Scott Roxborough wonders in the *Hollywood Reporter* how it can be that tiny Austria, with its population of a mere 8 million, could have three Oscar nominees in 2010. Yet as he notes, the Austrian filmmaking scene has long been recognized for its inclination toward “overachieving”.

As Minister of the Arts I am extraordinarily moved to pay tribute to this tradition. I do not want to leave international success to chance and would like to create the basis for a continuum of such remarkable achievement. I dedicate special attention to the emerging generation. For this reason I have established a customized funding framework for young talent in the form of the Start-up Grants.

The consistent cultivation of young talent is of utmost importance, as can be seen in the success of Tizza Covi and Rainer Frimmel. It was not long ago that they numbered among the promising and gifted next generation, yet now they are counted among the “overachievers”. Their film *La Pivellina* – which received 80% of its budget from the Federal Ministry for Education, the Arts and Culture – has been submitted by Austria for the “Best Foreign Film” Oscar and is in the running for the Golden Globe Awards in 2011. *La Pivellina* has been screened at 132 festivals, received 36 international awards and has been theatrically released in 28 countries. In Italy, *La Pivellina* is the most successful art film in terms of audience attendance: A success story that is not likely to be outdone in the near future.

Currently our funding program has picked up several talents on its radar that, to stay with Roxborough’s formulation, will continue the great tradition of our small country, and who might in turn become the next “overachievers”.

In this spirit, may you delight in new and exciting discoveries in the reading of this catalogue!

Dr. Claudia Schmied  
Federal Minister for Education, the Arts and Culture
I discovered the progressive cinema of Austria in the early 1990s – partly through a touring package of work that reached my country of Australia, and partly through a brief but film-filled trip to Vienna. It is a happy thought to realize that artists I met almost twenty years ago, such as members of sixpackfilm, are still at the top of their creative form in 2010. This must surely have much to do with the vitality and diversity of Austrian film culture itself.

Austrian independent and experimental film – benefitting, as used to be the case in my country, from judicious government subsidy – has always represented something special to me. At the moment I encountered contemporary Austrian cinema, two decades ago, I believed that radical cinema (whether radical in content or in form, and preferably both at once) was a matter of juxtaposition, collision – in short, an art of (rather violent) montage. This was the legacy of Jean-Luc Godard and Dusan Makavejev, of Ulrike Ottinger and Alexander Kluge – not to mention Sergei Eisenstein and Dziga Vertov. The filmmaker’s task was to break every unity into pieces, and then rearrange the fragments using ‘crash edits’ on the both image-track and soundtrack. It doubtless was, and remains, a glorious artistic tradition.

But the Austrian films I saw in the early ‘90s pulled me up short. They were no less radical, no less confronting than what I had been studying from other countries. But the forms and the techniques were unfamiliar, novel, surprising. And prodigiously inventive!

The progressive Austrian cinema was, to me, immediately a cinema of intensities. And I was not used to its peculiar speeds, its rhythms, its flows. In the work of Martin Arnold, for instance, the montage principle was replaced by something very different: a minutely controlled back and forth, one frame backward and two frames forward, inching ahead on a small piece of found footage – a single strip of celluloid, as it were, ‘played’ like an audio DJ plays a music or noise sample. And Arnold is today still mining this fertile technique, even as he varies his objects of attack and their formal properties (black & white or colour, silent or sound, photographic or animated), as we see in his spooky and hypnotic Shadow Cut.

Austrian film artists have also found their own way back to Impressionism – of the kind once made famous in cinema by Jean Epstein, Man Ray, and others in the 1920s. A “skin” of images, linked not by hard cuts but by all sorts of dreamy superimpositions, dissolves, layerings, light pulsations, maskings of the frame ... a new poetics of cinema, miming the associative logic of the unconscious. At the present time, one of the newer masters of such Impressionism is Siegfried A.
Fruhauf, whose *Tranquility* is a typically lyrical, disquieting and mysterious “mobile collage” of motifs concerning water, bodies and aviation.

Austrian cinema has an illustrious line of seminal avant-garde masters, including Kurt Kren and Peter Kubelka. They have bequeathed filmmakers worldwide with a precise (sometimes mathematical) sense of conceptual form – where, as often in Austrian production, literally every frame counts. Conceptual cinema continually reinvents itself in the present audiovisual climate – it must do so, in an era where audiovisual collage has become a merry staple of YouTube, in every mode from the silliest to the most brilliant. In *Conference*, part of his series *Notes on Film*, Norbert Pfaffenbichler strips back current mash-up experiments to their purest image-thought form: a series of different fictive incarnations of Hitler on the screen – Hitler as media icon or sign – from *To Be or Not To Be* to *Der Untergang*, from Alec Guinness to Bruno Ganz.

Somewhere between Impressionism and Conceptualism stands the unique work of Peter Tscherkassky. His *Coming Attractions* (premiered at the Venice Film Festival) boldly draws its inspiration from a body of critical reflection: Tom Gunning’s theory of a “cinema of attractions”, pure film as a series of “circus turns” beyond, and often in opposition to, any strict narrative line. Treating, hand printing and re-editing a series of found fragments (including raw outtakes and camera flubs), Tscherkassky abstracts a fundamental grammar of “injunctions to look” that pass through the eyes, the face, publicity objects, the flick of a head … taking in, along the way, a rich, sometimes deliberately comical history of avant-garde forms.

In the years since my first exposure to cutting-edge Austrian film, there have been major explorations in two surprising directions: one path is documentary, and the other is fiction. The result has been a series of remarkable hybrids, suggesting new possibilities that are still taking shape in image and sound. On the documentary side, Sasha Pirker’s *The Future will not be Capitalist* is an essay on everyday architectural design practice that embraces its own meandering looseness. *Rose and Jasmine* by Michael Pilz is a highly accomplished, pristinely chiselled piece of contemplative cinema: here, digital note-taking – something more personal than reportage, although it functions as that, too – is shaped into a captivating portrait of Iran’s “otherness” in the European gaze. Peter Schreiner’s *Totó*, in its own way a modern “cinema of attractions”, burrows deep into its loose situational premise – an Austrian travels back to his Italian homeland – in order to liberate the medium’s descriptive capacity, etching faces, gestures, atmospheres, moods …
Austrian fictions – often with a pronounced transnational focus, because of co-production financing – also dwell in an artful, open ambiguity. Patric Chiha’s *Domaine* is about the fluidity of ages, behaviours, genders and social roles, especially in the erotic realm, pitting modern sensibilities against a 1950s-style melodramatic framework. And finally, *La Pivellina* by Tizza Covi and Rainer Frimmel, with its well-judged nod to the Dardennes in Belgium, uses a realist manner in order to explore what it means for people – children, the unemployed, various non-citizens on the margins – to be without a recognized identity, excluded but strangely free …

And is this not the extraordinary fate of all progressive cinema today, and certainly so in the splendid example of Austria: caught up in the endless struggle for acknowledgement, yet happy for some free space and time in which to invent the art, and the world, of tomorrow?

Melbourne, September 2010

Associate Professor Adrian Martin is Head of Film and Television Studies, Monash University, Melbourne, Australia. He is the author of five books and hundreds of book chapters, magazine essays and film reviews. He co-edited the journal *Rouge* for seven years, as well as the book *Movie Mutations* (British Film Institute 2003).
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Budget</strong></td>
<td>€ 2,110,558</td>
<td>€ 2,252,360</td>
<td>€ 2,025,300</td>
<td>€ 996,300</td>
<td>€ 1,217,000</td>
<td>€ 1,288,000</td>
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<tr>
<td><strong>Development</strong></td>
<td>255,060</td>
<td>237,300</td>
<td>151,600</td>
<td>158,300</td>
<td>119,000</td>
<td>140,000</td>
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<tr>
<td><strong>Production</strong></td>
<td>1,320,923</td>
<td>1,699,900</td>
<td>1,395,000</td>
<td>487,000</td>
<td>883,000</td>
<td>950,000</td>
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<tr>
<td>Fiction films</td>
<td>10</td>
<td>9</td>
<td>7</td>
<td>8</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Documentary films</td>
<td>28</td>
<td>33</td>
<td>30</td>
<td>12</td>
<td>22</td>
<td>27</td>
</tr>
<tr>
<td>Avant-garde films</td>
<td>24</td>
<td>28</td>
<td>26</td>
<td>18</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>Full-length films</td>
<td>20</td>
<td>26</td>
<td>21</td>
<td>6</td>
<td>14</td>
<td>21</td>
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<tr>
<td>Short films</td>
<td>42</td>
<td>44</td>
<td>42</td>
<td>32</td>
<td>34</td>
<td>30</td>
</tr>
<tr>
<td><strong>Total Films</strong></td>
<td>62</td>
<td>70</td>
<td>63</td>
<td>38</td>
<td>48</td>
<td>51</td>
</tr>
<tr>
<td>Distribution¹</td>
<td>486,575</td>
<td>315,200</td>
<td>478,700</td>
<td>351,000</td>
<td>215,000</td>
<td>198,000</td>
</tr>
</tbody>
</table>

¹ Festival screenings, prints, theatrical releases
**Most Frequent Festival Screenings 2007 – 2010**

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>La Pivellina</em> (2009)</td>
<td>132</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. A Girl &amp; a Gun</em> (2009)</td>
<td>40</td>
</tr>
<tr>
<td>Elke Groen</td>
<td><em>nightStill</em> (2007)</td>
<td>31</td>
</tr>
<tr>
<td>Günter Schwaiger</td>
<td><em>Hafner’s Paradise</em> (2007)</td>
<td>30</td>
</tr>
<tr>
<td>Bady Minck</td>
<td><em>Being and Nothingness</em> (2007)</td>
<td>28</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Coming Attractions</em> (2010)</td>
<td>25</td>
</tr>
<tr>
<td>Willi Dorner/Michael Palm</td>
<td><em>body trail</em> (2009)</td>
<td>24</td>
</tr>
<tr>
<td>Johann Lurf</td>
<td><em>VERTIGO RUSH</em> (2007)</td>
<td>23</td>
</tr>
<tr>
<td>Severin Fiala/Ulrike Putzer</td>
<td><em>Elephant Skin</em> (2009)</td>
<td>22</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Night Sweat</em> (2008)</td>
<td>21</td>
</tr>
</tbody>
</table>
### Most Frequent Rentals 1995 – 2010

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of rentals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em> (1999)</td>
<td>236</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em> ² (2001)</td>
<td>231</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>207</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>Alone. Life Wastes Andy Hardy</em> (1998)</td>
<td>190</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Happy End</em> (1996)</td>
<td>144</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>139</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>passage à l’acte</em> (1993)</td>
<td>134</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td><em>Passagen</em> (1996)</td>
<td>123</td>
</tr>
<tr>
<td>Kathrin Resetarits</td>
<td><em>Ägypten</em> (1997)</td>
<td>122</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>115</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Mariage Blanc</em> (1996)</td>
<td>113</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 1–6</em> (1998)</td>
<td>95</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 7–12</em> (2002)</td>
<td>90</td>
</tr>
<tr>
<td>Mara Mattuschka</td>
<td><em>Kugelkopf</em> (1985)</td>
<td>89</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Mirror Mechanics</em> (2005)</td>
<td>77</td>
</tr>
</tbody>
</table>

¹ These figures refer exclusively to rental usages which were made through *sixpackfilm* since the organization of their distribution in 1996. Films by directors such as Martin Arnold, Gustav Deutsch, Lisl Ponger, Peter Tscherkassky, Virgil Widrich and many others are additionally available from the world’s two major experimental film distributors (Canyon Cinema, San Francisco and Light Cone, Paris). No current figures are available; however, it is known that the films of the artists cited are among the most often requested works from these distributors. Additionally, there are also sub-rental contracts with smaller nationally operating distributors (such as L’Agence du court métrage, Paris; Hamburger Kurzfilmagentur; Apollo Cinema, Los Angeles), which means that the figures in the table must be three to four times higher, at least.

A rental usage means: screening at a specific site with a capacity of between 30 and 500 viewers per screening, not counting repetitions and multiple screenings. Peter Tscherkassky, for example, had over 1,000 viewers at two screenings in Paris. This is also true of the gala screenings by Apollo Cinema and the large US cinemas, where Virgil Widrich’s films are often played in an Oscar compilation program. A rental usage can also mean playing two to three weeks as part of regular cinema programming.

² Oscar nomination
### Most International Awards Received 1995 — 2010

<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>36</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 Tscherkassky</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>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>Tizza Covi/Rainer Frimmel</td>
<td><em>Babooska</em> (2005)</td>
<td>8</td>
</tr>
</tbody>
</table>

¹ Oscar nomination
The Film Division of the Department of the Arts 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>Award Recipient</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>Michaela Grill</td>
<td>avant-garde</td>
</tr>
<tr>
<td></td>
<td>Anja Salomonowitz</td>
<td>documentary</td>
</tr>
<tr>
<td>2009</td>
<td>Billy Roisz</td>
<td>avant-garde</td>
</tr>
<tr>
<td></td>
<td>Peter Schreiner</td>
<td>documentary</td>
</tr>
<tr>
<td>2008</td>
<td>Martina Kudláček</td>
<td>documentary</td>
</tr>
<tr>
<td></td>
<td>Dariusz Krzeczek aka Kowalski</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2007</td>
<td>Tizza Covi, Rainer Frimmel</td>
<td>documentary</td>
</tr>
<tr>
<td></td>
<td>Michaela Schwentner</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2005</td>
<td>Joerg Burger</td>
<td>documentary</td>
</tr>
<tr>
<td></td>
<td>Josef Dabernig</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2004</td>
<td>Ruth Mader</td>
<td>fiction</td>
</tr>
<tr>
<td></td>
<td>Norbert Pfaffenbichler</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2003</td>
<td>Siegfried A. Fruhauf</td>
<td>avant-garde</td>
</tr>
<tr>
<td></td>
<td>Sabine Derflinger</td>
<td>fiction/documentary</td>
</tr>
<tr>
<td>2002</td>
<td>Valeska Grisebach</td>
<td>fiction</td>
</tr>
<tr>
<td></td>
<td>Kathrin Resetarits</td>
<td>fiction/documentary</td>
</tr>
<tr>
<td>2001</td>
<td>Jessica Hausner</td>
<td>fiction</td>
</tr>
<tr>
<td></td>
<td>Christine Maier</td>
<td>cinematographer</td>
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</tbody>
</table>

### Austrian Art Award

<table>
<thead>
<tr>
<th>Year</th>
<th>Award Recipient</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>Jessica Hausner</td>
<td>fiction</td>
</tr>
<tr>
<td>2009</td>
<td>Götz Spielmann</td>
<td>fiction</td>
</tr>
<tr>
<td>2008</td>
<td>Peter Roehsler</td>
<td>film</td>
</tr>
<tr>
<td>2007</td>
<td>Christine Dollhofer</td>
<td>film</td>
</tr>
<tr>
<td>2005</td>
<td>Mara Mattuschka</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2004</td>
<td>Manfred Neuwirth</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2003</td>
<td>Nikolaus Geyrhalter</td>
<td>documentary</td>
</tr>
<tr>
<td>2002</td>
<td>Ulrich Seidl</td>
<td>fiction</td>
</tr>
<tr>
<td>2001</td>
<td>Michael Kreihsl</td>
<td>fiction</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 €11,000. The two Thomas Pluch promotional awards each comprise €5,500.

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

2010  Jessica Hausner
      for the screenplay Lourdes

2009  Arash T. Riahi
      for the screenplay Ein Augenblick Freiheit

2008  Ernst Gossner
      for the screenplay South of Pico

2007  Stefan Ruzowitzky
      for the screenplay Die Fälscher

2006  Michael Glawogger
      for the screenplay Slumming

2005  Jessica Hausner
      for the screenplay Hotel

2004  Barbara Albert
      for the screenplay Böse Zellen

2001  Barbara Albert
      for the screenplay Nordrand

1998  Stefan Ruzowitzky
      for the screenplay Die Siebteilbauern

1995  Reinhard Jud, Dariusch Allahyari, Houchang Allahyari
      for the screenplay Höhenangst

1993  Paul Harather, Alfred Dorfer, Josef Hader
      for the screenplay Indien
most wanted
Our decision was unanimous. *La Pivellina* is a film with a big heart – a generous, unpretentious and optimistic look at society’s outcasts that makes no moral judgments. The filmmakers’ background in documentaries gives their first feature film a real naturalistic credibility, drawing the audience in and engaging them. The acting is superb. We feel the universal themes and the warmth of the cross-generational relationships in the film could have a real impact across Europe with audiences.

Jury statement CANNES

*La Pivellina* Abandoned like Moses in a wicker basket, the two-year-old girl Asia is found by Patti, a circus woman living with her husband Walter in San Basilio on the outskirts of Rome in a trailer park. With the help of Tairo, a 13-year-old boy who lives with his grandma in a neighbouring mobile home, Patti starts to search for the girl’s mother. What the audience gets to see is a cosmos of outcasts in present-day Italy: a tale of courage and discrimination, of loss and togetherness, a look behind the corrugated-iron fence of a gated community.

*Austria 2009* Italian (Ger/Eng/Fr sub)
S-16 mm/Blow up 35 mm 1:1.66 Dolby Digital 100 min

Premiere May 2009 Cannes
Quinzaine des Réalisateurs
Willi Dorner | Michael Palm

body trail

24 International Festival Screenings
Amsterdam, Dresden, Miami ...

The body as tool for experiencing spatial dimensions. Body sculptures which change and adapt to the environment create new perspectives and insights into architecture and the city: a conceptual filling of empty urban spaces. body trail is based on an outdoor performance entitled “bodies in urban spaces”, which took place in Vienna in October 2007.

Austria 2009 No dialogue HD/Digi Beta 16:9 b&w stereo 8 min
Premiere March 2009 Diagonale Graz
Night Sweat reflects on perceptions and appearances prefigured by the media, yet not without emotionally involving its audience. This is especially clear in the second chapter wherein stroboscopic flashes of light at night are accompanied by a snarling soundtrack of noise. An elevated view of the moon collides in a consciously brutal way with an arsenal of motives from horror and splatter movies.

Thomas Edlinger

Austria 2008 No dialogue High 8/FAZ 35 mm 1:1.85 Dolby SR 10 min
Premiere July 2008 Curtas Vila do Conde Int. Film Festival
Bady Minck
Being and Nothingness

28 International Festival Screenings
Marseille, Montreal, Brisbane ...

The film makes visible the parameters of music’s generation. Music is poured into pictures: What you see is what you hear. The conductor appears as the tamer of time and the master of silence. The individual musicians are only visible in the extremely brief moments in which they play, with their bodies representing the notes on a visualized score. The progressive deconstruction of the music is visually accompanied by a deconstructed image.

Austria/Luxembourg 2007 No dialogue HD/FAZ 35 mm 1:1.66 Dolby Digital 10 min
Premiere January 2007 Int. Film Festival Rotterdam
Norbert Pfaffenbichler
Mosaik Mécanique – Notes on Film 03

27 International Festival Screenings
Buenos Aires, Toronto, Rotterdam ...

All the shots from a silent slapstick film entitled *A Film Johnnie* (USA 1914) are seen as simultaneous loops that are ordered into a steady grid. The 98 moving images are like Latin ciphers, chronologically proceeding from the top left to bottom right of the screen. Varying shot durations lead to a visually pulsating polyrhythm. Bernhard Lang has composed an analog soundtrack to accompany the deconstructive concept of the film.

**Austria 2007** 35 mm CinemaScope 1:2.35 b&w Dolby Stereo 9:30 min
**Premiere** January 2008 Austrian Film Museum Vienna
Severin Fiala | Ulrike Putzer
Elephant Skin

22 International Festival Screenings
Buenos Aires, Sarajevo, Cork ...

9 International Awards
Oberhausen (Prize of the Ecumenical Jury), Uppsala (Grand Prix),
Cork (Best Short) ...

Elfi is alone in her life and alone at her job. She is the sole caretaker of her annoy-
ing mother and is in love with a colleague at work who couldn’t care less. Every
day presents the same troubles. The only welcome change is Ricardo, an enter-
tainer she meets at her company’s Christmas party. Later she encounters him at
the local disco. They spend a strange night together, full of Jägermeister, Elvis and
the Devil in disguise ...

Austria 2009 German (Eng sub) S-16 mm/Blow up 35 mm 1:1.66 stereo 35 min
Premiere May 2009 Int. Short Film Festival Oberhausen
Günter Schwaiger
Hafner’s Paradise

30 International Festival Screenings
Locarno, Los Angeles, São Paulo ...

1 International Award
Valladolid (Best Documentary)

Hafner, a former pig-breeder, ruined inventor, playboy and above all an ex-SS officer, lives in Spain surrounded by Nazi friends and dreaming of the advent of the “Fourth Reich”. Proud and unapologetic, he introduces us into his obscure, grotesque world, made to his measure and which he haughtily rules. Finally however, reality catches up with him ...

Austria 2007 German/Spanish (Sp/Ger/Eng sub)
DV/Digi Beta 4:3 colour/b&w stereo 74 min
Premiere August 2007 Locarno Int. Film Festival
Peter Tscherkassky
Coming Attractions *

25 International Festival Screenings
Venice, Toronto, Rotterdam ...

1 International Award
Venice Int. Film Festival (Premio Orizzonti for Best Short Film)

With delicacy, humour and a wonderful feeling for rhythm, the film brings together the worlds of early cinema, advertising film and the avant-garde. In doing so, Coming Attractions celebrates the sheer pleasures of the film medium.

Jury statement VENICE

The ARTFORUM (N.Y.) selected Coming Attractions in its “Best of 2010” issue.

Peter Tscherkassky – whose filmic productions have been supported by INNOVATIVE FILM, the Film Division of the Department for the Arts, from the start – was listed among the 50 best avant-garde filmmakers of the decade in the May/June edition of Film Comment, the renowned journal published by the Film Society of Lincoln Center. In a list dominated by American filmmakers, he is honored with the eminent position of number 21 as the first European on the list, and as a non-American is second only to this year’s prize-winner at Cannes, Apichatpong Weerasethakul. Additionally, two of his films were voted among the top 50 of the past decade.

OTHER FILMS BY PETER TSCHERKASSKY

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* See page 79
films
fiction
Between neorealism and the Dardenne brothers, a story filmed with lots of love, without showing off, in full complicity with the characters. Patrizia Gerardi is an amazing actress.

Jean Roy – L’HUMANITE about *La Pivellina* by Tizza Covi and Rainer Frimmel

All quotes concern films that have been supported by INNOVATIVE FILM, the Film Division of the Department for the Arts.
Mrs. Blumenthal lives with her husband and both her sons in a bleak, dockside neighbourhood. She develops an intense social phobia, caused by her worries about the severe accident suffered by her oldest son, Roman. It becomes impossible for her to mix with people and she increasingly barricades herself and her family in their dark apartment, plagued by hallucinations, memories and agoraphobia.

Johannes Hammel  * 1963 Basel Switzerland

Films (selection) Abendmahl (2005 a-g) MAZY-system of transitions (2003 a-g) Die Schwarze Sonne (1992 short f)

Austria
German (Eng sub)
HD/FAZ 35 mm
1:2.35
b&w Dolby Digital
110 min

Screenplay
Johannes Hammel

Key Cast
Daniela Holtz
Roland Jaeger
Simon Jung
Charlotte Ullrich
Karl Fischer

Camera/Editor
Johannes Hammel

Producer
Johannes Hammel

Production
hammelfilm

Premiere
October 2010 Viennale
Vienna Int. Film Festival

Contact
Austrian Film Commission
At a casting call, unemployed amateur actor Peter Gläubiger tries out for the role of the gorilla King Kong. A series of real scenes and fantasies spinning out of this situation cause him to question his job and take stock of his life as an artist.

Peter Kern *1949 Vienna Austria
documentary
A conceptual study about movement, effort, and duration, which doesn’t require narration in the classical sense.

Maya McKechnay – FALTER about *handbikemovie* by Martin Bruch
This film is a virtual trip around the world consisting of 40 sequences or journal fragments documenting local and global travel undertaken by me and 22 friends, describing both a period of life and my evolution as the protagonist, from an “actual” bicyclist to a stationary bicyclist. (Martin Bruch)

Martin Bruch * 1961 Hall/Tyrol Austria
Reinhilde Condin * 1954 Ora Italy
Films (selection) home.movie (2008 a-g) fenster/drei sätze (2006 a-g) handbikemovie (2003 d)
Comuna Under Construction
Dario Azzellini, Oliver Ressler

A film about local self-administration in Venezuela: In more than 30,000 community councils the people of Venezuela make collective decisions about community concerns in local assemblies. Several community councils can join to form a Comuna and various Comunas can organize into a communal town. The councils are organized from the bottom up. They function parallel to the existing institutional framework and aim to overcome the State through self-government. This film follows these developments in poor districts of Caracas and in the countryside.

Dario Azzellini * 1967 Wiesbaden Germany

Oliver Ressler * 1970 Knittelfeld Austria
Three actresses and four actors criss-cross Germany, Austria and Switzerland, driving for weeks on end. Each evening they present Ödön von Horvath’s *Zur schönen Aussicht*: “The truth! The truth!” The bus is small, the hotels are shabby, the stage set wobbles, sometimes members of the audience flee ... and as the “tortour” concludes, the tour manager has taken off – with the money.

**Dirty Days**

Helmut Berger

Austria
German (Eng sub)
DV/Digi Beta 16:9
stereo 88 min

Concept
Helmut Berger

Camera
Helmut Berger
Barbara Horvath

Editor
Michou Hutter

Production
Helmut Berger
Filmproduktion

Premiere
March 2010
Diagonale Graz

Contact
Helmut Berger

Helmut Berger * 1949 Graz Austria
Films (selection) Bauernschach (1993 f) Nie im Leben (1990 f)
Du mich auch (1987 f)
Uttar Pradesh and Salzburg – two worlds. 30 years ago, when Sadhna travelled to Salzburg after her arranged marriage with Deepak, she did not know what awaited her. Today she continues to live with Deepak and has everything middle class life requires: work, an apartment house, two sons. Sadhna has accomplished much. But when she travels to India to visit her mother or attend a wedding, one sees what she has left behind and what she is still missing in Austria.

Gabriele Hochleitner

Concept/Camera
Gabriele Hochleitner

Editor
Timothy McLeish

Producers
Gabriele Hochleitner
Timothy McLeish

Contact
Gabriele Hochleitner

Everything Is India
Gabriele Hochleitner

Austria
German/English/
Punjabi (Ger sub)
HD/Digi Beta 16:9
stereo 104 min

Films (selection)
Zwa traurige Buam (2006 d) Roma Rozdol
Rostock (2005 d)

Gabriele Hochleitner *1969 Salzburg Austria

Documentary
This film narrates generational repercussions of the Nazi era through the stories of elite Nazi students, their children and their grandchildren. The perspective of proceeding generations provides a new approach to understanding the former elite students. The “Napola” represent the essence of the “ideal type” in sharp outline and the influences experienced by the NS generation.

**Eduard Erne** *1958 Bregenz Austria

**Christian Schneider** *1951 Hannover Germany

**Austria/Germany**
HD/Digi Beta
Dolby Digital
95 min

**Concept**
Christian Schneider
Eduard Erne

**Camera**
Harald Schmuck

**Editor**
Joachim Wölcken

**Producers**
Lukas Stepanik
Elena Trifonova
Ernst Szebedits

**Production**
Extrafilm (AT)
Neue Pegasos (DE)

**Premiere**
October 2009
Filmtage Hof

**Sales**
Extrafilm
Spring 2006. For several weeks I travel through Iran. I
shoot a diary with my small camera. I am surprised by
the number of “magical moments” I encounter in histo-
torical or hallowed places as well as unsensational,
everyday locations. I feel like I’m in one of those pu-
zling films by Kiarostami. I visit the Musalla Garden in
Shiraz where Hafiz is buried, who in company with
Rumi and Saadi is perhaps the greatest and most mys-
terious of Persian poets. (Michael Pilz)

Invocation of Bliss
Michael Pilz

Austria
English/Farsi
DV/Digi Beta 16:9
stereo 92 min

Realisation
Michael Pilz

Production
Michael Pilz Film

Premiere
November 2009 Goa
Int. Film Festival of India

Contact
Michael Pilz Film

Michael Pilz * 1943 Gmünd Austria
Films (selection) Rose and Jasmine (2010 d) Silence (2007 d)
Feldberg (1990 f) Heaven and Earth (1982 d)
The film is about women tracing their Nazi family history. They research the historical facts as well as the marks this past has left on their lives. How does this past affect their personal relationships, sexuality, love, and political activism?

Simone Bader * 1964 Stuttgart Germany
Jo Schmeiser * 1967 Graz Austria

Films (selection) Phaidon – Presses in Exile (2007 a-g)

Austria
German (Eng sub)
35 mm 1:1.85
Dolby Digital 98 min

Concept
Simone Bader
Jo Schmeiser

Camera
Sophie Maintigneux

Producers
Simone Bader
Jo Schmeiser
(Klub Zwei)

Premiere
March 2010
Diagonale Graz

Sales
sixpackfilm
Land acquisition for luxury apartment development forces the people of a 600 year old gypsy quarter in Istanbul to be faced with eviction.

Astrid Heubrandtner

Austria
Turkish (Ger sub)
HD
Dolby Stereo
94 min

Concept
Astrid Heubrandtner

Camera
Peter Roehsler
Astrid Heubrandtner

Editor
Charlotte Müllner

Producer
Peter Roehsler

Production
nanookfilm

Premiere
July 2010
Int. Film Festival
Sarajevo

Contact
nanookfilm
In February 1984, 50 Austrians form the work brigade “February ’34” and head to Nicaragua, motivated by a strong sense of solidarity with the Sandinista revolution that toppled the Somoza clan and ended decades of dictatorship, only to be threatened by US invasion. The brigade works on constructing a community centre under very difficult conditions, and gets to know a country in the process of revolution. A film about commitment, disillusionment, and the desire for a better world that survives to this day.

Anna Katharina Wohlgenannt

Night is when most people sleep and dream. For others it is a muse – a time of secrets and loneliness – a time of exception. Then again there are people for whom night is simply a part of everyday life. This is a film about Berlin after dark.

Ivette Löcker

* 1970 Bregenz Austria
Films (selection) Maria and Sasha, Coal Shippers (2008 short d)
In ancient China, before an artist began to paint a subject – a tree, for instance – he would sit down and contemplate it for days, months, years – it didn’t matter how long – until he was the tree. He did not identify himself with the tree, he became the tree. There was no distance between him and the tree, no distance between the observer and the observed, no experiencer experiencing the beauty, the movement, the shadow, the depth of a leaf, the quality of colour. He became the tree entirely, and only in that state could he paint. *Rose and Jasmine* is a cinematographic poem based on my travels to Iran in May 2006 and October 2007. A film for meditation. (Michael Pilz)

*Rose and Jasmine*
Michael Pilz

**Austria**
English/Farsi
DV/Digi Beta 16:9
stereo 106 min

**Realisation**
Michael Pilz

**Production**
Michael Pilz Film

**Contact**
Michael Pilz Film

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Michael Pilz *1943 Gmünd Austria
fiction short
A lyrical, filmic poem with images through which you literally can feel the breath and even the heartbeat of the filmmaker.

Michael Omasta – FALTER about *Tell Me Tuesday* by Astrid Ofner
INGRID Marie Kreutzer

“I do want you to want me, but then again, I don’t.” Two women in their mid-30’s. Just yesterday they were a pair, that certain electricity is still in the air. In the evening, Michi will get on a train to Barcelona – even if she feels old for her back-pack. Is Patricia coming with? A lot is possible, nothing decided. Till evening there is plenty of time to argue, for the everyday and compliments. An afternoon full of dialogue, in soft black and white.

Marie Kreutzer *1977 Graz Austria

Austria
German (Eng sub)
HD/Digi Beta 1:2.39
stereo 16 min

Screenplay
Marie Kreutzer

Key Cast
Vanessa Stern
Pia Hierzegger

Camera
Leena Koppe

Editor
Ulrike Kofler

Producers/Production
Marie Kreutzer
Nina Wilhelm

Premiere
March 2010 Diagonale Graz

Contact
Marie Kreutzer

Daschka Ludwig Löckinger

A person taking a walk is witness to a car accident that he finds inexplicable. He cannot locate the driver, discovering only an unconscious child. A policeman recognizes the kid as his own son. The witness is held responsible for the accident and has to face up to an extraordinary situation.

Ludwig Löckinger *1973 Linz Austria

Austria
German (Eng sub)
HD/Digi Beta 1:2.39
stereo 16 min

Screenplay
Florian Brügler

Key Cast
Maria Fliri
Gottfried Neuner

Camera
Oliver Schneider

Editor
Alarich Lenz

Producer
Danja Katzer

Contact
Ludwig Löckinger
Maybe Mexico
Franziska Pflaum

Maybe Mexico tells the story of three women who duck into a cellar for two weeks to generate evidence of a trip and return as celebrated visitors of Mexico. A competition develops resulting from their various notions of the perfect vacation. As their plan fails, the question arises as to whether the cellar or they themselves are at fault for a trip that never took place.

Franziska Pflaum  *1987 Vienna Austria
Films Holz (2009 a-g) The Noblesuiter (2009 a-g)
Powder Dreams (2008 short f)

Austria
German
DV/HD 16:9
stereo 20 min

Screenplay Anna Winkler
Franziska Pflaum
Key Cast Felicitas Lukas
Katharina Sporrer
Fabienne Küther
Camera Marco S. Zimprich
Editor Franziska Pflaum

Producer Anna Winkler
Production Kadrage Film

Premiere
July 2009 Cinemagic Vienna

Contact
Franziska Pflaum

Janek
Tobias Dörr

A family, both parents are employed, the siblings are nearly grown up. Janek has just turned twelve and is shy. Everyone around him is well organized – even his friends are like small adults. When Janek’s father suffers a nervous breakdown, everything changes. Janek is supposed to keep his father company and protect the family’s peace – but this time everything is other than the family imagines.

Tobias Dörr  *1977 Münsterlingen Switzerland
Films (selection) Verwehte (2007 short f)
Krankheit der Jugend (2007 f/episode)
Was ich noch sagen wollte (2004 d)

Austria
German
16 mm 1:2.35
Dolby Digital
25 min

Screenplay Tobias Dörr
Key Cast Flavio Schily, Susi Stach
Helmut Berger, Antonia Jung
Camera Robert Oberrainer
Editor Andreas Moosmann

Producer Barbara Nehoda

Contact Tobias Dörr
Talleres clandestinos
(The Factory) Catalina Molina

Young Bolivian Juana gets a job as a seamstress in neighbouring Argentina, forcing her to leave her husband and baby boy. After arriving in Buenos Aires, the reputed factory turns out to be a prison. Textile goods for luxury brands are produced under inhumane conditions: long working days, sexual abuse and no permission to leave the factory. After a series of fatal incidents, she attempts an escape by any means possible.

Catalina Molina 1984 Buenos Aires Argentina

Austria
Spanish (Ger/Eng sub)
HD/Digi Beta 1:1.77
Dolby Stereo 40 min

Screenplay Catalina Molina
Key Cast Vanesa Salgueiro
David Bracamonte, Sandra Rocha
Juan José Choque
Camera Klemens Hufnagl
Editor Matthias Halibrand

Producer David Bohun
Premiere March 2010 Diagonale Graz
Sales sixpackfilm

Too Tight!
Clemens Roth

Nine-year old Joseph suffers from phimosis. He slowly discovers pleasure in the prescribed foreskin exercises. To scare him out of masturbating in the bathroom, his parents tell him a story about a monster that lives in the sewage system. A tragicomic search for the truth ensues.

Clemens Roth 1982 Tulln Austria

Austria
German (Eng sub)
HD 1:1.77
Dolby Stereo 18 min

Screenplay Clemens Roth
Camera Marco F. Zimprich
Editor Flo Fessl

Producers Arash T. Riahi
Raphael Barth, Michael Seeber
Production Golden Girls Filmproduktion

Premiere November 2010
Top-Kino Vienna

Contact Golden Girls Filmproduktion
Trois silences
Irene Reiserer

A daughter without hope. A fisherman without his dog. A woman collecting shells alone, without her husband. Each is silent in their own way. They cross paths on a beach in Brittany. Perhaps they will come to meet.

Irene Reiserer *1985 Brixen Italy
Films (selection) Tapetenbröckeln (2008 short f)

Austria
French (Ger/Eng sub)
16 mm/Digi Beta 16:9
stereo 11 min

Screenplay Irene Reiserer
Key Cast Claudie Ollivier
Serge Rivoulland
Priscilla Bescond
Camera Magdalena Lauritsch
Editor Diego Breit Lira

Producer Caroline Bobek
Production Caroline Bobek
University of Music and Performing Arts Vienna

Contact Irene Reiserer

Visions of Reality – Western Motel Gustav Deutsch

The interior of a motel room. A hilly landscape of dunes can be seen through a big window. Shirley is standing at the window in a wine-red, sleeveless, summer dress as she gazes at the dunes across the street. She clasps her hands around her belly. She seems to be waiting for something. The bonnet of a car is to be seen in the left lower corner of the window – a green Buick. First we can hear the trunk being shut, then some steps, then the door to the motel room opening. Shirley turns around ...

Gustav Deutsch *1952 Vienna Austria
Films (selection) Film ist. A Girl & a Gun (2009 a-g) Welt Spiegel Kino (2005 a-g)
Film ist. 7–12 (2002 a-g) Film ist. 1–6 (1998 a-g)

Austria
English (Ger sub)
RED Cam/FAZ 35 mm
Dolby SR 13 min

Screenplay/Editor Gustav Deutsch
Key Cast Stephanie Cumming, Georg Wasner
Camera Jerzy Palacz
Sound Christian Fennesz, David Sylvian

Producer Gabriele Kranzelbinder
Production KGP Kranzelbinder Gabriele Production

Contact
KGP Kranzelbinder Gabriele Production
documentary short
Gladik’s film does not comment, it shows. It provides insight into a country whose social welfare structures were brutally disturbed, especially after 1989. An obligatory film for all those whose (self-)righteous sleep is disturbed by the imposition of a few beggars upon their cityscape.

Walter Titz – KLEINE ZEITUNG
about Natasha by Ulli Gladik
The course of life is rarely predictable, often astonishing, and sometimes absurd. In the end, four persons meet: a Dutch lady, a former circus director, a parson’s cook, and a Danube Swabian who is the wife of a big farmer. How will they deal with passing their sunset years in an elderly home together? This documentary introduces four personalities that fundamentally differ in terms of their social background, history, and attitude: a sampling of our society’s diversity.

Julia Laggner * 1974 Graz Austria

Austria
German (Eng sub)
HD/Digi Beta 16:9
stereo 57 min

Concept
Julia Laggner

Camera
Judith Benedikt

Editor
Julia Pontiller

Production
Julia Laggner

Premiere
March 2010
Diagonale Graz

Sales
sixpackfilm

Die Wien
Robert Schabus

From the Kaiserbründl at the foot of the Kaiserbrunnberg to where the river flows into the Danube, the Wien travels quietly from countryside to city, from recreation area to densely populated urban centre, from living to working space. The film follows the river’s journey without historical elaboration, instead quietly and unobtrusively telling its story by way of narrative conversations with people on and in the river.

Robert Schabus * 1971 Förolach Austria


Austria

HD
stereo 47 min

Realisation
Robert Schabus

Sound
Matthias Erian

Production
robert schabus film

Premiere
September 2010
Urania Vienna

Contact
Robert Schabus
Michael Berger. Eine Hysterie

*Thomas Fürhapter* *1971 Vienna Austria
Films (selection) Planes (2006 a-g) Das Gelb ohne Zebra (2004 short d)

**Austria**
HD 16:9
Dolby SR
50 min

**Concept/Editor**
Thomas Fürhapter

**Camera**
Chris Weiß

**Producer**
Thomas Fürhapter

**Premiere**
March 2010
Diagonale Graz

**Sales**
sixpackfilm

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Romanes

*Annja Krautgasser* *1971 Hall/Tyrol Austria
Films (selection) Beyond (2008 a-g) Prelude (2008 a-g) around and around (2007 a-g)

**Austria**
Italian (Eng sub)
Beta SP 16:9
stereo 17 min

**Concept**
Annja Krautgasser

**Camera**
Roma and Sinti youth

**Editor**
Annja Krautgasser

**Premiere**
April 2010 Nyon
Visions du Réel

**Contact**
Annja Krautgasser
How to survive the everyday, how to save the world? Young filmmakers question artists about their survival strategies. Snapshots provide reports on power naps, molecular exchanges between people and machines, sanctuaries and attack strategies. Playwright Händl Klaus, conceptual artist Oliver Hangl, singer Angela Denoke and composer Olga Neuwirth have been questioned.

Ella Gallieni  * 1983 Vienna Austria  
Marvin Kren  * 1980 Vienna Austria  
Films (selection) Rammbock (2010 short f) Schautag (2009 short f)  
Michael Schindegger  * 1981 Vienna Austria  
Films (selection) Dacia Express (2008 short d)  
Fridolin Schönwiese  * 1967 Vienna Austria  
Bernadette Weigel  * 1977 Vienna Austria  
Films (selection) Marie (2009 short f) eineFrau (2009 short f)  
Leonie Wieser  * 1989 Vienna Austria  
Films (selection) Gleich in der Ecke ist das Meer (2007 short d) I: (1)00 dB Arbeit :I (2007 short d)  

Austria  
DV/Digi Beta 16:9 stereo  
6 parts 3–5 min each  

Concept Judith Wieser-Huber  
Production After Image Productions  
Contact After Image Productions

The history of the resistance group “Willy-Fred” is a model for the possibility of rebellion against a system in which any form of opposition once seemed impossible. Its story is tightly interwoven with that of the country and still presents an obstacle to some. It reaches deep into the narrative of the Second Republic and raises questions that are highly relevant today, 72 years after the “Anschluss”.

Christian Stoppacher  * 1978 Graz Austria  
Jörg Hartenthaler  * 1978 Vöcklabruck Austria  

Austria  
German (Eng sub)  
HD/Digi Beta 16:9 stereo 45 min  

Concept  
Jörg Hartenthaler  
Christian Stoppacher  
Camera  
Viktor Schaider  
Christian Stoppacher  

Producers  
Jörg Hartenthaler  
Christian Stoppacher  

Premiere  
April 2010 Crossing Europe Linz  

Contact  
Christian Stoppacher

Survival Guide  
Gallieni, Kren, Schindegger, Schönwiese, Weigel, Wieser

Traces of Resistance  
Jörg Hartenthaler  
Christian Stoppacher
Wolf Suschitzky – Photographer and Cameraman Joerg Burger

A filmic hommage to the distinguished Viennese cameraman and photographer, Wolf Suschitzky. On the occasion of his 95th birthday, the youthful emigrant tells of his international success, including the work he did on the classic British film *Get Carter*. Suschitzky basks in the memories of a dynamic life and experiences long overdue recognition in his own lifetime, unlike the majority of film industry exiles.

Joerg Burger *1961 Vienna Austria
Films (selection) Gibellina – Il terremoto (2007 d)
Moscouw (2001 short d)

Austria
German (Eng sub)
HD/Digi Beta 16:9
stereo 21 min

Realisation Joerg Burger
Research Michael Omasta, Brigitte Mayr
Sound Hjalti Bager-Jonanthansson

Producers
Ralph Wieser, Georg Misch
Production Mischief Films

Premiere
March 2010 Diagonale Graz

Contact
Mischief Films
avant-garde short
With delicacy, humour and a wonderful feeling for rhythm, the film brings together the worlds of early cinema, advertising film and the avant-garde. In doing so, *Coming Attractions* celebrates the sheer pleasures of the film medium.

Jury statement VENICE INT. FILM FESTIVAL (Premio Orizzonti for Best Short Film) about *Coming Attractions* by Peter Tscherkassky
Thomas Steiner has plenty of experience with the filmic development of real and artificial landscapes. In *camping cézanne*, Steiner once again positions himself at an interface between nature and art. He explores their mutual relativity over the course of three sections/chapters. The landscape of Montagne St. Victoire gradually reveals itself, stroke by stroke: It is as if we are watching a drawing in progress.

**Thomas Steiner**  *1956 Wels Austria*  
**Films** (selection) Cervinaria (2009 a-g)  
romance (2006 a-g) Alferjewo (2004 a-g)

**Austria**  
HD/Digi Beta 16:9  
stereo 9 min  

**Realisation**  
Thomas Steiner

**Premiere**  
March 2010  
Diagonale Graz

**Sales**  
sixpackfilm

Avant-garde film is attributed with a spiritual affinity to early cinema, also known as the “Cinema of Attractions”. This notion touches upon its exhibitionistic character, the undaunted show and tell of its creative possibilities, its direct connection to the audience. At the same time, elements of early cinema have been preserved in advertising, such as its frontal address of the camera and bald use of cinematic “tricks”. *Coming Attractions* seeks to humorously excavate the subterranean rhizomes of a mutual genealogy and to celebrate the trinity of early cinema, avant-garde film and advertising.

**Peter Tscherkassky**  *1958 Vienna Austria*  
**Films** (selection) Instructions for a Light and Sound Machine (2005 a-g) Dream Work (2001 a-g) Outer Space (1999 a-g)

**Austria**  
No dialogue  
35 mm 1:1.37  
b&w  
Dolby SR 25 min  

**Realisation**  
Peter Tscherkassky  
**Editors** Eve Heller, Peter Tscherkassky  
**Sound** Dirk Schaefer

**Premiere**  
September 2010  
Orizzonti Competition  
Venice Int. Film Festival

**Sales**  
sixpackfilm
des souvenirs vagues
Michaela Schwentner

*des souvenirs vagues* is concerned with the phenomena of perception, illusion and their refraction, memories and their displacement. The film is about mimesis and memory as well as the attempt to restage the process of remembering through poetic transformation on a filmic level. Both movement and communication forms of the human body are to serve as a foundation, distorted through the utilization of clichéd vignettes.

Michaela Schwentner  * 1970 Linz Austria
Films (selection) alpine passage (2008 a-g)
bellevue (2008 a-g) swinging (2007 a-g)

**Austria**
DV/S-8 mm/35 mm 1:1.78
Dolby Stereo 8 min

**Realisation**
Michaela Schwentner

**Premiere**
April 2010
Crossing Europe Linz

**Sales**
sixpackfilm

Films by
Günter Zehetner

Ten very short films by Günter Zehetner: *Es bleibt genauso wie das jetzt ist. / Gifted Daylight / Hi / Ist schön; ne? / Machen sie was immer sie wollen / Okay / ooooo oohoo oooooo / Wo ist meine Tasche? / wwww hhhhh / Yes*

Günter Zehetner  * 1965 Wels Austria
Films (selection) Sometimes (2005 a-g) Meine Verehrung (2001 a-g) Die Zeit heilt alle Wunder (1998 a-g)

**Austria**
DV/Digi Beta 4:3
stereo 10 parts 50 sec – 4 min each

**Realisation**
Günter Zehetner

**Contact**
Günter Zehetner
Fractal Cycles
Bärbel Neubauer

*Fractal Cycles* is an animation film that morphs and metamorphoses abstract, micro- and macroscopic elements. It is a journey through particles, fractal objects, and systems that generate metamorphoses. Tiny objects morph into big organisms and worlds, and vice-versa. Elements transform as to their shape, material and movement. There are no edits: The camera/spectator passes through particular forms (i.e. spirals) and moves from one state to the next through transformation.

Bärbel Neubauer  *1959 Klagenfurt Austria
Films (selection) Flockenspiel I-V (2004 a-g) Feuerhaus (1998 a-g) Mondlicht (1997 a-g)

Austria/Germany
No dialogue
DV/Digi Beta 16:9
Dolby Digital 36 min

Realisation
Bärbel Neubauer

Contact
Bärbel Neubauer

The Future will not be Capitalist
Sasha Pirker

The setting is Paris, seat of Communist party headquarters in France. The building designed by Oscar Niemeyer in the 1980's has long since been recognized as an architectural icon and symbol of what was at one time among the most powerful political movements in France. The individuals who work in this building are the protagonists of the film. Their tempo determines its speed. Their paths delineate the building.

Sasha Pirker  *1969 Vienna Austria

Austria
English
DV/35 mm
stereo 19 min

Concept/Editor Sasha Pirker
Camera Johannes Hammel

Producer Sasha Pirker

Premiere September 2010
Orizzonti Competition
Venice Int. Film Festival

Sales sixpackfilm
Herna
Josef Dabernig

Herna is a filmic miniature about the passion of gambling, edited together with a soundtrack consisting of a radio play by Bruno Pellandini which provides a rich counterpoint. A dramatic, acoustic kaleidoscope of four voices unfolds as the gambler loses himself in space and time and his wife and child are stuck in a car. The theme under discussion is about life and death, possession and loss.

Josef Dabernig *1956 Kötschach-Mauthen Austria Films (selection) Hotel Roccalba (2008 a-g) Rosa coeli (2003 a-g) Wisla (1996 a-g)

Austria
English (Ger sub)
16 mm/Blow up 35 mm 1:1.66
b&w Dolby SR 17 min

Concept Josef Dabernig
Radio drama by Bruno Pellandini
Voices Frederike von Stechow
Johanna Orsini-Rosenberg
Paul Matic, Branko Samarovski
Key Cast Prokop Holoubek, Barbora Šedivá
Ruben Helia, Filip Cenek, Josef Dabernig
Camera Christian Giesser
Editors Josef Dabernig
Michael Palm, Bruno Pellandini

Producer Josef Dabernig

Premiere March 2010
Diagonale Graz

Sales sixpackfilm

Hacking the Streets
Ritusangam Sharma

This film deals with the appropriation of urban space and the perception of architecture by a subculture of skateboarders, based on literature by French philosopher and sociologist Henri Lefebvre as well as contemporary architectural theoretician, Iain Borden. Skateboarding engages public space in a creative way and therefore is a socio-spatial code of practice, bypassing conventions of urban life.

Ritusangam Sharma * Vienna Austria Films (selection) Gefrorene Musik (2008 a-g) Der Fluss (2005 a-g) Strings (2004 a-g)

Austria
English (Ger sub)
HD 16:9
colour/b&w
stereo 35 min

Realisation
Ritusangam Sharma

Contact
Ritusangam Sharma
**Hochzeit**  
Friedl vom Gröller

*Hochzeit* (Wedding) is a meta-amateur film, a reflection and a condensation of its form: black and white, silent, 16 mm, only two minutes long. A married couple expose themselves to the neutral gaze of the camera while at the same time countering it with something: their own determined gaze – and the riddle of a fragmentary narrative. The way the film is constructed thematizes its materiality, including small flaws in the image such as those characteristic to the beginning and end of a 16 mm roll of film, ragged cuts, and haunted, single frames.  
(Stefan Grissemann)

**Friedl vom Gröller**  
*1946 London UK*  
Films (selection)  
Passage Briare (2009 a-g)  
Polterabend (2009 a-g)

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

**Realisation**  
Friedl vom Gröller

**Premiere**  
March 2010  
Miami Film Festival

**Sales** sixpackfilm

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**information of decay~**  
Manuel Knapp  
Tim Blechmann

*information of decay~* illustrates the aesthetic possibilities of interim noise and its visual and acoustic communication within displaced and distorted spaces. Noise is both an informant and a medium of communication between visual and acoustic space. The movement, communication, and synchronization of noise is randomized and functions on an expanded abstract plane, leading simultaneously to maximal interference and maximal communication ...

**Manuel Knapp**  
*1978 Wolfsberg Austria*  
Films (selection)  
stroboscopic noise~ (2009 a-g)  
Distorted Areas~0.1 (2008 a-g)  
visibility of interim~ (2007 a-g)

**Tim Blechmann**  
*1981 Bielefeld Germany*

**Austria**  
HD 16:9 b&w  
3-channel stereo 18 min

**Animation**  
Manuel Knapp  
**Sound**  
Tim Blechmann

**Premiere**  
March 2010  
Diagonale Graz

**Sales** sixpackfilm
Mouse Palace
Harald Hund, Paul Horn

A 1:10 scale model of an actual apartment was constructed out of edible materials, providing mice with a living space for Mouse Palace. The rodents moved in and proceeded to consume their new lodgings. The process of decay was accompanied by intense territorial battles between two males. “The hallmark of Harald Hund and Paul Horn’s films is the gleeful, ironical way they reduce our ideas of space and our notions of normalcy to absurdity.” (Genoveva Rückert)

Harald Hund * 1967 Grieskirchen Austria
Paul Horn * 1966 Amstetten Austria
Films (selection) Dropping Furniture (2008 a-g)
Habibi Kebab – Aus dem Leben einer Künstlerin (2003 short d)

Austria
No dialogue
35 mm 1:1.37
5 min

Realisation/Editors Harald Hund, Paul Horn
Camera Harald Hund

Producers/Production Harald Hund, Paul Horn

Premiere September 2010
Orizzonti Competition
Venice Int. Film Festival

Sales sixpackfilm

Juice
Eve Heller

A slow motion blow-up to 35 mm foregrounds the kinetic serendipity of a handheld portrait shot in 1980 and entirely edited in-camera. At the time I explored the groundbreaking portability and technical features of Super 8 to capture the wild intensity of my dog “Juice” as we played in a down and out neighbourhood in Buffalo, New York. In 2009 I treated the film as an objet trouvé - without bettering its formal quirks and lags - documenting the so-called “amateur” nature of the medium and an unselfconscious phase of filmmaking practice. (Eve Heller)

Eve Heller * 1961 Amherst/Massachusetts USA
Films (selection) Ruby Skin (2005 a-g) Behind This Soft Eclipse (2003 a-g) Her Glacial Speed (2001 a-g)

Austria
No dialogue
35 mm 1:1.37
5 min

Realisation Eve Heller

Premiere December 2009
Austrian Film Museum Vienna

Contact sixpackfilm
Mystery Music
Nicolas Mahler

*Mystery Music* is an almost soundless film about music. Music is visualized in the form of abstract constructions. Caution: humorous animation film!

Nicolas Mahler *1969 Vienna Austria
Films (selection) Planet Kratochvil (2007 a-g) Bad Job (2006 a-g) Flaschko, der Mann in der Heizdecke (2002 a-g)

Austria
No dialogue
DV/Digi Beta 16:9
b&w
stereo 5 min

Realisation
Nicolas Mahler
Camera/Editor
Thomas Renoldner
Sound
Ulrich Troyer

Producer
Thomas Renoldner

Premiere
March 2010
Diagonale Graz

Contact
Nicolas Mahler

One
Eve Heller

*One* re-visualizes a film I made in 1978, through the eyes of a found footage filmmaker – slowing down and magnifying its Super 8 grain to 35 mm. My first film was also the first roll I ever exposed to light. I was 17. Keith Sanborn was teaching “Beginning Filmmaking” at the Department of Media Studies in Buffalo, NY – doing his graduate work with Hollis Frampton. Our assignment was to shoot a single roll of Super 8. We could do anything but move the camera. *One* is a kind of meditative, cinematic one-liner, informed by a structuralist spirit of the day. (Eve Heller)

Eve Heller *1961 Amherst/Massachusetts USA
Films (selection) Ruby Skin (2005 a-g) Behind This Soft Eclipse (2003 a-g) Her Glacial Speed (2001 a-g)

Austria
No dialogue
35 mm 1:1.37
4 min

Realisation Eve Heller

Premiere December 2009
Austrian Film Museum Vienna

Contact sixpackfilm
Passage Briare
Friedl vom Gröller

A woman, a man, laughter. They sit together in the sun and what binds them together is the veritable surprise of the film: a gesture that is a matter of course to them, probably taboo to others. What this gesture is will be left for the film to reveal. The anarchistic humor of Passage Briare provides a liberation from the fear of aging, at least for one brief and beautiful moment. (Maya McKechneay)

Friedl vom Gröller * 1946 London UK
Films (selection) Polterabend (2009 a-g) Hochzeit (2009 a-g)

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

Realisation
Friedl vom Gröller

Premiere
September 2009
Toronto Int. Film Festival

Sales
sixpackfilm

Polterabend
Friedl vom Gröller

Five older women loosely grouped in two rows look into the camera. Some of their faces are only partially seen, a sixth woman walks through the image and joins the others. The image flares, disappears and the scene begins anew, this time with the camera’s point of view slightly altered. Friedl vom Gröller’s short, silent, black and white film shot on the eve of the filmmaker’s wedding portrays the six women in a condition of extreme motionlessness. (Astrid Wege)

Friedl vom Gröller * 1946 London UK
Films (selection) Polterabend (2009 a-g) Hochzeit (2009 a-g)

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

Realisation
Friedl vom Gröller

Premiere
September 2009
Toronto Int. Film Festival

Sales
sixpackfilm
Serial arrangement of scenes, on the most various levels of reality.

**Dietmar Brehm** *1947 Linz Austria
Films (selection) Praxis-1-6 (2007–2009 a-g)
Verdrehte Augen – 2. Version (2009 a-g)
Ozean (2009 a-g)

**Austria**
Digi Beta colour/b&w
stereo 27 min

**Realisation**
Dietmar Brehm

**Contact**
Dietmar Brehm

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Serial arrangement of scenes, on the most various levels of reality.

**Dietmar Brehm** *1947 Linz Austria

**Austria**
Digi Beta colour/b&w
stereo 25 min

**Realisation**
Dietmar Brehm

**Contact**
Dietmar Brehm
Room Invasions_Movies, Series 1 Klaus Pamminger

Various scenes from genre films almost imperceptibly begin to overtake the image of a room, gradually spreading over one surface after another without losing their narrative chronology. “The actual space (Pamminger’s apartment) becomes wall-papered by a medial consciousness. Or, to put it another way: a medial consciousness inscribes itself upon the space it over-takes.” (M. McKechney) The resident of the apartment also makes an appearance, feeding Hitchcock’s Birds and stealing Frank’s inhaler from Blue Velvet ...

Klaus Pamminger * 1967 Ebensee Austria Films (selection) ri–m#07_LP (version 1) (2009 a-g) ri–m#08_Th (2008 a-g) ri–m#04_Ve (2008 a-g)

Austria
No dialogue
HD/Digi Beta 1:1.77
Dolby Digital
8 parts 3 min each

Realisation
Klaus Pamminger

Contact
Klaus Pamminger

Screwed Up ... or the unfortunate experience that is hindsight Kris Hofmann

Romeo and Juliet stories are often downright short-lived these days. After a brief high the daily grind sets in causing inevitable discontent. – A pair breaks up and sooner or later becomes tormented by the universal understanding that you don’t appreciate what you’ve got until you lose it. – A dose of humor, a colourful set and the seeming insubstantiality of the protagonists combine to present this universal emotional problem in a most simple but loving form.

Kris Hofmann * 1981 Berndorf Austria Films (selection) Breakfast (2009 a-g) Micanga (2008 a-g) Reptilians (2008 a-g)

Austria
No dialogue
DV/Digi Beta 16:9 stereo 5 min

Concept/Animation
Kris Hofmann
Camera Mirko Beutler
Editors Kris Hofmann
Tobias Eiving
Sound Alexander Zlamal

Producer Kris Hofmann

Contact Kris Hofmann
A fragile Super 8 self-portrait rediscovered on 35 mm, made by a struggling nineteen year old discontented with the pseudo-Brakhagean spectacle presented by her fellow students at the end of the 1970’s. I shot with a remote control and intercut magnetic striped passages of black to record my quandary. The paradoxical predicament of being both subject and object in myself resulted in a film that represents a perhaps obligatory phase of cinematic narcissism in the early work of an aspiring avant-garde filmmaker. (Eve Heller)

**Self-Examination Remote Control**  
Eve Heller

Tranquility could be seen as a vacation daydream, the record of a fantasy in spin, the work of a consciousness unbound by limits, realized in a state of complete relaxation like that presumably enjoyed by the woman on the beach. The transitions between images are realized in all the ways consciousness uses to work with meaning: linguistically, visually, and acoustically. (Bert Rebhandl)

**Tranquility**  
Siegfried A. Fruhauf

**Eve Heller**  
*1961 Amherst/Massachusetts USA  
Films (selection) Ruby Skin (2005 a-g) Behind This Soft Eclipse (2003 a-g) Her Glacial Speed (2001 a-g)

**Siegfried A. Fruhauf**  
*1976 Heiligenberg Austria  
Films (selection) Palmes d’Or (2009 a-g) Night Sweat (2008 a-g) Mirror Mechanics (2005 a-g)

**Austria**
No dialogue  
35 mm 1:1.37  
Dolby SR 7 min

**Realisation**  
Siegfried A. Fruhauf

**Premiere**  
October 2010 Viennale  
Vienna Int. Film Festival

**Sales**  
sixpackfilm
Vargtimmen – after a scene by Ingmar Bergman
Georg Tiller

A shot by shot reconstruction of a scene from the film Vargtimmen (Hour of the Wolf, 1968) by Ingmar Bergman, utilizing identical technical means – lenses, framing, shot duration and camera movement. The absence of the actors’ bodies makes room for a singleminded concentration upon the filmic space. This reconstruction is to be understood as a reenactment by the reconstructor, a becoming of Ingmar Bergman, thereby reenacting a specific style of directing.

Georg Tiller * 1982 Vienna Austria

Austria
Swedish (Eng sub)
S-16 mm/Blow up
35 mm 1:1.85
b&w stereo 7 min

Concept Georg Tiller
Camera Claudio Pfeifer
Producer Georg Tiller
Production naivsuperfilm
Premiere March 2010
Diagonale Graz
Sales sixpackfilm

zart_B
Barbara Doser
Hofstetter Kurt

Visuals were generated on the basis of video-feedback material to accompany the second movement of Hofstetter Kurt’s Möbius cantata ZART. Dynamic networking patterns of moving images were created through reduction to their outlines and multiple arrangements within a matrix. Audiovisual means are employed in pursuit of potential structures of infinity (pattern principle, Möbius principle).

Hofstetter Kurt * 1959 Linz Austria
Films (selection) time no time (2008 a-g) dream’s dreams (2007 a-g) Order-Re-Order (2006 a-g)

Barbara Doser * 1961 Innsbruck Austria
Films (selection) frameframer (2009 a-g) evolverevolve (2008 a-g) evenoddeven (2004 a-g)

Austria
No dialogue
Beta SP 4:3
b&w stereo 7 min

Realisation Hofstetter Kurt
Barbara Doser
Visuals Barbara Doser
Music Hofstetter Kurt

Premiere March 2010
Diagonale Graz
Sales sixpackfilm
films coming soon
fiction

coming soon

→
La Pivellina, story of a two-year-old girl found by a jobless (and apparently childless) circus worker living on the outskirts of Rome is a humane and quietly moving portrait of life in the margins of society.

VARIETY about La Pivellina by Tizza Covi and Rainer Frimmel
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

Austria
German
DV/Digi Beta 4:3
stereo
approx. 80 min

Screenplay
Astrid Ofner

Key Cast
Sylvie Rohrer
Julian Sharp

Camera
Astrid Ofner
Peter Roehsler

Editor
Renate Maragh-Abling-Abling

Producer
Peter Roehsler

Production
nanookfilm

Completion
Autumn 2011

Contact
nanookfilm
Fata Morgana  Peter Schreiner

An escape to the desert.
One woman and two men are in front of the camera.
Each is him(her)self.
They manoeuver around a kind of turning point in their lives.
Nothing seems to be (just?) as it was.
A tightrope walk between cultures and phases of life.
In search of one’s own, in search of the other.
Intimacy, distance. Fear of death.
What is “real”?
Where is the place where one can remain?

Peter Schreiner  *1957 Vienna Austria
Person Beach Georg Tiller

Austria
Swedish (Eng sub)
RED Cam/FAZ
35 mm 1:1.85
b&w Dolby Stereo
approx. 140 min

Screenplay
Georg Tiller
Key Cast
Edward Weki
Felicia Godman
Camera
Claudio Pfeifer
Editor
Jan Martiensen

Producer
Georg Tiller
Production
naivsuperfilm

Completion
Winter 2010

Contact
Georg Tiller

How are the lives of a Sudanese stone pit worker, a cleaning lady, a barkeeper and a young girl – all inhabitants of a small and isolated island in the Baltic Sea – connected to the imaginary traces of Swedish master director Ingmar Bergman, who inhabited the very same island for over 30 years?

Georg Tiller * 1982 Vienna Austria
Films (selection) Vargtimmen (2010 a-g) Km 43.3.
The Shine of Day
Tizza Covi, Rainer Frimmel

Austria
German (Eng sub)
S-16 mm/Blow up
35 mm 1:1.85
Dolby SR
approx. 90 min

Screenplay
Xaver Bayer
Tizza Covi
Rainer Frimmel

Key Cast
Philipp Hochmair
Walter Saabel

Camera
Rainer Frimmel

Editor
Tizza Covi

Producer
Rainer Frimmel

Production
Vento Film

Completion
Spring 2011

Contact
Vento Film

An actor from Vienna’s Burgtheater encounters a knife thrower from an Italian circus, instigating a convergence between two walks of life that could hardly be more distinct. An inhabitant of the stage and a performer of everyday life are able to agree on a game and bring a torn family back together again.

Tizza Covi * 1971 Bolzano Italy
Films (selection) La Pivellina (2009 f) Babooska (2005 d)
Das ist alles (2001 d)

Rainer Frimmel * 1971 Vienna Austria
Films (selection) La Pivellina (2009 f) Babooska (2005 d)
Aufzeichnungen aus dem Tiefparterre (2000 d)
documentary coming soon
In the case of *Gangster Girls*, the escape into the external stylization of prototypical beauty is not something desired by the majority of these women but the final consequence of overcoming their own individual lives, something accorded to every person as a matter of course but not permitted to these women.

Nobel Price Winner Elfriede Jelinek about *Gangster Girls* by Tina Leisch
Anna through the Mirror
Susanne Brandstätter

Anna through the Mirror is a family portrait revolving around the development of 12-year old Anna. She is an exceptional talent who began playing the violin at the age of three. Her most fervent wish is to become a soloist. Her goal draws closer when violin virtuoso Pierre Amoyal discovers her. Yet she also must face drastic changes – like having to leave family and friends in Pressbaum, Austria to study in Lausanne. This challenges Anna as well as her entire family.

Susanne Brandstätter * Los Angeles USA
Barbara Wally is former director of the International Summer Academy of Fine Arts in Salzburg and has been a public figure known for her pronounced feminist views for decades. A few years before her retirement, she fell in love with a driver from Yemen. She has since become his second wife and a devoted Muslim, which includes praying to Allah five times a day and wearing a headscarf on many occasions. *Arab Attraction* explores this unusual paradigm shift.

**Arab Attraction**

Andreas Horvath

**Austria**
German/English/Arabic/Italian (Eng sub)
HD/Digi Beta 16:9 stereo
approx. 100 min

**Concept/Editor**
Andreas Horvath

**Camera**
Andreas Horvath
Monika Muskala

**Completion**
Spring 2011

**Contact**
Andreas Horvath

Barbara Wally is former director of the International Summer Academy of Fine Arts in Salzburg and has been a public figure known for her pronounced feminist views for decades. A few years before her retirement, she fell in love with a driver from Yemen. She has since become his second wife and a devoted Muslim, which includes praying to Allah five times a day and wearing a headscarf on many occasions. *Arab Attraction* explores this unusual paradigm shift.

**Andreas Horvath** *1968 Salzburg Austria*

**Films** (selection) The Passion according to the Polish Community of Pruchnik (2009 short d) Views of a Retired Night Porter (2006 short d) This Ain’t No Heartland (2004 d)
Art 278a: The Measures Taken
Gerald Igor Hauzenberger

Anti-terrorist squads descend upon animal rights activists as if they were enemies of the state. They are imprisoned although there is no concrete evidence against them. International media sarcastically report on this judicial farce in Austria where it in fact is of grave concern. The special authority granted by Mafia Paragraph 278a is still used against hundreds of individuals who take part in political rallies and donations. The film follows the story of five primary defendants, from pre-trial custody release to the trial itself.

Gerald Igor Hauzenberger * 1968 Alkoven Austria
Boxeo Constitución
Jakob Weingartner

Boxeo Constitución accompanies three juvenile boxers from forgotten suburbs of Buenos Aires on their way to their fight debut. The boxing ring will determine whether they can at least hope that one day they will “be somebody”. While successfully avoiding all Rocky clichés, the film conveys how young people fight against the social Darwinism of social crisis in, of all places, a subterranean boxing hall.

Jakob Weingartner * 1979 Feldkirch Austria
Films (selection) Murga en Lugones (2009 short d) Obras y Obreros (2008 a-g)
This project reflects the complex world-view of legendary avant-garde filmmaker and cultural theorist Peter Kubelka. Born in Austria in 1934, he became an internationally significant figure in film history. The film focuses on the main themes of his life: film, cooking, dance, music, architecture, sculpture, painting and language in a gesture of embracing the entire world.

**Martina Kudláček** *1965 Vienna Austria

What does Russia sound like? Fabled electronic synthesizers from the Soviet era have been cult instruments since the collapse of Communism, due to their unmistakable sound and unreliable operation. They tell innumerable curious stories about Lenin’s dream of electrifying Russia, the myth of progress, musicians, inventors, bohemians and collectors of sounds whose boundless creativity has survived, even in a period of post-Soviet reality.

**Elektro Moskva**  
Dominik Spritzendorfer, Elena Tikhonova

**Austria**  
Russian (Ger/Eng sub)  
HD 16:9  
stereo approx. 80 min

**Concept**  
Dominik Spritzendorfer  
Elena Tikhonova

**Camera**  
Dominik Spritzendorfer

**Producer**  
Petra Popoviv  
Diana Stoyanova

**Production**  
no name film factory

**Completion**  
2011

**Contact**  
no name film factory

What does Russia sound like? Fabled electronic synthesizers from the Soviet era have been cult instruments since the collapse of Communism, due to their unmistakable sound and unreliable operation. They tell innumerable curious stories about Lenin’s dream of electrifying Russia, the myth of progress, musicians, inventors, bohemians and collectors of sounds whose boundless creativity has survived, even in a period of post-Soviet reality.

**Dominik Spritzendorfer** *1974 Zurich Switzerland**  
Films (selection) Romski Bal (2006 d)

**Elena Tikhonova** *1977 Obninsk Russia**  
Films (selection) Metropolis reloaded (2006 a-g) Dobriy Vecher, Constructor (2002 a-g)
Ten thousands of Europeans travel to Morocco every winter in their mobile homes: German workers, Finnish managers, people from different countries and social classes. Many have sold their houses and given away possessions once held dear. Now they settle in trailer parks – remote, city-like camping lots – to live out a dream of freedom and permanent vacation. They resist growing old, withdrawing from the cycles of the seasons and the social obligations of their former homes.

Ralf Jacobs * 1969 Bad Pyrmont Germany
Films (selection) mad tom song (2008 a-g) go back to africa (2004 d) marching gaily (2001 short d)
This film investigates the needs, principles and feelings of people who are ignored by the public and reductively categorized by the medical community. They often have more dignity and sense than the majority of so-called “normal” people.

Olga Pohankova * 1979 Bratislava Slovakia
Films (selection) Donare silenzio (2009 a-g) Altre Plasticita (2008 d) Orbis Pictus (2004 a-g)
Sicilian religiosity consists of faith in saints who work wonders; the memory of ancient, heathen gods of the earth; and, above all, ecstatic devotional surrender during processions that last for days and nights on end. Fromm bis zum Exzess (Religious Excess) is a film about an attitude towards life, the rituals and mentality of the people in Trapani. At the centre of this filmic investigation is the most impressive Good Friday passion procession in all of Italy.

Fromm bis zum Exzess Joerg Burger

Austria
Italian (Ger/Eng sub)
HD/Digi Beta 16:9
stereo 90 min

Concept/Editor
Joerg Burger

Camera
Joerg Burger
Johannes Hammel

Production
Joerg Burger

Completion
Summer 2011

Contact
Joerg Burger

Actually, everything is completely different (2004 short d)
Shopping centres have been in fashion for many years. Hardly a month goes by without another one being opened to the public. This film meets with critics as well as proponents, accompanies project developers on the job, following their paths in labyrinthine networks of international capital, ultimately returning to locations where economic booms and bubbles have drastically altered cities and the everyday life of their residents.

**The Global Town** Ulli Gladik

**Austria**
German/English/Bulgarian (Eng sub)
DV/Digi Beta 16:9 stereo approx. 90 min

**Concept**
Ulli Gladik

**Camera**
Johannes Hammel

**Editor**
Karin Hammer

**Producers**
Arash T. Riahi
Michael Seeber

**Production**
Golden Girls Filmproduktion

**Completion**
Winter 2011

**Contact**
Golden Girls Filmproduktion

Ulli Gladik *1970 Bruck/Mur Austria
Two people fall madly in love. She is European and will do anything to live with him; he is a foreigner and quietly submits to all the harassments he must tolerate in exchange for a life with her. They draw strength from the turbulence they encounter – they struggle, but they endure. This film is based on the experiences of couples who married so non-European partners could remain in Europe. A universal story is woven from narrative segments of their various lives.

Anja Salomonowitz

Austria
German (Eng sub)
HD
stereo 80 min

Concept
Anja Salomonowitz
Camera
Johannes Hammel
Editor
Frédéric Fichefet

Producers
Alexander Dumreicher-Ivanceanu, Bady Minck

Production
Amour Fou Filmproduktion

Completion
2012

Contact
Amour Fou Filmproduktion
Where does artificial intelligence get its ideas? One hotbed of activity is the Austrian Institute for Artificial Intelligence in Vienna. Director Robert Trappl is an internationally recognized luminary in the field and serves as our guide to the wonderful world of artificial intelligence. He provides insight into the soul of a scientist driven by boundless curiosity and ingenuous enthusiasm: For him rationality and emotion do not stand in contradiction.

**Herr Trappl und die künstliche Intelligenz**

_Nadja Seelich_  

**Austria**  

HD 1:1.69  
stereo 80 min  

**Concept**  
Nadja Seelich  

**Camera**  
Bernd Neuburger  

**Editor**  
Max Kliewer  

**Producers**  
Lukas Stepanik  
Bernd Neuburger  

**Production**  
Extrafilm  

**Completion**  
Spring 2011  

**Contact**  
Extrafilm  

_Films_ (selection)  
_Mozart in China_ (2007 f)  
_Theresienstadt sieht aus wie ein Curort_ (1997 d)  
_Sie saß im Glashaus und warf mit Steinen_ (1992 d)
Holy Water is a film about a small spring which has become a big image mirroring human longing. The so called “Lourdes of the Innviertel” is to be found in the province of Upper Austria and provides the point of departure for an associative trip into the realm of energized waters surrounded by worshippers of Mary, butchers, mystics and other phenomenologists.

**David Gross** *1978 Salzburg Austria
Ibiza (Occident) Günter Schwaiger

This film tells the story of Alfredo, a legendary DJ who for many years was the unrivalled star of the best clubs on Ibiza. The complex character of the protagonist submerges us in the microcosm of DJ culture, of clubs and leisure cults on Ibiza – an island that, probably, stands as a metaphor for the “state of affairs” in the Occident.

Günter Schwaiger  * 1965 Neumarkt/Salzburg Austria
Der Mord von Santa Cruz (2005 d)

Austria/Spain
Spanish/German/English
(Ger/Eng/Fr/Sp sub)
HD/Digi Beta 1:1.77
Dolby Digital
approx. 90 min

Concept/Camera
Günter Schwaiger

Editors
Günter Schwaiger
Martin Eller

Producer
Günter Schwaiger

Production
Günter Schwaiger Film
Produktion (AT)
Mosolov-P S.L. (ESP)

Completion
Summer 2011

Contact
Günter Schwaiger
Iranian society is standing at a crossroads. Discontent with the fundamentalist Islamic regime, the catastrophic economic condition of the country, and especially the lack of professional prospects are driving youth to the streets. The fundamentalist Islamic regime only has more repression and terror for this young “army” girded with cell phones, YouTube and Twitter. *iranEvolution* is an experimental essay film that dives into the image archive of Iranian society’s quaking collective body, weaving its many influences into a contemporary and expressive overall picture.

**Arman T. Riahi**
*1981 Isfahan Iran*

Films (selection) Elektronikschoott (2005 short f)

**Arash T. Riahi**
*1972 Iran*

Oskar is deaf. Leo can hear. They are now eight-year-old twins, protagonists of the film Ich muss Dir was sagen – I Want to Tell You Something. This documentary sequel follows the brothers over the course of ten years. The children become adult, autonomous characters who develop their own morals, ethics and sense of identity. Will happy children grow up to become happy adults?

Martin Nguyen * 1980 Pulau Bidong Malaysia
Films (selection) I Want to Tell You Something (2006 d)
Am Anfang steht (2005 short f) wirklich (2003 short f)
Lively election campaigning in the young democracy of Indonesia: Barely a decade after the downfall of a bloody regime, the world's most populous Muslim country is looking for a new president. Ibu Dela is an old lady in megacity Jakarta illegally squatting a residence like a million others. She is in the process of organizing 1.5 million people to advocate a basic social action plan to contend with rampant poverty. Signatories will vote for a yet unknown candidate who promises to implement the plan.

**Jakarta Disorder**  
Ascan Breuer

Austria  
Bahasa Indonesia  
(Ger/Eng sub)  
HD 16:9  
stereo 90 min

**Concept**  
Ascan Breuer  
**Camera**  
Victor Jaschke

**Producers**  
Michael Seeber  
Arash T. Riahi  
**Production**  
Golden Girls  
Filmproduktion

**Completion**  
Spring 2011

**Contact**  
Golden Girls  
Filmproduktion

Ascan Breuer * 1975 Hamburg Germany  
Mörderhaus Johann Neumeister

Mörderhaus (Murder House) attempts to reconstruct the story of an isolated farm house in the northern part of the Forest Quarter in Lower Austria. Over the past 100 years, many murders and suicides transpired in this ghost house. With the help of interviews, shots of the house and surrounding countryside, this film pursues these horrifying stories while at the same time capturing the mood of the northern Forest Quarter. Dedicated to Ingeborg Neumeister (1954–2008).

Johann Neumeister * 1976 Vienna Austria
Films (selection) Gerkan, Scheeren, Speer (2009 a-g)
Soul Stinks – The Story of Dr. Herbert Dreadful (2008 f)
The filmmakers travel together with their mothers to their places of birth, Miletić and Červenka, two small villages in contemporary Serbia. They are in search for their family’s untold histories. The fate of their mothers, grandmothers and the region reveal stories of expulsion, internment, flight, and homeland. The journey is informed by perpetual generational conflict and a very personal view of the countryside and its people. The fundamental motivation behind the film is to find out how lived and narrated histories mix with individual experiences and feelings.

Karin Macher * 1966 Munich Germany
Films (selection) space tubes (2009 short d) Hana, dul, sed ...
(co-director 2009 d) Gute Arbeit (2004 d)

Su Wastl * 1964 Bruck/Mur Austria
My Legal Father  

Paul-Julien Robert

My Legal Father tells the story of a boy who was born in 1979 and raised in the AAO-Commune Friedrichshof where his legal father committed suicide in 1984. The filmmaker takes a rather personal journey using archival footage and drawing upon existing memories.

Paul-Julien Robert  * 1979 Paris France

Austria
German/French
HD/35 mm
stereo 90 min

Concept
Paul-Julien Robert

Camera
Leena Koppe
Fritz Ofner

Editor
Oliver Neumann

Producer
Oliver Neumann

Production
FreibeuterFilm

Completion
May 2011

Contact
FreibeuterFilm
In *Nostalgia* Ruth Beckermann pursues childhood memories in an Italian vacation resort. However, any notion of “nostalgia” is soon seen to be minimized by the reality of contemporary Italy, where Mussolini is adored and the olden days of Italy’s greatness are sorely missed. Encounters with neo-Fascists and refugees from Africa raise the question as to whether the politic of Italy is in effect an experimental laboratory for Europe.

**Ruth Beckermann** *1952 Vienna Austria*

Discovering my neighbours is the central point of the film, exploring their apartments and life stories within the framework of our building where residents from the most various cultures are housed. The main question and situation is about getting close with these people who are so close and yet entirely unknown to me. Of equal concern is the process of making the film within a context of tension between protecting and continually overstepping privacy.

Michael Schindegger *1981 Vienna Austria
Films Dacia Express (2008 short d)
“I'm mainly attracted to boys between the ages of five and fifteen.” The young man who tells us this is 27 years old and studies archaeology. He has never made a predatory move against a child despite his ongoing sexual fantasies. *The Outing* is an intimate portrait of an individual – and a taboo.

**The Outing**
Sebastian Meise, Thomas Reider

Austria
German (Eng sub)
DV/Digi Beta 16:9
Dolby Stereo
approx. 82 min

**Concept**
Thomas Reider
Sebastian Meise

**Camera**
Klemens Hufnagl

**Editor**
Joana Scrinzi

**Sound**
Sebastian Meise
Stefan Rosensprung

**Producer**
Sabine Moser
Oliver Neumann

**Production**
FreibeuterFilm

**Completion**
Winter 2010

**Contact**
FreibeuterFilm
Schwan mit Sternenstaub (Swan with Stardust) is the first instalment of a multi-part filmic presentation of European and non-European art and intellectual history, focusing upon roots of the present. Fischer created his material on video over the past 25 years, while working at the multimedia collective Daedalus. Fischer edits and recombines this video in a way that lends new and often surprising meaning to his source material.

Gerhard Fischer * Vienna Austria

**Austria**
German/French (Ger sub)
DV/HD 4:3 stereo approx. 120 min

**Concept/Camera**
Gerhard Fischer

**Producer**
Peter Roehsler

**Production**
nanookfilm

**Completion**
Summer 2011

**Contact**
nanookfilm
Schwarzkopf tells the story of Austro-Iranian Rapper Nazar and his pals, Vahid and Musti – three childhood friends with a so-called “immigrant background”. All three suffer from poor education and lack of future prospects. They seek sanctuary in the world of rap music. This second generation of misfits is soon to be followed by a third generation of kids who will look up to their older counterparts, invisibly bonded by the causal effects of migration upon contemporary society.

Arman T. Riahi
*1981 Isfahan Iran
Films (selection) Elektronischrot (2005 short f)
Seelenflecken Karl Bretschneider

Austria
German (Eng sub)
HD/Digi Beta 16:9
stereo approx. 90 min

Concept
Karl Bretschneider

Camera
Christian Haake
Judith Hasleder

Editors
Karl Bretschneider
Claudia Linzer

Producer
Constanze Schumann

Completion
2011

Contact
Karl Bretschneider

Seelenflecken (Soul Spots) portrays people in the psychiatric ward of the Baumgartner Höhe Clinic in Vienna. The film is based on the everyday routine of a doctor and accompanies patients from their first talk with the doctor to the day of their release.

Karl Bretschneider * 1980 Vienna Austria
In puberty a young person begins to stand in conflict to himself and society. He embarks upon a journey to find his place in the world. *Spring!* accompanies six youths in this phase of life and intends to shed light on the environment most influential at this time. To what degree can established family structures support youth in terms of social development and the search for values? To what extent can/should the educational system assume these challenges?

*Mattias Franz Stein* *1980 Düsseldorf Germany*
Sculpture set in stone by the most important visual artists in Austria are portrayed in this film: Fritz Wotruba, Wander Bertoni, Rudolf Hoflehner, Josef Pillhofer, Roland Göschl, Joannis Avramidis, Erwin Reiter, Karl Prantl, Mathias Hietz, Georg Miks, Peter Berger.

Steinbildhauerei in Österreich
Wilhelm Gaube

Austria
16 mm/Digi Beta 4:3
colour/b&w
mono 180 min

Realisation
Wilhelm Gaube

Contact
Wilhelm Gaube

Wilhelm Gaube * 1925 Oed Austria
Films approx. 250 documentaries
To protect their social existence, 13% of all “normal” Austrians conceal the fact that they are threatened by poverty over extended periods of time. Simultaneously a variety of eviction services, government offices and collection agencies are working hard to liquidate these false fronts in a professionally organized way. Some clients who are evicted spin out of our social system as if in the throes of a centrifuge.

Eva Eckert * 1969 Vienna Austria
Flying dirndl dresses, gay folk dancers, folklore and patriotism, Eros in petticoats, political marches, hurly-burly, god-fearing people in traditional costume, hipster punks and cool hip-hoppers: Traditional costume is a serious, and sometimes grotesque societal game. The old dictate of “garb” becomes a playful means of distinction, similar to fashion. It was and is culture, politics and national myth. And yet the exposure of this political piece of cloth reveals that it is no longer such a sacred cow. Or is it?

Othmar Schmiderer
* 1954 Lofer Austria
Films (selection) back to africa (2008 d) Jessye Norman (2005 d) Im toten Winkel – Hitlers Sekretärin (2002 d)
Landscapes, airports, hotel rooms, business centres, gas stations and traffic jams: Business travellers must move quickly between new sites of economic activity in changing marketplaces. Social relationships and leisure time are often neglected. The travelling stories of five protagonists are portrayed. They represent a lifestyle that is characterized by the will to expand economically. An exceptional road movie about life and working conditions in a new, mobile Europe.

**Transit**  Martina Theininger

**Austria**  
Various languages  
(Ger/Eng sub)  
HD 1:1.85  
colour/b&w  
stereo approx. 90 min

**Concept**  
Martina Theininger  

**Camera**  
Joerg Burger  
Elke Groen

**Editor**  
Dieter Pichler

**Producer**  
Martina Theininger  

**Production**  
CultureCodes_movies

**Completion**  
2011

**Contact**  
CultureCodes_movies
Urban Nomads is a documentary about the life of street performers or buskers. It portrays three protagonists who provide deep insight into their particular way of life and making a living, presenting an extreme tension between personal freedom and existential insecurity. We accompany these urban nomads as they travel far and wide across Europe.

Gregor Buchhaus * 1979 Vienna Austria

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

Concept/Camera
Gregor Buchhaus
Paulus Jakob

Editor
Birgit Obkircher

Producers
Gregor Buchhaus
Paulus Jakob

Production
Brothervillage Films

Completion
2011

Contact
Gregor Buchhaus
Vertraute Fremde
Wilma Calisir

Austria
German/Turkish (Ger sub)
35 mm 1:1.85
Dolby Digital
approx. 90 min

Concept
Wilma Calisir
Camera
Johannes Oehe
Editor
Reinhard Schweiger

Producer
Helmut Grasser
Production
Allegro Film

Completion
Summer 2011

Contact
Allegro Film

Vertraute Fremde (Trusted Stranger) is a film about the search for identity, roots, and how easily these connections can be lost. It is about discovering uncharted territories of one's own reality, the difficulty of language and communication. It is the portrait of a Turkish family living in Lower Austria, a family that also stands for the social transformation of terms such as “foreign” and “home” taking place between two generations.

Wilma Calisir * 1981 Waidhofen/Ybbs Austria
Voyageuse enthousiaste – Notes of a Traveller  Bernadette Weigel

“Austrian
German/English
S-8 mm
Dolby Stereo
approx. 75 min

Concept/Camera
Bernadette Weigel

Text
Irene Reiserer

Editor
Alexandra Schneider

Producer
Florian Brüning

Completion
Spring 2011

Contact
Bernadette Weigel

“But the main thing about the human are the eyes and the feet. One has to be able to see the world and walk over to it.” (Alfred Döblin)


Bernadette Weigel * 1977 Vienna Austria
Films (selection) Marie (2009 short f) eineFrau (2009 short f)
Wiens Kultursöldner (2008 short d)
To quote a senior member of the Bush administration: “We’re an empire, and when we act, we create our own reality. And while you’re studying that reality – judiciously, as you will – we’ll act again, creating other new realities, which you can study too ... We’re history’s actors ... and you, all of you, will be left to just study what we do.” This film explores what they really did – an inside look at the Bush administration’s “war on terror”.

sebastian j. f. *1964 Austria
Films (selection) The War on Drugs (2007 d)
info wars (2004 d)
As she takes on the lucrative job of singing at weddings, a young, female musician almost loses sight of her musical goals ...

Ivan Siljic * 1972 Vienna Austria
Films (selection) Six Lovers (2006 d) Rocco (2002 f)
fiction short
coming soon
Schreiner takes us – literally and metaphorically – right into Giuliana’s world, so that we gradually see as if through her eyes. This powerfully palpable evocation of empathy makes for a work of rare tact, sensitivity and grace.

Neil Young – BRADFORD INT. FILM FESTIVAL about Bellavista by Peter Schreiner
Michael, Tom and Georg are fully enjoying their vacation on the island of Gran Canaria. But their vacation paradise goes awry. After an evening of misfortune Michael finds himself caught in a nightmare, penned up with African refugees in a reception camp for illegal immigrants. He is eventually set free, but remains haunted by the faces of his experience.

Jan Groos  
* 1981 Frankfurt am Main Germany  
Films (selection) „Auf uns!“ (2009 short f)

Austria  
German (Eng sub)  
HD/Digi Beta 16:9  
stereo approx. 45 min

Screenplay  
Anna Groos, Jan Groos

Completion  
Spring 2011

Contact  
Jan Groos
Das Gedicht
Alex Trejo

Eight year old Emil is supposed to read a poem at the funeral of his recently deceased father. It becomes his only companion in mourning and perhaps provides the only possibility for a perfect leavetaking, since his mother is incapable of consoling him, his uncle triggers old emotional wounds and his precocious cousin leaves him in the lurch on the day of the memorial.

Alex Trejo * 1978 Mexico City
Films (selection) Der Hund (2007 short f)
Esperando (2005 short d)

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

Screenplay
Alex Trejo
Camera
Benjamin Klein
Producer
Florian Brüning
Completion
Spring 2011
Contact
Alex Trejo

Tornado
Bo Chen

For the spring festival, the young goat-farmer Ah Wu goes to visit his wife Ah Lian, who works as a hairdresser and prostitute in the city. Because his wife’s business is very good during the holidays, the two young people have hardly any opportunity to spend time with each other. A tornado is forecast to hit the city. Ah Wu decides to leave early ...

Bo Chen * 1976 Yuhuan China

Austria
Chinese (Engl sub)
Digi Beta 16:9
stereo approx. 20 min

Screenplay Bo Chen
Key Cast Lu Huang
Zhuo Tan
Camera Li Chengyu
Editor
Matthias Halibrand
Producer
Senad Halibasic
Bo Chen
Completion
Summer 2011
Contact
Bo Chen
documentary short
coming soon
... a difficult balance between participative observation and deliberate distancing, black humour and terror, broken taboos and lucid analysis ... The laying bare of his character and the proximity that results makes this film as distressing as it is fascinating.

Till Brockmann – LOCARNO INT. FILM FESTIVAL (Semaine de la Critique) about Hafner’s Paradise by Günter Schwaiger
An Everyday Occurrence
Arash T. Riahi

Leaves of grass. A hand places a compass upon the grass. A prayer book is opened. A man is seen in prayer, his legs behind the legs of a sleeping man. A child frolics around the scene. Unperturbed, Mr. H. continues with his prayers. Suddenly, something surprising takes place, something commonplace.

Arash T. Riahi * 1972 Iran
Films (selection) For a Moment, Freedom (2008 f)

Austria
No dialogue
Digi Beta
Dolby Stereo 5 min

Concept/Camera Arash T. Riahi
Editor Matthias Smycka

Producers Arash T. Riahi
Raphael Barth, Michael Seeber
Production
Golden Girls Filmproduktion

Completion 2011

Contact
Golden Girls Filmproduktion

Ausquartiert
Andrea Amenitsch
Daniel Hollerweger

At the beginning of 2008, three Chechen refugee families were done an injustice by former governor Jörg Haider who ordered them to be removed from their homes in Carinthia. The film accompanies these uprooted families over the course of several months, not only exposing their expulsion from Carinthia, but also showing the process of their flight and attempt at integration, revealing a foreign culture that is not as foreign as it might seem.

Andrea Amenitsch * 1983 Möllbrücke Austria

Daniel Hollerweger * 1981 Wels Austria
Die Goldkette (2005 short f)

Austria
German/Russian (Ger sub)
DV/Digi Beta 16:9
stereo approx. 45 min

Concept Andrea Amenitsch, Daniel Hollerweger
Camera Daniel Hollerweger
Editor Julia Pontiller

Producer Andrea Amenitsch

Completion 2011

Contact Andrea Amenitsch
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/France
German/English
HD
stereo approx. 60 min

Concept Hubert Sauper
Camera Hubert Sauper
Enzo Brandner
Barney Broomfield

Producers Gabriele Kranzelbinder, Hubert Sauper
Production KGP Kranzelbinder Gabriele
Production (AT), Adelante Films (FR)

Completion 2011

Contact KGP Kranzelbinder Gabriele Production

Erinnerungen an die „Stadt des Kindes“

Marco Antoniazzi

Reminiscences of the “City of the Child”: An empty building, once a new home to thousands of orphans and foster children, contains traces of their past. Their voices are heard off-screen, describing everyday routines, joys and disappointments that impact their lives to this very day. A film about an institution that only survives as a ruin. A film about remembering childhood – including one’s own.

Marco Antoniazzi *1972 Bolzano Italy
Films (selection) Kleine Fische (2009 f) wellen (2008 a-g) selling sales (2006 doc)

Austria
German
Digi Beta 16:9
stereo approx. 20 min

Realisation
Marco Antoniazzi

Completion
Spring 2011

Contact
Marco Antoniazzi
The film leads an exploration into the life of a French cinematographer in Mexico City, 50 years after his dubious suicide. Former companions, lovers and family members are found. They tell the story of “Monsieur Gaudart”, a Catholic priest, filmmaker, father 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
colour/b&w
stereo approx. 45 min

Realisation
Nadine Taschler

Completion
Spring 2012

Contact
Nadine Taschler

The Viennese magazine Falter called Mara Mattuschka a “Diva of the 90’s”. Due to her unique film style as well as her appearance on stage, she is well known to the interested audience. Her work has been awarded many prizes. However, not everyone is aware of the many faces of this “diva” who is somehow different and, at the same time, is a producer and director of experimental films, painter, actress, singer, teacher, philosopher, and mother of two sons.

Elisabeth Maria Klocker *1967 Bregenz Austria
Films (selection) Die Frau, die Arbeit, die Kunst und das Geld (2007 d)

Austria
DV/Digi Beta 4:3
colour/b&w
stereo approx. 60 min

Concept
Elisabeth M. Klocker
Camera
Elisabeth M. Klocker
Christoph Panzer
Editor
Bernadette Dewald
Elisabeth M. Klocker

Completion 2011

Contact
Elisabeth M. Klocker
Networking
Alireza Ghanie

In Kerala, Southern India, traditional fishermen have been surviving on the bounty of their nets for more than 2000 years. However, the impact of the multinational fishing industry as well as climate change is leaving their nets near empty. The ritual of fishing is a rhythmic choreography of movement and chant as the nets are hauled to shore, enacting a pure struggle for daily survival.

Alireza Ghanie *1959 Tehran Iran
Films (selection) Lesson from Bam (2005 short d)
Windspiel (2002 f) Hand in Hand (1994 short d)

Austria
Malayalam/English
DV/Beta SP 16:9
stereo 30 min

Realisation
Alireza Ghanie

Completion
Summer 2011

Contact
Alireza Ghanie

L’ombre du prophète Philipp Mayrhofer, Christian Kobald

February 1913. French colonial police photograph a Muslim prophet in Senegal. The photo violates the Islamic injunction against iconic images, becoming the linchpin of a cultural and religious revolution. Two whites follow the trail of this image and thereby unwittingly help to fulfill an ancient prophecy.

Philipp Mayrhofer *1976 Bolzano Italy
Films (selection) The Moon, the Sea, the Mood (2008 d)

Christian Kobald *1969 Knittelfeld Austria
Films (selection) Lesson from Bam (2005 short d)
Windspiel (2002 f) Hand in Hand (1994 short d)

Austria/Canada
German/French (Ger sub)
HD 16:9
stereo approx. 52 min

Realisation
Philipp Mayrhofer
Christian Kobald

Editors Sophie Reiter, Elke Groen

Producer Kurt Mayer
Michel David
Product kurt mayer film (AT)
Zeugma Film (FR)

Completion Winter 2010

Contact kurt mayer film
One Long Night
Judith Zdesar

Greenland in polar winter: Darkness, ice storms, and howling dogs. I am here in search of a means to combat the fear of night. The locals tell of spirits and polar bears. Life is still dangerous here and every day counts. There is crying and laughing, wild celebration and silent waiting for the sun. “We know,” says a laughing lady Greenlander, “death can come just like that.” She snaps her fingers. “We know,” she says, and continues to smile.

Judith Zdesar * 1980 Villach Austria
Films (selection) Spaß mit Hase (2010 short f)
Diary of Someone Waiting (2007 short d)
Ikstriem (2005 short f)

Austria
Greenlandic/English/German (Ger/Eng sub)
HD/Digi Beta 1:1.77
stereo approx. 45 min

Concept/Camera
Judith Zdesar
Editors Natalie Schwager
Judith Zdesar

Producers Florian Brüning
Judith Zdesar

Completion 2011

Contact
Judith Zdesar

poco a poco (Step by Step)
Doris Musikar

The documentary film poco a poco (Step by Step) accompanies human rights observers enroute in Zapatista communities of Chiapas, Mexico. It shows the responsibilities, experiences and difficulties they face. We learn more about their voluntary work, the Zapatista movement and the conflict in Chiapas through people on location. The film reflects a search for a righteous and dignified life.

Doris Musikar * 1985 Steyr Austria

Austria
Spanish/German/English (Ger/Eng/Span sub)
HD 16:9
stereo 65 min

Concept Doris Musikar
Camera Alexander Vittorio Papsch
Editors Karin Fitz, Doris Musikar

Producers Doris Musikar
Alexander Vittorio Papsch

Production alexdream pictures

Completion 2011

Contact
Doris Musikar
The Red Face and Five Stars
Gloria R. Gammer

Peking Opera, human rights, rice. What lies behind the images of the world power China as presented by Western media? An attempt to better understand a culture of extremes – to see a world through its own eyes. The contrast between Eastern roots and Western ideals – between city and country – old and new: A balancing act is attempted in the wake of the economic and political opening of the People’s Republic of China.

Gloria R. Gammer  *1985 Linz Austria

Austria
English/German/Chinese (Eng sub)
DV/Digi Beta 4:3
stereo approx. 50 min

Concept Gloria R. Gammer
Camera Gloria R. Gammer, Anna Bertsch
Editors Gloria R. Gammer
Andreas Bauernberger

Producers Gloria R. Gammer
Clemens Gammer
Production
RainbowWarrior Film Production

Completion 2011

Contact Gloria R. Gammer

Das schlechte Feld
Bernhard Sallmann

A metamorphosis of views upon the foul field (*Das schlechte Feld*) seen from the window of my parental home constitutes the driving force behind this video work. The field is both gateway and projective surface for the themes being treated: childhood, war, the vanishing of a rural world – a collision of ages. (Bernhard Sallmann)

Bernhard Sallmann  *1967 Linz Austria
Films (selection) Letters Not About Love (2006 d)

Austria
German (Eng sub)
DV/Digi Beta 16:9
stereo approx. 60 min

Concept/Camera
Bernhard Sallmann
Editor
Christoph Krüger

Producer
Julia Eisenberg

Completion
Spring 2011

Contact
Bernhard Sallmann
The location of this film is a beautiful and sleepy farmstead in Upper Austria. The farmstead represents a crossroads which ties the stories of four men together who live here: an innkeeper and his sons. A discussion is taking place about the debt incurred by the head of the family and the implications of a doomed heritage for each member of the family – of my family.

Viktoria Kaser

Austria
German (Eng sub)
HD 16:9
stereo approx. 60 min

Concept
Viktoria Kaser
Camera
Erik Wittbusch

Producer
Viktoria Kaser

Completion
Winter 2010

Contact
Viktoria Kaser
avant-garde short coming soon
It’s like watching every film ever made, simultaneously, and by the end feels like nothing less than the very end of cinema ... A stimulant to the senses so frenzied as to feel almost hazardous, *Palmes d’Or* is the sole flat-out masterpiece I discovered at the Viennale 2009.

Neil Young – THEAUTEURS.COM about *Palmes d’Or* by Siegfried A. Fruhauf
36 Views
Thomas Steiner

The film consists of four parts. Its content is informed by an examination of the Japanese artist Hokusai and phenomena of everyday Japanese culture. *36 Views* is concerned with artistic solutions by means of repetition and practice. In essence, it is an animation film in which analogue and digital techniques are interrogated. A story is not told. Instead the video is concerned with the finding and development of images via technique.

Thomas Steiner *1956 Wels Austria
Films (selection) camping cézanne (2010 a-g)
Cervinaria (2009 a-g) romance (2006 a-g)

Austria
HD
colour/b&w
stereo approx. 9 min

Realisation
Thomas Steiner

Completion
2011

Contact
Thomas Steiner

alexanders
Barbara Hölbling
Mario Höber

*alexanders* is a filmic essay describing the lively exchange and communicative diversity involved in dealing with a severely handicapped child and his parents. Both individual and collective consciousness are examined from an anthropological point of view. Expressivity of persons and pictorial composition are transformed into emotional landscape.

Barbara Hölbling *1966 Hall/Tyrol Austria
Mario Höber *1974 Feldbach Austria
Films (selection) sichten (2006 a-g) begegnungen (2005 a-g) karel (2001 short d)

Austria
German (Eng sub)
HD/Digi Beta 16:9
stereo 40 min

Realisation
Barbara Hölbling
Mario Höber

Completion
2011

Contact
hoelb/hoeb
Apne, apnoea, or apnœa is a term for suspension of external breathing. Apneists in this context are people who can hold their breath for a long time. *Apne* is a project yet to be realized and a continuation of a series about living spaces, to which *Mouse Palace, Tomatenköpfe und Dropping Furniture* belong. The series represents human existence under absurd conditions.

**Harald Hund** *1967 Grieskirchen Austria*  
Films (selection) *Mouse Palace* (co-director, 2010 a-g) *Dropping Furniture* (2008 a-g)  
*All People Is Plastic* (2005 a-g)

**Concept/Editor**  
Harald Hund

**Camera**  
Viktor Schaider

**Producer/Production**  
Harald Hund

**Completion**  
Spring 2011

**Contact**  
Harald Hund

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*Born To Perform* analyzes the performance of everyday rituals and the experience of being “on stage” within the public realm. Combining appropriated Super 8 footage of Petschnig and her twin sister as children with sexualized scenes of the artist performing as an adult in bizarre outfits, *Born To Perform* addresses control of one’s own representation and image. The film poses the question of what it means to be portrayed authentically, particularly in front of the camera.

**Maria Petschnig** *1977 Klagenfurt Austria*  
Films (selection) *Pareidolia* (2008 a-g)  
*Minnie* (2007 a-g) *Kip Masker* (2007 a-g)

**Austria**  
HD16:9  
stereo approx. 10 min

**Concept**  
Maria Petschnig

**Camera**  
Maria Petschnig  
Andreas Petschnig

**Producer**  
Maria Petschnig

**Completion**  
Summer 2011

**Contact**  
Maria Petschnig
Chiles en Nogada
Billy Roisz

The source material for Chiles en Nogada consists of visual and acoustic memories from a trip to Mexico that Billy Roisz undertook together with her three colleagues, Angélica Castelló, Burkhard Stangl and Dieter Kovacic (aka dieb13) in the summer of 2009. A retrospective, collective remembering in the form of a travel journal, freed of material presence ...

Billy Roisz *1967 Vienna Austria
Films (selection) close your eyes (2009 a-g)
Not Still (2008 a-g) elesyn 15.625 (2007 a-g)

Austria
No dialogue
DV/Beta SP 4:3
stereo approx. 18 min

Realisation
Billy Roisz

Completion
2011

Contact
Billy Roisz

Delight 2
Thomas Draschan

Dancing couples, people drinking, toasting one another, celebrating, laughing. I create an image of how the species Homo sapiens sapiens sees itself using my collection of high resolution, scanned images. Principles beyond the emotional and everyday content of the pictures are indicated through a metrical montage according to which they are organized. (Thomas Draschan)

Thomas Draschan *1967 Linz Austria
Films (selection) Delight (2009 a-g) Keynote (2006 a-g) To the Happy Few (2004 a-g)

Austria
German/English
2K/FAZ 35 mm 1:1.85
colour/b&w
Dolby SR approx. 10 min

Concept/Editor
Thomas Draschan

Producer
Roland Hablesreiter

Completion
2011

Contact
Thomas Draschan
**drive, walk, stand**  
Eni Brandner

Representations of a natural landscape gradually transform into an urban environment. The idea of the city as mass: an agglomeration of houses, people, and products. Idealized nature is depicted through artificially generated imagery; an exploration of the mythology of projection and illusion in respect to terrestrial landscapes.

**Eni Brandner**  
*1981 Innsbruck Austria  
Films (selection) Granica – Border (2009 a-g)

**Austria**  
No dialogue  
Digi Beta 16:9  
stereo approx. 8 min

**Realisation**  
Eni Brandner

**Completion**  
Summer 2011

**Contact**  
Eni Brandner

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**des idées du paradis**  
Michaela Schwentner

*des idées du paradis* (Of Ideas of Paradise) is an essayistic documentary film about women in the cultural area of the Mediterranean Sea and is concerned with their imagination of paradise. Women from nine countries speak about their personal, individual ideas of paradise, about longings and utopias. The image plane explores a series of gardens – the private and the public: in other words, the Garden of Eden as a metaphor for paradise.

**Michaela Schwentner**  
*1970 Linz Austria  
Films (selection) des souvenirs vagues (2009 a-g)  
alpine passage (2008 a-g) bellevue (2008 a-g)

**Austria**  
Various languages (Eng sub)  
HD Dolby Stereo  
approx. 45 min

**Realisation**  
Michaela Schwentner

**Completion**  
Spring 2011

**Contact**  
Michaela Schwentner
Im Fluss
Matthias van Baaren

*Im Fluss* (In Fluency) is a documentation of a simultaneous interpreter – a film about the possibilities and impossibilities of language.

**Matthias van Baaren** *1977 Vienna Austria*  
**Films** (selection) K.O. (2000 a-g)  
**Austria**  
Various languages (Eng sub)  
HD 16:9  
stereo approx. 40 min  

**Concept/Screenplay**  
Matthias van Baaren  
**Camera**  
Mario Minichmayr  

**Producers**  
Michael Seeber  
Arash T. Riahi  

**Production**  
Golden Girls Filmproduktion  

**Completion**  
2011  

**Contact**  
Golden Girls Filmproduktion  

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Im Freien
Albert Sackl

This film will be shot continuously in a constant single-frame mode over the course of three months, day and night, looking out onto a meager and broad landscape. 24 hours will thereby get compressed into 20 seconds. The aim is to create a filmic trinity of space, human body and camera coexisting under these circumstances.

**Albert Sackl** *1977 Graz Austria*  
**Films** (selection) Steifheit I+II (1997–2007 a-g)  
Vom Innen; von aussen (2006 a-g) 5 10 5; Sommer 99 (1999 a-g)  

**Austria**  
No dialogue  
16 mm 1:1.37  
30 min  

**Realisation**  
Albert Sackl  

**Completion**  
Spring 2011  

**Contact**  
Albert Sackl
Avant-garde Short Coming Soon

Klassisch
Martin Arnold

*And the Beat Goes On* was recorded in 1967 by Sonny and Cher and subsequently covered in various forms: Jazz (Buddy Rich/Herbie Mann), Soul (Booker T. & the M.G.’s), Gospel (The Fifth Dimension), Electronic (Jojo Effekt), New Age (Erica Jennings) und Pop (Britney Spears). What happens when all these versions get mixed up on the same stage?

**Martin Arnold** *1959 Vienna Austria  
Films (selection) Alone. Life Wastes Andy Hardy (1998 a-g)  
passage à l’acte (1993 a-g)  
piece touchée (1989 a-g)  

**Austria**  
No dialogue  
HD  
approx. 12 min  

**Realisation**  
Martin Arnold  

**Completion**  
2011  

**Contact**  
Martin Arnold

looking for love
Adele Raczkövi

A film about love. The protagonist in search of love is embodied by a dog whose desires are awoken by the medium of television, just as society provokes our desires, especially in regard to couples and relationships. His pursuit of love is at the same time a search for himself, expressed by a variety of animation techniques. In the end he finds his true love which in my film is embodied by a sweet fruit – an orange.

**Adele Raczkövi** *1977 Vienna Austria  
Films (selection) la andaluza (2008 a-g) wurscht (2005 a-g)  
liebeskampf (2004 a-g)  

**Austria**  
No dialogue  
DV/Digi Beta 16:9  
stereo approx. 7 min  

**Realisation**  
Adele Raczkövi  

**Completion**  
Summer 2011  

**Contact**  
Adele Raczkövi
Low Definition Control – Malfunctions #0
Michael Palm

*Low Definition Control* is an experimental science fiction documentary about the precarious construction of truth and knowledge via imaging systems used in criminology, medicine and the natural sciences. Key concepts like surveillance and control, normality and deviation become touchstones for a filmic reflection upon the significance of visual apparatuses and the world-view provided by their conception of reality, change and life.

*Michael Palm* *1965 Linz Austria*

**Films (selection)**
- Laws of Physics (2009 a-g)
- Edgar G. Ulmer – The Man Off-Screen (2004 d)
- Sea Concrete Human – Malfunctions #1 (2000 a-g)

**Austria**

German (Eng sub)
35 mm CinemaScope 1:2.35
colour/b&w
Dolby Digital 45 min

**Realisation**
Michael Palm

**Producer**
Johannes Hammel

**Completion**
2011

**Contact**
hammelfilm

MappaMundi
Bady Minck

*MappaMundi* takes you on an accelerated voyage through 950 million years of continental drift and 150,000 years of human migration. The film visualizes the continuous transformation of our world, a change that is imperceptible from the perspective of a single human lifetime. The development of our view of the world from its origins to this day is critically analyzed and illustrated using hundreds of world maps drawn up over the past 15,000 years.

*Bady Minck* *1960 Ettelbruck Luxembourg*

**Films (selection)**
- Being and Nothingness (2007 a-g)
- In the Beginning was the Eye (2003 a-g)
- Mécanomagie (1996 a-g)

**Austria/Luxembourg**

No dialogue
35 mm 1:1.85
Dolby Digital approx. 22 min

**Concept** Bady Minck

**Camera** Jörn Staeger, Martin Putz

**Editor** Frédéric Fichefet

**Producers**
- Alexander Dumreicher-Ivanceanu, Bady Minck

**Production**
- Amour Fou Filmproduktion (AT)
- Minotaurus Film (LUX), Oikodrom (AT)

**Completion** 2011

**Contact** Amour Fou Filmproduktion
Notes on Film 04
Conference
Norbert Pfaffenbichler

No other historical figure has so often been portrayed by so many different actors as Adolf Hitler. Within the framework of this project a comparison of interpretations is undertaken: Film clips from the 1940’s up to the present have been assembled parallel to one another. Documentary shots of the historical personality Adolf Hitler have been consciously avoided.

Norbert Pfaffenbichler *1967 Steyr Austria
Films (selection) Notes on Film 03 Mosaik Mécanique (2007 a-g) Notes on Film 02 (2005 a-g) Notes on Film 01 Else (2002 a-g)

Notes on Film 05
Double Trouble
Norbert Pfaffenbichler

The source material for this moving collage is the escalator chase sequence from the classic slapstick film The Floorwalker (USA 1916, Charles Chaplin). The details of images are manipulated and blow-ups are made. The spatial and temporal rhythm of the montage is oriented around the compositional idea of a “fuga” (= flight). The music for the film was composed by Bernhard Lang.

Norbert Pfaffenbichler *1967 Steyr Austria
Films (selection) Notes on Film 03 Mosaik Mécanique (2007 a-g) Notes on Film 02 (2005 a-g) Notes on Film 01 Else (2002 a-g)

Austria
Digi Beta/FAZ 35 mm
b&w
stereo approx. 10 min

Realisation
Norbert Pfaffenbichler

Completion
2011

Contact
Norbert Pfaffenbichler
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 call-girl, 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)
DV/Digi Beta 16:9
Dolby Stereo
approx. 33 min

Concept/Editor
Patricia Josefine Marchart

Camera
Patricia Josefine Marchart
Arne Marchart

Production
Visioncraft

Completion
Spring 2011

Contact
Patricia Josefine Marchart

Optical Sound
Elke Groen
Christian Neubacher

In the beginning is music. Three different musical compositions play the role of the director, drawing the optical soundtrack onto the image. Abstract images based on the optical soundtrack provide a visualization of the music: sound as image in the mind’s eye. The source material is gleaned from the head and tail leader of movie films, normally used to test film projectors for sound and image quality.

Elke Groen * 1969 Gmunden Austria
Films (selection) nightStill (2007 a-g) Every Seventh Person (2006 d) Bunica (2005 d)

Christian Neubacher * 1972 Salzburg Austria
Films (selection) East Man (2008 a-g) Muß ma immer lachen (2002 short d) Split (2000 a-g)

Austria
German (Eng sub)
35 mm 1:1.66
Dolby Stereo approx. 12 min

Concept/Editors
Elke Groen
Christian Neubacher

Sound
Christian Fennesz

Producer Elke Groen
Production groen.film

Completion 2011

Contact groen.film
Schwere Augen
Siegfried A. Fruhauf

\textit{Schwere Augen} (Heavy Eyes) will play very directly upon sight as a sense involving distance, choosing the gaze as its central motif. The eye is like a keyhole with a view to the subject’s interior, to the complex and abysmal activities of the psyche. \textit{Schwere Augen} does not intend to deliver an analytic exposé, but rather attempts an aesthetic approach to the distant scopic sense. A declaration of love to the pleasure of looking – a small, romantic movie.

\textbf{Siegfried A. Fruhauf} * 1976 Heiligenberg Austria
\textbf{Films} (selection) Palmes d’Or (2009 a-g)
Night Sweat (2008 a-g) Structural Filmwaste.
Dissolution 1 (2003 a-g)

\textbf{Austria}
No dialogue
35 mm 1:1.85
Dolby SR 10 min

\textbf{Realisation}
Siegfried A. Fruhauf

\textbf{Completion}
Spring 2011

\textbf{Contact}
Siegfried A. Fruhauf

Sunny Afternoon
Thomas Renoldner

\textit{Sunny Afternoon} combines elements of animated and avant-garde film, music videos, live-action movies and 3-D computer animation. \textit{Sunny Afternoon} plays with genre clichés and irony. \textit{Sunny Afternoon} is autobiographical and universally valid. \textit{Sunny Afternoon} is a swinging song from 1988. \textit{Sunny Afternoon} broaches the issue of aging as a most concrete image of time. \textit{Sunny Afternoon} is serious and fun.

\textbf{Thomas Renoldner} * 1960 Linz Austria
\textbf{Films} (selection) Mozart Party 06 (2006 a-g)
Sophia’s Year (1998 a-g) Rhythm 94 (1994 a-g)

\textbf{Austria}
English
HD 16:9
Dolby Digital approx. 4 min

\textbf{Concept/Animation/Editor}
Thomas Renoldner

\textbf{Sound}
Andi Haller

\textbf{Producer}
Thomas Renoldner

\textbf{Completion}
2011

\textbf{Contact}
Thomas Renoldner
Tlatelolco
Lotte Schreiber

*Tlatelolco* is an experimental documentary film about a district in Mexico City of the same name. It is the largest urban design project in Mexico City, a modernist utopia designed for 72,000 inhabitants and realized by Mexican architect Mario Pani in 1962. The film portrays the site through an observation of its late modernist architecture, its utilization, and the innumerable stories therein inscribed.

**Lotte Schreiber** *1971 Mürzzuschlag Austria Films* (selection) Borgate (2008 a-g) I.E. (2003 a-g) quadro (2002 a-g)

**Austria**
German/Spanish (Sp/Ger/Eng sub)
HD/Digi Beta 1:1.77
colour/b&w
stereo approx. 50 min

**Concept**
Lotte Schreiber

**Camera**
Johannes Hammel

**Completion**
Spring 2011

**Contact**
Lotte Schreiber

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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.

**Siegfried A. Fruhauf** *1976 Heiligenberg Austria Films* (selection) Palmes d’Or (2009 a-g) Night Sweat (2008 a-g) Structural Filmwaste. Dissolution 1 (2003 a-g)

**Austria**
No dialogue
35 mm 1:1.85
Dolby SR approx. 10 min

**Realisation**
Siegfried A. Fruhauf

**Completion**
2012

**Contact**
Siegfried A. Fruhauf
Zur entsetzlichen Katastrophe der Titanic
Georg Wasner

*On the Terrible Catastrophe of the Titanic* is my processing of a news reel from the year 1912 that thematized the sinking of the Titanic. The original material exemplifies the formally aesthetic, poetic nature of documentary method in the days of Early Cinema. My productive reading and rewriting of the original permeates its newsworthiness and lays bare its underlying form. (Georg Wasner)

Georg Wasner  *1973 Vienna Austria
* Films (selection) Il Palio (1999 a-g) Sophie drinks coffee (1996 a-g)

Austria
No dialogue (Ger sub)
35 mm 1:1.37
b&w approx. 15 min

Realisation
Georg Wasner
Research
Michael Loebenstein
Klaus Pamminger
Sound
Chandrasekhar Ramakrishnan

Completion
Winter 2010

Contact
Georg Wasner
scholarships for young talents 2009
The newly established federal coordination office for the promotion of young talent administered five “Start-up Grants for Young Film Artists”, chosen by a jury of specialists in June of 2009. The goal was not only to provide living support but also to offer professional guidance through experts in the field, thereby enabling the young artists affordable means to develop their projects.
Holy Water *  
David Gross

**Documentary**

The basic condition for life, the connection between human and divine realms, and the most important ingredient for an excellent liver loaf: a film about the magic of holy water.

David Gross *1978  

Contact David Gross

*See page 117

Small Worlds  
Krisztina Kerekes

**Documentary**

An antique store that provides groceries. A delicatessen that isn’t one. A storyteller that sells vegetables. Meet Mr. Weber and his universe, at his small courtyard store. Small Worlds is a film about a store and its owner providing a biotope for human desires.

Krisztina Kerekes *1978  
Films (selection) Jeux Infinit (2002 a-g) Running Sushi (2001 short f)

Contact Krisztina Kerekes
Vienna 23 – The City Is the Body, We Are the Soul
Anna Schwingenschuh

**Documentary**

What accounts for urban life? What are the networks that keep life in a big city going, and how do they work – whether energy systems, postal routes, groceries, garbage disposal, or the subway ride a protagonist takes from her home to her job ... This film reveals normally unseen stories and people behind the abstract organism of “the city”. The city is the body, we are the soul.

**Catherine Radam** *1979
Films (selection) Löwenherz (2009 short f)
parental guIDance (2006 a-g)
sonnenregenkinder (2004 short d)

**Contact** Catherine Radam

City Village River

**Fiction**

Innumerable children who are infected with a depression virus are committing suicide. A mother tries to protect her son Ludwig against the virus by raising him out in the countryside, tied to her by an umbilical cord. Wonder child Mira grows up in the city in a glass cage. She is supposed to guarantee future generations. Both children long for a freedom so far revealed to them only in their dreams. A love story.

**Anna Schwingenschuh** *1981

**Contact** Anna Schwingenschuh
Transhysteria
Cordula Thym
Katharina Lampert

Documentary

This film explores possibilities of masculinity, feminity, and living between genders in neoliberal societies. It specifically focuses upon the living model of transboys who undertake a masculine transformation, either physically (hormonally and/or surgically), or on a social level. At the same time, Transhysteria does not only intend to illuminate concepts of gender, but also to question these tendencies from a feminist and humanist perspective.

Cordula Thym *1977
Films (selection) verliebt, verzopft, verwegeben (2009 d) Beyond Borderline (2002 d)

Katharina Lampert *1976
Films (selection) verliebt, verzopft, verwegeben (2009 d) Wenn wir da sind (2008 a-g)

Contact Cordula Thym, Katharina Lampert
contact addresses
index
Contact Addresses

After Image Productions  
Goethegasse 1  
1010 Vienna/Austria  
+43 1 585 23 24-25  
office@afterimage.at  
www.afterimage.at

Allegro Film  
Krummgasse 1a  
1030 Vienna/Austria  
+43 1 712 50 36  
office@allegrofilm.at  
www.allegrofilm.at

Amour Fou  
Filmproduktion GmbH  
Lindengasse 32  
1070 Vienna/Austria  
+43 1 994 99 11-0  
office@amourfou.at  
www.amourfou.at

Cronos Film  
Schwindgasse 11/2  
1040 Vienna/Austria  
+43 1 961 05 23  
www.parallel-universe.com  
www.war-on-drugs.com

CultureCodes_movies  
Seidengasse 26/7  
1070 Vienna/Austria  
+43 1 526 60 99  
office@culturecodes.com  
www.culturecodes.com

Extralfilm GmbH  
Schlösselgasse 22/6  
1080 Vienna/Austria  
+43 676 706 90 62  
estralfilm@chello.at  
www.extralfilm.at

frameLab  
Film- und Videoproduktion e. U.  
Mag. Gerald Igor  
Hauzenberger  
Sechshauser Straße 13/29  
1150 Vienna/Austria  
+43 699 196 996 61  
framelab@chello.at

FreibutterFilm  
Kellermanngasse 1-3/1/6  
1070 Vienna/Austria  
+43 720 34 65 10  
welcome@freibutterfilm.at  
www.freibutterfilm.at

Golden Girls Filmproduktion  
Seidengasse 15/3/20  
1070 Vienna/Austria  
+43 1 810 56 36  
office@goldengirls.at  
www.goldengirls.at

groen.film  
Neubaugasse 52/36  
1070 Vienna/Austria  
+43 1 944 18 93  
office@groenfilm.at  
www.groenfilm.at

KGP Kranzbinder  
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  
Wiedner Hauptstr. 45-47/18  
1040 Vienna/Austria  
+43 1 967 89 29  
office@kurtmayerfilm.com  
www.kurtmayerfilm.com

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

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

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

no name film factory  
Schleifmühlgasse 1/14b  
1040 Vienna/Austria  
+43 650 557 56 54  
office@noname-filmfactory.com  
www.noname-filmfactory.com

Novotny & Novotny  
Filmproduktion GmbH  
Weimarerstraße 22  
1180 Vienna/Austria  
+43 1 478 71 70  
kino@novotnyfilm.at  
www.novotnyfilm.at

Peter Schreiner  
Filmproduktion  
Grinzinger Allee 37a  
1190 Vienna/Austria  
+43 1 328 64 43  
office@echtzeitfilm.at  
www.echtzeitfilm.at
Production Companies & Sales

robert schabus film
Verdagasse 14/23
9020 Klagenfurt/Austria
+43 650 933 77 67
mail@filmers.at
www.filmers.at

Ruth Beckermann
Filmproduktion
Marc Aurel Straße 5/10
1010 Vienna/Austria
+43 699 11 50 74 98
sekretariat@
ruthbeckermann.com
www.ruthbeckermann.com

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

Sales

Austrian Film Commission
Stiftgasse 6
1070 Vienna/Austria
+43 1 526 33 23-202
salesdesk@afc.at
www.austrianfilm.com

sixpackfilm
Neubaugasse 45/13
P.O. Box 197
1071 Vienna/Austria
+43 1 526 09 90-0
office@sixpackfilm.com
www.sixpackfilm.com
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrea Amenitsch</td>
<td>Pattendorf 8 9813 Möllbrücke/Austria</td>
<td>+43 650 482 26 79</td>
<td><a href="mailto:amenitsch@gmx.net">amenitsch@gmx.net</a></td>
</tr>
<tr>
<td>Marco Antoniazzi</td>
<td>Gumpendorferstraße 60/5 1060 Vienna/Austria</td>
<td>+43 699 175 859 82</td>
<td><a href="mailto:marco@visualworkers.net">marco@visualworkers.net</a></td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>Untere Augartenstraße 18/23 1020 Vienna/Austria</td>
<td>+43 680 215 47 34</td>
<td><a href="mailto:m.arnold@chello.at">m.arnold@chello.at</a></td>
</tr>
<tr>
<td>Helmut Berger</td>
<td>Reisnerstraße 42/6 1030 Vienna/Austria</td>
<td>+43 699 171 312 12</td>
<td><a href="mailto:helmutberger@gmx.net">helmutberger@gmx.net</a></td>
</tr>
<tr>
<td>Eni Brandner</td>
<td>Volkertstraße 25/22 1020 Vienna/Austria</td>
<td>+43 699 115 166 96</td>
<td><a href="mailto:eni@chello.at">eni@chello.at</a></td>
</tr>
<tr>
<td>Susanne Brandstätter</td>
<td>Gölsdorfgasse 2/1/22 1010 Vienna/Austria</td>
<td>+43 676 500 78 49</td>
<td><a href="mailto:sus.brand@aon.at">sus.brand@aon.at</a></td>
</tr>
<tr>
<td>Dietmar Brehm</td>
<td>Mozartstraße 21 4020 Linz/Austria</td>
<td>+43 732 79 28 94</td>
<td><a href="mailto:dietmar.brehm@ufg.ac.at">dietmar.brehm@ufg.ac.at</a></td>
</tr>
<tr>
<td>Karl Bretschneider</td>
<td>Rauhensteingasse 10/5 1010 Vienna/Austria</td>
<td>+43 699 114 695 86</td>
<td><a href="mailto:karlspost@gmx.at">karlspost@gmx.at</a></td>
</tr>
<tr>
<td>Martin Bruch</td>
<td>Margaretenstraße 108/15-16 1050 Vienna/Austria</td>
<td>+43 1 548 82 01</td>
<td><a href="mailto:martinbruch@aon.at">martinbruch@aon.at</a></td>
</tr>
<tr>
<td>Gregor Buchhaus</td>
<td>Skallgasse 14 3400 Klosterneuburg/Austria</td>
<td>+43 650 437 63 77</td>
<td><a href="mailto:gregor@brothervillage.com">gregor@brothervillage.com</a></td>
</tr>
<tr>
<td>Joerg Burger</td>
<td>Gartengasse 18/21 1050 Vienna/Austria</td>
<td>+43 699 104 586 47</td>
<td><a href="mailto:joerg.burger@utanet.at">joerg.burger@utanet.at</a></td>
</tr>
<tr>
<td>Bo Chen</td>
<td>Strobachgasse 3/12 1050 Vienna/Austria</td>
<td>+43 650 768 06 26</td>
<td><a href="mailto:bo.chen@gmx.at">bo.chen@gmx.at</a></td>
</tr>
<tr>
<td>Tobias Dörr</td>
<td>+43 699 199 047 03</td>
<td><a href="mailto:tobias_doerr@yahoo.de">tobias_doerr@yahoo.de</a></td>
<td></td>
</tr>
<tr>
<td>Thomas Draschan</td>
<td>Grüngasse 12/18 1050 Vienna/Austria</td>
<td>+43 664 932 94 37</td>
<td><a href="mailto:gabriele.hochleitner@aon.at">gabriele.hochleitner@aon.at</a></td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td>Andling 6 - Heiligenberg 4730 Waizenkirchen/Austria</td>
<td>+43 664 488 37 76</td>
<td><a href="mailto:siegfried.fruhauf@gmx.at">siegfried.fruhauf@gmx.at</a></td>
</tr>
<tr>
<td>Gloria R. Gammer</td>
<td>c/o BigScreen Am Winterhafen 13 4020 Linz/Austria</td>
<td>+43 664 820 59 41</td>
<td><a href="mailto:rainbowwarriorprod@gloriacinema.com">rainbowwarriorprod@gloriacinema.com</a></td>
</tr>
<tr>
<td>Wilhelm Gaube</td>
<td>Bernoulligasse 4/31/6 1220 Vienna/Austria</td>
<td>+43 1 203 22 61</td>
<td></td>
</tr>
<tr>
<td>Alireza Ghanie</td>
<td>Rottmayrgasse 34 5020 Salzburg/Austria</td>
<td>+43 650 600 44 00</td>
<td><a href="mailto:ghanie110@yahoo.de">ghanie110@yahoo.de</a></td>
</tr>
<tr>
<td>Jan Groos</td>
<td>Darnautgasse 9/15 1220 Vienna/Austria</td>
<td>+43 664 932 94 37</td>
<td><a href="mailto:gabriele.hochleitner@aon.at">gabriele.hochleitner@aon.at</a></td>
</tr>
<tr>
<td>David Gross</td>
<td>Stöcklstraße 20 5020 Salzburg/Austria</td>
<td>+43 660 764 88 02</td>
<td><a href="mailto:davidgros84@yahoo.de">davidgros84@yahoo.de</a></td>
</tr>
<tr>
<td>Gabriele Hochleitner</td>
<td>Tauxgasse 13 5020 Salzburg/Austria</td>
<td>+43 664 932 94 37</td>
<td><a href="mailto:gabriele.hochleitner@aon.at">gabriele.hochleitner@aon.at</a></td>
</tr>
</tbody>
</table>
Klaus Pamminger  
Zieglergasse 26/II/9  
1070 Vienna/Austria  
+43 1 480 03 17  
pamk_office@aon.at

MariaPetschnig  
St Marks Pl 22, Apt 3  
11217 Brooklyn  
New York/USA  
+1 917 213 11 40  
maria@petschnig.cc

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

Franziska Pflaum  
Am Modenapark 11/26  
1030 Vienna/Austria  
+43 650 226 92 21  
franziskapsflaum@hotmail.com

Olga Pohankova  
Fasangasse 48/12  
1030 Vienna/Austria  
+43 699 126 420 46  
kukokom@gmail.com

Adele Raczkövi  
Fenzlgasse 8-10  
1150 Vienna/Austria  
+43 680 216 81 97  
adele@adeleworks.com

Catherine Radam  
Rasumofskygasse 3-5/33  
1030 Vienna/Austria  
+43 650 920 30 26  
catherine.radam@gmx.de

Irene Reiserer  
Radetzkystraße 21/5  
1030 Vienna/Austria  
+43 650 255 24 99  
irenerei@gmx.net

Thomas Renoldner  
Hauptstraße 59/2/6  
1140 Vienna/Austria  
+43 1 914 77 97  
t.renoldner@asifa.net

Bernhard Riener  
Plenergasse 10/14  
1180 Vienna/Austria  
+43 650 336 99 22  
bernhard.riener@gmail.com

Billy Roisz  
Sperrgasse 3/15  
1150 Vienna/Austria  
+43 699 109 564 30  
roisz@klingt.org

Albert Sackl  
Raffaergasse 2/6  
1200 Vienna/Austria  
+43 650 213 80 19  
albert.sackl@gmx.at

Bernhard Sallmann  
Schönweider Straße 19  
12055 Berlin/Germany  
+49 30 685 76 75  
bernhard.sallmann@berlin.de

Othmar Schmiederer  
Kellerhausgasse 1  
3484 Grafenwörth/Austria  
+43 676 602 85 70  
o.schmiederer@aon.at  
www.othmarschmiederer.at

Irene Reiserer  
Radetzkystraße 21/5  
1030 Vienna/Austria  
+43 650 255 24 99  
irenerei@gmx.net

Lotte Schreiber  
Akkonplatz 7/3  
1150 Vienna/Austria  
+43 699 192 367 29  
lotte_s@gmx.net

Günter Schwaiger  
c/Benito Castro 3-6 IZQ  
28028 Madrid/Spain  
+34 60 724 64 57  
mosolovp@hotmail.com

Michaela Schwentner  
Müglengasse 4/11  
1170 Vienna/Austria  
+43 699 192 310 63  
mail.jade@jade-enterprises.at

Anna Schwingenschuh  
Weidengasse 42  
50668 Cologne/Germany  
+ 49 157 714 426 82  
+ 43 650 516 99 99  
aschiwi@gmx.com  
www.herzerlfresser.com

Ritusangam Sharma  
Teschnergasse 39/10  
1180 Vienna/Austria  
+43 680 205 55 82  
s.s.lapolar@gmail.com

Thomas Steiner  
Stifterstraße 24/3  
4020 Linz/Austria  
+43 732 77 81 56  
thomas.steiner@eduhi.at  
www.thomassteiner.com
Christian Stoppacher  
c/o Beast Communications  
Lambrechtsgasse 17  
1040 Vienna/Austria  
+43 1 236 36 66-70  
cs@beast.at  
www.beast.at  
www.dieungehorsamen.at

Nadine Taschler  
Seilergasse 27  
2432 Schwadorf/Austria  
+43 664 175 43 68  
nadine@sistersofart.com

Cordula Thym  
Linke Wienzeile 102/6  
1060 Vienna/Austria  
+43 699 103 617 12  
cordulathym@gmx.at  
www.verliebtverzopft.at

Georg Tiller  
Harzerstraße 90  
12059 Berlin/Germany  
+49 178 347 16 70  
tillerkowskij@gmx.net  
www.naivsuperfilm.de

Alex Trejo  
Embelgasse 2-8/2/422  
1050 Vienna/Austria  
+43 650 865 64 35  
alexander_trejo@yahoo.de

Georg Wasner  
Schönbrunner Straße 58/20  
1050 Vienna/Austria  
georg_wasner@yahoo.com

Bernadette Weigel  
Kellermanngasse 3/1/14  
1070 Vienna/Austria  
+43 699 114 477 07  
aronimus@gmx.at

Jakob Weingartner  
Auf der Schottenwiese 10  
1160 Vienna/Austria  
+43 1 489 50 59  
j@pooldoks.com

Judith Zdesar  
Hagenmüllergasse 28/10  
1030 Vienna/Austria  
+43 650 406 68 04  
piroska@gmx.net

Günter Zehetner  
Mannheimer Straße 73  
60327 Frankfurt am Main/Germany  
+49 69 52 56 36  
+49 178 679 84 12  
guenterze@yahoo.de
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