

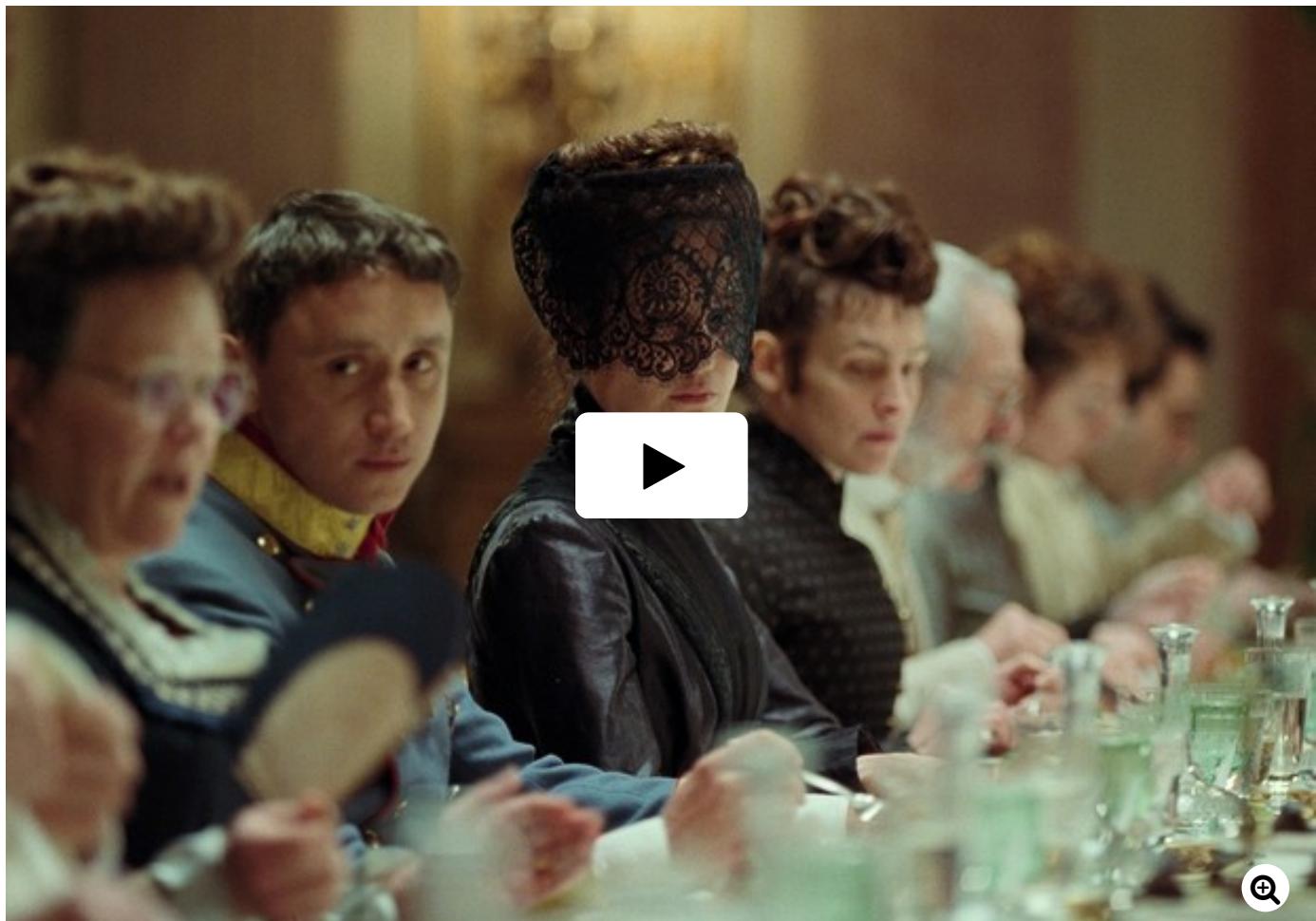
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## Review: *Corsage*

by [KALEEM AFTAB](#)

20/05/2022 - CANNES 2022: Director Marie Kreutzer and actress Vicky Krieps reunite for this alternative look at the life of Empress Elisabeth of Austria

Vicky Krieps (centre) in *Corsage*

"People don't like things that are ethereal," opines **Vicky Krieps'** Elisabeth, aka Sissi, to an early inventor of cinema, explaining why celluloid film might not take off as a popular medium in late-19th-century Austria. It's one of several tongue-in-cheek moments in director **Marie Kreutzer's** decidedly ethereal [Corsage](#) [+], which has unspooled in Un Certain Regard at the [Cannes Film Festival](#).

Ever since she seemed to come out of nowhere, starring opposite Daniel Day-Lewis in Paul Thomas Anderson's *Phantom Thread*, Krieps has been the go-to person whenever a director needs someone to play a

mysterious muse prevented from blossoming by the men around her. But this time, the character she plays, Empress Elisabeth of Austria, has turned 40, and she's had enough of men, or anyone, telling her what to do. It's time to do things her own way and amuse herself, rather than the general population.

The title "Corsage" may well suggest that this film will be about a woman constrained in society, but Kreutzer also delights in showing how, also, the men of the era are similarly held hostage by the social etiquette of the time. The aristocracy has to act in a certain way, and her husband, Franz Joseph (**Florian Teichtmeister**), is feeling the weight of the world on his shoulders. The political situation in the country and across Europe is not good for those anointed at birth, but his wife having wrinkles and grey hairs is what's really going to make him the laughing stock of the population. So, he needs a younger woman to be seen with to show that he's still virile and strong. Sissi has had enough of him, and she even takes it upon herself to find him a mistress.

It's Austria in 1897, when women were fortunate to live into their fifth decade. And when they do, the men don't like it. The empress is bored of royal life, especially now that she is only there to perform ceremonial duties. Her conversations with her husband usually occur at the opposite ends of long tables. Kreutzer effectively uses distance and the size of the frame to express the nature of relationships throughout the piece. Even her children are raised by the help. Elisabeth decides to leave Vienna for a bit, heading first to Northumberland, England, and then Bavaria, where she meets old flames and friends. Her son does not like the rumours that his mother is having an affair. The echoes of the Lady Di story reverberate throughout this picture, in every beautiful frame and suggestive look.

It's all told with a modern sensibility, at odds with Romy Schneider's famous depiction of Sissi as a young, obedient monarch in three *Sissi* movies made for television between 1957 and 1959. Director Kreutzer emphasises the modern perspective through inventive music choices, first by putting modern songs on the score, and then using music specially created by **Camille** as a diegetic part of the action.

Some will say this is the secret royal love child of Pablo Larraín's *Spencer* [+] and Sofia Coppola's *Marie Antoinette*, but it's better than them both. This precise, daring and intriguing picture is easily good enough to play in the competition. Kreutzer and Krieps have worked together before on *We Used to Be Cool* [+], about a young mother struggling with parenthood, and there are echoes of that film here. It will be the movie of choice for Cannes' hipsters, and it's hard to imagine that there'll be better films about a loveless marriage and a woman's struggle for independence this year.

*Corsage* is an Austrian-Luxembourgish-German-French co-production staged by [Film AG](#), [Samsa Film](#), [Komplizen Film](#) and [Kazak Productions](#). Its international sales have been entrusted to [mk2 films](#).

## more about: Corsage



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"Luckily, I saw quite a lot of films that I'm not allowed to talk about!"

In the third episode of our new short video series from this year's Cannes Film Festival, Elena Lazic talks to journalist Kaleem Aftab ▶

20/05/2022



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## Review: *Corsage*

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The French seller bets on Léonor Serraille in competition, Serge Bozon at Cannes Première, Marie Kreutzer and Davy Chou at Un Certain Regard, Emmanuelle Nicot and Clément Cogitore in Critics' Week ▶

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## Margarethe von Trotta shooting her new feature, *Bachmann & Frisch*

Vicky Krieps and Ronald Zehrfeld top line the movie as the pair of authors and lovers Ingeborg Bachmann and Max Frisch ▶

12/05/2022 | Production | Funding | Germany/Switzerland/Austria/Luxembourg



## Young talents abound in Cannes' Un Certain Regard

Standing out in the selection are Marie Kreutzer, Emin Alper, Hlynur Pálmasson, Agnieszka Smocynska, Alexandru Belc, Davy Chou, Lola Quivoron, Kristoffer Borgli, Lise Akoka and Romane Gueret ▶

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## Two Golden Bear contenders top line up mk2 Films' EFM line-up

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10/01/2022 | Production | Funding | France



## A sparkling Cannes line-up for mk2 Films

With seven features included in various Cannes sections, including the new film from Joachim Trier in competition, the French sales agent holds many assets ▶

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Fortnight**Review: *A Male*[all news](#)

## trailers & videos

<b>original title:</b>	Corsage
<b>country:</b>	Austria, Luxembourg, Germany, France
<b>sales agent:</b>	mk2 films
<b>year:</b>	2022
<b>directed by:</b>	Marie Kreutzer
<b>screenplay:</b>	Marie Kreutzer
<b>cast:</b>	Vicky Krieps, Finnegan Oldfield, Colin Morgan, Raphael von Bargen, Katharina Lorenz, Alma Hasun, Aaron Friesz, Tamás Lengyel, Florian Teichtmeister, Jeanne Werner

## main awards/selection

Cannes 2022 Un Certain Regard

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