innovative film
austria
## Contents

### INTRODUCTION
- Reinventing the Medium
  by Federal Minister Josef Ostermayer
- Innovation Fast Forward
  by Silvia Hallensleben

### FACTS + FIGURES
- Budget
- Most Frequent Festival Screenings 2012–2015
- Most International Awards Received 1998–2015
- Outstanding Artist Awards
- Austrian Art Awards
- Thomas Pluch Screenplay Awards

### FILMS
- Fiction
- Documentary
- Fiction Short
- Documentary Short
- Avant-Garde Short

### FILMS COMING SOON
- Fiction Coming Soon
- Documentary Coming Soon
- Avant-Garde Coming Soon
- Fiction Short Coming Soon
- Documentary Short Coming Soon
- Avant-Garde Short Coming Soon

### SCHOLARSHIPS FOR YOUNG TALENTS
- Start-Up Grants for Young Film Artists

### OPEN CALL
- PIXELS, BYTES & FILM
- New Film Formats Funding Initiative

### CONTACT ADDRESSES
- Production Companies
- Sales
- Directors

### INDEX
- Films
- Directors
introduction
In recent years, the Austrian film has developed a new breadth, depth and diversity that have resulted in a new self-conception among filmmakers. Today, Austrian films are no longer ignored at international film festivals but regularly find themselves among the most noteworthy and exciting film projects on show there.

This is not only a great success for the film industry but also shows that film funding by the Austrian Federal Chancellery works. We fund the avant-garde – films and works that often spearhead new developments. And that’s a great thing. We aim to support the medium in perpetually reinventing itself. Many of the new paths filmmakers have been taking can be found in this catalog.

Just as film keeps reinventing itself, we need to keep reappraising and adjusting the funding scheme and its structures. To ensure that the Austrian film, in its vitality and diversity, can continue to provide us with many more moments of wonder and joy.

Dr. Josef Ostermayer
Federal Minister for Arts and Culture, Constitution and Media

English translation (c) Christine Wagner
A few weeks ago, while preparing for this text, I almost accidentally came across a film with the “innovative film austria” logo in its credits. It was Alexandra Schneider’s *Private Revolutions* (2014), a documentary about four young women in Cairo in the post-Tahrir years fighting for change and for women’s rights, each in her own way and ultimately in vain. A touching and astutely made film that was released in Austria in February 2015 and fortunately also went on release in Germany in October 2015.

What is special about the film is not so much its innovative approach as its traditional documentary qualities – something that has all but become a “luxury” indulgence these days – such as a lengthy two-year shooting time and an open-minded approach towards its subject matter. As such, the project would have failed to meet the formal criteria of many funding institutions. Application requirements often include a detailed treatment or script – preferably one that simulates open-ended research (“That’s something I want to find out more about, and I go and ask ...”). Often – in Germany’s film funding system, for instance – real improvisation is too much of a risk. And it is accordingly streamlined that the finished films often look.

Applications for funding from “innovative film austria” require a “detailed concept regarding the structure of the film and a (...) comprehensive visual concept for filming”. In addition, the “well-reflected use of filmic means of expression” should be “off the beaten track” as much as possible. These specifications are reflected in a wide variety of forms in Austrian film: in cinema, too, it is the material basis that ultimately lets ideas soar. And in the end, the structures and priorities set by national funding schemes point to the kind of film culture a country can, or wants to, afford. By providing regular institutional backing to non-commercial productions, Austria has managed to achieve a presence and continuity – not just in the area of the so-called avant-garde film – unmatched by other countries, and, with sixpackfilm, a suitable promotion and distribution infrastructure.

Because of the costs involved, feature films do not play a major role here. But in documentary film, individual styles of surprising continuity have been allowed to develop. Rather than bowing and scraping to TV stations for years on end, as many German documentary filmmakers are forced
to do, filmmakers here have been able to focus on their film projects and build a body of works. Some, such as Ulrich Seidl, Michael Glawogger and Nikolaus Geyrhalter, have gone on to set up production companies of their own to tap Filminstitut and ORF funds. For others, funding from the Austrian Federal Chancellery has remained a productive basis to develop and to realize film projects beyond expectations of commercial success.

What is striking about many of the films in this context is the careful attention they pay to form, without however relinquishing their ambition for social relevance. Also strikingly, many films find themselves at the intersection of fiction, experimental and documentary forms. In terms of challenging the boundaries of documentary and fiction, Tizza Covi and Rainer Frimmel have deservedly been hailed as the masters of minimalist balancing acts between realistic ambition and careful fantasy with La Pivellina (2009) and The Shine of Day (2012), spin-offs from their 2005 documentary Babooska. The works of documentarists such as Anja Salomonowitz and Tina Leisch take a fundamentally different approach, posing their profoundly researched subject matters in carefully construed scenes: de-familiarization strategies show their works to be the products of artistic and theatrical ambitions. Thus, in Gangster Girls (2008), Leisch has the inmates of a Vienna women’s prison perform their own stories with heavily made-up mask-like faces. And in Die 727 Tage ohne Karamo (2013), Salomonowitz arranges the stories of binational couples in Austria and their experiences with bureaucracy and the police into a caricature of sound-bite journalism in brightly colored over-the-top settings.


Lukas Marxt, a young Styrian-born director who lives in Cologne, operates at the interface of documentary and art. His real-time Double Dawn (2014), which plays
on the expectations of human perception, was the opening film of the late-night program of last year’s Duisburg Film Week. The 29-minute film, with its single static take of an early-morning solar eclipse over an Australian uranium mine is a great example of the dialectics of reduction and intensely focused attention.

We can (and unfortunately film critics often do) watch films like these on the Internet from the comfort of our sofa. But a vibrant film culture requires lively human beings talking to each other. In Germany, the Duisburg Film Week is the forum for the discussion of German-language documentary film that regularly features works from Austria. Filmmakers such as Katharina Copony, Lotte Schreiber and Peter Schreiner are regulars, presenting their latest works to viewers there. In Austria, the respective forum is no doubt the Diagonale with its animated dialog culture.

In 2015 – its last year under the directorship of Barbara Pichler – the Diagonale’s “Solo Show” was dedicated to director Nikolaus Geyrhalter, whose chef-d’œuvre, the long-term study Über die Jahre, was premiered there. The retrospective also included Geyrhalter’s 1994 debut, Angeschwemmt, about and featuring people living on or by the Danube near Vienna, also co-financed by the Austrian Federal Chancellery. The film beautifully illustrates Geyrhalter’s attitude towards his protagonists, whom he does not see as objects in front of the camera but as performers playing themselves. There is a wonderful scene in the film that shows a Romanian barge skipper’s wife showing the film team around her floating realm with sweeping gestures, flirting with the camera. For me, this is not only one of the most beautiful moments of Geyrhalter’s work but also emblematic of the unique qualities of the Austrian documentary film.

English translation (c) Christine Wagner

Silvia Hallensleben Film journalist, Berlin. Born in Wuppertal, Hallensleben was trained as a photographer and studied literature, history and psychology in Berlin. She is, among other things, a university lecturer, editor and has worked for many years as a freelance author and film critic, amongst others for epd Film and Tagesspiegel, with a specialization in documentary film.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Budget</strong></td>
<td>€ 2,088,981</td>
<td>€ 1,978,385</td>
<td>€ 2,055,471</td>
<td>€ 2,212,215</td>
<td>€ 2,227,713</td>
<td>€ 2,110,558</td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td>154,450</td>
<td>151,400</td>
<td>317,250</td>
<td>233,830</td>
<td>275,998</td>
<td>255,060</td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td>1,492,145</td>
<td>1,450,610</td>
<td>1,431,092</td>
<td>1,603,710</td>
<td>1,666,575</td>
<td>1,320,923</td>
</tr>
<tr>
<td>Fiction films</td>
<td>8</td>
<td>6</td>
<td>15</td>
<td>11</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Documentary films</td>
<td>21</td>
<td>47</td>
<td>24</td>
<td>22</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td>Avant-garde films</td>
<td>37</td>
<td>16</td>
<td>32</td>
<td>32</td>
<td>32</td>
<td>24</td>
</tr>
<tr>
<td>Full-length films</td>
<td>24</td>
<td>39</td>
<td>27</td>
<td>21</td>
<td>30</td>
<td>20</td>
</tr>
<tr>
<td>Short films</td>
<td>42</td>
<td>30</td>
<td>44</td>
<td>44</td>
<td>35</td>
<td>42</td>
</tr>
<tr>
<td><strong>Total Films</strong></td>
<td>66</td>
<td>69</td>
<td>71</td>
<td>65</td>
<td>65</td>
<td>62</td>
</tr>
<tr>
<td>Distribution&lt;sup&gt;1&lt;/sup&gt;</td>
<td>319,386</td>
<td>376,375</td>
<td>307,129</td>
<td>374,675</td>
<td>300,140</td>
<td>486,575</td>
</tr>
</tbody>
</table>

<sup>1</sup> Festival screenings, prints, theatrical releases
## Most Frequent Festival Screenings 2012 – 2015

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Wenninger</td>
<td>trespass (2012)</td>
<td>47</td>
</tr>
<tr>
<td>Thomas Renoldner</td>
<td>Sunny Afternoon (2012)</td>
<td>46</td>
</tr>
<tr>
<td>Norbert Pfaffenbichler</td>
<td>Conference - Notes on Film 05 (2011)</td>
<td>42</td>
</tr>
<tr>
<td>Dominik Spritzendorfer/Elena Tikhonova</td>
<td>Elektro Moskva (2013)</td>
<td>39</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td>The Shine of Day (2012)</td>
<td>36</td>
</tr>
<tr>
<td>Harald Hund</td>
<td>Apnoe (2011)</td>
<td>32</td>
</tr>
<tr>
<td>Albert Sackl</td>
<td>Im Freien (2011)</td>
<td>31</td>
</tr>
<tr>
<td>Johann Lurf</td>
<td>Reconnaissance (2012)</td>
<td>29</td>
</tr>
<tr>
<td>Billy Roisz</td>
<td>zounk! (2012)</td>
<td>29</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>The Exquisite Corpus (2015)</td>
<td>29</td>
</tr>
<tr>
<td>Nikki Schuster</td>
<td>Parasit (2013)</td>
<td>27</td>
</tr>
<tr>
<td>Eve Heller</td>
<td>Creme 21 (2013)</td>
<td>24</td>
</tr>
<tr>
<td>Ella Raidel</td>
<td>Double Happiness (2014)</td>
<td>23</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td>Exterior Extended (2013)</td>
<td>23</td>
</tr>
<tr>
<td>Elke Groen/Christian Neubacher</td>
<td>Optical Sound (2014)</td>
<td>19</td>
</tr>
<tr>
<td>Johann Lurf</td>
<td>Twelve Tales Told (2014)</td>
<td>19</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td>Still Dissolution (2013)</td>
<td>19</td>
</tr>
</tbody>
</table>

*Deadline awards/festival screenings September 20th, 2015*
# International Awards

**Most International Awards Received 1998 — 2015**

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>La Pivellina</em> (2009)</td>
<td>39</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em>¹ (2001)</td>
<td>35</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>34</td>
</tr>
<tr>
<td>Peter Tscherkasssky</td>
<td><em>Outer Space</em> (1999)</td>
<td>18</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>12</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>The Shine of Day</em> (2012)</td>
<td>12</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td><em>Freaky</em> (2001)</td>
<td>11</td>
</tr>
<tr>
<td>Severin Fiala/Ulrike Putzer</td>
<td><em>Elephant Skin</em> (2009)</td>
<td>9</td>
</tr>
<tr>
<td>Hüseyin Tabak</td>
<td><em>Deine Schönheit ist nichts wert</em> (2012)</td>
<td>9</td>
</tr>
</tbody>
</table>

¹ Oscar nomination
Awards

The Film Department of the Arts and Culture Division bestows, upon recommendation of an expert jury, yearly or biennial Outstanding Artist Awards and an Austrian Art Award. The endowment of the Outstanding Artist Award (normally, two are given in different genres), comprises € 8,000 per award. Persons recommended for an Outstanding Artist Award must have produced at least three outstanding and innovative works.

The endowment of the Austrian Art Award is in the amount of € 15,000. Persons recommended for an Austrian Art Award must have produced at least five innovative works that have been internationally recognized and reviewed.

### Outstanding Artist Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Documentary Award</th>
<th>Avant-Garde Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>Tina Leisch</td>
<td>Lotte Schreiber</td>
</tr>
<tr>
<td></td>
<td>(documentary)</td>
<td>(avant-garde)</td>
</tr>
<tr>
<td>2012</td>
<td>Katharina Copony</td>
<td>Michael Palm</td>
</tr>
<tr>
<td></td>
<td>(documentary)</td>
<td>(avant-garde)</td>
</tr>
<tr>
<td>2013</td>
<td>Andreas Horvath</td>
<td>Gabriele Mathes</td>
</tr>
<tr>
<td></td>
<td>(documentary)</td>
<td>(avant-garde)</td>
</tr>
<tr>
<td>2014</td>
<td>Johannes Hammel</td>
<td>Ivette Löcker</td>
</tr>
<tr>
<td></td>
<td>(avant-garde)</td>
<td>(documentary)</td>
</tr>
<tr>
<td>2015</td>
<td>Ascan Breuer</td>
<td>Johann Lurf</td>
</tr>
<tr>
<td></td>
<td>(documentary)</td>
<td>(avant-garde)</td>
</tr>
</tbody>
</table>

### Austrian Art Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Fiction Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>Jessica Hausner</td>
</tr>
<tr>
<td>2011</td>
<td>Barbara Reumüller</td>
</tr>
<tr>
<td>2012</td>
<td>Barbara Albert</td>
</tr>
<tr>
<td>2013</td>
<td>Tizza Covi/Rainer Frimmel</td>
</tr>
<tr>
<td>2014</td>
<td>Florian Flicker († 2014)</td>
</tr>
<tr>
<td>2015</td>
<td>Hans Scheugl (avant-garde)</td>
</tr>
</tbody>
</table>
This award is dedicated to Thomas Pluch (†1992), screenwriter, author, and co-founder of the ARGE Drehbuch (screenplay working group) – since 2002 the Drehbuchverband Austria (Screenplay Association Austria).

The “Thomas Pluch Drehbuchpreis” (initiated in 1992 by two writers) was first awarded in 1993. The goal of the award is to aid screenwriters in achieving the recognition they deserve, and to support talented young writers. The main award is endowed with € 12,000, the Thomas Pluch Special Jury Award with € 7,000, and the Thomas Pluch Award for Short or Medium-Length Fiction Films with € 3,000.

International juries select (since 2004 annually) the best screenplays realized as Austrian film productions. The award money is made available from the Film Department of the Division for Arts and Culture, and the awards are presented in the context of the Austrian film festival Diagonale in Graz.

<table>
<thead>
<tr>
<th>Year</th>
<th>Writer(s)</th>
<th>Screenplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>Jessica Hausner</td>
<td><em>Lourdes</em></td>
</tr>
<tr>
<td>2011</td>
<td>Martin Ambrosch</td>
<td><em>Spuren des Bösen</em></td>
</tr>
<tr>
<td>2012</td>
<td>Markus Schleinzer</td>
<td><em>Michael</em></td>
</tr>
<tr>
<td>2013</td>
<td>Petra Ladinigg und Umut Dağ</td>
<td><em>Kuma</em></td>
</tr>
<tr>
<td>2014</td>
<td>Götz Spielmann</td>
<td><em>Oktober November</em></td>
</tr>
<tr>
<td></td>
<td>Agnes Pluch and Nikolaus Leytner</td>
<td><em>Die Auslöschung</em></td>
</tr>
<tr>
<td>2015</td>
<td>Karl Markovics</td>
<td><em>Superwelt</em></td>
</tr>
</tbody>
</table>
fiction
Lampedusa
Peter Schreiner

Austria
Italian/German/
Somali/Arabic (Eng sub)
HD 1:1.77
b&w mono
130 min

Screenplay
Peter Schreiner
Key Cast
Giuliana Pachner
Zakaria Mohamed Ali
Pasquale Derubeis

Producer
Peter Schreiner
Production
Peter Schreiner
Filmproduktion

Premiere March 2015
Diagonale Graz

Sales
sixpackfilm

A woman, a man. The island of Lampedusa, where their escape routes intersect. Zakaria, in his late twenties, from Somalia, who has risked his life coming to the island on a small boat when fleeing civil war in his country. Giulia, in her mid-fifties, a tourist from Northern Italy, on the run from deep personal crises. Both have returned to the island. Giulia, recovered but facing a life-threatening illness, and Zakaria, as a journalist now living in Rome.

Peter Schreiner *1957 Vienna Austria
Films (selection) Fata Morgana (2012 a-g, f) Totó (2009 d) Bellavista (2007 d)
Hernán arrives with a group of strangers at an isolated house in the Delta area of Tigre, a vast labyrinth of small islands surrounded by streams and rivers. Amongst housewives, professionals and an elderly tennis instructor, Hernán constitutes part of a middle-class community that has left their comfortable lives in suburban Buenos Aires. Together, they undergo a strict training regime, apparently in preparation for the end of the world.

**Parabellum**
Lukas Valenta Rinner

**Austria/Argentina/Uruguay**
Spanish (Ger/Eng sub)
RED 4K
CinemaScope 1:2.35
stereo 75 min

**Screenplay**
Lukas Valenta Rinner
Ana Godoy

**Key Cast**
Pablo Seijo

**Camera**
Roman Kasseroller

**Editors**
Ana Godoy
Javier Favot

**Producers**
Lukas Valenta Rinner
Juan Pablo Martinez

**Production**
Nabis Filmgroup (A)
2M Cine (ARG)
La Pobladora Cine (UY)

**Premiere** January 2015
Int. Film Festival
Rotterdam

**Contact**
Nabis Filmgroup
Sin & Illy Still Alive
Maria Hengge

After a relapse into heroin use, 18-year-old Sin decides to take matters into her own hands to overcome her addiction. She convinces her friend Illy that a trip to an island in the sun will get them away from the drugs. Just before leaving, they go to see Illy’s mum to get the girl’s passport. This outing shows how different they are in character and social background; their plan falls through. Sin realizes that she must travel the road to recovery alone.
The burden on the chest of asthmatic Kati is too heavy for the shoulders of her four-year-old baby sister. A severe loss and the awakening of Kati’s sexuality take their toll on the fifteen-year-old visionary girl. But like a sound that merges into silence, Kati attempts to carry her memories to a place of recurring farewell.

*Peter Brunner*  
*1983 Vienna Austria*  
*Films (selection)*  
- *My Blind Heart* (2013 f)  
- *Milk Teeth* (2013 short f)  
- *Sickness of the Youth* (co-director 2007 f)
documentary
The film is set in and around Kritzendorf, a small village by the Danube northwest of Vienna. The Vitovec family, neighbors of the filmmaker, makes a living growing wine. That’s hard work. Manfred Neuwirth explores familiar territory even though some images of *Aus einem nahen Land* seem so unreal they might be science fiction. An experimental documentary in 24 shots. (Michael Omasta)

**Manfred Neuwirth** *1954 Vienna Austria*

Films (selection) scapes and elements (2011 short d)
Tibet revisited (2005 d) Erinnerungen an ein verlorenes Land (1988 d)
Beyond Elsewhere
Johanna Kirsch, Katharina Lampert

Laden with our parents’ ideals of the ’68 generation, we go in search of how we want to lead our lives. We meet Ute, Wim and the Wieserhoislers, who have all taken a big step towards living by their own beliefs and desires. During our visits, we learn what their daily lives outside the norm are like, how utopias become actual places, and why there is no dropping out of society.

Johanna Kirsch *1980 Salzburg Austria  
Films (selection) me, the big bad wolf and the radical sense of freedom (2004 a-g)

Katharina Lampert *1976 Vienna Austria  
Films (selection) FtWTF – female to what the fuck (co-director 2015 d) verliebt, verzopft, verwegen (co-director 2009 d)
FtWTF – female to what the fuck
Cordula Thym, Katharina Lampert

Austria
German (Eng sub)
HD 16:9
color/b&w
Dolby Stereo
92 min

Concept
Cordula Thym
Katharina Lampert

Camera
Judith Benedikt

Editor
Niki Mossböck

Premiere
June 2015
Identities Queer Film Festival Vienna

Sales
sixpackfilm

FtWTF begins where other trans* documentaries often end. Gender reassignment via hormones and/or surgery is only one part of the exploration of one’s identity - and not all trans*people choose this or want to. Experiments into a life beyond the gender binary, the questioning of heteronormativity, the search for a livable masculinity that fits with one’s own trans*identity, friction with the wider queer-feminist community – FtWTF covers all of this. And more: coming to terms with change, grief, cyclical endings and new beginnings. Is there ever really an endpoint; an arrival?

Cordula Thym *1977 Kufstein Austria
Films (selection) verliebt, verzopft, verwegen (2009 d) Beyond Borderline (2002 short d)

Katharina Lampert *1976 Vienna Austria
Films (selection) verliebt, verzopft, verwegen (2009 d) wenn wir da sind (co-director 2008 short d)
An intimate portrait of the legendary actor and former Luchino Visconti “muse” Helmut Berger, who — after decades of movie stardom and jet set extravaganza — has settled for a more secluded and modest lifestyle in his hometown of Salzburg, Austria.

Andreas Horvath

**Austria**
German/French/Italian/English (Eng sub)
HD 16:9
stereo
90 min

**Realisation**
Andreas Horvath

**Premiere**
September 2015
Venice Int. Film Festival

**Contact**
Andreas Horvath

Andreas Horvath  *1968 Salzburg Austria
Films (selection) Earth’s Golden Playground (2013 d)
Postcard from Somova, Romania (2011 short d)
Arab Attraction (co-director 2010 d)
The Italian “refugee island” of Lampedusa is in the firm grip of winter’s tristesse. Reporters and tourists have left, the remaining refugees fight to be taken to the mainland. While they are finally transferred by plane, the fishermen strike for a functioning ferry connection. The tiny community at the edge of Europe is engaged in a desperate fight for dignity, and for solidarity with those who many consider the cause of the ongoing crisis: the African boat people.

Jakob Brossmann
*1986 Vienna Austria
Films (selection) Tagwerk (2011 short d) #unibrennt – Bildungsprotest 2.0 (2010 d) call back (2010 a-g)
50 young men are seeking refuge in Vienna’s Votivkirche. They have fled from one of the world’s most dangerous regions, where they witnessed schools being burnt down, people being shot by the Taliban and US drone attacks. Having risked their lives, they now loudly protest against European asylum policies, whose inconsistency and contradictions wear them down. Almost without any legal rights and facing deportation and death, they are reduced to the status of “homo sacer”, human beings stripped of all privileges and abandoned to their fate.

Gerald Igor Hauzenberger
*1968 Alkoven Austria
An archaic bronze foundry in the heart of Tirana, Albania. 60-year-old bronze artist, Vladimir Metani, used to cast propaganda into opulent monuments on behalf of the regime during the Communist era. Made for eternity, these sculptures did not survive the upheavals of the early 1990s and were melted down. As Albania is preparing for its 100th anniversary of independence, “Ladi” has again been commissioned to cast a monument. A film about a man striving for a pure form of life and inner freedom apart from political ideologies. And the portrait of a country in transition.

**Monumenti**
Eva Hausberger

**Austria**
Albanian (Eng/Ger sub)
DCP
surround 5.1
70 min

**Concept/Camera**
Eva Hausberger

**Editor**
Gerhard Daurer

**Producer**
Eva Hausberger

**Premiere**
March 2015
Diagonale Graz

**Contact**
Eva Hausberger

**Films (selection)**
Kopfball (2008 a-g) Bildein (2006 short f) Die Leiberl der Barbara Wilding (2004 a-g)
Since the World Was World
Günter Schwaiger

Gonzalo is a farmer who lives in a small town in Ribera del Duero with his family. The ancient and sage tradition of producing their own food, from slaughtering a pig to making their own wine, has worked very well for him at this time of crisis in Spain. Sowing and harvesting, like fiestas and customs, define the annual cycle, plagued as it is with difficulties and problems. But neither unemployment nor the monopolies of the multinationals or the hostility of those who try to cover up Spain’s history can keep Gonzalo from getting ahead in his particular struggle for survival.

Günter Schwaiger *1965 Neumarkt/Salzburg Austria
White Coal
Georg Tiller

White Coal is less a film about coal, although it uses the material as its source of investigation, than an exploration into motifs of industrial films from the 1920s to the present. Loosely inspired by Hermann Melville’s “The Confidence Man”, a story about a blind passenger aboard a Mississippi steamboat, one thread of the film follows a crew of workers on a Polish coal ship. A second thread portrays the architecture and circumstances of coal burning at the world’s largest coal-burning power plant, located in Taichung, Taiwan.

Georg Tiller *1982 Vienna Austria
Films (selection) DMD KIU LIDT (2014 short d)
Persona Beach (2011 f) Vargtimmen – After a Scene by Ingmar Bergman (2010 a-g)

Austria
English/Cantonese
(Eng sub)
DCP 1:1.78
color/b&w
Dolby Stereo
70 min

Concept
Georg Tiller
Camera
Claudio Pfeifer
Editor
Viktor Hoffmann

Producer
Georg Tiller
Production
Subobscura Films

Premiere January 2015
Int. Film Festival
Rotterdam

Contact
Subobscura Films
fiction short
After a long-term relationship, Tamara separates from her life partner, Hans. Isolated from the outside world, they spend a last weekend together and uncompromisingly clash with each other once again.

Nikolaus Müller *1981 Dornbirn Austria
Films (selection) Europa (2014 d)
Groll (2010 short f)

Austria
German (Eng sub)
DCP CinemaScope 1:2.35
Dolby SR 30 min

Screenplay Nikolaus Müller
Key Cast Julia Schranz
Sami Loris, Salome Klammer
Camera Roman Chalupnik
Editor Nikolaus Müller

Producers Nikolaus Müller
Filip Antoni Malinowski
Jürgen Karasek
Production Wütherich Film
Soleil Film

Premiere March 2015
Graz Diagonale

Contact Nikolaus Müller

The Dam
Sebastian Schmidl

Catherine and Chris have been together for many years. To escape the city and the routines of their everyday life, they decide to go on a hiking trip. Amidst the dramatic setting of the Austrian Alps, their relationship is put to the test when they encounter an abandoned child halfway up the mountain.

Nikolaus Müller *1986 Vienna Austria
Films (selection) Lesen und lesen lassen (2014 short f)
Brigitte-Brigitte (2011 short f)
Wir Einer (2010 short f)

Austria
German (Eng sub)
DCP 1:1.85
surround 5.1
42 min

Screenplay Sebastian Schmidl
Key Cast Andreas Kiendl
Anna Rot, Hannes Thanheiser
Camera Georg Weiss
Editor Lisa Geretschläger

Producers Alexandra Makarová
Jürgen Karasek
Filip Antoni Malinowski
Production Soleil Film

Premiere March 2015
Diagonale Graz

Contact Soleil Film
documentary short
Badeschluss
Peter Roehsler, Hanne Lassl

It is 7:30 pm. An old-fashioned dance song comes through the loudspeakers at a public beach in Vienna. A male voice asks the patrons very politely to stop swimming now and to leave the grounds in time for the bath is closing for the day in 30 minutes. Slowly the place empties out ...

Peter Roehsler *1950 Austria
Films (selection) Gosprom Charkov (2009 d)

Hanne Lassl *1960 Vöcklabruck Austria
Films (selection) Rosi, Kurt und Koni (2014 d)

Austria
German (Eng sub)
DCP 8 min

Realisation
Peter Roehsler
Hanne Lassl

Producer
Peter Roehsler
Production
nanookfilm

Premiere
March 2015
Diagonale Graz

Sales
sixpackfilm

Josef – My Father’s Criminal Record
Antoinette Zwirchmayr

Together with a friend, 17-year-old Josef robs a bank and gets caught. A few weeks later he is released from prison and returns to his home village. Faced with the difficulty of having to deal with the villagers’ open contempt, he runs away to Brazil.

Antoinette Zwirchmayr *1989 Oberdorf Austria
Films (selection) The Pimp and His Trophies
(2014 short d) Untitled (2012 a-g)
Floaters in the Eye (2011 a-g)

Austria
English/German
35 mm 1:1.33
Dolby SR
19 min

Realisation
Antoinette Zwirchmayr

Producers
Antoinette Zwirchmayr
Carmen Weingartshofer

Premiere
October 2015
Cinema Next
Film Night Vienna

Contact
Antoinette Zwirchmayr
Maria Lassnig: Es ist die Kunst, jaja ... Sepp Dreissinger, Heike Schäfer

From 2001, photographer and filmmaker Sepp Dreissinger regularly visited Maria Lassnig, the grande dame of Austrian painting, documenting his visits with his camera. From more than twelve years of footage, Dreissinger created a very personal film portrait of the unique artist, who died in Vienna in 2014 at the age of 94.

Sepp Dreissinger *1946 Feldkirch Austria
Films (selection) und, also, aber. reden über thomas bernhard (2009 short d) artgenossen. 35 minutenportraits (2005 short d)

Heike Schäfer *1972 Wiesbaden Germany

Austria
German
HD 16:9
stereo
45 min

Concept Sepp Dreissinger
Heike Schäfer
Camera Sepp Dreissinger
Virginie Jolivet, Maria Rank
Christian Berger, Michaela Theurl
Heike Schäfer
Editor Heike Schäfer
Premiere October 2015
ORF Radiokulturhaus Wien

Contact Sepp Dreissinger

Men in Love
Peter Roehsler

A group of tourists on a beach. Two men busy themselves taking pictures: one is posing, the other one snaps some stills. Together they look at the results, snuggling up closely ...

Peter Roehsler *1950 Austria
Films (selection) Gosprom Charkov (2009 d)

Austria
No dialog
DCP
2 min

Realisation Peter Roehsler
Producer Peter Roehsler
Production nanookfilm

Premiere March 2015
Diagonale Graz

Sales sixpackfilm
A trip to the Mediterranean, to islands, to the margins. The Mediterranean, traditionally a screen for the projection of fantasies, a site of longing, long since damaged. Behind the present, an echo chamber of individual and historical memory opens up – antique and modern ruins stand as closely and casually next to each other as the antique myths of odysseys and sinkings that emerge behind the boats that set out across the sea.

Elisabeth Schlebrügge  * Vienna Austria
Films (selection) Galle Road (co-director 2003 d)
Last Lecture (2000 a-g)

Austria
German (Eng sub)
HD 16:9
color/b&w
stereo 64 min

Concept Elisabeth Schlebrügge
Camera/Editor Kurt Mayer

Producers Kurt Mayer
Elisabeth Schlebrügge
Production kurt mayer film

Premiere October 2015 Viennale
Vienna Int. Film Festival

Contact kurt mayer film
A Window Is a Mirror
Peter Roehsler

A kid is hiding in a niche of a building. He arranges his hair and his cap, using the window as a mirror. He ducks down and waits. We see a small dog running up to him and the feet of a woman approaching – he gets up and walks away with them.

Peter Roehsler *1950 Austria
Films (selection) Gosprom Charkov (2009 d)
Austria
No dialog
DCP
2 min

Realisation
Peter Roehsler

Producer
Peter Roehsler
Production nanookfilm

Premiere
March 2015
Diagonale Graz

Sales
sixpackfilm

One Day in Sarajevo
Jasmila Žbanić

On June 28, 1914 Gavrilo Princip shot Austro-Hungarian heir presumptive Franz Ferdinand in Sarajevo. A hundred years later, the city is paying tribute to that day. This is a story about one particular day but also about everyday life in Sarajevo, where weddings, funerals, loves, official ceremonies and political protests are taking place at the same time. The artistic interpretation makes One Day in Sarajevo an entertaining document of human nature and the city in which the 20th century started and ended.

Jasmila Žbanić *1974 Sarajevo
Bosnia and Herzegovina

Austria/Bosnia and Herzegovina
Bosnian, English (Eng/Ger sub)
DV 16:9 Dolby Stereo 5.1
59 min

Concept Jasmila Žbanić
Editors Isabell Meier, Ruth Schönegge

Producers Damir Ibrahimović, Jasmila Žbanić
Nina Kusturica, Kaspar Kasics
Production Deblokada (BiH)
Nina Kusturica Projects (AT)

Premiere August 2015
Sarajevo Film Festival

Contact
Nina Kusturica Projects
avant-garde short
16 x 4 Hands
Josephine Ahnelt

16 x 4 Hands is a conceptual portrait of a young couple. Over a three-week period, filmmaker Josephine Ahnelt visited them in their home every day. While they are closely posing near a window of their plant-filled apartment, the camera collects facets, as in classic painting sessions. We are given delicate insights into what is both a contemporary way of life and self-elected seclusion.

Josephine Ahnelt  *1987 Vienna Austria
Films (selection) to be and to sit (2014 a-g)
Water from Grain (2013 a-g) Tic Tac (2011 a-g)

Austria
No dialog
HD
7 min

Concept/Camera
Josephine Ahnelt
Editor
Manuel Stettner

Premiere May 2015
VIS – Vienna Independent Shorts Festival

Contact Josephine Ahnelt

320 Filosofiana
Edgar Honetschläger

Based on the magnificent mosaics in the Villa Romana del Casale in Sicily (320 AD), 320 Filosofiana tells the story of the decline of the humanities. It deals with forced relocation by pointing out omissions and digging into Max Weber’s “The Social Causes of the Decline of Ancient Civilization”. The images are juxtaposed with Peter Ablinger’s sound – a reference to Theodor W. Adorno’s and Hanns Eisler’s book “Composing for the Films”, which the two exiled man wrote in Hollywood.

Edgar Honetschläger  *1967 Vienna Austria
Films (selection) Omsch (2013 d) Aun – the beginning and the end of all things (2011 f)
Sugar&Ice (2008 short f)

Austria
German (Eng sub)
16 mm 1:1.66
Dolby Stereo 18 min

Concept/Camera Edgar Honetschläger
Music Peter Ablinger
Editors Edgar Honetschläger
Stefan Fauland

Producer Edgar Honetschläger
Production Edoko Institute Film Production

Premiere October 2015 Viennale
Vienna Int. Film Festival

Contact Edoko Institute Film Production
Found footage from feature films is edited into an endless loop of ever more intricately interlocking flashbacks in 3D, devouring each other in space and time.

Virgil Widrich  *1967 Salzburg Austria  
Films (selection) Fast Film (2003 a-g)  
Copy Shop (2001 a-g)  
tx-transform (co-director 1998 a-g)

Austria  
English  
DCP (3D)  
b&w  
stereo 7 min

Concept Virgil Widrich  
Camera Bernhard Schlick  
Sound Design  
Frédéric Fichefet

Producer Virgil Widrich  
Production Virgil Widrich

Premiere March 2015  
Diagonale Graz

Sales  
sixpackfilm

Film, memory, dream: After Rooms, Johannes Hammel again dedicates himself to the esthetics of found-footage (holiday) films from the 1970s. His protagonist fishes for the barely still tangible pictures of life. An increasingly surreal exploration of memory that superimposes various types of images takes its course: a material-esthetic drift through past and present.

Johannes Hammel  *1963 Basel Switzerland  
Films (selection) Rooms (2013 a-g) Jour Sombre (2011 a-g) Folge mir (2010 f)

Austria  
German (Eng sub)  
S-8 mm HD 16:9  
stereo 30 min

Realisation Johannes Hammel  
Key Cast Karl Fischer  
Camera Johannes Hammel  
Jakob Fischer, Josephine Ahnelt

Producer Johannes Hammel  
Production hammelfilm

Premiere March 2015  
Diagonale Graz

Sales  
sixpackfilm
The Contest
Michaela Schwentner

This film is an experimental arrangement featuring two female athletes training in preparation for a contest. The film asks ethical questions about competition and wants to discuss not just the athletes’ motivation but also phenomena and attitudes we encounter every day and everywhere in society: greed, envy, jealousy, seduction, desire, disappointment and the need for love and attention – phenomena that concern all of us. The film reflects upon moral questions in Western society, referring to philosophical essays and contemporary socio-economic positions.

Michaela Schwentner *1970 Linz Austria
Films (selection) Penelope / In the Scenery / Reflecting / Relations (2014 a-g)
un divertissement d’amour (2013 a-g)
des souvenirs vagues (2009 a-g)

Austria
German/English
HD 16:9 Dolby Stereo
9 min

Realisation Michaela Schwentner
Key Cast Melissa Imamovic
Verena Renner
Voices Gina Mattiello (German)
Anna Mendelssohn (English)

Premiere April 2015
Crossing Europe Linz

Contact Michaela Schwentner

Dear John
Hans Scheugl

An essay about an acquaintance, remembering, and not being able to remember. A poetic, consistently fragmentary memory construct. Fifty years ago, Hans Scheugl came very close to immigrating to the U.S. with his friend John to begin a different, new life. What happened, or what could have happened can no longer be clearly reconstructed today. But does this mean that it is lost, and irrelevant to a concrete biography?

Austria
English
DCP HD 16:9
Dolby Digital
42 min

Realisation
Hans Scheugl

Premiere
February 2015 Berlinale
Berlin Int. Film Festival

Sales
sixpackfilm
All is one, the One is everything. Leibniz has shown us: God is logical, logic is divine. Let us do the maths, and God is in control. Nietzsche splits his sides laughing while drilling a hole in each monad with his finger, and the spiritual forces go godlessly adrift. A subjective abstraction of human relationship models from Heraclitus to Hollywood presented in the mist of Max Stirner's “spook”. All is one? Oh, really?

Thomas Brandstätter *1969 Salzburg Austria
Films (selection) the point. (co-director 2013 a-g)
far from flat (co-director 2011 a-g)

Austria
German/English (Eng sub)
HD 16:9 Dolby Stereo
11 min

Concept/Editor
Thomas Brandstätter

Camera
Thomas Brandstätter
Klemens Waldhuber

Producer
Thomas Brandstätter

Production studio 5

Premiere December 2014
Saalbaukino Vienna

Contact
Thomas Brandstätter

An observation of industrial buildings and diverse facilities using precise camera movement to gather visual knowledge of these structures. “EMBARGO trains pin-sharp surveillance cameras on sinister factories producing weapons and surveillance equipment. Lurf’s stroke of brilliance is to accompanying these slowly gliding images with pullulatingly complex electronica that sounds like a possessed fruit-machine nearing orgasmic climax.” (Neil Young)

Johann Lurf *1982 Vienna Austria
Films (selection) Reconnaissance (2012 a-g)
Endaevour (2010 a-g) 12 Explosions (2008 a-g)

Austria
4K 1:1.85 (3D)
stereo 10 min

Concept
Johann Lurf

Sound
Jung an Tagen

Premiere November 2014
mumok kino Vienna

Sales
sixpackfilm
Empört Euch!
Friedl vom Gröller

“Time for Outrage!” (Empört Euch!) is the title of Stéphane Hessel’s pamphlet on exploitation. An elegant, iridescent and hungry boa represents the natural law of capitalism which continuously influences us and our surroundings. Any other point of view will be listened to thankfully.

Friedl vom Gröller *1946 London UK
Films (selection) Cherries (2014 a-g)
Me too, too, me too (2012 a-g)
Gaelle Obiegly (2011 a-g)

Austria
No dialog
16 mm 1:1.33
b&w
3 min

Realisation
Friedl vom Gröller

Premiere March 2015
Diagonale Graz

Sales
sixpackfilm

EVA
Friedl vom Gröller

Genesis 3.11: HE said, “Who told you that you were naked? Have you eaten of the tree of which I commanded you not to eat?” Four young women present themselves, as seductive, self-confident - and with some signs of shame. The low-angle camera makes for a provocative image of – feminism notwithstanding – EVA’s everlasting attraction.

Friedl vom Gröller *1946 London UK
Films (selection) The New Suit (2014 a-g)
Im Wiener Prater (2013 a-g)
Passage Briare (2009 a-g)

Austria
No dialog
16 mm 1:1.33
b&w
3 min

Realisation
Friedl vom Gröller

Premiere March 2015
Diagonale Graz

Sales
sixpackfilm
EXHIBITION TALKS
Sasha Pirker, Lotte Schreiber

Two subjective gazes, at a visual and an auditory level. Talking about space addresses its context: the act of exhibiting. The images address the context of the spoken words: the museum. The protagonists are specified: the curator and the artists. The architecture of the building is described – in words and in images. The act of exhibiting becomes the subject matter, the subject matter becomes the exhibit – a film.

Sasha Pirker *1969 Vienna Austria

Lotte Schreiber *1971 Mürzzuschlag Austria
Films (selection) GHL (2012 a-g) Tlatelolco (2011 d) Borgate (2008 a-g)

Austria
German (Eng sub)
HD 4:3
color/b&w
stereo 9 min

Realisation
Sasha Pirker
Lotte Schreiber

Premiere January 2015
Int. Film Festival Rotterdam

Sales
sixpackfilm

The Exquisite Corpus commences with a search along a seashore. Eventually, the object of the search is discovered: a sleeping beauty lies on the beach, before our very eyes. Suddenly and quite unexpectedly, we are drawn into her dream. It’s a highly ambiguous dream – sensuous, humorous, gruesome, erotic, and ecstatic – a broadly defined seduction lusting for a tangible, perceptible, exquisite physicality – including the body of the film.

Peter Tscherkassky *1958 Vienna Austria
Films (selection) Coming Attractions (2010 a-g) Instructions for a Light and Sound Machine (2005 a-g) Outer Space (1999 a-g)

Austria
No dialog
35 mm 1:1.37
b&w Dolby SR
19 min

Concept/Producer
Peter Tscherkassky

Editors
Peter Tscherkassky
Eve Heller

Sound Dirk Schaefer

Premiere May 2015
Cannes Int. Film Festival

Sales
sixpackfilm
In, Over & Out is a film experiment in the tradition of Austrian structural cinema. It is made up of a limited number of carefully planned motifs, each of them shot simultaneously with twelve cameras from different technical periods. As an homage to the Lumière Brothers’ Workers Leaving the Factory, In, Over & Out constitutes a journey in time through the history of the moving-image.

Sebastian Brameshuber  *1981 Gmunden Austria  Films (selection) Of Stains, Scrap & Tires (2014 short d) And There We Are, in the Middle (2014 d) Preserving Cultural Traditions in a Period of Instability (2004 a-g)

Austria/France
No dialog
DCP 1:1.78 color/b&w
Dolby SR 10 min

Concept/Editor Sebastian Brameshuber  Camera Klemens Hufnagl  Software Programmers Martin Reinhart Matthias Strohmaier, Matthias Schellander  Sound Design Simon Apostolou

Producer Sebastian Brameshuber  Production Le Fresnoy – Studio national des arts contemporains (FR) Südufer Film (AT)

Premiere October 2015 Viennale Vienna Int. Film Festival

Contact  Sebastian Brameshuber

Parts of a boat can be seen, passersby walk through the image – no one notices the camera. Two women are sitting on white benches in the afternoon sun, their heads turned toward one another, one mirroring the posture of the other. Griselda Armstrong and Natalia Adam, clearly a generation apart, are the film’s protagonists. With slow steps, the older woman leads us to her private spaces, where the deceptively chaotic arrangements of a cup collection and a still life composed of jam jars, chairs, flowery patterns, and papers complement Friedl vom Gröller’s distinctive film portraiture.

Friedl vom Gröller  *1946 London UK  Films (selection) Guilty Until Proven Innocent (2014 a-g) Gutes Ende (2011 a-g) Polterabend (2009 a-g)

Austria
No dialog
16 mm 1:1.37 b&w 3 min

Realisation  Friedl vom Gröller  Key Cast  Griselda Armstrong Natalia Adam

Premiere March 2015  Diagonale Graz

Sales  sixpackfilm
In Rome
Friedl vom Gröller

While the film does in no way follow the genre of the city portrait, it nonetheless presents a documentation of the filmmaker’s sojourn in Rome. As its starting point, it takes the relics of an empire already ruled by a culture of travel and by tourism, its centuries-old structures, their monumentality, ambivalent beauty, transience and omnipresent ornamental grotesqueness. Edited in the camera, the shots switch between architectural structures and the human figure – detailed recordings of Gröller’s significant other.

Friedl vom Gröller *1946 London UK
Films (selection) 66, Rue Stephenson (2014 a-g)
Gaelle Obiegly (2011 a-g) Heidi Kim at W Hong Kong Hotel (2010 a-g)

Austria
No dialog
S-8 mm/16 mm 1:1.37
b&w 3 min

Realisation
Friedl vom Gröller

Premiere October 2015 Viennale
Vienna Int. Film Festival

Sales
sixpackfilm

Into the Great White Open
Michaela Grill

Into the Great White Open travels through snow and ice. White barren landscapes test our eyes, our perception goes all blurry and reality fades. Microscopic structures and icebergs come into focus just to disappear again. Our observation changes the surrounding world and no two snowflakes look alike.

Michaela Grill *1971 Feldbach Austria
Films (selection) forêt d’expérimentation (2012 a-g) cityscapes (2007 a-g)
my kingdom for a lullaby #2 (2004 a-g)

Austria
No dialog
HD 16:9
color/b&w
stereo 16 min

Realisation
Michaela Grill

Sound
Philip Jeck

Production
Michaela Grill

Premiere March 2015
Diagonale Graz

Sales
sixpackfilm
An experimental short, *Monte Nero* is a film esthetic reflection on the issue of war and memory. Starting from World War I diary entries, *Monte Nero* takes a look at the technological, esthetic and media-historical developments of the past one hundred years.

*Karl Wratschko* *1978 Leoben Austria

**Austria**
German (Eng sub)
16 mm/35 mm HD 1:1.85
color/b&w
stereo 7 min

**Concept**
Karl Wratschko

**Camera**
Johannes Gierlinger

**Editors**
Johannes Gierlinger
Karl Wratschko

**Sound**
Peter Kutin

**Premiere**
April 2015
Changing Perspectives
Short Film Festival Istanbul

**Contact**
Karl Wratschko

---

Men, their faces in close-up, looking straight at the camera, one after the other, form the opening motif of this barely three-minute film. Only right at the end, after the credits, it offers a view of the city of Rome, of a fountain and its water jet, which at this point may be seen to take on an ambiguous meaning; and, as in earlier films, it refracts direct interpretation through (humorous) breaks with and against itself. (Rike Frank)

*Friedl vom Gröller* *1946 London UK

**Films** (selection) 66, Rue Stephenson (2014 a-g) Gaelle Obiegly (2011 a-g) Heidi Kim at W Hong Kong Hotel (2010 a-g)

**Realisation**
Friedl vom Gröller

**Premiere** October 2015 Vienneale Vienna Int. Film Festival

**Sales**
sixpackfilm
Silence on the Screen  
Friedl vom Gröller

A museum visitor spends an average of eleven seconds in front of an artwork. Friedl vom Gröller turns the gaze to a painted portrait for one minute and thirty seconds. The picture is placed unframed on a white wall; looking at it works like in a white cube that allows us to enter into dialog with the work of art without the distractions of architecture or color. The film screen transfers the viewer into the position of art beholder, only the slight shaking of the hand that holds the camera points to the existence of a third person placed in between – we view the artwork through their outsourced camera eye.

Friedl vom Gröller *1946 London UK  
Films (selection) My Precious Skin (2014 a-g) Der Phototermin (2010 a-g) Passage Briare (2009 a-g)

Austria  
No dialog  
16 mm 1:1.37  
b&w 2 min

Realisation  
Friedl vom Gröller

Premiere  
February 2015 Berlinale  
Berlin Int. Film Festival

Sales  
sixpackfilm

THE
Billy Roisz, Dieter Kovačič

THE is a film about horror films. Billy Roisz and Dieter Kovačič explore the mechanisms and structures of “horror”, experimenting with listening and viewing habits at the fringes of perception. The screen is a fragile membrane between the observer and the observed.

Billy Roisz *1967 Vienna Austria  
Films (selection) darkroom (2014 a-g)  
Bring Me the Head of Henri Chrétien! (2013 a-g)  
zounk! (2012 a-g)

Dieter Kovačič *1973 Graz Austria  
Films (selection) Bring Me the Head of Henri Chrétien! (2013 a-g)  
Schnitzelfilme (2002–2014 a-g)

Austria  
No dialog  
DCP HD 1:1.77  
stereo 13 min

Realisation  
Billy Roisz  
Dieter Kovačič

Soundtrack  
Billy Roisz  
Dieter Kovačič, noid  
Phil Minton

Premiere  
February 2015 Berlinale  
Berlin Int. Film Festival

Sales  
sixpackfilm
The animated film situates pixilation – a technique where images are arranged and shot frame by frame with the aim of creating a narrative structure while breaking up its illusionism – within the setting of a World War I battlefield. On one side, two soldiers are fighting for their lives, on the other, the camera is retreating to provide an ever wider shot.

Paul Wenninger *1966 Vienna Austria
Films (selection) trespass (2012 a-g)

Austria/France
HD 1:1.85
Dolby SR
13 min

Concept/Camera Paul Wenninger
Editors Paul Wenninger, Nik Hummer

Producers Gabriele Kranzelbinder
Paul Wenninger
Jean-Laurent Csinidis
Production KGP Kranzelbinder
Gabriele Production (AT)
Tanztheater Verein Divers
Kabinett ad Co. (AT)
Films de Force Majeure (FR)

Premiere June 2015 Annecy
Int. Animated Film Festival

Sales
sixpackfilm

“An opposition, for 2 or 4 groups” is a piece of music by Martijn Tellinga from the Netherlands. It consists of isolated and monotonous sequences of sound that, in this film, are offset by non-objective visual compositions, in this case nine diagonal lines (programed by means of processing using non-linear code) whose appearance varies. While the relationship between sound and movement is linear at the beginning, it later begins to increasingly challenge the viewer’s expectations.

dextro.org (= Walter Gorgosilits)
*1968 Mödling Austria
Films (selection) 64_P04 (A-E) (2014 a-g)
58_098_audduca (2014 a-g)
26_071_auda (2006 a-g)

Austria
English
HD 16:9
stereo 5 min

Realisation
dextro.org

Contact
dextro.org
A coniferous forest turns out to be a surreal reference system between a lonely woman roaming around and the outer world. She reticently struggles through the (reference) thicket while in the off a conceptual poetic drama unfolds: “You have no idea which reality is kept here”, is the word: a visually powerful experimental arrangement in a damp, wet forest.

Siegfried A. Fruhauf *1976 Heiligenberg Austria
Films (selection) Schwere Augen (2011 a-g)
Palme d’Or (2009 a-g)
Mirror Mechanics (2005 a-g)

Austria
No dialog
DCP
Dolby SR
12 min

Realisation
Siegfried A. Fruhauf

Premiere November 2015 Viennale
Vienna Int. Film Festival

Sales
sixpackfilm
Two little boys show up with cardboard toys. Their out-of-season holiday experience in a camping hotel shifts into a traumatic Cold-War déjà vu. Positioning their rockets and guns inside and outside the building, they are telecommanded from the bedroom by their parents.

Josef Dabernig
1956 Kötschach-Mauthen Austria
Films (selection) River Plate (2013 a-g) Hypercrisis (2011 a-g) Hotel Roccalba (2008 a-g)

Austria
No dialog
35 mm DCP 1:1.85
b&w
Stereo SR
10 min

Concept Josef Dabernig
Key Cast Otto Dabernig Xaver Rhomberg Anna Dabernig
Camera Christian Giesser
Editors Josef Dabernig Michael Palm
Music Kaliber 44

Producer Josef Dabernig

Premiere March 2015 Diagonale Graz

Sales
sixpackfilm
films coming soon
Peter Weiss’ book by the same name is about “the realization of a family’s complete failure to live together after holding out for decades.” It provides the basis for Astrid Ofner’s sensitive biographical film about the author and was shot on Super 8 with the same shimmering uncertainty that attaches to memories.

Astrid Ofner
*1968 Linz Austria
Films (selection) Tell Me on Tuesday (2007 a-g) Jetzt und alle Zeit (1993 short d) Savannah Bay (1989 a-g)
In our fast-paced, nomadic times, the word “home” (Heimat) has become an almost anachronistic term. On an emotional and personal level, it still asks the question of where we come from, to allow us to discover who we are. Sometimes an entire life is not enough to do so. heimatfilm is a film mosaic of the life concepts of people between 7 and 70 who speak about how they view their lives and might fail the next day or find a way to go on.

**Ludwig Wüst** *1965 Vilseck/Bavaria Germany
Films (selection) Das Haus meines Vaters (2013 f)
Tape End (2011 f) Koma (2009 f)
A taxi driver is taking a woman to the airport. During a stop on the way, a conversation between the taxi driver and his customer completely changes the man’s life … last ride is part of a tetralogy about a homeless taxi driver that began with Ludwig Wüst’s feature debut, Koma, continued in My Father’s House and comes to a close with the forthcoming leaving home/coming home (heimatfilm) …

Ludwig Wüst *1965 Vilseck/Bavaria Germany
Tairo is a young animal trainer. With his aging big cats he works for a small Italian circus, eking out an unfulfilled existence. The other performers dislike his cheeky disrespect and give him a wide birth; the only ray of light in his life, beautiful redhead Wendy, does not reciprocate his love. When one of his tigers dies and his good-luck charm disappears, he goes in search of the legendary Mr. Universe, Arthur Robin, who he hopes will help him escape his dreary circumstances.

**Mister Universo**  
Tizza Covi, Rainer Frimmel

**Austria**  
Italian (Ger/Eng/Fr sub)  
S-16 mm DCP 1:1.66  
Dolby Digital  
approx. 90 min

**Screenplay**  
Tizza Covi

**Key Cast**  
Tairo Caroli  
Wendy Webber  
Arthur Robin

**Camera**  
Rainer Frimmel

**Editor**  
Tizza Covi

**Producer**  
Rainer Frimmel

**Production**  
Vento Film

**Completion**  
2016

**Contact**  
Vento Film
Three investors, wolves in sheep’s clothes, can’t for their life find heart or soul. In their jets, they circle the globe, preaching love and earning gold. Smoke and mirrors is their game, ministers, unions and kings enjoy their fame. Gambling with open cards at the table, where there’s no risk there’s only one aim: the truth is a lie, ’cause lying is real – when you get pranked, how does it feel?

Daniel Hoesl *1982 St. Pölten Austria
documentary coming soon
Two women yell questions into the blackness of a forest and patiently wait for an answer. An old physicist sits in front of a radio listening to the white noise, waiting for a message from his long-dead wife. A man sings in the dark while a table in front of him slowly levitates. The film is a journey into a world of dream images and hopes, to places where strange things do happen, to people looking for the invisible. A departure towards “the other side”, where the certainties of everyday life no longer apply and anything seems possible.

**Judith Zdesar**  
*1980 Villach Austria

**Films** (selection)  
All the Shades of One Long Night (2011 d)  
Spaß mit Hase (2010 short f)  
Diary of Someone Waiting (2007 short d)
Atelier de Conversation
Bernhard Braunstein

In one of the largest libraries in Paris, people from all over the world meet weekly to speak French in the “Atelier de Conversation”. War refugees sit next to businessmen, care-free students next to victims of political persecution. In the “Atelier”, social, economic and cultural borders vanish, and people who would never have met meet at eye level and share a common objective: to talk, to listen – and to understand.

Bernhard Braunstein *1979 Salzburg Austria

Films (selection) sleeping image (2013 a-g)
Pharao Bipolar (co-director 2008 short d)
Reisen im eigenen Zimmer (co-director 2006 short d)
Who or what decides whether an unborn child is to live or die if prenatal diagnosis reveals an anomaly? What does the established practice of selective abortion mean for our society? Starting from these questions, the documentary film essay explores the issue’s medical, legal, historical and political backgrounds, calling into question our concepts of handicap and social normality.

**Thomas Fürhapter** *1971 Vienna Austria
Planes (2006 a-g ) Das Gelb ohne Zebra (2004 short d)
Besser spät als nie (Better Late Than Never) is a film about the disappearance of the Holocaust generation and the implications this has for the future. Starting from the filmmaker’s personal background – he is the son of a former Auschwitz inmate – it presents a very lively group of first-generation Holocaust survivors and the things that are still important to them today when they think about their legacy.

Peter Stastny *1952 Vienna Austria
Films (selection) Gespräch im Gebirg (1999 a-g)
In the House (1997 f) Nervenkriege (1995 d)
Brennero/Brenner
Julia Gutweniger, Florian Kofler

Austria/Italy
Italian/German/Urdu/English
(Eng Sub)
HD 16:9
stereo
approx. 80 min

Concept
Julia Gutweniger
Florian Kofler

Camera
Julia Gutweniger

Editors
Julia Gutweniger
Florian Kofler

Producers
Julia Gutweniger
Florian Kofler

Production
Villa Mondeo

Completion
2017

Contact
Villa Mondeo

Brennero/Brenner is the story of a border town that has lost its purpose. Migrants are living in the old barracks and railway buildings while large parts of the town’s former population have long left. As fast as the village sprung up when the border was first demarcated as fast does it seem to be vanishing now – and meanwhile the police keep returning detained refugees to Italy almost every day.

Julia Gutweniger *1988 Merano Italy
Florian Kofler *1986 Merano Italy
Films (selection) Pfitscher (2013 short f)
August/September (2010 short f)
Brothers of the Night
Patric Chiha

Vienna by night. Liviu, Leo, Alberto, Gábor, Daniel. But are those their real names? They're all between 18 and 27. Or possibly younger; or older. They've migrated from Eastern Europe. Moving from one bar to the next, they roam the dark streets, searching for their place in the world. They often tell lies and invent lives for themselves that are better and less tragic than their own. They work as prostitutes.

Patric Chiha *1975 Vienna Austria
The film is the personal story of three generations: the (late) grandmother, the father and the daughter, who is directing the film. It focuses on the trans-generational transfer of traumatic experiences. It’s a spiritual road movie through deep and diffuse layers of feelings resulting from historical transformations in North-Eastern Europe.

Children below deck!
Bettina Henkel

Austria
German/Polish/Lettish  
(Ger/Eng sub)
2K
Dolby Digital
approx. 90 min

Concept
Bettina Henkel

Camera
Astrid Heubrandtner-Verschuur

Editor
Niki Mossböck

Producers
Oliver Neumann
Sabine Moser

Production
FreibeuterFilm

Completion
2016

Contact
FreibeuterFilm
The Children of the Noon
Olga Pohankova, Diego Fiori

The Children of the Noon deals with the universal subject of life. Time passes, marked out by daily activities, for the group of children and teenagers in the orphanage in the small Kenyan village of Nchiru. It soon emerges that being orphaned and the genteel poverty they share are not the only problems that unite them and determine their days. The sudden death of one of their group breaks the narrative rhythm and changes all points of view, weaving a dense web of pains and joys, friendships and hopes.

Olga Pohankova *1979 Bratislava Slovakia
Diego Fiori *1975 Rome Italy

Films (selection) The Words Hear the Light (2015 a-g)
Fiori di Strada – We Are Not the Crazy Ones (2015 d)
Trilogy of Silence (2009 a-g)
Cinema Futures
Michael Palm

Cinema Futures is a multi-layered cinematic essay examining the future of the cinema and of film in the age of digital motion pictures. In an age where analog celluloid strips are rapidly disappearing, replaced by new digital production methods and a comprehensive digitization of the cinematic and television landscape, the massive loss of audio-visual memory seems to loom large. What will the cinematic cultures of the future look like? Are the world’s film archives on the brink of a dark age? Is film dying out or merely evolving?

Michael Palm *1965 Linz Austria
Vienna’s animal shelter is one of the largest institutions of its kind in Europe. A universe of stories unfolds here: of animals, people and the times we live in. *De Natura Animalium* explores this unique world in which joy and sorrow, life and death, hope and resignation are never far apart. The formal focus of the film is limited to the inside of the shelter and paints a picture of the outside world – unseen by the camera – in which there is no room for the many animals who end up there.

*Flavio Marchetti* *1980 Rome Italy*
What is a real man? How do men see themselves outside the clichés conveyed by society and the media? In how far are they free to define their own maleness, to what extent is a male role forced upon them? With the help of long-term observation, we accompany boys and men from different religious, cultural and social backgrounds and with very contrary notions of what constitutes a “real man”.

Tina Leisch * Munich Germany
Films (selection) Roque Dalton, let’s shoot the night! (2013 d)
Emile
Rainer Frimmel, Tizza Covi

Austria
German/English
HD 16:9
stereo
approx. 80 min

Concept
Rainer Frimmel
Camera
Rainer Frimmel
Editors
Tizza Covi
Rainer Frimmel

Producer
Rainer Frimmel
Production
Vento Film

Completion
2016

Contact
Vento Film

Emile Zuckerkandl (1922–2013) is the only grandson of the famous Austrian journalist, Berta Zuckerkandl. After years fleeing from the Nazi regime he managed to build a major scientific career in the US. His memories paint a vivid picture of 20th-century history with all its highs and lows.

Rainer Frimmel *1971 Vienna Austria
Tizza Covi *1971 Bolzano Italy
Europas Grenzen
sebastian j. f.

Austria
English
4K 1:1.85
Dolby Stereo
approx. 90 min

Concept
Fate
Camera
Lukas Gnaiger
Editor
s&a

Producer
sebastian j. f.
Production
Cronos Film

Completion
2016

Contact
Cronos Film

Europas Grenzen (Europe’s Borders) is the story of 72 African refugees adrift in a dinghy in the Mediterranean Sea, without food or water, for 14 days. They are on their way from Libya to Lampedusa when they run out of fuel. Two NATO warships and several fishing boats spot the vessel drifting helplessly in the sea but abandon the men in the dinghy to their fate. When the boat is washed ashore on the Libyan coast two weeks later, of the 72 passengers on board only nine are still alive.

sebastian j. f. *1969 Austria
There is something universal to a cloakroom attendant’s work at the opera; it seems simple, monotonous, mainly about hanging around, waiting. Its reality, though overshadowed by the opera singers’ performances, seems more true-to-life than events on stage. This film follows the work of three cloakroom attendants at European opera houses – Vienna State Opera, La Scala in Milan and Odessa Opera House. The common thread is the attendants’ experience of waiting, always waiting.

Pavel Cuzuioc *1978 Republic of Moldova
Genug? (Enough?) documents the implementation of an idea for a unique kind of enterprise: “Waldviertler Werkstätten”, a shoe manufacturing workshop in one of Austria’s economically most precarious regions in northern Lower Austria. How can visions of a fair and better world, as those that drive the company’s owner, Heinrich Staudinger, be realized in the current economic climate?

Nicole Scherg

Austria
German
HD 16:9
Dolby Stereo
approx. 90 min

Concept/Camera
Nicole Scherg

Editor
Christoph Loidl

Producers
Michael Kitzberger
Wolfgang Widerhofer
Nikolaus Geyrhalter
Markus Glaser

Production
NGF - Nikolaus Geyrhalter
Filmproduktion

Completion
2016

Contact
NGF Nikolaus Geyrhalter
Filmproduktion

Nicole Scherg *1976 Würzburg Germany
Films (selection) Großeltern (2004 short d)
Young Ghanaian women looking for a better future and a British aircraft engineer intent to bring about change in Africa. At AvTech Academy, girls from poor families are trained to be pilots. But what does the reality behind this rather ambitious project look like? The story of four girls from Ghana who learn to fly reveals the cultural differences and contradictions that emerge when Western ideals and African values collide.

**Monika Grassl** *1981 Vienna Austria
Stored in biobanks, frozen and bodiless, genes and the information they contain are turning into time travelers – be it a sheaf of barley, the stem cells of a polar bear or drops of human blood. Within this time capsule we also place old dreams: the re-creation of extinct animal species, putting an end to world hunger, human life without illness or disease. We embark on an expedition that will assemble some of the greatest and oldest archives of life and the most modern biobanks. We meet people who are reconstructing the order of nature. And we experience a struggle over life itself that not only affects scientists, but all of us.
Half a Home
Ivette Löcker

Just when I’ve come to believe I have dealt with my feelings about my parents and where I come from, I inherit half of my father’s run-down old farm house. Ever since, the inheritance has been weighing me down like a rock. I suffer from shortness of breath. I realize: the confrontation with my family is only just beginning.

Ivette Löcker *1970 Bregenz Austria
Films (selection) When It Blinds, Open Your Eyes (2014 d)
Night Shifts (2010 d) Marina and Sasha, Coal Shippers (2008 short d)

Austria
German/Slovenian
(Eng/Ger sub)
HD 16:9
Dolby Stereo
approx. 90 min

Concept
Ivette Löcker
Camera
Frank Amann
Editor
Michael Palm

Producer
Ralph Wieser
Production
Mischief Films

Completion
2016

Contact
Mischief Films
In 1992 I left Foča, the town in Bosnia where I was born, with my family. We fled across mountains, villages and towns and were lucky to leave each of these places just before they were hit by the war. Months later, we unexpectedly wound up in Vienna. Struggling to find my way around this new world, I forgot about the country I came from. Twenty-one years later I return to Foča for the first time, trying to find out what happened to the people who stayed behind in the places we passed through during our flight.

Ervin Tahirovic

Although most Yazidi women have lost everything they had, they’re still alive. Displaced after massacres in their home land, they have found shelter in a refugee camp, stuck between the radical Islamic State and their dream destination: Europe. Yet a hope is born in the camp for the female refugees, which is rather inappropriate in the strict religious and patriarchal Yazidi community: a house just for women. Hêvî: A thing with feathers is a deeply poetic approach to the very personal stories of these Yazidi women and a lyrical journey through their everyday lives in the refugee camp.

Hêvî: A thing with feathers
Helin Celik, Martin Klingenböck

Austria
Kurmanji (Eng sub)
HD 16:9
Stereo
Approx. 75 min

Concept
Helin Celik
Martin Klingenböck

Camera
Martin Klingenböck
Deniz Blazeg

Editor
Julia Pontiller

Producers
Martin Klingenböck
Helin Celik

Production
Martin Klingenböck
Filmproduktion

Completion
2016

Contact
Martin Klingenböck
Filmproduktion

Helin Celik *1991 Diyarbakir Turkey
Martin Klingenböck *1986 Amstetten Austria
holz.erde.fleisch
Sigmund Steiner

_Austria_
HD 16:9
Dolby Stereo
approx. 90 min

_Concept/Editor_
Sigmund Steiner

_Camera_
Michael Schindegger

_Editor_
Sigmund Steiner

_Producer_
Flavio Marchetti
Katharina Mückstein
Michael Schindegger
Natalie Schwager
Sigmund Steiner

_Production_
La Banda Film

_Completion_
2016

_Contact_
Sigmund Steiner

*holz.erde.fleisch* (wood.soil.flesh) explores the world of rural farming, goes in search of a father and the filmmaker’s origins.

_Sigmund Steiner_ *1978 Judenburg Austria*
Home New Home Movie – eine filmische Autopsie Gustav Deutsch

Austria
German
cell phone & stock footage  
approx. 90 min

Screenplay
Gustav Deutsch

Camera
Gustav Deutsch
Mostafa Tabbou
Hanna Schimek

Editor
Gustav Deutsch

Producer
Gabriele Kranzelbinder

Production
KGP Kranzelbinder
Gabriele Production

Completion
2016

Contact
KGP Kranzelbinder
Gabriele Production

A reflection on a type of film that is about studying with one’s own eyes (“autopsia”) – the home movie. It deals with film images that people produce about their life away from home, for their families and friends at home or the other way round. From the early days of cinema until today. From 35 mm nitrate film to YouTube uploads and Skype. Home New Home Movie in a threefold meaning: that of the old and the new home, that of new communication technologies and that of the genre of home movies that these expand on and redefine.

Gustav Deutsch *1952 Vienna Austria
Films (selection) Shirley – Visions of Reality (2013 f)
film is. a girl & a gun (2009 a-g) Welt Spiegel Kino (2005 a-g)
The story of Hugo Blanco, a legendary Peruvian peasant leader and famous guerrillero of the 1960s, the “Peruvian Che Guevara”, now a white-bearded, anonymous but tireless 80-year-old fighter: Hugo Indio. How did the inspiring hero come to decide to withdraw from his position of leadership to encourage self-government? The film follows a political life full of tensions between the work of the leader, the people and military repression.

Malena Martínez Cabrera  *Tacna Peru
Films (selection) Felipe, come back (2009 d)
Ramiro en Viena (2001 short d)
In the Arms of Occupation
Fernando Romero Forsthuber

Frustrated by the political, artistic and social developments of the society he lives in, Jowan Safadi – a famous Palestinian-Israeli musician and single father of a teenage son – decides to break some of Palestinian artists’ self-imposed rules, with far reaching consequences for his life and both cultural scenes.

Fernando Romero Forsthuber *1983 Sevilla Spain
Films (selection) Margaret Unknown – Sessions (2012 a-g)
An essay on how mental illness is perceived in our society, *Irren-Offensive* (Loony Offensive) is a film portrait of society’s collective helplessness in dealing with the “other”. Different opinions and perspectives of experts, self-confessed “lunatics” and witnesses paint a complex picture of our perception of what we generally understand by “mental illness”.

**Richard Wilhelmer** *1983 Judenburg Austria*

**Films** (selection) U.F.O.s Above Berlin II (2013 short f)

Johnny Silver
David Reumüller, Gregor Stadlober

Who is Johnny Silver? A 1970s rock’n’roll shooting star in Styria who embarked on a new career when his star began to fade? The imagined alter ego of eccentric actor Johannes Silberschneider? Or just one of his film parts? A journey into the outer and inner landscapes of an incredible personality.

David Reumüller *1979 Gaal Austria
Films (selection) Manfred Perl (2015 d)

Gregor Stadlober *1970 Fohnsdorf Austria
Films (selection) Manfred Perl (2015 d)
Schlagerstar (co-director 2013 d)
Neukölln-Aktiv (co-director 2012 d)
The film explores the biography, myths, world view and art work of Austrian artist Kurt Kren (1929–1998), a major figure in avant-garde film from the 1950s until his death, beloved of the generations that followed him both for his accomplishments and his sensibility, whose work sharply resonates in many of the most radical art movements of the late 20th century, from Actionism to Punk.

Martina Kudláček *1965 Vienna Austria
Films (selection) Fragments of Kubelka (2012 d) Notes on Marie Menken (2006 d) In the Mirror of Maya Deren (2001 d)
In 1933, Aurora Rodriguez shot her 18-year-old daughter, Hildegart, to death when Hildegart refused to go on living the life her mother had devised for her. At the interface of documentary and animation, *Project: Superwoman* takes a close look at the Rodriguez case, exploring in how far its story is reflected in present-day mother-daughter relationships and contemporary lifestyles.

**Project: Superwoman**  
Barbara Caspar

_Austria_  
German/English/Spanish (Ger sub)  
HD 1:1.85  
color/b&w  
approx. 90 min

**Concept**  
Barbara Caspar  
**Camera**  
Enzo Brandner  
Sergio Deostura  
Jachamowitz

**Producers**  
Peter Wirthensohn  
Tommy Pridnig  
**Production**  
Lotus-Film

**Completion**  
2016

**Contact**  
Lotus-Film

_barbara Caspar*  
*1979 Graz Austria  
Schnee
Manfred Neuwirth

Snow: a classic Austrian motif. The documentary essay goes in search of the “magic mountain” of Semmering in Lower Austria. The images and sounds illustrate the rapid advance of event culture in the mountains, the patriotic pathos and fuss made about Austrian ski racers, the effects of artificial snowmaking, the growth in cable-car infrastructure, and their impact on the environment as well as the all-important economic sector of Alpine tourism.

Manfred Neuwirth *1954 Vienna Austria
Sicily by Chance
Gabriele Hochleitner, Timothy McLeish

Austria
Italian/English/Fula (Ger/Eng sub)
HD 16:9
stereo
approx. 90 min

Concept
Gabriele Hochleitner
Timothy McLeish

Camera
Gabriele Hochleitner

Editor
Timothy McLeish

Producers
Gabriele Hochleitner

Production
Paper Boat

Completion
2016

Contact
Gabriele Hochleitner

Sadi is from a very different world. At 17 she fled female genital mutilation (FGM) in Gambia. Six months later, Sadi finds herself stranded in Sicily, together with many other refugees, most of them men. They live in a kind of parallel world, visible everywhere but still not really seen. I often visit Sadi with my camera, sometimes she talks, sometimes she is silent. It is the encounter of two women trying to find a common language to talk about the inconceivable.

Gabriele Hochleitner *1969 Salzburg Austria
Timothy McLeish *1955 Great Britain

Sühnhaus
Maya McKechnay

Sühnhaus tells the story of a luckless address: Vienna, Schottenring 7, the former site of Ringtheater, where nearly four hundred people died in a fire in 1881. The film essay, Sühnhaus, takes an associative look at the Austrian monarchy, the First and Second Republic and connects images, events and thoughts that, at first glance, do not seem to have much in common. A ghost house movie without ghosts, it uses a piece of the property’s history as an occasion to look for the real skeletons in Austria’s closet.

Austria
German (Eng sub)
DCP
Dolby SR
approx. 90 min

Concept
Maya McKechnay

Camera
Martin Putz

Editor
Oliver Neumann

Producers
Oliver Neumann
Sabine Moser

Production
FreibeuterFilm

Completion
2016

Contact
FreibeuterFilm

Maya McKechnay *1974 Munich Germany
Films (selection) Was geht (co-director 2013 d)
15 kilometers separate the Ionian Sea from the small community of Camini, which at first sight is no different from many other small towns in the Southern Italian province of Reggio di Calabria that time seems to have passed by. But Camini is unlike the rest of the country, the rest of the continent. While the European Union sits idly by, engaging in futile discussions about decent ways to accommodate people forced into migration, Camini sees the migrants as an opportunity.

Joerg Burger

*1961 Lower Austria
Films (selection) Focus on Infinity (2014 d)
Wolf Suschitzky – Fotograf und Kameramann (2010 d)
Gibellina - Il terremoto (2007 d)
Documentary filmmaker Djordje Čenić sets out on an autobiographical journey that starts in the “guestworker” milieu of the Austrian regional capital of Linz in the 1970s and takes him to his family’s war-torn ancestral village in Croatia. In comically absurd as well as tragic episodes describing small victories and major defeats, home sickness and class distinctions, the film offers deep insights into the filmmaker’s family history and illustrates the balancing act between “up there” and “down here” that characterizes generations of migrant workers.

Djordje Čenić*1975 Linz Austria
Films (selection) Gastarbajteri (co-director 2007 d)
Romski Bal (co-director 2006 d)
Der Zeremonienmeister (co-director 2000 short d)
avant-garde
coming soon
Shadowland
Lukas Marxt, Vanja Smiljanic

* Shadowland explores the impact of a total eclipse of the Sun on a community of eclipse chasers in the Faroe Islands. By appropriating the term “shadowland”, a spatiotemporal space when the Sun is fully eclipsed, the film depicts a variety of rituals people perform in order to engage with this cosmic event of monumental proportions. In Shadowland, the solar eclipse is contextualized as a symbolic crisis of human existence and seen as a liminal space.

**Concept/Editors**
Lukas Marxt
Vanja Smiljanic

**Camera**
Lukas Marxt

**Completion**
2016

**Contact**
Lukas Marxt

---

* Lukas Marxt *1983 Schladming Austria

* Vanja Smiljanic *1986 Belgrade Serbia
Can a critical reflection of war be achieved by means of poeticy or visuality, and would it be advisable in such an undertaking to tendentially forego unambiguous words and images in favor of a more differentiated reflection of such events? If a text or a film was made in a way to avoid any referentiality to the real world, would it make finding the truth redundant as any reference points to factuality – the atrocities, for instance – would be missing?

Selma Doborac *1982 Bosnia and Herzegovina
Films (selection) It was a day just like any other in spring or summer. (2012 a-g) Einsicht Durchsicht Aussicht (2008 a-g)
Showtime (2006 a-g)
Trajectory
Martin Music

Attached to helium-filled weather balloons, a camera is slowly borne upwards, towards the stratosphere, and with it its gaze. An accidental journey, as it were, of the subjective eye towards a complexity of the real. Against conventional filmmaking wisdom, *Trajectory* deliberately does without any stringent, pre-planned causality. Locations, the choice of protagonists and dramaturgy are largely left to chance – the answer, my friend, is blowing in the wind ...

**Martin Music** *1976 Linz Austria
Arctic circle. Archipelago. Magic lights, day and night. Marvelous nature with little cuts. Cold winter without snow. Frozen sea. Child gets swallowed by rocks, fish gets filled up with air to feed the eagles. Girl hums into her euphonium and man shows Disney drawings by Hitler. People come, shoot aurora, people leave. Abandoned houses in oh so beautiful places. The ghosts are staying. Too much to tell.
The journey never ends as long as you remember.
fiction short coming soon
L’arbre à guigne
David Kellner

A comic-book classic, restored as an animated film twenty years later, a collaborative project of David Kellner and the book’s original artist, Fabio Viscogliosi. The protagonist of Viscogliosi’s “L’Œil du Chat” (Cat’s Eye) is a nameless stray cat who, in the story “L’arbre à guigne” (which translates as either “cherry tree” or “tree of bad luck”), is promised a lucky streak by a tree. And indeed, the gullible cat suddenly becomes rich, which soon turns out to be an absolute catastrophe.

David Kellner *1983 Darmstadt Germany

Austria
French (Ger/Eng sub)
HD 16:9
color/b&w
Dolby Stereo
approx. 8 min

Concept
David Kellner
Fabio Viscogliosi

Producer
David Kellner

Completion
2016

Contact
David Kellner

Forest of Echoes
Maria Luz Olivares Capelle

A teenager, Christina, loses her friends in the forest. Looking for them she finds the bodies of three drowned kids on the shore of a lagoon. On summer holiday, deep in the woods, three kids, cousins, are playing around a lake when they find a drowned young woman drifting in the water. Games, lies and rituals unfolding into a circular time in which death loses its ultimacy. What is real and what is a mirage? Who is dreaming and who is being dreamed?

Maria Luz Olivares Capelle *1983 Rufino/Santa Fe Argentina
Films (selection) El ritual del color (2015 a-g) Apariciones (2014 a-g) Te vas a lastimar (2009 short f)

Austria
German (Eng/Span sub)
RAW 2K CinemaScope 1:2.35
approx. 30 min

Screenplay Maria Luz Olivares Capelle
Key Cast Calista Berger
Katharina Plaim
Kathrin Resetarits
Camera Sebastian Thaler
Editor László Váncsa

Completion
2016

Contact
Maria Luz Olivares Capelle
Mimikri
Nora Friedel

Jana and Andy, teenagers growing up in a rural area, want nothing more than to break free from their restricting lives. Jana, still a virgin, wants luring photos of herself, taken to seduce some older man, while Andy, who dropped out of school, tries his luck at being the photographer. At night in a room of a country inn their hopes and fears collide and as their friendship is put to the test, new dreams surface and make way for change.

Nora Friedel *1978 Scheibbs Austria
Films (selection) Organic Automat (2011 short a-g)
Walk the Shoreline (2006 short d)
Die Flucht aus dem Drama (2005 short a-g)

Austria
German (Eng sub)
2K 1:1.85 DCP color
surround 5.1
approx. 25 min

Screenplay Nora Friedel
Key Cast Hannah Friedel
Inge Maux, Konradin Schuchter
Camera Michael Schindegger
Editor Gerhard Daurer

Producers Nora Friedel
Katharina Possert
Production Nora Friedel
Das Rund

Completion 2016

Contact Nora Friedel

Reality is not impossible
Birgit Scholin

Far removed from the way we live, in a highly technological reality, our hero embarks on a journey towards the images he encounters on screen. We don’t know if he’ll make it there.

Birgit Scholin *1984 Villach Austria
Films (selection) family portrait (2013 a-g, f)
Sliver (2012 a-g) Herzplatz (2012 a-g, f)

Austria
German (Eng sub)
4K animation 16:9
Dolby Stereo
approx. 9 min

Realisation
Birgit Scholin

Completion
2016

Contact
Birgit Scholin
Johann is an Alzheimer patient, looked after by his wife, Marianne. On their way home from a depressing doctor’s appointment, Johann almost causes a car accident, convinced that Marianne wants to put him in a nursing home. In shock, she briefly leaves him alone, and he walks off. When she can’t find him, Marianne calls their estranged daughter, Claudia. While Johann wanders through Vienna, the boundaries between present and past increasingly blurring, the search somewhat reunites mother and daughter.

**Vergeben und Vergessen**
Michael Ramsauer

Johann is an Alzheimer patient, looked after by his wife, Marianne. On their way home from a depressing doctor’s appointment, Johann almost causes a car accident, convinced that Marianne wants to put him in a nursing home. In shock, she briefly leaves him alone, and he walks off. When she can’t find him, Marianne calls their estranged daughter, Claudia. While Johann wanders through Vienna, the boundaries between present and past increasingly blurring, the search somewhat reunites mother and daughter.

**Michael Ramsauer**  *1974 Landshut Germany*  
**Films** (selection)  
Ein sicherer Ort (2015 f)  
Das Letzte was wir wissen (2007 short d)  
echos (2005 short f)  

**Austria** German (Eng sub)  
HD Dolby Stereo approx. 30 min  

**Screenplay** Michael Ramsauer  
**Key Cast** Patricia Hirschbichler, Stefan Matousch, Kristina Bangert  
**Camera** Georg Geutebrück  
**Editor** Matthias Halibrand  

**Producer** Lixi Frank  
**Completion** 2016  

**Contact** Michael Ramsauer
documentary short coming soon
Am Gang
Claudia Dermutz

Am Gang is a film about the communal stairs and hallways of an apartment building. Or rather, about its inhabitants. It shows what a silent onlooker in the hallways of a house might notice about the life of the building’s residents. Moments of the tenants’ lives are captured (in image and in sound) that are felt in the peripheral space of the hallways and make up its character. Scraps of thought, associations, interpretations and expanding on them – that is the focus of the film ...

Claudia Dermutz *1979 Friesach Austria
Films (selection) 30 some things (2012 short d)
3 Stockwerke lang (2010 a-g)
Ohne Einander (2008 short f)

Austria
English (Ger sub)
color/b&w
DCP Dolby Digital
approx. 20 min

Concept Claudia Dermutz
Camera Olga Pohankova
Editor Christin Veith
Producer Christine Ajayi
Completion 2016
Contact Claudia Dermutz

Accelerando
Georg Wasner

A cinematic essay on the analytical power of utopias – at its center: “Fabrik Poldihütte” (a fragment of Das Stahlwerk der Poldihütte während des Weltkriegs [Poldihütte steel works during the Great War], 1916), The Battle of the Somme (1916, Malins & McDowell) and “Europe’s Optical Illusion” (1909), pacifist Norman Angell’s pamphlet on the “Great Illusion” that war and military action can help maintain the status of countries in the “economically civilized” world.

Georg Wasner *1973 Vienna Austria
Films (selection) Oceano Nox (2011 a-g)
Vertov in Blum. Eine Untersuchung (2009 short d)
Il Palio (1999 a-g)

Austria
English (Ger sub)
color/b&w
DCP Dolby Digital
approx. 45 min

Concept Georg Wasner
Editors Georg Wasner
Michael Palm
Completion 2016
Contact Georg Wasner
Autopsy of a Nightmare
Hubert Sauper

The success of *Darwin’s Nightmare* led to a witch-hunt against the film and its director. Sauper was declared a public enemy in Tanzania and the protagonists of the film were actually subjected to threats. *Autopsy of a Nightmare* deciphers the mechanism of this phenomenon, exposing the repressive actions of powerful lobbies and governments against intellectuals and individuals who express their thoughts, hopes and fears in films.

Hubert Sauper *1966 Kitzbühel Austria
Films (selection) Darwin’s Nightmare (2004 d)
Alone with our stories (2000 d) Kisangani Diary (1998 d)

Austria
German/English
HD stereo
approx. 60 min

Concept Hubert Sauper
Camera Hubert Sauper
Enzo Brandner, Barney Broomfield

Producer
Gabriele Kranzelbinder
Production
KGP Kranzelbinder Gabriele Production

Completion 2016

Contact
KGP Kranzelbinder
Gabriele Production

Les Fables de Monsieur Gaudart
Nadine Taschler

French cinematographer Marcel Gaudart disappears in Mexico City in 1959. 50 years later his granddaughter tries to unravel the dubious circumstances that led to what family and friends call “his suicide”. Long lost friends and family members are found and questioned. Not all of them might be telling the truth but they all talk about “Monsieur Gaudart”, a Catholic priest, father, filmmaker and member of the French Resistance: a man who constantly reinvented himself and slowly became a character in his own fantastic story.

Nadine Taschler *1987 Tulln Austria
Films (selection) Von Unten (co-director 2009 a-g) Nadine und Caroline (2008 a-g) Soulstriptease (2007 a-g)

Austria
German/English/French
16 mm 1:1.37
color/b&w
stereo
approx. 39 min

Realisation
Nadine Taschler

Completion 2016

Contact
Nadine Taschler
Hilda
Karin Berghammer

Hilda is 85 and lives alone on a secluded farm in Lower Austria. She has witnessed almost an entire century and has kept her sense of humor all that time. She has had a good life since her husband died 13 years ago. He was a serious alcoholic. She talks to herself a lot. As her strength diminishes, she realizes her independence is threatened. She goes up into her attic and takes radical action. “I am free ... like a bird!”, she often said.

Karin Berghammer  *1961 Ried/Innkreis Austria
Films (selection) midwives, a global perspective on childbirth (2003 short d)
Mit Kartoffel (co-director 1996 short f)
All You Only (co-director 1991 short f)

Austria
German (Eng sub)
HD 16:9
Dolby Stereo
approx. 49 min

Concept/Camera
Karin Berghammer
Editor Petra Zöpnek

Producer
Karin Berghammer

Production
Karin Berghammer Filmproduktion

Completion 2016

Contact Karin Berghammer

My condition is good, but temporally limited
Sybille Bauer

The diary of filmmaker Sybille Bauer’s late father documents his slow physical decline over a period of six years. Based on this diary, Mein Befinden ist gut, nur zeitlich sehr begrenzt tries to explore the inner landscape of the film’s main protagonist, Horst Bauer, and the stance he is taking on people and things, shaped as it is by a sense of farewell.

Sybille Bauer  *1989 Linz Austria
Films (selection) Mariedl (2015 short d)
Final Shot (2015 a-g) ES (2014 a-g)

Austria
German (Eng sub)
DCP 1920x1080
Dolby Stereo
approx. 30 min

Concept/Editor
Sybille Bauer

Camera
Serafin Spitzer

Producers
Sybille Bauer
Serafin Spitzer

Completion
2016

Contact
Sybille Bauer
**O! FORTUNA! – work in progress I-VI**

Karin Berger

Six approximately one-minute miniatures from between 1991 and 2016 focus on decisive moments in the director’s life since the birth of her daughter. The film follows the contradictions and absurdities of maternal feelings, dependencies and oppositions, personal fulfilment and love. Documentary footage is mixed with staged scenes, with the protagonists playing themselves.

**Karin Berger** *1953 Gmünd Austria
Films (selection) Herzausreisser (2008 d)
The Green Green Grass Beneath (2005 d)
Ceija Stojka (1999 d)

**Austria**
German/English (Eng sub)
DV 16:9
stereo
approx. 10 min

**Realisation**
Karin Berger

**Completion**
2016

**Contact**
Karin Berger

---

**Presence – A Landowner on a South African Farm**

Patrick Topitschnig

An experimental documentary, *Presence* centers on the life of Hertha Mitchell Innes, who moved from Styria to South Africa, where she is a member of the controversial class of white landowners. Subtly and unobtrusively chosen images showing everyday life on the farm introduce viewers to the country’s seemingly unbridgeable ethnic-political and culture-based divides.

**Patrick Topitschnig** *1980 Rottenmann Austria
Films (selection) rumor macchina (2009 a-g)
Zerschneidung des Ganzen (2008 a-g) The Final Girl (2008 a-g)

**Austria**
English
HD 16:9
Dolby SR
approx. 30 min

**Realisation**
Patrick Topitschnig

**Producers**
Katharina Wallisch
Patrick Topitschnig

**Completion**
2016

**Contact**
Patrick Topitschnig
Rast
Iris Blauensteiner

The residents of a Viennese truck stop and a nearby campsite share a common need: resting and relaxing in between traveling. Be it vacation or because of work, the visitors take their private spaces with them. The everyday rituals performed at the rest stop tell stories about the personalities and situations of those who make these small spaces their home for the night.

Iris Blauensteiner *1986 Vienna Austria
Films (selection) Sweat (2014 short f) and one of them is singing (2011 a-g) Milk (2009 short f)

Austria
Multiple languages (Eng sub)
HD
Dolby Stereo
approx. 20 min

Concept
Iris Blauensteiner

Camera Carolina Steinbrecher
Editor Svenja Plaas
Music Mira Lu Kovacs

Production
Iris Blauensteiner

Completion 2016

Contact
Iris Blauensteiner

Shops around the corner
Jörg Kalt

The footage of the only never completed film by our friend, Jörg Kalt, who died in 2007, forms the basis of our film. Starting from the portrait of the intersection of Little Italy and Chinatown in NYC and the effect the images from 1999 and today have on each other, the film raises questions of origin, cuisine, catastrophes, life and death and talks about the eternal search for a corner of this earth that we may call our own.

Jörg Kalt *1967 Suresnes/Paris France † 2007

Austria
English (Ger sub)
DV/XD Cam
Dolby Stereo
approx. 60 min

Concept Jörg Kalt
Screenplay Jörg Kalt
Nina Kusturica
Camera Eva Testor
Editor Nina Kusturica

Producer Nina Kusturica
Production Nina Kusturica Projects

Completion 2016

Contact
Nina Kusturica Projects
Two filmmakers following in the steps of a journey, a film about a trip into the past: In 1827 a giraffe was captured in Nubia and shipped to Venice via Cairo. From there, it made its way to Vienna on foot, setting off an outright giraffe-mania in the imperial capital. Historical paintings, letters and newspaper articles point the filmmakers along her way, the film emulating the illusion-producing technologies of times past – a game and a dance with the times ensues.

Alice Durst  *1973 Vienna Austria  
Films (selection) Fluchtschicht (2012 a-g) 
Arena (2008 a-g) autoconstruction city  
(co-director 2006 a-g)

Christian Neubacher  *1972 Salzburg Austria  
Films Optical Sound (co-director 2014 a-g)  
East Man (2009 a-g) Muss ma immer lachen  
(2002 short d)

Austria  
German/English (Eng sub)  
HD Dolby Stereo  
approx. 60 min

Realisation  
Alice Durst  
Christian Neubacher

Completion  
2016

Contact  
Christian Neubacher

Two blood-stained hacked-off pig’s ears have been attached to a plastic bowl worn as a hat. A girl smoking a cigar is pushing a pram with a goat inside. Screams, drums, bells clanging. Ensembles of bodies, of animals, humans, things – a gigantic dummy is carted along. At the Ash Wednesday carnival in the Sardinian village of Ovodda any kind of order is suspended. Images and sounds of the wild spectacle combine with the silence of a cork-tree grove and a poetic voice-over narration.

Katharina Copony  *1972 Graz Austria  
Films (selection) Spieler (2014 d)  
Oceanul Mare (2009 d) Il Palazzo (2006 short d)

Austria  
Italian/German  
HD 16:9 stereo  
approx. 40 min

Concept  
Katharina Copony  
Andreas L. Hofbauer

Camera  
Stefan Neuberger  
Katharina Copony

Editor  
Bettina Blickwede

Production  
Katharina Copony

Completion  
2016

Contact  
Katharina Copony
avant-garde short
coming soon
14/15
Albert Sackl

14/15 is a 16 mm short that will be shot in 52 locations over the period of a year. Once a week, the camera will be set up for the day using a special single-frame time-lapse mechanism. The constant oscillation between two laterally displaced perspectives will create a kind of three-dimensional effect. This setting will be used for a range of interactions between several protagonists.

Albert Sackl *1977 Graz Austria
Films (selection) Im Freien (2011 a-g)
Vom Innen; von aussen (2006 a-g)
Steifheit I+II (1997–2007 a-g)

Austria
No dialog
35 mm/16 mm 1:1.37
approx. 30 min

Realisation
Albert Sackl

Completion
2016

Contact
Albert Sackl

1_2_3_hausfilm
Sabine Marte

The film shows displaced polymorphous bodies performing and spontaneously suspending choreographed movements in spaces drawn by light, accompanied by voices and sounds, as if they were fragments of memory. Integrated into these graphic projections, the choreographies are designed to make bodies and places (real and projected), daylight and dark spaces collapse into one another.

Sabine Marte *1967 Feldkirch Austria
Films (selection) Farewell to Hell (2014 a-g)
B-Star, untötbar!, reloaded (2010 a-g) Ich möchte gerne einmal einen Horrorfilm machen (1999 a-g)

Austria
English/German (Ger/Eng sub)
HD 16:9 Dolby 5R
approx. 15 min

Concept/Editor
Sabine Marte
Camera
Lisbeth Kovacic

Producer
Flora Benning

Completion
2016

Contact
Sabine Marte
Antarctic Traces
Michaela Grill

*Antarctic Traces* is a film about the footprints humanity leaves behind in Antarctica. It focuses on architectural structures left behind and their decay.

**Michaela Grill** *1971 Feldbach Austria
Films (selection) Into the Great White Open (2015 a-g) carte noire (2014 a-g) forêt d’expérimentation (2012 a-g)

**Austria**
- English
- HD 16:9
- color/b&w
- stereo
- approx. 30 min

**Realisation**
Michaela Grill

**Completion**
2017

**Contact**
Michaela Grill

Camera
Norbert Pfaffenbichler

The experimental short negotiates the conventions of the invisible camera. In a bare room without windows or doors, someone puts up a futile fight against the steady gaze of a bodiless camera. The camera evades the protagonist’s physical attacks by changing position by means of hard cuts.

**Norbert Pfaffenbichler** *1967 Steyr Austria
Films (selection) Odessa Crash Test – Notes on Film 09 (2014 a-g) A Messenger from the Shadows – Notes on Film 06 A/Monologue 01 (2013 a-g) A Masque of Madness – Notes on Film 06 B/Monologue 02 (2013 a-g)

**Austria**
- HD 16:9
- b&w
- Dolby Stereo
- 12 min

**Concept/Editor**
Norbert Pfaffenbichler

**Camera**
Martin Putz

**Music**
Stefan Nemeth

**Completion**
2016

**Contact**
Norbert Pfaffenbichler
Desert Bloom  Peter Kutin
Florian Kindlinger

If we used extensions for our ears that made it possible to hear electromagnetic fields emitted by artificial lights and electronic devices: this is what the city of Las Vegas would sound like. A symphony of electrosmog.

Peter Kutin  *1983 Leoben Austria
Florian Kindlinger  *1984 Salzburg Austria
Films (selection) E# – from a glacial tune (a-g)

Austria
English
DCP 16:9
surround 5.1
approx. 12 min

Concept
Peter Kutin
Camera
Johannes Gierlinger
Editors
Johannes Gierlinger
Julia Staudach

Completion
2016

Contact
Peter Kutin

don’t know what
Thomas Renoldner

don’t know what is a slapstick avant-garde film project by Thomas Renoldner:
“I don’t know, what I’m doing”
“I am just experimenting”
“I have no idea what the result might be”

Thomas Renoldner  *1960 Linz Austria
Films (selection) l’alfabeto delle cose piccole (2014 a-g) Sunny Afternoon (2012 a-g)
Mozart Party ’06 (2006 short animation)

Austria
English
RED 4K 1:1.66
b&w
Dolby Stereo
approx. 8 min

Concept
Peter Kutin
Camera
Johannes Gierlinger
Editors
Johannes Gierlinger
Julia Staudach

Completion
2016

Contact
Peter Kutin
Haus der Regierung
Herwig Weiser

Haus der Regierung (Government House) is an exploration, with apparatic means, of the conditions of apparatic creation: it is a media archeological investigation in the best sense of the word. Formally, the film builds on the Russian Constructivism of the 1920s but questions it as a both heterogeneous and utopian arrangement. Ontologically as well as esthetically the only reliable stance can be found in-between – in constructed deconstruction. (Marcel René Marburger)

Herwig Weiser *1969 Innsbruck Austria
Films (selection) untitled (2013 a-g)
Entree (1999 a-g) super 8/Hi 8 (1996/2001 a-g)

Austria
S-8 mm/16 mm 1:1.37
Dolby Stereo
approx. 12 min

Completion 2016

Contact
Herwig Weiser

G_Girls (Ginny + Gracie)
Susanne Jirkuff

Two fictional characters in a world of economic crisis, two girls whose fates are loosely entwined. One, Ginny, resorts to aggression, is part of a group of animal abusers, yet has no feelings of regret or guilt. The other, Gracie, can imagine a better life but no way of getting there.

Susanne Jirkuff *1966 Linz Austria
Films (selection) C_The Reality Check (2012 a-g)
B_The Bitch (2011 a-g)
A_The Elusive Life of Mr. A. (2010 a-g)

Austria
English
HD 16:9
Dolby Stereo
approx. 10 min

Realisation
Susanne Jirkuff

Completion 2016

Contact
Susanne Jirkuff
Hit the Road
Billy Roisz, Dieter Kovačič

“There nothing behind me, everything ahead of me, as is ever so on the road.”
Jack Kerouac, *On the Road*

*Hit The Road* is a film about movement, perspective, tramps, escape, speedup, rear-view mirrors, headlamps, junctions, crashes, life, death, time, velocity, dust, asphalt, horizon, weather, traffic lines, maps, chasing, ...

Billy Roisz *1967 Vienna Austria
Films (selection) THE (2015 a-g) darkroom (2014 a-g) Bring Me the Head of Henri Chrétien! (2013 a-g)

Dieter Kovačič *1973 Graz Austria
Films (selection) THE (2015 a-g) Bring Me the Head of Henri Chrétien! (2013 a-g) Schnitzelfilme (2002–2015 a-g)

**Austria**
No dialog
DCP 2K Flat
surround 5.1
approx. 20 min

**Realisation**
Billy Roisz
Dieter Kovačič

**Completion**
2017

**Contact**
Billy Roisz
Dieter Kovačič

---

The Hungry Sisters
Michaela Mandel

There once was a mother of two daughters who lived in such abject poverty and desperation that she said to her girls: “I will need to slaughter you or we will all starve otherwise.” The sisters replied: “Dear Mother, we will go to bed and sleep and not wake up again.” And they lay down and went to sleep a deep slumber. But the mother disappeared, never to be seen again.

Michaela Mandel *1972 Salzburg Austria

**Austria**
German (Eng sub)
HD 16:9
Dolby Stereo
approx. 12 min

**Realisation**
Michaela Mandel

**Completion**
2016

**Contact**
Michaela Mandel
“LAD ladies” are the nameless beauties of 35 mm films. Their brief appearances at the start of each film reel may have given them the hope that this could be the start of a movie career but are actually used for laboratory density tests. In *LAD Ladies*, these women are given center stage. Being looped, they can wink, laugh and look as if they were talking. But they get stuck in their repetitions, reducing the idea of lascivious posing for a material test to absurdity.

**Elke Groen** *1969 Gmunden Austria
Films (selection) Optical Sound (co-director 2014 a-g) NightStill (2007 a-g) Every Seventh Person (co-director 2006 d)

**Austria**
No dialog
35 mm CinemaScope 1:2.35
color/b&w
Dolby SR
approx. 8 min

**Realisation**
Elke Groen

**Producer**
Elke Groen

**Production**
groen.film

**Completion**
2016

**Contact**
groen.film

*Lap of Luxury* is an experimental film focusing on aspects of time in film on many different levels. The dense structures of an overgrown backyard garden in down-town Linz provide the raw material for picturesque structures. Split screens and picture-in-picture processes create the dramaturgy for digital painting. Narrative time and narrated time coincide. The image structures address time scales such as time lapse, time jumps, time dilation, flash-forwards.

**Thomas Steiner** *1956 Wels Austria
Films (selection) Theresia (2013 a-g) Camping Cézanne (2009 a-g) Zocalo (1997 a-g)

**Austria**
No dialog
HD 1:1.77
stereo
approx. 8 min

**Realisation**
Thomas Steiner

**Completion**
2016

**Contact**
Thomas Steiner
not even nothing can be free of ghosts
Rainer Kohlberger

This film is created from nothing. There is no camera, no footage, there is no film, nothing can be touched. But boy can we see it. We might be able to feel. A constant pulse unveils materiality in a condition between being and non-being, since matter is merely vacuum fluctuations.

Rainer Kohlberger *1982 Linz Austria
Films (selection) moon blink (2015 a-g) humming, fast and slow (2013 a-g)

Austria
No dialog
DCP
Dolby Digital
11 min

Concept
Rainer Kohlberger

Completion
2016

Contact
Rainer Kohlberger

one minute woman
Patricia Josefine Marchart

one minute woman is a film project that visualizes gender related role models and power structures: from the nun to the callgirl, from the female demon to the housewife. Linguistic as well as visual contexts are questioned and dramatized in the form of 33 one-minute films. Notions and stereotypes are dissected through pathological film images.

Patricia Josefine Marchart *1971 Linz Austria

Austria
German (Eng sub)
HD 16:9 Dolby Stereo
approx. 33 min

Concept/Editor
Patricia Josefine Marchart
Camera
Patricia Josefine Marchart
Arne Marchart

Production Visioncraft

Completion 2016

Contact
Patricia Josefine Marchart
Out of Sight
Eve Heller

The Währinger Friedhof in Vienna is a forgotten Jewish cemetery marked by gravestones eroding behind a high stone wall. The lives of people interred and their offspring overlap with the rise of photochemical imaging, analog photography and film. Out of Sight is a cinematic song of remembrance and an elegy to fading histories woven out of imagery as technologically disparate as pin-hole photos, glass negatives and CinemaScopic film footage.

Eve Heller *1961 Northampton USA
Films (selection) Creme 21 (2013 a-g)
Self-Examination Remote Control (2009 a-g)
Ruby Skin (2005 a-g)

Austria
No dialog
35 mm CinemaScope 1:2.35
b&w stereo
approx. 22 min

Concept/Editor
Eve Heller
Camera
Hans Selikovsky
Eve Heller
Peter Miller
Completion 2016
Contact Eve Heller

PANORAMIS PARAMOUNT
PARANORMAL Constanze Ruhm, Emilien Awada

A film essay about the site of a former film studio near Paris, Les Studios de St. Maurice, of which no trace remains. In the housing complex of Le Panoramis – built after the studios burnt down in 1971 – film images, sounds and dialog resurface in untimely ways. Two actresses (and five birds) compete for a role in a movie that will never be shot; film characters get lost in a forest, and unemployed ghosts haunt the reality of Le Panoramis, thereby dislocating the past, present and future of a story that cannot be told.

Constanze Ruhm *1965 Vienna Austria
Films (selection) Kalte Probe (2013 f)
Crash Site/My_Never_Ending_Burial_Plot (2010 f)
X Love Scenes (2007 f)

Emilien Awada *1988 Paris France

Austria
German/French (Eng sub)
DCP 2D 2K 1:1.33
color/b&w Dolby SR
approx. 50 min

Concept Constanze Ruhm
Emilien Awada
Camera/Editor Emilien Awada
Producer Constanze Ruhm
Completion 2016
Contact Constanze Ruhm
Hotel guests look restrained, sedated in the diffuse light of the service provider’s shimmering cage. A network of joists, pilasters and fluting exposes the proverbial off-season chill in the seating arrangements. Game-boys and smartphones mask a total lack of communication. While in the dining room everything seems under control, outside nature is ready to attack. Resembling the work of cyclopes, the coastline braves the breakers. Rocks form a hyper-expressive bastion against the water, as if the town were a matter of permanent self-justification.

Perlenmeere (Seas of Pearls) is the fourth part of a series of short films. The series is inspired by and reinterprets Arthur Schnitzler’s “Dream Story”. It portrays a queer female couple going through different emotional stages of their relationship and sexuality while presenting various genres of stage, film, theater, TV and exhibition work. Through the montage, the different stages, props and backdrops become equal protagonists in the film, active agents and surfaces next to the performers.

Katrina Daschner *1973 Hamburg Germany
Films (selection) Powder Placenta (2015 a-g)
Hiding in the Light (2013 a-g)
Parole Rosette (2012 a-g)

Austria
No dialog
HD stereo
approx. 10 min

Concept Katrina Daschner
Camera Hannes Böck
Editors Hannes Böck
Katrina Daschner

Producers Katrina Daschner
Denice Bourbon
Production
Lady Chutney Production

Completion 2016
Contact Katrina Daschner
Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.

**Twilight**

Siegfried A. Fruhauf

The motifs in Twilight consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

**Die Welt ist alles, was der Fall ist**

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.

**Twilight**

Siegfried A. Fruhauf

The motifs in Twilight consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

**Die Welt ist alles, was der Fall ist**

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.

**Twilight**

Siegfried A. Fruhauf

The motifs in Twilight consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

**Die Welt ist alles, was der Fall ist**

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.

**Twilight**

Siegfried A. Fruhauf

The motifs in Twilight consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

**Die Welt ist alles, was der Fall ist**

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.

**Twilight**

Siegfried A. Fruhauf

The motifs in Twilight consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

**Die Welt ist alles, was der Fall ist**

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.

**Twilight**

Siegfried A. Fruhauf

The motifs in Twilight consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

**Die Welt ist alles, was der Fall ist**

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.

**Twilight**

Siegfried A. Fruhauf

The motifs in Twilight consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

**Die Welt ist alles, was der Fall ist**

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of The world is everything that is the case, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein’s works that teach us about the philosopher’s unconventional architectural language and world of ideas.
scholarships for young talents
Established in 2009, the Federal Coordination Office for the Promotion of Young Talent awards five Start-Up Grants for Young Film Artists a year, selected by an expert jury. The program offers not only financial support but also professional guidance by experts in the field, thereby aiming to create favorable conditions for the young filmmakers to develop their projects.
Fiction

Three generations of women in a family who aren’t quite as different as they’d like to think. One is looking for happiness with her boss, the other with street kids in Chile, the youngest as a dog sitter in the dog owners’ home. All three of them do not want to have anything in common even though they are all looking for the same thing: the chance for a different life.

*1982 Vienna Austria

Films (selection) Elephant Skin (2009 short f)

Hände zum Himmel (2013 short d)

Contact
Ulrike Putzer

Fiction

Two young policemen are taking three nursing assistants from Lainz hospital for questioning: there have been rumors and suspicions about unusually high mortality rates. Interrogations already start in the overheated police car – an existential confrontation ensues on the question of what constitutes a life worth living.

*1985 Graz Austria

Films (selection) Tuppern (co-writer 2011 short f)

Contact
Jakob Pretterhofer

Frühling in Lainz
Jakob Pretterhofer

Hirschentanz
Ulrike Putzer
Seven characters stuck in the structures of their lives and various forms of denial live in the same city, drifting towards and past each other. To escape their private realities, they flee into dream worlds where we join them in the world of “Hysteria”.

**Pablo Leiva** *1981 Valparaíso Chile

*Films (selection)* König der Welt (2013 short f)
Erdbeerlust (co-director 2011 short f)

**Contact**
Pablo Leiva

Dad’s been a motorway road worker all his life. Dad hasn’t traveled much. Dad works with his hands, talks about cement, mixers, tools, and building a school in Nigeria. He talks about the far-away country rather than himself. Dad is retired. Dad goes to Africa for the first time in his life. A father, a daughter, a camera and the Nigerian heat. A journey as a portrait of two people whose views of local development aid couldn’t be more different.

**Christine Moderbacher** *1982 Vienna Austria

*Films (selection)* Ein Brief an Mohamed
(2013 short d) Männer in Orange (2010 short d)

**Contact**
Christine Moderbacher
Wachs
Iris Blauensteiner

Fiction

Following on from an anonymous Skype affair, Rubina and Arthur meet in person for the first time. All of a sudden, they find themselves face-to-face with a real human being for whom they have even traveled a long way. Rubina and Arthur help each other in their loneliness and learn how to deal with their budding friendship.

Iris Blauensteiner *1986 Vienna Austria
Films (selection) Sweat (2014 short f) and one of them is singing (2011 a-g) Milk (2009 short f)

Contact
Iris Blauensteiner
OPEN CALL
pixels, bytes & film
Since the mid-1990s, media-technological change has driven innovation in film. Influenced by traditional cinema as well as by web clips, music videos, web design, etc., artists began to create new formats, generating new forms of perception and narrative styles.

For this reason, in 2011 the Austrian Federal Chancellery launched the New Film Formats funding initiative for experimental, cross- and trans-media film projects in the area of multimedia. Since 2015 the initiative has been cooperating with ORF III (TV special interest channel), with a view to enhancing the scheme’s visibility. Additional cooperation partners include the Vienna Academy of Fine Arts and its Centre for Knowledge Transfer. In January 2015 the joint call Pixels, Bytes & Film was issued, from which 11 projects were selected for funding.

Casting für Marianne
Erich Goldmann

Fiction Short

In a Paris studio, Alma and Gustav are casting an actress for a part in a film. Seemingly, they are looking for a woman to embody the topless revolutionary Marianne in a scene reproducing Delacroix’s painting, “La Liberté guidant le peuple”. Who fits the part of a contemporary icon of revolution: the transgender, the prostitute, the activist or the immigrant? But as the women stop by, it is obvious that Alma and Gustav both have a hidden agenda ...
Avant-Garde Short

The videos of the series *DECODING (THE WHOLE TRUTH)* examine TV clips and music videos in order to reveal hidden messages. They are attempts to visually grasp the complex and opaque power structures of the present. The idea for this film format is based on videos of “the weird part of YouTube”, where a particular type of video came into existence on the threshold of scientific theory, political paranoia and fantasy narration.

Karin Ferrari  *1982 Meran Italy
Films (selection) DECODING Katy Perry’s Dark Horse (THE WHOLE TRUTH) (2015 a-g) DECODING Azealia Banks’ Atlantis (THE WHOLE TRUTH) (2013 a-g) DECODING Lady Gaga’s Bad Romance (THE WHOLE TRUTH) (2011/2014 a-g)

Austria
German (Eng sub)
HD 16:9
approx. 7 min

Concept
Karin Ferrari

Completion
2016

Contact
Karin Ferrari

Avant-Garde Short

A city in motion, people wandering through. Where are we? We’ll soon find out. The short is based on an experimental concept where the original film crew produced an edit without music or narration and then handed it to three different sound designers and narrators, asking them to each create a personal interpretation of what they perceive. The result is three different shorts based on the same footage.

Alexander Gugitscher  *1987 Vienna Austria

Austria
German (Eng sub)
HD 16:9
Dolby Stereo
approx. 20 min

Concept Lukas Ipsmiller
Alexander Gugitscher
Camera Sebastian Arlamovsky
Editor Alexander Gugitscher

Producer Lukas Ipsmiller
Production Men in Space

Completion 2016

Contact Lukas Ipsmiller
ENDZEIT
Anna Groos, Jan Groos

Web Series
Season 2 of ENDZEIT is conceived as a science-fiction thriller with a socio-political concern. Daniel's battle cry of “To new frontiers!”, which kick-started the evolution of ENDZEIT into a “movement” at the end of Season 1, has borne fruit. The narration is set in another conflicted period, the time immediately after the first successful emulation of a small mammal's brain.

Jan Groos *1981 Frankfurt/Main Germany
Anna Groos *1979 Frankfurt/Main Germany
Film Das ist es, was immer mit den Menschen los und mit den Tieren nicht los ist. (2013 d, f)

Austria
German
HD 16:9 stereo
approx. 15 min

Screenplay Anna Groos, Jan Groos
Key Cast Jan Groos
Christina Reichsthaler, Christoph Harringer
Camera David Lindinger, Pawel Paul Józwicki
Editor Jan Groos

Producers Anna & Jan Groos
Production Groosproduktion – Verein für Filmschaffen

Completion 2017
Contact Jan Groos

Die Kunst ist tot.
Lebt denn die neue Kunst?
Alex Wieser

Avant-Garde Short
The heroes of old times, Austrian media artists from the 1960s, are confronted with their past selves. They interact with projections of archival ORF footage, such as sequences of past interviews, TV pieces or actual art projects.

Alex Wieser *1987 Villach Austria

Austria
German
HD 16:9
Dolby Stereo
approx. 15 min

Concept
Alex Wieser

Completion
2016
Contact
Alex Wieser
The Last Casting Show
Amina Handke

Avant-Garde Short

A TV talk set in a puristic studio: just the host and her guest. The topic is a movie idea the guest is being interviewed about. The conversation evolves around questions that could be asked in different casting or interview situations, concentrating on the interviewee’s dream role. After some minutes, the guests suddenly change while the host remains in her place and the narration continues: five different persons seem to tell one story.

Amina Handke *1969 Berlin Germany
Films (selection) Hysteria 2.0.0 v01 (2014 a-g)
Shared Audience (2014 multichannel a-g)
 Appropriated Beggars (2013 multichannel a-g)

Austria
German/English (Eng sub)
HD 16:9
Dolby Stereo
approx. 30 min

Concept
Amina Handke

Completion
2016

Contact
Amina Handke

New Format
Christoph Schwarz

Fiction Short

New Format is an auto-fictitious video essay about a participatory way of filmmaking: director Christoph Schwarz streams the shooting of his newest film on the web, where a growing community starts commenting and discussing it. Sooner or later, Schwarz becomes the plaything of his web community.

Christoph Schwarz *1981 Vienna Austria
Films (selection) Supercargo (2015 d, f)
Der Sender schläft (2013 short d, f)
Supercargo (2010 short d, f)

Austria
German (Eng sub)
HD 16:9
Dolby Stereo
approx. 25 min

Realisation
Christoph Schwarz

Producer
Christoph Schwarz

Production
ARGE Schwarz

Completion 2016

Contact
Christoph Schwarz
Pack to the Roots
Manuela My Nghia Trinh
Bernhard Staudinger

Documentary Short

The film accompanies young artist Nü on her journey back to her roots in Vietnam’s Red River delta. A local NGO is cooperating with women’s groups from the working-class quarters of Nam Dinh to produce a backpack called “Pack to the Roots”. The backpack forms a red thread, both concrete and metaphorical, for of a concept of sustainable design and craftsmanship (design/planning – production – application). On the protagonists’ backs, it allows us to participate in their experiences, encounters with local people and impressions of the country.

Manuela My Nghia Trinh *1984 Graz Austria
Bernhard Staudinger *1980 Vienna Austria

Austria/Vietnam
German/English/Vietnamese (Ger/Eng sub)
HD 16:9 stereo
approx. 45 min

Concept Manuela My Nghia Trinh
Camera Bernhard Staudinger
Producer Bernhard Staudinger
Completion 2016
Contact Manuela My Nghia Trinh

sculpture sculpting – after Emile de Antonio
Simone Bader

Documentary Short

In Emile de Antonio’s 1973 film painters painting, gallerists, art critics and painters are asked to talk about their approaches to painting and their individual processes and associations. sculpture sculpting seeks to ask gallerists, critics, sculptors and sculptresses the same regarding sculpture in a serial, nonlinear documentary format implemented by multiple authors in various cinematic resolutions. (translated by Signe Rose)

Simone Bader *1964 Stuttgart Germany
Films (selection) Liebe Geschichte (co-director 2010 d) Response Ability (co-director 2006 a-g) Things. Places. Years (co-director 2004 d)

Austria
Multiple languages (Eng sub)
HD color/b&w
Dolby Digital
approx. 60 min

Concept
Simone Bader
Completion 2016
Contact
Simone Bader
Vox Populi  Georg Hobmeier  Daniel Samer, Pawel Siczek

Cross-Media

*Vox Populi* is a cross-media art project focusing on the Belarus dictatorship and the reality of life in that country. A web application enables Belarusians to raise their voice, an act they are usually denied.

Georg Hobmeier *1977 Innsbruck Austria
Works (selection) Burn the Boards (mobile cross-media, 2015)

Pawel Siczek *1977 Warsaw Poland
Films (selection) Die Hälfte der Stadt (2015 d)

Daniel Samer *1978 Füssen Germany
Films (selection) Wastecooking (camera, TV show 2015)

Concept
Georg Hobmeier
Daniel Samer
Pawel Siczek

Completion
2016

Contact
Georg Hobmeier

What’s wrong with a free lunch?  Christian Tod

Cross-Media-Concept and Web Series

More than any other idea, the notion of an unconditional basic income divides philosophers, economists, politicians and citizens alike. Why should a community grant benefits without demanding service in return? Would people still work if they could make a living from their basic income alone? And is it financially feasible?

Christian Tod *1977 Linz Austria
Films (selection) Es muss was geben – Die Anfänge der Linzer Alternativmusikszene (2010 d)
Fatsy – Der letzte Cowboy von Österreich (2007 d)

Austria/Germany
English/German/Afrikaans/Damara (Ger/Eng sub)
HD Dolby Stereo
approx. 10 min

Concept  Christian Tod, Arash T. Riahi
Camera  Lars Barthel, Joerg Burger
Editors  Cordula Werner, Elke Groen

Producers  Arash T. Riahi, Karin C. Berger
Robert Cibis, Lilian Franck

Production  Golden Girls
Filmproduktion & Filmservices (AT)
OVALfilm Köln (DE)

Completion 2016

Contact  Golden Girls
Filmproduktion & Filmservices
contact addresses
Production Companies

A European Film Conspiracy
Gumpendorfer Straße 10-12/23
1060 Vienna/Austria
mail@europeanfilm
conspiracy.com
www.europeanfilm
conspiracy.com

Atelier Music Filmproduktion
Hasnerstraße 98
1160 Vienna/Austria
+43 650 428 13 46
martin_music@hotmail.com
www.martinmusic.at

Cataract Vision
Klara Veegh
Kundmannsgasse 10/6
1030 Vienna/Austria
+43 699 180 200 33
cataractoffice@gmail.com
www.thosewhofall.com

Cronos Film
Schwindgasse 11/2
1040 Vienna/Austria
+43 1 961 05 22
sales@cronos.at
www.cronos.at

Edoko Institute Film Production
Edgar Honetschläger
Neulinggasse 23
1030 Vienna/Austria
+43 699 110 655 47
edgar@sil.at
www.honetschlaeger.com

Finali Film & Wortschatz Produktion
Jakob Brossmann
Fünkhgasse 9/2
3021 Pressbaum/Austria
+43 699 123 547 35
office@finali.at
www.finali.at

Frame Lab Film- und Videoproduktion
Sechshauser Straße 13/29
1150 Vienna/Austria
+43 1 952 61 48
office@framelanat
www.finali.at

FreibeuterFilm
Ziegelofengasse 37/1/9
1050 Vienna/Austria
+43 720 34 65 10
welcome@freibeuterfilm.at
www.freibeuterfilm.at

Golden Girls Filmproduktion & Filmservices
Seidengasse 15/20
1070 Vienna/Austria
+43 1 810 56 36
office@goldengirls.at
www.goldengirls.at

groen.film
office@groenfilm.at
www.groenfilm.at

Günter Schaiger Film Produktion
Mollardgasse 85a/1/12
1060 Vienna/Austria
+43 572 92 88
mosolovp1@gmail.com
www.mosolov-p.com

hammelfilm
Johannes Hammel
Film- und Videoproduktion
Schönbrunner Straße 14a/19
1050 Vienna/Austria
+43 699 110 064 13
hammelfilm@aon.at

HORSE&FRUITS Filmproduktion
Zollergasse 30/2a
1070 Vienna/Austria
+43 699 192 367 29
+43 1 924 06 63
office@horseandfruits.com
www.horseandfruits.com

KGP Kranzelbinder Gabriele Production
Seidengasse 15/3/19
1070 Vienna/Austria
+43 1 522 22 21
welcome@kgp.co.at
www.kgp.co.at

kurt mayer film
Heinestraße 36/1/2
1020 Vienna/Austria
+43 1 967 89 29
office@kurtmayerfilm.com
www.kurtmayerfilm.com

La Banda Film
Sebastian-Kneipp-Gasse 8/3-4
1020 Vienna/Austria
+43 650 301 08 08
office@labandafilm.at
www.labandafilm.at
Lotus-Film
Mollardgasse 85a
1060 Vienna/Austria
+43 1 786 33 87
office@lotus-film.at
www.lotus-film.at

LUC Film
Westbahnstraße 1a/14
1070 Vienna/Austria
+43 699 181 212 61
wolfgangkonrad@gmx.net

Martin Klingenböck
Filmproduktion
+43 680 316 41 16
martin@klingenboeck.com
www.klingenboeck.com

Mischief Films
Goethegasse 1
1010 Vienna/Austria
+43 1 585 23 24-23
office@mischief-films.com
www.mischief-films.com

Nabis Filmgroup
Anton-Hall-Straße 5c
5020 Salzburg/Austria
+43 650 230 30 44
info@nabisfilm.com
www.nabisfilm.com

nanookfilm
Kleine Neugasse 4/1
1040 Vienna/Austria
+43 699 120 342 00
mail@nanookfilm.com
www.nanookfilm.com

Navigator Film Produktion
Schottenfeldgasse 14
1070 Vienna/Austria
+43 1 524 97 77
info@navigatorfilm.com
www.navigatorfilm.com

NGF Nikolaus Geyrhalter
Filmproduktion
Hildebrandgasse 26
1180 Vienna/Austria
+43 1 403 01 62
office@geyrhalterfilm.com
www.geyrhalterfilm.com

Nina Kusturica Projects
Schlossgasse 22/3
1050 Vienna/Austria
welcome@nk-projects.com
www.nk-projects.com

Pavel Cuzuioc Filmproduktion
Kohlgasse 9/13
1050 Vienna/Austria
p.cuzuioc@gmail.com

PHILOSOPHISCHE GEBILDE
– Gesellschaft für die
Bilddekonditionierung
Hetzgasse 38/1
1030 Vienna/Austria
+43 680 331 56 64
+43 676 433 71 02
philosophischeGEBILDE
@gmail.com
www.philosophischegebilde.at

Ruth Beckermann
Filmproduktion
Marc-Aurel-Straße 5
1010 Vienna/Austria
+43 699 115 074 98
sekretariat@
ruthbeckermann.com
www.ruthbeckermann.com

Soleil Film
Linke Wienzeile 142/13
1060 Vienna/Austria
+43 699 123 974 78
office@soleilfilm.at
www.soleilfilm.at

Subobscura Films
Auhostrasse 43
1130 Vienna/Austria
+43 1 877 23 94
info@subobscurafilms.com
www.subobscurafilms.com

Vento Film
Leitermayergasse 33/20
1180 Vienna/Austria
+43 1 406 03 92
contact@ventofilm.com
www.ventofilm.com

Villa Mondeo
Lustenauerstraße 30
4020 Linz/Austria
florian.kofler@ufg.at

WILDart FILM
Pfeilgasse 32/1
1080 Vienna/Austria
+43 1 595 29 91
office@wildartfilm.com
www.wildartfilm.com
sixpackfilm
Neubaugasse 45/13
1070 Vienna/Austria
+43 1 526 09 90-0
office@sixpackfilm.com
www.sixpackfilm.com

Josephine Ahnelt
Wolfgang-Schmählzl-Gasse 5/13
1020 Vienna/Austria
+43 664 659 38 17
josi.ahnelt@aon.at

Simone Bader
Kurzbauergasse 9
1020 Vienna/Austria
+43 699 190 821 56
s.bader@akbild.ac.at
www.klubzwei.at

Sybille Bauer
Weigunystraße 24/1
4040 Linz/Austria
+43 699 102 868 21
sybille.b@gmx.at

Karin Berger
Steggasse 1/16
1050 Vienna/Austria
+43 676 945 53 91
office@karinberger.at
www.karinberger.at

Karin Berghammer
Tandelmarktgasse 8/16
1020 Vienna/Austria
+43 699 171 189 69
berghammer@mac.com

Iris Blauensteiner
bibi_555@hotmail.com
www.irisblauensteiner.com

Sebastian Brameshuber
Lerchenfelder
Straße 124-126/1/7
1080 Vienna/Austria
+43 699 172 040 45
sbrameshuber@gmail.com

Thomas Brandstätter
Hetzgasse 30/6
1030 Vienna/Austria
+43 676 414 33 21
thomas@studio-5.at

Bernhard Braunstein
DünJobichstraße 7b
5301 Eugendorf/Austria
+43 650 214 14 28
bernhardbraunstein@yahoo.de

Joerg Burger
Gartengasse 18/21
1050 Vienna/Austria
+43 699 104 586 47
joerg.burger@utanet.at

Djordje Ćenić
Maxglaner Hauptstraße 19a
5020 Salzburg/Austria
+43 650 680 91 55
djordjecenic55@yahoo.com

Katharina Copony
Jansastraße 14
12045 Berlin/Germany
+49 30 612 930 65
copony@gmx.at

Josef Dabernig
Drorygasse 8/1/19
1030 Vienna/Austria
+43 650 715 06 71
josef.dabernig@aon.at
www.dabernig.net
Directors

Katrina Daschner
Bandgasse 28/37
1070 Vienna/Austria
+43 699 192 584 00
salon@no-racism.net

Claudia Dermutz
Hauptstraße 50
8813 St. Lambrecht/Austria
+43 699 105 107 36
dia.d@gmx.net
dextro.org
+43 680 559 73 49
dextro@dextro.org

Selma Doborac
Belvederegasse 26/12
1040 Vienna/Austria
+43 699 111 883 42
selma@servus.at

Sepp Dreissinger
Fluchtgasse 8/9
1090 Vienna/Austria
+43 1 319 94 84
sepp.dreissinger@gmail.com
www.seppdreissinger.at

Karin Ferrari
Brigittenauer Lände 36/24
1200 Vienna/Austria
+43 650 840 40 42
mail@karinferrari.com

Nora Friedel
Richtergasse 8/11
1070 Vienna/Austria
welcome@norafriedel.com
www.norafriedel.com

Siegfried A. Fruhauf
Rampstorffergasse 52/6
1050 Vienna/Austria
+43 664 488 37 76
siegfried.fruhauf@gmx.at

Erich Goldmann
www.erichgoldmann.com

Michaela Grill
Jurekgasse 11/10
1150 Vienna/Austria
+43 1 971 69 93
migrill@hotmail.com

Jan Groos
Margaretengürtel 76-80/7/3
1050 Vienna/Austria
office@groosproduktion.com

Amina Handke
Garbergasse 16
1060 Vienna/Austria
+43 699 170 914 38
admina@amina.at

Eva Hausberger
Beinergasse 27/14
1150 Vienna/Austria
+43 650 862 70 88
efeu@klingt.org

Eve Heller
hellereve@gmail.com

Georg Hobmeier
+43 699 192 286 91
georg@causacreations.net
www.causacreations.net

Gabriele Hochleitner
Tauxgasse 13
5020 Salzburg/Austria
+43 664 932 94 37
gabriele.hochleitner@aon.at

Andreas Horvath
Schwarzenberg Promenade 60
5026 Salzburg/Austria
contact@andreashorvath.com
www.andreashorvath.com

Lukas Ipsmiller
Im Gestockert 21
1220 Vienna/Austria
lukas@meninspace.net
www.meninspace.net

Susanne Jirkuff
Hasnerstraße 66/13
1160 Vienna/Austria
+43 1 676 514 68 18
jirkuffl@hotmail.com

David Kellner
davidkellner@gmail.com
www.davidkellner.org

Johanna Kirsch
Kantnergasse 42/10
1210 Vienna/Austria
+43 699 812 831 04
kittykirsch@yahoo.de
www.schrik.info

Rainer Kohlberger
rainer@kohlberger.net
www.kohlberger.net

Dieter Kovačić
Sperrgasse 3/15
1150 Vienna/Austria
+43 699 105 612 51
ntsc@klingt.org
Contact Addresses

Directors

Martina Kudláček
mina248@silverserver.at

Peter Kutin
Alliiertenstraße 7/8
1020 Vienna/Austria
kutin@klingt.org
kutin.klingt.org

Katharina Lampert
Stumpergasse 5/37
1060 Vienna/Austria
+43 699 194 360 49
katha5@lo-res.org

Pablo Leiva
Lacknergasse 94/11
1180 Vienna/Austria
+43 650 301 13 38
pabloleiva01@gmail.com
www.atelierfilmfabrik.com

Michaela Mandel
Westbahnstraße 26/19a
1070 Vienna/Austria
+43 664 441 46 30
michaelamandel@yahoo.de

Patricia Josefine Marchart
Linzer Straße 342
1140 Vienna/Austria
+43 676 937 86 74
patricia@visioncraft.at
www.visioncraft.at

Sabine Marte
Jurekgasse 12/6
1150 Vienna/Austria
+43 650 272 73 55
sabine@klingt.org

Malena Martinez Cabrera
1180 Vienna/Austria
+43 699 182 478 75
hbdeepriver@gmail.com

Lukas Marxt
Bülowstraße 17
50733 Cologne/Germany
+49 157 895 466 98
lukasmarxt@gmail.com
www.lukasmarxt.com

Christine Moderbacher
Gerichtsfeldgasse 14
3100 St. Pölten/Austria
stinne05@hotmail.com

Nikolaus Müller
Schweglerstraße 30/8a
1150 Vienna/Austria
+43 650 224 40 38
nikolaus.mueller@gmx.at

Christian Neubacher
+43 699 104 392 96
neubac@hotmail.com

Manfred Neuwirth
c/o loop media
Neubaugasse 40a
1070 Vienna/Austria
manfred.neuwirth@aon.at
www.manfredneuwirth.at

Astrid Ofner
astrid.ofner@viennale.at

Maria Luz Olives Capelle
Burggasse 25/2
1070 Vienna/Austria
+43 680 502 15 51
luzolivares@hotmail.com

Norbert Pfaffenbichler
Degengasse 67/17
1160 Vienna/Austria
+43 699 126 420 46
norbert@vidok.org

Jakob Pretterhofer
jakpre@gmx.at

Ulrike Putzer
ulrikeputzer@hotmail.com

Michael Ramsauer
Kohlgaasse 21/1/21
1050 Vienna/Austria
+43 699 195 619 55
michaelramsauer@hotmail.com

Thomas Renoldner
Hauptstraße 59/2/6
1140 Vienna/Austria
+43 699 127 275 61
mail@thomasrenoldner.at
www.thomasrenoldner.at

Billy Roisz
Sperrgasse 3/15
1150 Vienna/Austria
+43 650 673 04 84
roisz@klingt.org
billyroisz.klingt.org

Constanze Ruhm
Schöffelgasse 6
3002 Purkersdorf/Austria
+43 676 719 28 52
cr@constanzeruhm.net
Directors

Albert Sackl
Raffaelgasse 2/6
1200 Vienna/Austria
+43 650 213 80 19
film@albertsackl.com
www.albertsackl.com

Birgit Scholin
Märzstraße 182/1/15
1140 Vienna/Austria
+43 1 650 915 04 84
bscholin@gmx.at

Christoph Schwarz
Währinger Straße 51/10
1090 Vienna/Austria
+43 650 761 28 05
contact@christophschwarz.net
www.christophschwarz.net

Michaela Schwentner
Wohllebengasse 11/12
1040 Vienna/Austria
+43 698 192 310 63
jade@jade-enterprises.at
www.jade-enterprises.at

Anna Schwingenschuh
+49 157 714 426 82
aschwi@gmx.com

Gregor Stadlober
Schwendergasse 19/33
1150 Vienna/Austria
+43 699 107 841 28
gregor@visualworkers.net

Peter Stastny
Rechte Wienzeile 47
1050 Vienna/Austria
ppestastny@yahoo.com

Sigmund Steiner
Denisgasse 33/1
1200 Vienna/Austria
+43 699 192 544 45
iam@sigmundsteiner.com

Thomas Steiner
Stifterstraße 24/3
4020 Linz/Austria
+43 732 77 81 56
thomas.steiner@eduhi.at

Nadine Taschler
Felberstraße 58/34
1150 Vienna/Austria
+43 664 175 43 68
info@filmresearchinstitute.com
www.filmresearchinstitute.com

Patrick Topitschnig
Försterstraße 10/4
1020 Vienna/Austria
+43 650 840 00 54
topitschnig@gmail.com
www.patricktopitschnig.com

Manuela My Nghia Trinh
Riemannstraße 26
10961 Berlin/Germany
+49 176 647 675 86
www.hause.nu

Georg Wasner
Schönbrunner Straße 58/20
1050 Vienna/Austria
+43 699 194 300 96
georg_wasner@yahoo.com

Herwig Weiser
Diehlgasse 50/7
1050 Vienna/Austria
herwig_weiser@yahoo.com

Alex Wieser
Währinger Straße 108/25b
1180 Vienna/Austria
+43 660 442 46 39
office@alexwieser.at

Richard Wilhelmer
hello.richardwilhelmer@gmail.com

Karol Wratschko
Zinckgasse 22/65
1150 Vienna/Austria
wratschko@gmail.com

Ludwig Wüst
Nordbahnstraße 24/30
1020 Vienna/Austria
ludwig.wuest@film-pla.net
www.film-pla.net

Antoinette Zwirchmayr
Hofmühlgasse 18/18
1060 Vienna/Austria
+43 676 470 35 24
contact@
antoinettezwirchmayr.com
www.antoinette
zwirchmayr.com
1_2_3_hausfilm .......................... 138
14/15 ........................................ 138
16 x 4 Hands .......................... 57
320 Filosofiana ........................ 57

Abschied von den Eltern .......... 75
Accelarando ............................ 130
Am Gang .................................. 130
Die andere Seite ....................... 83
Antarctic Traces ......................... 139
L’arbre à guigne ......................... 125
Atelier de Conversation ............... 84
Auf den Tod des Kindes ............. 75
kann nicht
verzichtet werden .................... 85
Aus einem nahen Land ............... 35
Autopsy of a Nightmare ............... 131

back track ................................ 58
Badeschluss ........................... 50
Better Late Than Never ............. 86
Beyond Elsewhere ...................... 36
Brennero/Brenner ...................... 87
Brothers of the Night ................. 88
Buildings ................................ 58

Camera .................................. 139
Casting für Marianne ................. 156
Children below deck! ................. 89
The Children of the Noon ........... 90
Cinema Futures ......................... 91
The Contest ............................ 59

The Dam .................................. 47
Dear John .................................. 59
DECODING ORF
(THE WHOLE TRUTH) .............. 157
demon 1: planet spook ................ 60
De Natura Animalium ............... 92
Desert Bloom .......................... 140
don’t know what ....................... 140
Dreiundzwanzig ......................... 157

Echte Männer? .......................... 93
EMBARGO ..................................... 60
Emile ......................................... 94
Empört Euch! ........................... 61
ENDZEIT ...................................... 158
Europas Grenzen ....................... 95
EVA ............................................. 61
Das ewige Warten ..................... 96
EXHIBITION TALKS ..................... 62
The Exquisite Corpus ................ 62

Les Fables de Monsieur Gaudart ..... 131
Forest of Echoes ........................ 125
Früehling in Lainz ....................... 151
FTWTF – female to what the fuck .. 37
Genug? ......................................... 97
G_Girls (Ginny + Gracie) ............ 141
Girl’s Don’t Fly ........................... 98
Golden Genes ............................ 99
Griselda and Natalia ................... 63

Half a Home ................................ 100
Haus der Regierung ................... 141
heimatfilm ................................ 76
Heimweh ................................... 101
Helmut Berger, Actor ................. 38
Hévi: A thing with feathers ......... 102
Hilda ........................................... 132
Hirschantanz ............................. 151
Hit the Road ............................. 142
holz.erde.fleisch ......................... 103
Home New Home Movie – eine filmische Autopsie ... 104
Hugo Blanco, Deep River ............. 105
The Hungry Sisters .................... 142
Hysteria ..................................... 152

In, Over & Out ................................ 63
In Rome ..................................... 64
In the Arms of Occupation ........... 156
Into the Great White Open .......... 64
Irren-Offensive ......................... 107

Johnny Silver ........................... 108
Josef – My Father’s Criminal Record 50

Die Kunst ist tot. Lebt
denn die neue Kunst? ................. 158
Kurt Kren ................................. 109

LAD Ladies ................................ 143
Lampedusa ................................ 28
Lampedusa in Winter .................. 39
Lap of Luxury ............................ 143
The Last Casting Show ............... 159
last ride ..................................... 77
Last Shelter – Refugee
Protest in Vienna ....................... 40
Liebling ................................. 47

Maria Lassnig:
Es ist die Kunst, jaja ................. 51
Maschile – Roma ....................... 65
Men in Love ............................ 51
Mimikri ...................................... 126
The Missing Image ...................... 52
Mister Universo ......................... 78
Monte Nero .............................. 65
Monumenti .............................. 41

My condition is good, but
temporally limited .................... 132

Never Again Has an Island
Been so Far Away ...................... 52
New Format ............................. 159
not even nothing
can be free of ghosts ............... 144
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ahnelt Josephine</td>
<td>57</td>
</tr>
<tr>
<td>Awada Emilien</td>
<td>145</td>
</tr>
<tr>
<td>Bader Simone</td>
<td>160</td>
</tr>
<tr>
<td>Bauer Sybille</td>
<td>132</td>
</tr>
<tr>
<td>Beckermann Ruth</td>
<td>52</td>
</tr>
<tr>
<td>Berger Karin</td>
<td>133</td>
</tr>
<tr>
<td>Berghammer Karin</td>
<td>132</td>
</tr>
<tr>
<td>Blauensteiner Iris</td>
<td>134, 153</td>
</tr>
<tr>
<td>Brameshuber Sebastian</td>
<td>63</td>
</tr>
<tr>
<td>Brandstätter Thomas</td>
<td>60</td>
</tr>
<tr>
<td>Braunstein Bernhard</td>
<td>84</td>
</tr>
<tr>
<td>Brossmann Jakob</td>
<td>39</td>
</tr>
<tr>
<td>Brunner Peter</td>
<td>31</td>
</tr>
<tr>
<td>Burger Joerg</td>
<td>114</td>
</tr>
<tr>
<td>Caspar Barbara</td>
<td>110</td>
</tr>
<tr>
<td>Celik Helin</td>
<td>102</td>
</tr>
<tr>
<td>Čenić Djordje</td>
<td>115</td>
</tr>
<tr>
<td>Chiha Patric</td>
<td>88</td>
</tr>
<tr>
<td>Copony Katharina</td>
<td>135</td>
</tr>
<tr>
<td>Covi Tizza</td>
<td>78, 94</td>
</tr>
<tr>
<td>Cuzuioc Pavel</td>
<td>96</td>
</tr>
<tr>
<td>Dabernig Josef</td>
<td>69, 146</td>
</tr>
<tr>
<td>Daschner Katrina</td>
<td>146</td>
</tr>
<tr>
<td>Dermutz Claudia</td>
<td>130</td>
</tr>
<tr>
<td>Deutsch Gustav</td>
<td>104</td>
</tr>
<tr>
<td>dextro.org</td>
<td>67</td>
</tr>
<tr>
<td>Doborac Selma</td>
<td>119</td>
</tr>
<tr>
<td>Dreissinger Sepp</td>
<td>51</td>
</tr>
<tr>
<td>Durst Alice</td>
<td>135</td>
</tr>
<tr>
<td>Ferrari Karin</td>
<td>157</td>
</tr>
<tr>
<td>Fiori Diego</td>
<td>90</td>
</tr>
<tr>
<td>Forsthuber Fernando</td>
<td>106</td>
</tr>
<tr>
<td>Romero</td>
<td>126</td>
</tr>
<tr>
<td>Friedel Nora</td>
<td>126</td>
</tr>
<tr>
<td>Frimmel Rainer</td>
<td>78, 94</td>
</tr>
<tr>
<td>Fruhaufl Siegfried A.</td>
<td>68, 147</td>
</tr>
<tr>
<td>Fürhapter Thomas</td>
<td>85</td>
</tr>
<tr>
<td>Goldmann Erich</td>
<td>156</td>
</tr>
<tr>
<td>Grassl Monika</td>
<td>98</td>
</tr>
<tr>
<td>Grill Michaela</td>
<td>64, 139</td>
</tr>
<tr>
<td>Groen Elke</td>
<td>143</td>
</tr>
<tr>
<td>Gröller</td>
<td>126</td>
</tr>
<tr>
<td>Friedl vom</td>
<td>61, 63, 64, 65, 66</td>
</tr>
<tr>
<td>Groos Anna</td>
<td>158</td>
</tr>
<tr>
<td>Groos Jan</td>
<td>158</td>
</tr>
<tr>
<td>Gugitscher Alexander</td>
<td>157</td>
</tr>
<tr>
<td>Gutweniger Julia</td>
<td>87</td>
</tr>
<tr>
<td>Hammel Johannes</td>
<td>58</td>
</tr>
<tr>
<td>Handke Amina</td>
<td>159</td>
</tr>
<tr>
<td>Hansbauer Ursula</td>
<td>99</td>
</tr>
<tr>
<td>Hausberger Eva</td>
<td>41</td>
</tr>
<tr>
<td>Hausberger</td>
<td>127</td>
</tr>
<tr>
<td>Gerald Igor</td>
<td>40</td>
</tr>
<tr>
<td>Heller Eve</td>
<td>145</td>
</tr>
<tr>
<td>Hengge Maria</td>
<td>30</td>
</tr>
<tr>
<td>Henkel Bettina</td>
<td>89</td>
</tr>
<tr>
<td>Hobmeier Georg</td>
<td>161</td>
</tr>
<tr>
<td>Hochleitner Gabriele</td>
<td>112</td>
</tr>
<tr>
<td>Hoels Daniel</td>
<td>79</td>
</tr>
<tr>
<td>Honetschlager Edgar</td>
<td>57</td>
</tr>
<tr>
<td>Horvath Andreas</td>
<td>38</td>
</tr>
<tr>
<td>Jirkuff Susanne</td>
<td>141</td>
</tr>
<tr>
<td>Kalt Jörg</td>
<td>134</td>
</tr>
<tr>
<td>Kellner David</td>
<td>125</td>
</tr>
<tr>
<td>Kindlinger Florian</td>
<td>140</td>
</tr>
<tr>
<td>Kirsch Johanna</td>
<td>36</td>
</tr>
<tr>
<td>Klingenböck Martin</td>
<td>102</td>
</tr>
<tr>
<td>Kofler Florian</td>
<td>87</td>
</tr>
<tr>
<td>Kohlberger Rainer</td>
<td>144</td>
</tr>
<tr>
<td>Konrad Wolfgang</td>
<td>99</td>
</tr>
<tr>
<td>Kovačić Dieter</td>
<td>66, 142</td>
</tr>
<tr>
<td>Krautgasser Annja</td>
<td>68</td>
</tr>
<tr>
<td>Kudláček Martina</td>
<td>109</td>
</tr>
<tr>
<td>Kutin Peter</td>
<td>140</td>
</tr>
<tr>
<td>Lampert Katharina</td>
<td>36, 37</td>
</tr>
<tr>
<td>Lassl Hanne</td>
<td>50</td>
</tr>
<tr>
<td>Leisch Tina</td>
<td>93</td>
</tr>
<tr>
<td>Leiva Pablo</td>
<td>152</td>
</tr>
<tr>
<td>Löffler Ivette</td>
<td>100</td>
</tr>
<tr>
<td>Lurf Johann</td>
<td>60</td>
</tr>
<tr>
<td>Mandel Michaela</td>
<td>142</td>
</tr>
<tr>
<td>Marchart</td>
<td>144</td>
</tr>
<tr>
<td>Patricia Josefine</td>
<td>144</td>
</tr>
<tr>
<td>Marchetti Flavio</td>
<td>92</td>
</tr>
<tr>
<td>Marte Sabine</td>
<td>138</td>
</tr>
<tr>
<td>Martínez</td>
<td>105</td>
</tr>
<tr>
<td>Cabrera Malena</td>
<td>105</td>
</tr>
<tr>
<td>Marxt Lukas</td>
<td>118</td>
</tr>
<tr>
<td>McKechnay Maya</td>
<td>113</td>
</tr>
<tr>
<td>McLeish Timothy</td>
<td>112</td>
</tr>
<tr>
<td>Moderbacher Christine</td>
<td>152</td>
</tr>
<tr>
<td>Müller Nikolaus</td>
<td>47</td>
</tr>
<tr>
<td>Music Martin</td>
<td>120</td>
</tr>
<tr>
<td>Neubacher Christian</td>
<td>135</td>
</tr>
<tr>
<td>Neuwirth Manfred</td>
<td>35, 111</td>
</tr>
<tr>
<td>Ofer Astrid</td>
<td>75</td>
</tr>
<tr>
<td>Olivares Capelle</td>
<td>125</td>
</tr>
<tr>
<td>Maria Luz</td>
<td>125</td>
</tr>
<tr>
<td>Palm Michael</td>
<td>91</td>
</tr>
<tr>
<td>Pfaffenbichler Norbert</td>
<td>139</td>
</tr>
<tr>
<td>Pirker Sasha</td>
<td>62</td>
</tr>
<tr>
<td>Pohankova Olga</td>
<td>90</td>
</tr>
<tr>
<td>Pretterhofer Jakob</td>
<td>151</td>
</tr>
<tr>
<td>Putzer Ulrike</td>
<td>151</td>
</tr>
<tr>
<td>Ramsauer Michael</td>
<td>127</td>
</tr>
<tr>
<td>Renoldner Thomas</td>
<td>140</td>
</tr>
<tr>
<td>Reumüller David</td>
<td>108</td>
</tr>
<tr>
<td>Rinner Lukas Valenta</td>
<td>29</td>
</tr>
<tr>
<td>Roehrsler Peter</td>
<td>50, 51, 53</td>
</tr>
<tr>
<td>Roisz Billy</td>
<td>66, 142</td>
</tr>
<tr>
<td>Ruhm Constanze</td>
<td>145</td>
</tr>
<tr>
<td>Name</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Sackl Albert</td>
<td>138</td>
</tr>
<tr>
<td>Samer Daniel</td>
<td>161</td>
</tr>
<tr>
<td>Sauper Hubert</td>
<td>131</td>
</tr>
<tr>
<td>Schäfer Heike</td>
<td>51</td>
</tr>
<tr>
<td>Scherg Nicole</td>
<td>97</td>
</tr>
<tr>
<td>Scheugl Hans</td>
<td>59</td>
</tr>
<tr>
<td>Schlebrügge Elisabeth</td>
<td>52</td>
</tr>
<tr>
<td>Schmidl Sebastian</td>
<td>47</td>
</tr>
<tr>
<td>Scholin Birgit</td>
<td>126</td>
</tr>
<tr>
<td>Schreiber Lotte</td>
<td>62, 147</td>
</tr>
<tr>
<td>Schreiner Peter</td>
<td>28</td>
</tr>
<tr>
<td>Schwaiger Günter</td>
<td>42</td>
</tr>
<tr>
<td>Schwarz Christoph</td>
<td>159</td>
</tr>
<tr>
<td>Schwentner Michaela</td>
<td>59</td>
</tr>
<tr>
<td>Schwingenschuh Anna</td>
<td>121</td>
</tr>
<tr>
<td>sebastian j. f.</td>
<td>95</td>
</tr>
<tr>
<td>Siczek Pawel</td>
<td>161</td>
</tr>
<tr>
<td>Smiljanic Vanja</td>
<td>118</td>
</tr>
<tr>
<td>Stachel Clemens</td>
<td>99</td>
</tr>
<tr>
<td>Stadlober Gregor</td>
<td>108</td>
</tr>
<tr>
<td>Stastny Peter</td>
<td>86</td>
</tr>
<tr>
<td>Staudinger Bernard</td>
<td>160</td>
</tr>
<tr>
<td>Steiner Sigmund</td>
<td>103</td>
</tr>
<tr>
<td>Steiner Thomas</td>
<td>143</td>
</tr>
<tr>
<td>Tahirovic Ervin</td>
<td>101</td>
</tr>
<tr>
<td>Taschler Nadine</td>
<td>131</td>
</tr>
<tr>
<td>Thym Cordula</td>
<td>37</td>
</tr>
<tr>
<td>Tiller Georg</td>
<td>43</td>
</tr>
<tr>
<td>Tod Christian</td>
<td>161</td>
</tr>
<tr>
<td>Topitschnig Patrick</td>
<td>133</td>
</tr>
<tr>
<td>Trinh Manuela</td>
<td></td>
</tr>
<tr>
<td>My Nghia</td>
<td>160</td>
</tr>
<tr>
<td>Tscherkassky Peter</td>
<td>62</td>
</tr>
</tbody>
</table>