***Code inconnu (Code Unknown: Incomplete Tales of Several Journeys).*** 2000. France/Germany/Romania. Written and directed by Michael Haneke. With Juliette Binoche, Thierry Neuvic.

Casual cruelty leads to racial confrontation on the streets of Paris, and what follows in Haneke's ingeniously structured, volatile film confounds every expectation. A beggar woman turns out to be a dignified grandmother providing for her village in Romania; a sheltered actress (played with astonishing range by Binoche) becomes the unfortunate victim of a biased assault; a righteous war photographer casts a cold eye on more immediate sufferings; and a noble-minded young man of West African background proves hotheaded and self-serving. With its multiethnic cast of characters—speaking at, or beyond, each other in a linguistic cacophony, including sign language—and its jarring confusion of reality and artifice, splintered narrative, and radical use of off-screen space and sound, *Code Unknown* envisions twenty-first-century civilization on the verge of imploding. In multiple languages; English subtitles. 118 min. Courtesy Leisure Time Features.

6:30 *La Pianiste (The Piano Teacher)*. 2001. Germany/Poland/France/Austria. Directed by Michael Haneke. With Isabelle Huppert, Benoît Magimel, Annie Girardot
Thrumming with erotic tension, Haneke's adaptation of the celebrated novel by Nobel laureate Elfriede Jelinek earned three major awards at Cannes: Best Actress and Actor for leads Huppert and Magimel, and the Grand Prize of the Jury. Huppert, whose career was already defined by courageously uninhibited performances, is put to the ultimate test in her role as Erika Kohut: a cold and ruthless piano teacher by day, and a voyeuristic, pornophilic, and self-mutilating fantasist by night. Upsetting this delicate double life is a gifted and seductive student nearly twenty years her junior, each of them vying for the upper hand as they plunge to the lowest depths of sexual transgression and defilement. Looming over her every thought and act—and taking up one side of her bed!—is Huppert's monstrously domineering mother (Girardot), in what is perhaps the most fascinating and fearless depiction of a mother-daughter relationship since Ingmar Bergman's *Autumn Sonata*, another chamber piece of high culture, repression, narcissism, and madness. In French; English subtitles. 131 min. Courtesy Kino International.

Monday, October 8

4:00 *Benny's Video*. See Saturday, October 6, 8:45

6:15 *Le Temps du loup (The Time of the Wolf)*. 2003. France/Austria/Germany. Written and directed by Michael Haneke. With Isabelle Huppert, Béatrice Dalle, Patrice Chéreau. In Haneke's darkest fable—a vision of apocalypse, or a harrowing glimpse of the world beyond our protected borders—humanity stands at the crossroads of annihilation and salvation. Haneke hews to a palette of sputtering flame, gunmetal, and ash—like “the onset of some cold glaucoma dimming away the world,” as Cormac McCarthy writes in his echoing novel *The Road*—and makes allusion, in title, imagery, and theme, to Ingmar Bergman's 1968 film *Hour of the Wolf*, about which Bergman observed: “The Hour of the Wolf is the time between night and dawn. It is the hour when most people die, when sleep is deepest, when nightmares are most palpable. It is the hour when the sleepless are pursued by their sharpest anxieties, when ghosts and demons hold sway. The Hour of the Wolf is also the hour when most children are born.” In French; English subtitles. 114 min. Courtesy Palm Pictures.

8:45 *Caché (Hidden)*. 2005. France/Austria/Germany/Italy. Written and directed by Michael Haneke. With Daniel Auteuil, Juliette Binoche.
An anonymous stalker torments an affluent Parisian couple by sending surveillance videotapes that gradually expose their secrets and acts of betrayal. Winner of the Best Director prize at Cannes, Haneke keeps his audience on-edge and off-balance, right down to the enigmatic and controversial final shot. An exquisite Chinese box of a film—flashes of memory, nightmares, prejudicial attitudes, and misread clues all seem to lead away from reality and the truth—*Caché* lays bare France's colonialist guilt and present-day racism through a traitorous act committed by one young boy so long ago. In French; English subtitles. 117 min. Courtesy Sony Pictures Classics.

Wednesday, October 10

6:15 *Wer war Edgar Allan? (Who Was Edgar Allan?)*. See Thursday, October 4, 8:30

8:15 *Das Schloß (The Castle)*. See Saturday, October 6, 6:15

Thursday, October 11

6:15 *Drei Wege zum See (Three Paths to the Lake)*. 1976. Austria/West Germany. Directed by Michael Haneke. With Ursula Schult, Guido Wieland.

The Austrian writer Ingeborg Bachmann—whose introspective, distillate style is suited to Haneke's own—was enormously influential in Europe for her fiction, poems, and essays on feminism, philosophy, language, and postwar politics. In this adaptation of one of her celebrated stories, a successful photojournalist visits her father's home and looks back on her life and loves, only to find the paths to illumination blocked. Many of the story's themes—photography, memory, and ethics; the indeterminacy of language, the loss of intimacy and self—resurface in Haneke's *Code Unknown* and *Caché*. "[Bachmann's] great quality as an artist is precisely this: that she cannot find it within herself to suppress, in her art, her experience as a woman" (Christa Wolf, *The Frankfurt Lectures on Poetics*, 1983). In German; English subtitles. 97 min. **North American premiere.**

8:15 *Variation*. See Thursday, October 4, 6:15

Friday, October 12

6:15 *Fraulein*. See Saturday, October 6, 2:00

8:30 *Die Rebellion (The Rebellion)*. See Saturday, October 6, 4:15

Saturday, October 13

1:30 *Lemminge - Teil 1 - Arkadien (Lemmings - Part 1 - Arcadia)*. See Wednesday, October 3, 6:15

4:00 *Lemminge - Teil 2 - Verletzungen (Lemmings - Part 2 - Injuries)*. See Saturday, October 3, 8:30

6:15 *Der Siebente Kontinent (The Seventh Continent)*. See Friday, October 5, 6:15

8:30 *Code inconnu (Code Unknown: Incomplete Tales of Several Journeys)*. See Sunday, October 7, 4:00
(Introduced by Haneke)

Sunday, October 14

1:00 *Drei Wege zum See (Three Paths to the Lake)*. See Thursday, October 11, 6:15

3:00 *Caché (Hidden)*. See Monday, October 8, 8:30

5:30 *La Pianiste (The Piano Teacher)*. See Sunday, October 7, 6:30

Monday, October 15

4:30 *Le Temps du loup (The Time of the Wolf)*. See Monday, October 8, 6:15

7:00 *Funny Games*. 1997. Austria. Written and directed by Michael Haneke. With Susanne Lothar, Ulrich Mühe, Arno Frische. Young Peter and Paul con their way into the home of a comfortable and complacent Austrian family and amuse themselves by inflicting various forms of psychological and physical torture. Haneke's most explicitly assaultive film, which he has remade in American version starring Naomi Watts and Michael Pitt, is an investigation of the razor-thin line between obscenity and pornography. "Insofar as truth is always obscene," he has said, "I hope that all of my films have at least an element of obscenity....Pornography, it seems to me, is no different from war films or propaganda films in that it tries to make the visceral, horrific, or transgressive elements of life consumable." In German, French, Italian; English subtitles. 108 min. Courtesy Kino International.

(Introduced by Haneke)