



Work — Social Class — Politics — Film



29 & 30
April

Arthouse Cinema
mdw Campus
1030 Vienna

WORK
SOCIAL CLASSES
POLITICS
FILM

**Monday,
29th April 2024**

14:00

Opening with Danny Krausz

Vincent Lowy, Daniel Löcker

and Barbara Wolfram &

Paulus Wagner

14:30

Michèle Lamont

15:45

Didier Eribon

Reading by Robin Jentys

17:45

Jean-Gabriel Périot

18:45

Caroline Suh

Dolmetscherin:

Teresa Linzner,

Konferenzdolmetscherin

& Übersetzerin

DE | EN | FR | ES

teresa.linzner@gmail.com

Monday,
29th April 2024

MICHÈLE LAMONT

14:30 - 15:30

BOOK PRESENTATION + CONVERSATION *SEEING OTHERS*

Michèle Lamont is Professor of Sociology and of African and African American Studies and the Robert I. Goldman Professor of European Studies at Harvard University. An influential cultural sociologist who studies inclusion and inequality, she has tackled topics such as dignity, respect, stigma, racism and anti-racism, class and racial boundaries, social change, and how we evaluate social worth across societies.

Talk via zoom

(c) Nina Subin



SEEING OTHERS: HOW RECOGNITION WORKS AND HOW IT CAN HEAL A DIVIDED WORLD

SIMON AND SCHUSTER, NEW YORK 2023

Acclaimed Harvard sociologist, Michèle Lamont, makes the case for reexamining what we value to prioritize recognition—the quest for respect—in an age that has been defined by growing inequality and the obsolescence of the American dream.

In her work, Lamont unpacks the power of recognition—rendering others as visible and valued—by drawing on nearly forty years of research and new interviews with young adults, and with cultural icons and change agents who intentionally practice recognition—from Nikole Hannah Jones and Cornel West to Michael Schur and Roxane Gay. She shows how new narratives are essential for everyone to feel respect and assert their dignity.

Decades of neoliberalism have negatively impacted our sense of self-worth, up and down the income ladder, just as the American dream has become out of reach for most people. By prioritizing material and professional success, we have judged ourselves and others in terms of self-reliance, competition, and diplomas. The foregrounding of these attributes of the upper-middle class in our values system feeds into the marginalization of workers, people of color, LGBTQIA+ individuals, and minority groups. The solution, Lamont argues, is to shift our focus towards what we have in common while actively working to recognize the diverse ways one can live a life. Building on Lamont's lifetime of expertise and revelatory connections between broad-ranging issues, *Seeing Others* delivers realistic sources of hope: By reducing stigma, we put change within reach.

Seeing Others strikes at the heart of our modern struggles and illuminates an inclusive path forward with new ways for understanding our world.

<https://www.michelelamont.org/>

Monday,
29th April 2024

DIDIER ERIBON

15:45 - 17:15

READING, BOOK PRESENTATION +
CONVERSATION *EINE ARBEITERIN*
(2023) & *RETOUR À REIMS* (2009)

Didier Eribon is a philosopher and sociologist. He is the author of numerous books, including *Réflexions sur la question gay* (Fayard, 1999, and Champs-Flammarion, 2012), *Retour à Reims* (Fayard, 2009, and Champs-Flammarion, 2010), and *Écrits sur la psychanalyse* (Fayard, 2019).

He is also a professor at the School of Philosophy and Social Sciences of the University of Amiens (France).

Photo Pascal Ito
(c) Flammarion



RETOUR À REIMS (PARIS 2009)

"There was a question that had come to trouble me a bit earlier, once I had taken the first steps on this return journey to Reims... Why, when I have had such an intense experience of forms of shame related to class ... why had it never occurred to me to take up this problem in a book?"

Returning to Reims is a breathtaking account of one man's return to the town where he grew up after an absence of thirty years. It is a frank, fearlessly personal story of family, memory, identity and time lost. But it is also a sociologist's view of what it means to grow up working class and then leave that class; of inequality and shifting political allegiances in an increasingly divided nation. A phenomenon in France and a huge bestseller in Germany, Didier Eribon has written one of the defining memoirs of our times.

A deeply intelligent and searching book, one that makes you re-consider the narrative of your own life and reframe the story you tell yourself. - Hilary Mantel

Rückkehr nach Reims. Aus dem Französischen von Tobias Haberkorn. Suhrkamp Verlag, Berlin 2016. 237 S.
<https://www.suhrkamp.de/buch/didier-eribon-rueckkehr-nach-reims-t-9783518473139>

Französisch: *Retour à Reims*. Fayard, Paris 2009
Fayard: <https://www.fayard.fr/livre/retour-reims-9782213638348/>

Flammarion: <https://editions.flammarion.com/retour-a-reims/9782081396005>

BOOK SIGNING WITH DIDIER ERIBON
17:15 - 17:45
ARTHOUSE-CINEMA

IN COOPERATION WITH **BUCHHANDLUNG LIST**

Monday,
29th April 2024

15:45 - 17:15

READING BY ACTOR ROBIN JENTYS



(c) Barbara Wolfram

Robin Jentys is an Austrian stage and film actor who played at Staatsschauspiel Dresden, the Volkstheater Wien, the Berliner Ensemble, Trier Theater and is currently playing at Theater der Jugend Wien. In the 2018/19 season, he was invited to the 56th Berlin Theatertreffen with the production *DAS GROSSE HEFT* (director: Ulrich Rasche).

THE READING WILL TAKE PLACE IN
GERMAN WITHOUT TRANSLATION

„EINE ARBEITERIN“. LEBEN, ALTER UND STERBEN.

AUS DEM FRANZÖSISCHEN VON SONJA FINCK.
SUHRKAMP VERLAG, BERLIN 2024

A few years ago, Didier Eribon's mother entered a retirement home. After several months of declining health, during which she gradually lost her physical and cognitive autonomy, Didier Eribon and his brothers were forced to move her, despite her reluctance, to a retirement home. Just a few weeks after her arrival she died there, alone, of what geriatricians sometimes refer to as "slippage syndrome": the shock of moving into a retirement home is too much to bear for the person, who gradually gives up and unconsciously commits suicide.

What does it mean to grow old? What does it mean to die? After the death of his mother, Didier Eribon resumed the work of personal, sociological and theoretical exploration he had begun in *Retour à Reims*, after his father's death.

Didier Eribon

Eine Arbeiterin

Leben, Alter und Sterben



Suhrkamp

He analyzes his mother's decline, which leads him to reflect on old age and illness, and our relationship with death and the elderly, but also on the experience of ageing.

He also looks at the conditions under which the elderly are cared for. If the experience of ageing seems so difficult to think about, it is largely because it is a borderline experience in Western philosophy and politics, all of whose concepts seem to be based on an exclusion of old age and the elderly.

Contemporary politics is very often thematized in terms of the "we", public space and collective mobilization: but how can people who are no longer mobile or able to speak be mobilized? Can older people speak if no one speaks for them, to make their voices heard? Eribon also revisits his mother's life, particularly the periods when she was a cleaning lady, then a factory worker, then a pensioner, capturing her in all her complexity, from her participation in strikes to her almost obsessive racism. In doing so, he paints a powerful and moving sociological portrait of the life, old age and death of a common woman.

FRANZÖSISCH: *VIE, VIEILLESSE ET MORT D'UNE FEMME DU PEUPLE* FLAMMARION, PARIS 2023.

Monday,
29th April 2024

JEAN-GABRIEL PÉRIOT

17:45 - 18:30

CONVERSATION ON
RETOUR À REIMS [FRAGMENTS]
(FR 2021)

Born in France in 1974, Jean-Gabriel Périot directed several movies and developed his own editing style with archive footage. Most of his works, documentaries as fiction, deal with violence and history.

His movies premiered at Cannes, Berlinale, San Sebastian and many other festivals.

(c) Jean-Gabriel Périot



RETOUR À REIMS [FRAGMENTS] FR 2021

Through Didier Eribon's text, interpreted by Adèle Haenel, *Retour à Reims [Fragments]* tells an intimate and political story of the French working-class world from the early 1950s to the present day.

Retour à Reims [Fragments] premiered at the Directors' Fortnights in Cannes 2021.

Trailer: <https://youtu.be/bNHw020mfUc?feature=shared>

More Information:

<https://en.unifrance.org/movie/52721/return-to-reims-fragments>

VOD: <https://www.allocine.fr/film/fichefilm-293084/telecharger-vod/>

Documentary 83' 2021

Les Films de Pierre
Étoile de la SCAM

Premio della Giuria / Filmmaker festival, Milano
Premi Don Quixot del Federacio internacional de
Cineclubs / Alternativa, Barcelona

Premiere at the Cannes Directors' Fortnights

40 int. festivals: New York, San Sebastian, Busan,
Vienne, Genève, Milan, Valdivia, Hambourg, Jihlava,
Guanajuato, etc.

<http://jgperiot.net/>

Monday,
29th April 2024

CAROLINE SUH

18:45 - 19:30

CONVERSATION ON *WORKING: WHAT WE DO ALL DAY* (NETFLIX, US 2023)

Caroline Suh is an Emmy nominated director and producer whose credits showcase a wide range of cultures and subjects. Caroline spent the past 3 years working alongside former US-President Barack Obama and Obama production company *Higher Ground* on *WORKING*, a four part series for Netflix which explores the ways in which we find meaning in our work and how our experiences and struggles connect us on a human level.

Talk via zoom

(c) Patrick McMullan



WORKING: WHAT WE DO ALL DAY US 2023

Working: What We Do All Day is a four-part Netflix documentary series regarding the work lives of various people in the United States, with each episode focusing on a socio-economic stratum of society. Barack Obama narrates the documentary, which also involves him interviewing some of the people featured in the episodes. The documentary is inspired by *Working: People Talk About What They Do All Day and How They Feel About What They Do*, the 1974 nonfiction book by Studs Terkel.

Trailer: <https://youtu.be/eS6GkydzCRg?feature=shared>

Netflix: <https://www.netflix.com/at/title/81130576>

WORK
SOCIAL CLASSES
POLITICS
FILM

**Tuesday,
30th April 2024**

10:00

Annika Pinske & Elke Groen

11:00

Andre Schmidt

12:00

Ulli Gladik

13:00 - 14:00

Lunchbreak

Tuesday,
30th April 2024

ANNIKA PINSKE

10:00- 11:00
CONVERSATION ON
ALLE REDEN ÜBERS WETTER
(GER 2022)

Annika Pinske grew up in Frankfurt/Oder. Parallel to her studies in philosophy and literature, she worked for the theatre director René Pollesch and then as an assistant director for director Maren Ade (*Toni Erdmann*).

After studying directing at the German Film and Television Academy Berlin (DFFB), her short films were recognized at film festivals worldwide. Her feature film debut *ALLE REDEN ÜBERS WETTER* celebrated its premiere in February 2022 in the World Premiere Panorama Section of the Berlinale.

(c) Alina Simmelbauer



ALLE REDEN ÜBERS WETTER **ENGL. TALKING ABOUT THE WEATHER** **GER 2022**

39-year-old philosophy PhD student Clara lives in a shared flat in Kreuzberg, her teenage daughter lives with her ex. Clara is having a secret relationship with one of her students. She receives professional encouragement and support from her confident doctoral student mother Margot. When Clara visits the Mecklenburg province where she comes from for her mother's birthday, she struggles with pride and expectations, but also with the rejection of her family and former companions. She realises how far she has distanced herself from her roots in her search for a self-determined life. And perhaps had to distance herself. Because a sense of home can change.

Annika Pinske's quiet drama studies familiarity and alienation, liberty and compulsion, province and city. Through sensitive acting with many nuances, an outstanding, dialect-proof cast brings to life both the atmosphere in the university environment of Berlin and that at the rural family celebration. (Berlinale)

Alle reden übers Wetter premiered at the Berlin Film Festival in February 2022.

Trailer: <https://youtu.be/SDh15rZErbs?feature=shared>
VOD: [Amazon.de: Alle reden übers Wetter ansehen](https://www.amazon.de/Alle-reden-übers-Wetter-ansehen/dp/B09YJYJYJY) | [Prime Video](https://www.primevideo.com/detail/Alle-reden-übers-Wetter/B09YJYJYJY)
Annika Pinske: <https://yumi-management.com/client/annika-pinske/>

Tuesday,
30th April 2024

ELKE GROEN



10:00- 11:00
CONVERSATION ON
DER SCHÖNSTE PLATZ AUF ERDEN
(AT 2020)

(c) Golden Girls Film/Roland Ferrigato

Elke Groen was born 1969 in Bad Ischl, Austria, She studied architecture and photography in Vienna and has been working as a filmmaker and editor since 1995. She won several awards for her diverse projects.

DER SCHÖNSTE PLATZ AUF ERDEN ENGL. THE MOST BEAUTIFUL PLACE ON EARTH AT 2020

Around the 2016 presidential election in Austria, Pinkafeld suddenly became the centre of world attention. The people there were thrown into turmoil as "their" Pinkafeld was portrayed as a Nazi village in the international media, because Pinkafeld was and is the home community of "their" Norbert Hofer. He was the first right-wing populist candidate of the Freedom Party (FPÖ) who had a realistic chance of becoming Federal President. In December 2016, director Elke Groen began listening to the people of Pinkafeld and stayed until 2019. In between lies a chronology of Austrian contemporary history, characterised by the Ibiza scandal and two new elections. (Filmladen)

What do people really think in regard to their homeland, refugees and populism? The community shows a society in transition, a microcosm reflecting Europe's zeitgeist.

Der schönste Platz auf Erden premiered at the Diagonale Film Festival as opening film in March 2020.

Trailer *Der schönste Platz auf Erden* German:
<https://youtu.be/7Mfv8qfIDDM?feature=shared>
VOD: <https://vod.cineplexx.at/film/der-schoenste-platz-auf-erden/>

Interview Elke Groen English:
https://www.austrianfilms.com/interview/elke_groen/the_most_beautiful_place_on_earth_ENG

Elke Groen Website: <http://www.groenfilm.at/>

Tuesday,
30th April 2024

ANDRE SCHMIDT

11:00- 11:45

**PRESENTATION +
CONVERSATION**

***„DEMOCRATIC SPILLOVER’
THROUGH STRIKE ACTION IN
EAST GERMANY?
ETHNOGRAPHIC INSIGHTS
FROM SAXONY***

Andre Schmidt is a research associate at the
Else-Frenkel-Brunswik-Institute for Democracy
Research at Leipzig University, working on
social conflict and the democratisation of work.

(c) Privat



„DEMOCRATIC SPILLOVER’ THROUGH STRIKE ACTION IN EAST GERMANY? ETHNOGRAPHIC INSIGHTS FROM SAXONY

Twenty-five years after the fall of the Berlin Wall, the East-West divide remains a sensitive issue in Germany with regards to living conditions and political culture. In the East German State of Saxony, political deprivation and far-right sentiment are widespread with the far-right party AFD reaching 35% at the polls for the upcoming state elections (Bose & Schmidt, 2023; Decker et al., 2023; Kiess et al., 2023). Saxony is not only associated with a threatened political democracy, but also with a lack of democratisation in the world of work: The extent of unionization and the spread of works councils is significantly lower than in Western Germany, leading to low wages and poor working conditions as compared to Western German standards (Ellguth & Kohaut, 2022; Kiess, 2020; Schulten et al., 2020). Still, in recent years, there has been a notable surge in industrial action and workplace organizing. In this paper, I present initial findings from an ongoing ethnographic study, which investigates four cases of industrial conflict in Saxony focusing on questions of workers empowerment and democratic learning.

The research seeks to contribute to the debate on the "democratic spillover" effects of industrial action (Gumbrell-McCormick & Hyman, 2019; Kiess et al., 2023; Pateman, 1970), that is the assumption that industrial action can lead to a decline in political marginalisation and far-right politization (Dörre et al., 2017; Holtz & Wilde, 2021; McAleve, 2021; Schmalz et al., 2021).

For our initial case we joined the striking employees of a mid-sized food producer in a Saxonian smalltown, conducting participant observations, ethnographic interviews and group discussions during strike actions for several weeks in 2022. The low-paid workers demanded a pay rise from the Western-German company owners and the union framed their demands as part of a struggle for "wage justice", i.e. to make the low East German wages match West German standards. For most of the employees, it was their second time participating in industrial action, only four years after they had started to organize and established a works council despite opposition from the employers.

Tuesday,
30th April 2024

ANDRE SCHMIDT

11:00- 11:45

**PRESENTATION + CONVERSATION
,DEMOCRATIC SPILLOVER' THROUGH
STRIKE ACTION IN EAST GERMANY?
ETHNOGRAPHIC INSIGHTS FROM SAXONY**

,DEMOCRATIC SPILLOVER' THROUGH STRIKE ACTION IN EAST GERMANY? ETHNOGRAPHIC INSIGHTS FROM SAXONY

In my contribution, I will elaborate on processes of empowerment that became evident as part of the collective action of the workers. I argue that, in order to gain a richer understanding of these processes, we need to take into account the “standpoint of the subject” (Thiel, 2019). For the workers we observed, their participation in industrial action meant challenging both their desire to experience recognition from their management as well as putting into question their identification with the company as a “community of fate”. Expressing their demands also required them to reinterpret internalised norms and self-understandings of their East German peer group, which would imply that everybody has to humbly endure hard working conditions and that one should not demand too much.

In response, the workers presented their struggle as confident, yet modest, ‘self-defense’. This narrative helped mobilize workers, and for some, daring to conflict in the world of work reshaped their sense of collective agency and political confidence. Others, however, maintained a defensive and reactive understanding of their struggle which limited the potential for negotiating conflicts and structural dimensions connected to their struggle.

Bose, S., & Schmidt, A. (2023). „Aufbruch Ost“ in der Arbeitswelt? In Demokratie in Sachsen. Edition Überland. <https://efbi.de/handlungsfaeahigkeit-wieder-entdecken-arbeitskaempfe-lokale-demokratische-kultur-und-strukturwandel-in-sachsen.html>

Kiess, J., Wesser-Saalfank, A., Bose, S., Schmidt, A., Brähler, E., & Decker, O. (2023). Arbeitswelt und Demokratie in Ostdeutschland. Otto Brenner Stiftung. <https://www.otto-brenner-stiftung.de/arbeitswelt-und-demokratie-in-ostdeutschland/>

Andre Schmidt: <https://efbi.de/person-details/andre-schmidt.html>

Tuesday,
30th April 2024

ULLI GLADIK

12:00- 12:45
CONVERSATION ON
INLAND
(AT 2019)



(c) Peter M. Mayr

Ulli Gladik was born in Bruck an der Mur and lives in Vienna. She graduated from Friedl Kubelka's School of Artistic Photography and studied photography and painting at the Academy of Fine Arts in Vienna. Her first documentary film *Natasha* was released in 2008, followed by *Global Shopping Village* in 2014 and *Inland* in 2019. Since graduating from the Eva Schlegel masterclass at the Academy of Fine Arts, Ulli Gladik has been working as a freelance filmmaker.

INLAND AT 2019

Inland accompanies three right-wing party (FPÖ) voters before and after the Austrian national parliamentary election in 2017: a waitress, an unemployed man and a minor civil servant. The film provides intimate insights into their lives and narratives. Socialised in red working-class families, they are now pinning their hopes on the right-wing party (FPÖ). *Inland* offers them space to tell their stories, but also confronts them with facts that oppose their worldview, thereby revealing that anti-migrant-emotions are often just an outlet for deeper worries and fears with economic or social origins. All of them long for a better life for the "little people".

The film by Ulli Gladik provides intimate insights into their problems, fears and attitudes and paints a picture of a society in upheaval.

Trailer (Deutsch) + VOD (German, English/ French subtitle:

<https://vimeo.com/ondemand/inlandderfilm/>
<https://inland-der-film.at/>

Interview Ulli Gladik (German):

https://www.austrianfilms.com/news/bodyes_ist_das_menschliche_mass_abhanden_gekommen_body

Ulli Gladik: <https://dok.at/person/ulli-gladik/>

<https://inland-der-film.at/>

WORK
SOCIAL CLASSES
POLITICS
FILM

**Tuesday,
30th April 2024**

14:00

Benoît Coquard

15:00

Stéphane Brizé

16:00

Lisa McKenzie

17:00

Ken Loach & Paul Laverty

18:15

Closing Remarks

18:30

Drinks Terrace Filmacademy

Tuesday,
30th April 2024

BENOÎT COQUARD

14:00- 14:45

BOOK PRESENTATION

CEUX QUI RESTENT &

CONVERSATION ON CLASS

CONSCIOUSNESS IN RURAL AREAS



(c) Raphael Schneider

Benoît Coquard is a sociologist at INRAE (France). His research focuses on the working classes in declining rural areas. He is the author of *Ceux qui restent. Faire sa vie dans les campagnes en déclin*.

CEUX QUI RESTENT. FAIRE SA VIE DANS LES CAMPAGNES EN DÉCLIN

ENGL. THOSE WHO STAY. MAKING A LIVING IN THE
DECLINING COUNTRYSIDE
PARIS 2019

“Déjà, nous!” is an expression that can be loosely translated as “us first” or “only us”. It is commonly used among working-class people living in the industrial countryside of northeastern France, where I grew up. “Déjà nous” is not simply local parlance. This everyday expression tells us much about the contemporary social fractures of the working class and the evolution of their worldviews. In contrast to what Richard Hoggart called in the 1950’s an “us and them” consciousness, “déjà nous” – “us first” – shows the emergence of a selective, yet still conflictual, form of collective consciousness. In these small rural regions, located far from big cities and marked by decades of deindustrialization, the traditional factory collectives have long disappeared. Competition for “a good position” on the job market is particularly strong. Here, everyone knows everyone else, so this competition is highly personalized. In addition, the gradual retreat of the welfare state has exacerbated tensions among the local working class.

As a result, people no longer believe in large-scale solidarity and Le Pen’s party has become the majority vote in the area. Slogans advocated by the far right seem to echo with the “us first” attitude. Locally, identifying with the extreme right is to be on the side of respectable people, “those who work”, as opposed to the “cas soces” – the “chavs” or “good-for-nothings” – who are stigmatized and with whom one is afraid to be associated.

In this context, how can the left attract this population? I suggest that the left should be aware that just as their urban counterparts, the rural working class does not have the luxury of individualism (as the “gilets jaunes”/ “yellow vest movement” showed well). “Déjà nous”/ “us first” shows us that solidarity and the collective persist in their consciousness, but that the “us” is currently weakened and exploited by reactionary politics.

Ceux qui restent. Faire sa vie dans les campagnes en déclin, Paris, La découverte, coll. L’envers de faits. 2019.
https://www.editions-ladecouverte.fr/ceux_qui_restant-9782348044472

Tuesday,
30th April 2024

STÉPHANE BRIZÉ

15:00- 16:00

CONVERSATION ON
TRILOGY OF WORK:
LA LOI DU MARCHÉ (FR
2015), *EN GUERRE* (FR
2018) & *UN AUTRE
MONDE* (FR 2021)



Stéphane Brizé was born in 1966. He has made ten feature films to date. *LA LOI DU MARCHÉ* was screened in competition in Cannes in 2015, where Vincent Lindon first won the Actor Award and then the César for Best Actor. This was followed by *UNE VIE*, a film adaptation of Maupassant's novel, which screened in competition in Venice in 2016 before winning the Prix Louis Delluc. Then *EN GUERRE*, 2018, was in competition at the Cannes Film Festival and *UN AUTRE MONDE*, 2021, in competition at the Venice Film Festival. *HORS-SAISON* (2024) was in competition at the last Venice Film Festival.

(c) Julien Millet

Talk via zoom

LA LOI DU MARCHÉ
ENGL. THE MEASURE OF A MAN
FR 2015

Thierry has been unemployed for 18 months, having lost his job as a factory worker. At the age of 51, he lands a new job as a security guard in a supermarket. However, he must spy on his co-workers at the order of his boss.

The Measure of a Man was selected to compete for the Palme d'Or at the 2015 Cannes Film Festival. At Cannes, Vincent Landon won the award for Best Actor and the film won a commendation awarded by the Ecumenical Jury.

Trailer LA LOI DU MARCHÉ:
<https://youtu.be/53dyUDeEVGw?feature=shared>
VOD: <https://www.amazon.com/Measure-Man-Vincent-Lindon/dp/B0CJVQH3DY>

EN GUERRE
ENGL. AT WAR
FR 2018

After promising 1,100 employees that they would protect their jobs, the managers of a French factory that has been bought by Germans, decide to suddenly shut down the plant. Laurent, a worker at the factory, takes the lead in a fight against this decision.

At War was selected to compete for the Palme d'Or at the 2018 Cannes Film Festival.

Trailer EN GUERRE:
<https://youtu.be/KW6h5nM085U?feature=shared>
VOD:
https://www.amazon.com/gp/video/detail/0FFNN98PLZZKXQTQDXKY45FKF2/ref=atv_dl_rdr?tag=buybox_revamp2_v1-20

Tuesday,
30th April 2024

STÉPHANE BRIZÉ

15:00- 16:00

CONVERSATION ON

TRILOGY OF WORK:

LA LOI DU MARCHÉ (FR 2015),

EN GUERRE (FR 2018) & UN

AUTRE MONDE (FR 2021)

UN AUTRE MONDE
ENGL. ANOTHER WORLD
FR 2021

An executive manager, his wife and his family, at the point when his professional choices are about to overturn all their lives. Philippe Lemesle and his wife are separating, their love irretrievably damaged by pressures of work. A successful executive in an industrial conglomerate, Philippe no longer knows how to respond to the contradictory demands of his bosses. Yesterday they wanted a manager, today an enforcer. Now he must decide what his life really means.

Another World was selected to compete for the Golden Lion at 78th Venice International Film Festival.

Trailer UN AUTRE MONDE (French):

https://youtu.be/hSkE_6cF6r8?feature=shared

Clip UN AUTRE MONDE (English Subtitles):

<https://youtu.be/tU3IE0ft8aM?feature=shared>

VOD (French): <https://boutique.arte.tv/detail/un-autre-monde>

Tuesday,
30th April 2024

LISA MCKENZIE

16:00- 16:45

TALK ON THE EXPERIENCE OF AN “INVISIBLE WORKING-CLASS” IN THE UK AND THE BREXIT REFERENDUM *WORKING CLASS STORYTELLING: THIS CULTURAL LIFE*

Lisa McKenzie is a working class academic whose work focuses upon issues of social and class inequality. Her work builds upon the narratives of working class communities collected through political ethnographic research. Lisa brings an unusual and innovative approach to research as an activist and by means of her extensive experience of bringing the academic world and local community together. Her most recent books are *Getting By: Estates Class and Culture in Austerity Britain* (2015) *Working \class, Lockdown Diaries* published 2022 and *Class Cleansing: Grieving for London* will be published in 2025.



(c) Lisa McKenzie

WORKING CLASS STORYTELLING: THIS CULTURAL LIFE

The paper draws on twenty years of academic research and ethnography and focuses on the stigmatisation of working-class people in the United Kingdom. Specifically on the ways that ‘working class culture’ has been used over many years from working class hero of the 1950’s outlined by the work of Richard Hoggart’s *‘Uses of Literacy’* published in 1958, and the Kitchen Sink drama of the BBC’s Wednesday Play in the 1960s which launched Ken Loach with *‘Up the Junction’* and Dennis Potter with *‘Stand Up Nigel Barton’*. And yet post-1984 and the Miners’ Strike the working class were rebranded by neo-liberal Thatcherism and then the ‘Third way Blairism’ as the enemy within and working-class culture being a threat to modern Britain. We find ourselves in 2024 and are still struggling with the negative representation and the value and de-valuing process of working class people in post-Brexit Britain, while much has been made of the 40 year anniversary of the Miners strike.

Drawing together arguments, voices, and data collected from working-class communities through my own ethnographic research, in addition to my own experiences as a working class academic, and daughter of a striking miner I will place ‘working class storytelling’ at the centre of working class emancipation.

Some have argued there has been an apathy amongst working-class communities in relation to organised politics and their culture has been de-valued and demeaned, my research shows there is no ‘apathy’ instead there is a bubbling and raging anger, a distrust and dislike for mainstream politicians, media outlets, and at the same time a purposeful ‘cloaking’ and misrepresenting of those rages by an unstable political and economic system and culture industries and an academic system built on class inequality, and class reproduction.

Mckenzie, L. (2017), The class politics of prejudice: Brexit and the land of no-hope and glory. *The British Journal of Sociology*, 68: S265-S280.
<https://doi.org/10.1111/1468-4446.12329>
Mckenzie, L. (2015) *Getting By. Estates, Class and Culture in Austerity Britain*. Bristol: Policy Press. <https://policy.bristoluniversitypress.co.uk/getting-by>

Tuesday,
30th April 2024

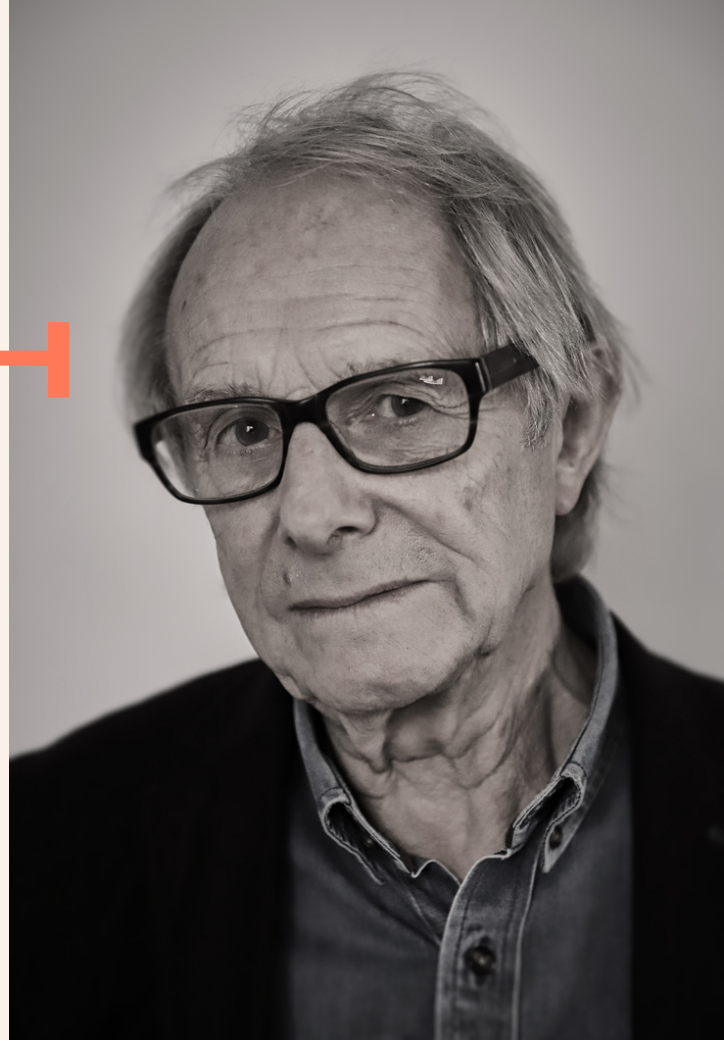
KEN LOACH

17:00- 18:00

CONVERSATION ON THE FILMS
I, DANIEL BLAKE (UK, FR, BEL 2016),
SORRY, WE MISSED YOU (UK, FR,
BEL 2019) & *THE OLD OAK* (UK, FR,
BEL 2023)

Ken Loach (born 1936) is a British film director and screenwriter. His socially critical directing style and socialism are evident in his film treatment of social issues. Loach's film *Kes* (1969) was voted the seventh-greatest British film of the 20th century in a poll by the British Film Institute. Two of his films, *The Wind That Shakes the Barley* (2006) and *I, Daniel Blake* (2016), received the Palme d'Or at the Cannes film Festival, making him one of only nine filmmakers to win the award twice. Loach also holds the record for most films in the main competition at Cannes, with fifteen films.

Talk via zoom



(c) Paul Crowther

I, DANIEL BLAKE UK, FR, BEL 2016

An urgent response to the political realities of contemporary Britain, this bracing drama takes a hard look at bureaucratic injustice and ineptitude through the eyes of an unassuming working-class hero. After a heart attack leaves him unable to hold a job, the widowed carpenter Daniel Blake (Dave Johns) begins a long, lonely journey through the Kafkaesque labyrinth of the local welfare state. Along the way, he strikes up a friendship with a single mother (Hayley Squires) and her two children, at the mercy of the same system after being evicted from their home.

I, Daniel Blake won the Palme d'Or at the 2016 Cannes Film Festival, the Prix du public at the 2016 Locarno International Film Festival, and the 2017 BAFTA Award for Outstanding British Film.

Trailer I, DANIEL BLAKE:
https://youtu.be/ahWgwxw9E_h4?feature=shared
VOD: <https://www.amazon.de/Ich-Daniel-Blake-dt-OV/dp/B01MXHM628/>

SORRY, WE MISSED YOU UK, FR, BEL 2019

Ricky, Abby and their two children live in Newcastle. They are a strong, loving family in which everyone stands up for each other. While Ricky ekes out a living with odd jobs, Abby works as an elderly carer. However, no matter how hard they try, they know that they will never be independent or have their own home. But then it's now or never. Thanks to the digital revolution, Ricky has an opportunity. Abby and he put all their eggs in one basket. She sells her car so that Ricky can afford a delivery van and start out as a self-employed courier driver. The future seems tempting. But the price of Ricky's independence turns out to be much higher than expected. The family has to pull closer together and fight to stay together.

Sorry, We Missed You was selected to compete for the Palme d'Or at the 2019 Cannes Film Festival.

Trailer SORRY WE MISSED YOU:
<https://youtu.be/ysjwg-MnZao?feature=shared>
VOD: <https://www.amazon.de/Sorry-missed-you-Kris-Hitchen/dp/B0848TSB7D/>

Tuesday,
30th April 2024

PAUL LAVERTY

17:00- 18:00

CONVERSATION ON THE
FILMS

I, DANIEL BLAKE (UK, FR,
BEL 2016), *SORRY, WE
MISSED YOU* (UK, FR,
BEL 2019) & *THE OLD
OAK* (UK, FR, BEL 2023)



(c) Joss Barratt

Paul Laverty was born in Calcutta, West Bengal. After studying philosophy and law, he travelled to Nicaragua and lived there for almost three years. He travelled to the war-zones and obtained corroborated eyewitness accounts which were passed on to international human rights organisations. After his time in Central America, Laverty made contact with Ken Loach for whom he wrote *Carla's Song* (1996), his first screenplay. Laverty's next script, *Sweet Sixteen* (2002) won the best screenplay award in the 2002 Cannes Film Festival. The two collaborated on the 2006 Palme d'Or winner *The Wind That Shakes the Barley* as well as the 2016 Palme d'Or winner *I, Daniel Blake*. Laverty has written eight full-length feature scripts and one short directed by Ken Loach.

Talk via zoom

THE OLD OAK UK, FR, BEL 2023

Pub landlord TJ Ballantyne, living in a previously thriving mining community in County Durham, struggles to hold onto his pub and keep it as the one remaining public space where people can meet in the town. Meanwhile, tensions rise when Syrian refugees are placed there, but Ballantyne strikes up a friendship with one of the refugees, Yara.

The Old Oak had its world premiere at the 2023 Cannes Film Festival, where it competed for the Palme d'Or. The film was nominated for Outstanding British Film at the 77th British Academy Film Awards.

Trailer THE OLD OAK:
<https://youtu.be/Fwb0c5zqsyM?feature=shared>
VOD: <https://www.amazon.de/Old-Oak-Dave-Turner/dp/BOCXFBBL2R/>

Interview on their collaboration

Interview KVIFF: <https://www.kviff.com/en/news/2069-festival-dailys-interview-ken-loach-and-paul-laverty-on-covering-diverse-subjects-eras-and-people>

Interview Ken Loach on *I, Daniel Blake* (English):

<https://www.theguardian.com/film/2016/oct/15/ken-loach-film-i-daniel-blake-kes-cathy-come-home-interview-simon-hattenstone>

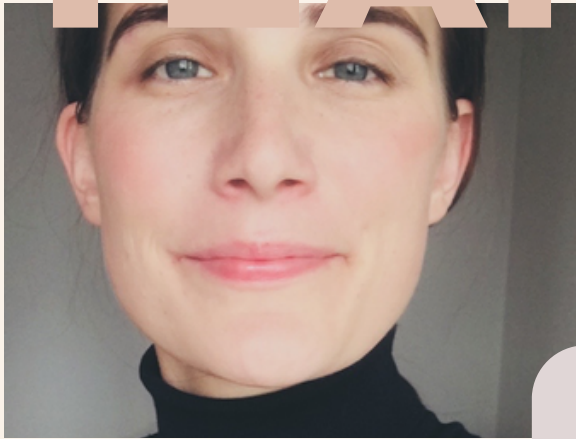
Interview Paul Laverty on *Sorry, We Missed You* (English):

<https://su-city-pictures.com/susans-interview-with-sorry-we-missed-you-screenwriter-paul-laverty/>



(c) Borde-Moreau / BESTIMAGE

MEET THE TEAM



BARBARA WOLFRAM

Co-Organizer Conference

Barbara Wolfram is a film and theatre director as well as psychologist & film/ media scholar. She currently is an Artistic Research Post-Doctoral Fellow at Filmacademy Vienna/ mdw, where she co-leads with Paulus Wagner the artistic research project *Building Bridges in Polarized Societies* (City of Vienna MA-7). She also researches on Cinematic Autosociobiographies in the PEEK Project (FWF): *Confronting Realities. Working on Cinematic Autosociobiographies*. In her PhD at Filmacademy/ mdw, she quantitatively analyzed 150 Austrian Feature Films on Gender & Diversity aspects.

On the side, Barbara Wolfram podcasts about gender and diversity portrayal and representation in her film studies podcast *Ned wuascht – wir geh'n fisch'n together* with Bianca J. Rauch and is politically active at KILL the TRAUERspiel, an initiative that works for more gender justice and diversity on Austrian stages. In 2024 & 2025 Rauch and Wolfram are curating the *Female Tracks Filmfestival* in Wels/ Austria.

<https://barbarawolfram.com/>



PAULUS WAGNER

Co-Organizer Conference

Paulus Wagner is a political scientist and sociologist. He currently is Max Weber Post-Doctoral Fellow at the European University Institute, Florence. Paulus' research focuses on how citizens' lived experiences of the socio-economy shape their outlook on politics. During his PhD at Sciences Po Paris, he conducted 150 biographical interviews with Austrian and German citizens, most of them manual workers, to understand how experiences of problems at work and vis-à-vis the welfare state get politicised.

His current work focuses on testing these findings with mixed methods. In the artistic research project *Building Bridges in Polarized Societies* (City of Vienna MA-7), he collaborates with Barbara Wolfram on several short films that showcase typical experiences related to work, social class, and politics identified in this research, as well as more generally on developing a model of collaboration between qualitative social research and film.

<https://pauluswagner.com/>

This conference is funded by the City of Vienna MA-7 project *Building Bridges in Polarized Societies* and Film Academy Vienna/ University of Music and Performing Arts Vienna (mdw) in cooperation with ENS Louis Lumière Paris

Arthouse-Cinema
Future Art Lab
Anton-von-Webern-Platz 1
1030 Vienna, AT

29 / 30 APRIL
2024

FILMAKADEMIE WIEN



Stadt
Wien

