

A FILM BY MICHAEL GLAWOGGER AND MONIKA WILLI

UNTITLED

NARRATED BY FIONA SHAW



A LOTUS FILM / RAZOR FILM PRODUCTION

DIRECTOR OF PHOTOGRAPHY ATTILA BOA LOCATION SOUND MANUEL SIEBERT PRODUCTION MANAGER EVA CIFRAIN EDITOR MONIKA WILLI COMPOSER WOLFGANG MITTERER NARRATOR FIONA SHAW
SOUND DESIGN MATZ MÜLLER ERIK MISCHJEW RE-RECORDING MIXER TOBIAS FLEIG COPRODUCERS ROMAN PAUL GERHARD MEIXNER PRODUCED BY TOMMY PRIDNIG PETER WIRTHENSOHN
CONCEPT BY MICHAEL GLAWOGGER ATTILA BOA MONIKA WILLI A FILM BY MICHAEL GLAWOGGER AND MONIKA WILLI



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SCREENING DATES BERLINALE

13.02.2017	19:30	Kino International (World Premiere)
14.02.2017	22:30	CineStar 7
15.02.2017	14:00	Kino International
18.02.2017	17:00	Kino International
19.02.2017	17:00	CineStar 7



SYNOPSIS

"I want to give a view of the world that can only emerge by not pursuing any particular theme, by refraining from passing judgment, proceeding without aim. Drifting with no direction except one's own curiosity and intuition." (Michael Glawogger)

After the sudden death of Michael Glawogger in April 2014, his longstanding collaborator and editor Monika Willi realizes a film out of the footage Glawogger shot over the course of 4 months and 19 days in the Balkans, Italy, North and West Africa. A journey out into the world with open eyes and open mind - observing, listening, experiencing. Serendipity is the concept and the only rule to apply - in editing and creating the film just as it was in shooting it.



DIRECTOR'S STATEMENT BY MONIKA WILLI

That, I thought, is how a film can be. A movement that is interrupted only on rare occasion, and if so, then by a striking event.

Not to wait, but to always keep driving, for it is only through the greatest possible movement that the stories come to you. Only when life comes to a standstill on its own do we, too, have to stop and pause until we have experienced what there is to experience and filmed what needs to be filmed. (Michael Glawogger, 2013)

On December 3, 2013, Michael Glawogger set out with cameraman Attila Boa and sound operator Manuel Siebert to shoot UNTITLED, a documentary film based on Glawogger's most radical concept thus far. The plan was to embark on a journey around the world for a full year without interruption. The resulting film would show the world as it presented itself to the three-man film crew in this random, infinitely open experimental situation. Of course, a rough itinerary had been drawn up and certain locations were set in advance, but other than that there was no theme, no story line, no common thread. Glawogger wanted to capture the world as it was, without expectations or filters.

After a couple of weeks, I received the first batch of footage with no comment, but the men in the field were eager to hear my opinion and see my first rough cuts. For hours and days I gazed at deserted streets, bullet-ridden buildings, derelict half-built houses, and gaudy mansions, many of them still unfinished. Which is the opening shot? Where do I make the first cut?

Relatively early on, Michael had determined that the film would contain no talking heads, no interviews, no explanations, and no subtitles. Nevertheless, it soon became clear that there would be text, text written by Michael, but – and this too only became apparent after several weeks of experimentation – it would be written after editing.

The first QuickTime movies I sent didn't deserve to be called rough cuts or sequences. I referred to them as fields. We all liked that, and so I created more of them, until they started to get boring to us. But this process helped hone the film's stylistic approach, not just in the editing room, but in the field, in terms of shooting, too. Everything was new. The utter freedom of the concept left us with no foothold, while offering plenty of room for doubt.

At some point the concept of *serendipity* popped up, I think it was in Selce in Albania, after filming an uneventful fowling expedition and then stumbling upon a white pickup and a super special dog.

Serendipity: The discovery through chance by a theoretically prepared mind of valid findings which were not sought for. (Robert K. Merton)

After returning home, cinematographer Attila Boa commented: “*Serendipity* – that was our only guideline. A mix of the expectation that something will occur and the embracing of the accidental nature of how it will come about.”

We had come a long way and were starting to get an idea of how things could work. Then in April 2014 within a few dramatic days Michael Glawogger died in Liberia of the most aggressive form of malaria.

Amid the shock and mourning, the thought that something should become of the material shot up until then, that in spite of death the footage should become a film, turned into my greatest desire and was also reflected in the wishes of many others, of friends and companions. At the same time, the emptiness left behind by death was a crushing, almost overwhelming artistic burden. Who is supposed to make the decisions now? How am I supposed to design, assemble, edit without him? The radical openness of the concept didn't make things any easier. Each decision I made was a decision without him and maybe contrary to his intentions. But sooner or later I had to face the challenge, otherwise there wouldn't have been a film. Powerlessness and death would have won out. So I, too, set out on a journey through the footage, into the images. The seventy-one days of shooting in the Balkans, Italy, Northwest and West Africa had produced scenes of searching, storytelling, and documentation. There were shots of people, animals, landscapes, and buildings, of darkness and fire, of remote paradises, of life bursting with color. I saw them as a poetic code that showed change and transformation.

I watched the footage again and again, until connections seemed to reveal themselves, themes, key ideas, power centers. That was the first step toward developing the film's structure. The search for the text started with some of Michael Glawogger's favorite writers (Faulkner, William T. Vollmann), but soon led back to his own texts, written during the journey as blog entries for two daily newspapers. He did not originally conceive them as film

texts, but their poetic power and the inherent connection to the filmed sequences suddenly made them the most congruous choice.

Over the years, Wolfgang Mitterer has become an indispensable partner to me. He composed music for the already edited film sequences, but our collaboration also included me describing ideas to him, which he set to music. And these, in turn, became the basis for my continued structuring of the images.

That is how this film came about, a film that – had the circumstances of fate been different – could have or should have ended up a completely different one. But things are the way they are: Based on Michael Glawogger's ideas and footage I have made a film in my own style that attempts as intuitively as possible to follow the concept of *serendipity*. I have tried to assemble the powerful and poetic scenes in such a way as to distill a polymorphic and visually powerful portrait of the world – a swan song to the everyday lives of people and animals.

FILMOGRAPHY

MICHAEL GLAWOGGER (1959 - 2014)

Michael Glawogger was born in Graz, Austria, on 3 December 1959. After graduating from high school he studied at the San Francisco Art Institute and the Vienna Film Academy. He began his career as an assistant camera operator, later working as cinematographer and finally as screenwriter and director. Between 1981 and 2013 he made numerous internationally acclaimed shorts, documentaries and feature films. In recent years he had also devoted himself to literary writing. His novel "69 Hotelzimmer" was published posthumously. Michael Glawogger died in



Monrovia, Liberia, in April 2014 while shooting "Untitled". His premature death interrupted collaboration on a number of feature film projects, among others with writers such as Sybille Berg, Eva Menasse, Michael Ostrowski and William T. Vollmann.

FILMS (selection)

- 2017 **UNTITLED** (documentary) co-director posthumously
- 2014 **THE WOMAN WITH ONE SHOE** (Feature film TV)
CATHEDRALS OF CULTURE (Episode RUSSISCHE NATIONALBIBLIOTHEK; ST. PETERSBURG) (3D documentary, together with Wim Wenders, Robert Redford, Michael Madsen, Margareth Olin and Karim Ainouz) premiere Berlinale 2014 (Berlinale Special)
- 2011 **WHORES' GLORY** (documentary) premiere Mostra d'arte cinematografica Venice (Orizzonti) - Special Orizzonti Jury Prize
- 2009 **CONTACT HIGH** (feature film)
KILL DADDY GOOD NIGHT (feature film, based on "Das Vaterspiel" by Josef Haslinger) premiere Berlinale 2009 (Panorama) - Großer Preis der Diagonale
- 2006 **SLUMMING** (feature film) premiere Berlinale 2006 (competition) - Thomas Pluch-Drehbuchpreis, SABAM-Preis/Ghent
- 2005 **WORKINGMAN'S DEATH** (documentary) premiere Mostra d'arte cinematografica Venice 2005 (Orizzonti) - Deutscher Filmpreis, Golden Gate Award/San Francisco, Prix du CICAIE/Venice, Grierson Award/London
- 2004 **NACKTSCHNECKEN** (feature film)
- 1999 **FRANCE, HERE WE ARE!** (documentary)
- 1998 **MEGACITIES** (documentary) premiere Locarno International Film Festival 1998 (Piazza Grande) - Wiener Filmpreis, best documentary/São Paulo, NFB Award/Vancouver, Golden Spire Award/San Francisco

FILMOGRAPHY

MONIKA WILLI

Monika Willi, born in Innsbruck/Austria, on 29 May 1968, is an Austrian film editor known for her many years of collaboration with Michael Glawogger (e.g. *France, Here We Come!*, *Workingman's Death*, *Contact High*, *Whores' Glory*) and Michael Haneke (e.g. *The Piano Teacher*, *Time of the Wolf*, *The White Ribbon*, *Amour*, *Happy End*). She has also worked regularly with Barbara Albert (*Northern Skirts*, *Free Radicals*, *The Dead and the Living*) and Florian Flicker (*Suzie Washington*, *Hold-Up*). Monika Willi has received many awards and nominations for her work: She was nominated for the Austrian Film Prize for "Whores' Glory" (Michael Glawogger, 2011) and the German Film Prize for "The White Ribbon" (Michael Haneke, 2010). In 2012 she was nominated for the César Award for her work on Michael Haneke's film "Amour". She received the Austrian Film Prize (Best Film Editing) for Barbara Albert's "The Dead and the Living" (2012) and the Filmpius Award for Best Feature Film Editing for Haneke's "The White Ribbon" (2009) as well as for Barbara Eder's "Thank You for Bombing" (2016). "Untitled" is Monika Willi's co-directing debut.



FILMS (selection)

- 2017 **WILDE MAUS** (feature film, D: Josef Hader)
UNTITLED (documentary, D: Michael Glawogger, Monika Willi)
HAPPY END (feature film, D: Michael Haneke)
STYX (feature film, D: Wolfgang Fischer)
- 2015 **THANK YOU FOR BOMBING** (D: Barbara Eder)
(Filmpius Schnitt Preis Spielfilm, 2016, Österreichischer Filmpreis – nomination „Bester Schnitt“ 2017)
- 2014 **LAST SUMMER** (feature film, D: Leonardo Guerra Seràgnoli)
CATHEDRALS OF CULTURE (D: Michael Glawogger)
- 2012 **DIE LEBENDEN** (feature film, D: Barbara Albert)
- 2011 **AMOUR (LIEBE)** (Spielfilm, D: Michael Haneke)
(César – nomination „Bester Schnitt“ 2013)
- 2009 **WHORES' GLORY** (documentary, D: Michael Glawogger)
(Österreichischer Filmpreis – nomination „Bester Schnitt“ 2012)
- 2008 **THE WHITE RIBBON** (feature film, D: Michael Haneke)
(Deutscher Filmpreis – nomination „Bester Schnitt“ 2010, Filmpius Schnitt Preis Spielfilm 2010)
- 2007 **CONTACT HIGH** (feature film, D: Michael Glawogger)

- 2007 **FUNNY GAMES U.S.** (feature film, D: Michael Haneke)
- 2004 **WORKINGMAN'S DEATH** (documentary, D: Michael Glawogger)
- 2003 **NE FAIS PAS CA!** (feature film, D: Luc Bondy)
BÖSE ZELLEN (feature film, D: Barbara Albert)
- 2002 **WOLFZEIT** (feature film, D: Michael Haneke)
- 2001 **RICHTUNG ZUKUNFT DURCH DIE NACHT** (feature film, D: Jörg Kalt)
DIE KLAVIERSPIELERIN (feature film, D: Michael Haneke)
- 2000 **DER ÜBERFALL** (feature film, D: Florian Flicker) – also sound editor
- 1999 **NORDRAND** (feature film, D: Barbara Albert) – also sound editor
- 1999 **FRANCE; HERE WE ARE!** (documentary, D: Michael Glawogger) – also sound editor
- 1997 **SUZIE WASHINGTON** (feature film, D: Florian Flicker) – also sound editor
(Femina Film Award - Max Ophüls Festival 1998)

CREDITS

Director	Michael Glawogger, Monika Willi
Screenplay	Michael Glawogger, Attila Boa, Monika Willi
Director of Photography	Attila Boa
Editor	Monika Willi
Music	Wolfgang Mitterer
Narrator (international version)	Fiona Shaw
Narrator (german version)	Birgit Minichmayr
Sound Design	Matz Müller, Erik Mischijew
Sound	Manuel Siebert
Production Manager	Eva Cifrain
Co-Producers	Roman Paul, Gerhard Meixner
Co-Production	Razor Film
Producers	Tommy Pridnig, Peter Wirthensohn
Production	Lotus Film
Sales	Autlook Filmsales
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