ATTENBERG

Written & Directed by Athina Rachel Tsangari
2010 / Greece / 95'
35mm, 1:1.85, Color, Dolby Digital, Greek

THE MATCH FACTORY

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Coppa Volpi for Best Actress

BELLA Did you like it?
MARINA I've never had something wriggling in my mouth before.
BELLA How does my tongue feel?
MARINA Like a slug. It's disgusting.
BELLA You have to breathe, or you'll choke.
MARINA Should I open again?
BELLA Half open... That's it.
MARINA Okay, get in...
You're all slobbery. I'm going to throw up.
BELLA If it's not wet in there, it won't work.

Photo by Despina Spyrou

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Marina	**Ariane Labed**
Spyros	**Vangelis Mourikis**
Bella	**Evangelia Randou**
Engineer	**Yorgos Lanthimos**
Undertaker	**Kostas Berikopoulos**
Hospital Manager	**Michel Demopoulos**
Written & Directed by	**Athina Rachel Tsangari**
Executive Producer	**Christos V. Konstantakopoulos**
Producers	**Maria Hatzakou**
	Yorgos Lanthimos
	Iraklis Mavroidis
	Athina Rachel Tsangari
	Angelos Venetis
Associate Producer	**Kostas Kefalas**
Director of Photography	**Thimios Bakatakis**
Sound	**Leandros Ntounis**
Production Designer	**Dafni Kalogianni**
Costume Designers	**Thanos Papastergiou**
	Vassilia Rozana
Editors	**Sandrine Cheyrol**
	Matt Johnson
Casting	**Alex Kelly & Christine Akzotis**
	Athens Casting
Line Producer	**Boo Productions / Sevi Morou**
Production Manager	**Yorgos Serdaris**
Assistant Directors	**Emmanuela Fragiadaki**
	Anna Nikolaou
Production	**Haos Film**
Co-production	**Greek Film Center**
	Faliro House Productions
	Boo Productions
	Stefi Productions
With the support of the	**MEDIA Programme of the European Union**

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haosfilm

FALIRO HOUSE

STEFI PRODUCTIONS

GREEK FILM CENTRE

MEDIA

DOLBY DIGITAL

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Marina, 23, is growing up with her architect father in a prototype factory town by the sea. Finding the human species strange and repellent, she keeps her distance. Instead she chooses to observe it through the songs of Rev and Vega's Suicide, the mammal documentaries of Sir David Attenborough, and the sex-education lessons she receives from her only friend, Bella.

A stranger comes to town and challenges her to a foosball duel, on her own table. Meanwhile, her father ritualistically prepares for his exit from the twentieth century, which he considers "overrated." Caught between these two men and her collaborator Bella, Marina investigates the wondrous mystery of human fauna.

SYNOPSIS

Photo by Despina Spyrou

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There is more meaning and mutual understanding in exchanging a glance with a gorilla than any other animal I know. And so if there were ever a possibility of escaping the human condition and living imaginatively in another creature's world, it must be with the gorilla.

SIR DAVID ATTENBOROUGH, *LIFE ON EARTH*

Photo by Despina Spyrou

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[MARINA]
Ariane Labed was born in 1984 in Athens, to French parents. She grew up between Greece, Germany and France. After studying dance for ten years, she studied "Practice and Theory of Art" at the University of Provence. A founding member of the Vasistas Theatre Company, she has acted in all their performances. She has also performed at the Greek National Theatre. ATTENBERG was her first film appearance, for which she won the Coppa Volpi for Best Actress at the 2010 Venice Film Festival, and was named Best Actress at the Premiers Plans Festival Angers 2010 and by the Hellenic Film Academy. She has since appeared in Yorgos Lanthimos' feature ALPS, which premièred at the 2011 Venice Film Festival and won the Osella Award for Best Screenplay.

[SPYROS]
Vangelis Mourikis studied and acted in several films and avant-garde projects in Australia before he returned to his native Greece to become one of its most celebrated cinema actors. He has earned five Greek State Film Awards for Best Actor and Best Supporting Actor. He collaborates with independent filmmakers in Greece and abroad.

[BELLA]
Evangelia Randou was born in Greece. She graduated from the Greek State School of Dance in Athens, and has collaborated as a dancer with several dance companies in Greece, Cyprus and Germany. She was an assistant choreographer on Dimitris Papaioannou's team for the Athens 2004 Olympic Games Opening and Closing Ceremonies, and a soloist on the night of the Opening Ceremony itself. In 2005, she played a lead role in Yorgos Lanthimos' first film KINETTA. In 2008, she played Medea in the performance of the same name by Dimitris Papaioannou, presented in Athens and Beijing, and also appeared in the director's 2009 work NOWHERE. Since 2009 she has collaborated as an assistant choreographer, and performer with Noema Dance Works in Düsseldorf.

[THE ENGINEER]
Yorgos Lanthimos was born in Athens, where he studied directing for film and television. Since 1995, he has directed a series of videos for dance-theatre companies, television commercials, music videos, short films and theatre plays. In 2011, he staged Chekhov's Platonov at the Greek National Theatre. His first film KINETTA (2005) screened at the Toronto and Berlin Film Festivals to critical acclaim. His sophomore feature DOGTOOTH won the Un Certain Regard prize at the 2009 Cannes Film Festival, followed by numerous awards at festivals worldwide. It was also nominated for the Best Foreign Language Film Oscar™ at the 2011 Academy Awards. His latest film ALPS premièred at the 2011 Venice Film Festival, and won the Osella Award for Best Screenplay.

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Athina Rachel Tsangari has a B.A. in Literature from the Aristotle University of Thessaloniki, Greece, an M.A. in Performance Studies from New York University's Tisch School of the Arts, and an MFA in Film Directing from the University of Texas at Austin. Her introduction to cinema came by accident, with a small role in Richard Linklater's seminal 1991 film *Slacker*.

Her first short film "FIT" was a finalist for the U.S. Student Academy Awards®. Her graduation thesis feature, *The Slow Business of Going* (2001), was a lo-fi sci-fi road movie shot in nine cities around the world. The 2002 Village Voice Critic's Poll listed it as one of the year's "best debut films" and it was acquired by MoMa for its permanent film collection.

While a film student in Austin, she co-founded and was the artistic director for an innovative festival of cutting-edge short film, the Cinematexas International Short Film Festival, which ran for ten years (1997-2007).

In 2004, she was invited to serve as the projections designer and video director for the Athens 2004 Olympic Games Opening and Closing Ceremonies.

She has been working as a multi-media projection artist ever since. In 2009, she created "Reflections," a series of giant-scale projections commissioned for the grand opening of the new Acropolis Museum in Athens (designed by star architect Bernard Tschumi), which animated original masterpieces from the Greek Archaic and Classical eras as projections onto the surfaces of the building itself and its surrounding structures.

She founded HAOS FILM in 2005, an Athens-based production office to develop and produce work for herself and fellow filmmakers. Among her credits as producer are three films directed by Yorgos Lanthimos: *KINETTA* (2005), *DOGTOOTH* (Un Certain Regard prize winner at Cannes 2009, and a finalist for the 2011 Best Foreign Language Film Oscar®), and his latest film *ALPS* which premièred in competition at the 2011 Venice Film Festival and won the Osella Award for Best Screenplay.

Her second feature, *ATTENBERG*, premièred in main competition at the 2010 Venice Film Festival, where it won the Coppa Volpi Award for Best Actress for its protagonist, Ariane Labed. Represented by the Match Factory, it has to date been sold in 26 territories worldwide, screened at numerous film festivals, and won many awards including Best Director prizes at FICUNAM in Mexico City and BAFICI in Buenos Aires, Best Feature prizes from the Whistler Film Festival in Canada and the Dortmund/Cologne Women's Film Festival, and the Grand Jury Prize from the ERA New Horizons festival in Wroclaw, Poland.

In 2011, Tsangari was one of five nominees for the first-ever Gucci Women in Cinema Award. Attenberg was recently selected as Greece's official nominee for the 2012 Academy Awards®, is one of three finalists for the European Parliament's 2011 LUX Prize for Best European Film, and has been selected for the European Film Awards 2011.

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CONTACTS

International Sales
The Match Factory
Balthasarstr. 79–81
50670 Cologne / Germany
phone: +49 221 539 709-0
fax: +49 221 539 709-10
info@matchfactory.de
www.the-match-factory.de

US Distributor
Strand Releasing
Marcus Hu
6140 W. Washington Blvd
Culver City, CA 90232 / USA
phone: +1 (310) 836 - 7500
marcus@strandreleasing.com
www.strandreleasing.com

Production Company
Haos Film
10 Agiou Markou str.
105 60 Athens / Greece
phone / fax : +30 210 3222466
info@haosfilm.com
www.haosfilm.com

Producer
Maria Hatzakou
Haos Film
cell: +30 69479009462
skype: Haosfilm
maria@haosfilm.com

Greek Film Center
7 Dionysiou Areopagitou str.
11742 Athens / Greece
phone: +30 210 3648007
fax: +30 210 3614336
evi.lazari@gfc.gr
www.gfc.gr

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VENEZIA CINEMA 2010
Venezia 67 – Competition

WINNER
COPPA VOLPI
BEST ACTRESS
ARIANE LABED

ANGERS
PREMIERS PLANS FESTIVAL
WINNER
BEST ACTRESS
ARIANE LABED
2011

DORTMUND
INT'L FILM FESTIVAL
WINNER
BEST FEATURE FILM
2011

MEXICO
FICUNAM FILM FESTIVAL
WINNER
BEST DIRECTOR &
AUDIENCE AWARD
2011

WROCŁAW
POLAND
ERA NEW HORIZONS
WINNER
GRAND JURY PRIZE
2011

BUENOS AIRES
BAFICI FILM FESTIVAL
WINNER
BEST DIRECTOR
2011

TORONTO
INTERNATIONAL
FILM FESTIVAL
OFFICIAL SELECTION
2010

NEW DIRECTORS
/NEW FILMS
OFFICIAL SELECTION
2011

ROMANIA
INTERNATIONAL
FILM FESTIVAL
WINNER
BEST FILM
2011

THESSALONIKI
FILM FESTIVAL
WINNER
SILVER ALEXANDER
2010

SUNDANCE
FILM FESTIVAL
OFFICIAL SELECTION
2011

ROTTERDAM
INTERNATIONAL
FILM FESTIVAL
OFFICIAL SELECTION
2011

GÖTEBORG
INTERNATIONAL
FILM FESTIVAL
INT'L COMPETITION
2011

AFI FEST
OFFICIAL SELECTION
2011

WHISTLER
FILM FESTIVAL
WINNER
NEW VOICES FEATURE
2010

LONDON
54TH BFI FILM FESTIVAL
OFFICIAL SELECTION
2010

VIENNALE
INTERNATIONAL
FILM FESTIVAL
OFFICIAL SELECTION
2010

REYKJAVIK
INTERNATIONAL
FILM FESTIVAL
INT'L COMPETITION
2010

SOUTH BY
SOUTHWEST
OFFICIAL SELECTION
2011

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impressive.... A captivating and vaguely disturbing experience.... The opposing yet strongly connected forces of Freudian buddies Eros ("passionate love") and Thanatos ("death") are reluctantly explored by the femme protag of ATTENBERG, the impressive sophomore feature of Greek scribe-helmer Athina Rachel Tsangari

BOYD VAN HOEIJ, VARIETY

a keen attempt to look at the human race just like Sir David Attenborough observes all the other species in nature...with a dispassionate eye and sincere wish to understand and analyse them in detail.... Festivals, art houses and many film critics will be falling head-over-heels for this picture

DAN FAINARU, SCREENDAILY

a Greek film with style and verve.... Tsangari's light but serious handling of sex and death themes is a major achievement.... In the lead, newcomer Ariane Labed has a fresh, low-key eagerness that earned her best actress kudos at Venice

DEBORAH YOUNG, THE HOLLYWOOD REPORTER

concerned with nothing less than those hardy perennials: sex, death, and modernity. And coming of age a little too late

ANDREW SCHENKER, SLANT MAGAZINE

a frank and disarmingly funny contemplation on the strangeness of having a body

KARINA LONGWORTH

Photo by Despina Spyrou

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one of the most spectacularly terrible kisses in the history of movies

MANOHLA DARGIS, THE NEW YORK TIMES

the most awkward sex of the year

TODD BROWN, TWITCHFILM

Tsangari's masterpiece ATTENBERG — a film we loved so much [in Venice], we started doing little impromptu choreographies in the style of Marina & Bella, *les* prototype factory town *demoiselles*

THE FERRONI BRIGADE, MUBI

highly innovative.... A tremendously resonant tale of an unworldly "daddy's girl" preparing for her terminally father's death. A tender but deadpan anthropological black comedy...with a clear debt to early Godard — best exemplified by the dance sequences Marina and a near identically dressed Bella perform at interludes — this is an imaginative curio of animal gestures whose emotional power creeps up on you

NICK JAMES, SIGHT & SOUND

an angular, complex, absorbing and obscurely troubling movie...composed with real visual flair

PETER BRADSHAW, THE GUARDIAN

has a furious, racing pulse, which spikes as thrillingly and irregularly as a purposefully miscalibrated drum machine

ADAM NAYMAN, CINEMA SCOPE

Photo by Despina Spyrou

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finds the perfect formula to invent, in the feminine, a film at once intense and gentle

JOACHIM LEPASTIER, CAHIERS DU CINÉMA

rare, brave and stirring

STEVE DOLLAR, THE WALL STREET JOURNAL

superbly calibrated

ANTHONY KAUFFMAN, THE VILLAGE VOICE

strange, moving, puzzling, funny, frustrating and ultimately absorbing. Tsangari shoots...in composed frames that have an eerie beauty, like slides under a microscope

RICK GROEN, THE GLOBE AND MAIL

a remarkably coherent film given that it runs the gamut from riotous to somber without ever feeling like a change in tone.... But more importantly, ATTENBERG is hilarious. There's a bracing, and brutal frankness here both physically and verbally from all the characters, constantly voicing the most inappropriate thoughts in their heads

DIRECTORSNOTES.COM

startlingly original.... A wider comment on what it means to be fully human and fully alive in an age of diminished expectations

JASON ANDERSON, THE STAR

Photo by Despina Spyrou