introduction
facts + figures
The world’s oldest and most renowned film festival in Venice, which celebrated its 80th anniversary in 2012, presented the second part of Ulrich Seidl’s trilogy, *Paradies: Glaube*, this year. Following on from his 2009 success with *Das weiße Band*, Michael Haneke won another Palme d’Or in Cannes in 2012 for *Amour*. Two Austrian films were shown in the competition at the film festival of Locarno: *The Shine of Day* by Tizza Covi and Rainer Frimmel, whose previous film, *La Pivellina*, won a record 39 international prizes, and *Museum Hours* by Jem Cohen. Tizza Covi’s and Rainer Frimmel’s film was awarded the Pardo for Best Actor and two more prizes. Jem Cohen received the Art Cinema Award. “Austrians rule Cannes,” German daily *Die Welt* commented on the fact that two Austrian films, Michael Haneke’s *Amour* and Ulrich Seidl’s *Paradies: Liebe*, were in competition in Cannes and enthusiastically reviewed by the international media following their world premieres.

Austrian film is primarily characterized by the *auteur* film. The quality of Austrian film funding thus also is due to the fact that artistic creativity, focus on subject matter and strategic continuity are given absolute priority over speculative blockbusters.

As Minister for the Arts and Culture, my aim is to probe the structure of Austrian film funding and to, if necessary, modify outdated structures, expand functioning models and add further components. What is successful today may well be obsolete tomorrow in our rapidly changing world. Especially with regard to funding policy, it is important to look ahead into the future.

To this end, we have set up special funding programs for young talent and initiated the START scheme. These START grants provide young filmmakers with a ‘laboratory’ in which to test new ground with professional support. The possibility to experiment and to fail helps young artists at the beginning of their career to forge a style of their own.

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
In view of the rapid transformation of today’s technology and media, the term ‘innovative’ can mean many a thing, from the exploration of digital esthetics to the expansion and relocation of forms of film production, presentation and distribution. The term also refers to the traditions of the avant-gardes and of modernity, which claim to simultaneously take up existing parameters and create something fundamentally new. Since the 1950s and early 1960s, Austrian film has time and again lived up to these twin expectations in ever changing circumstances.

In the post-war era, the first generation of avant-garde filmmakers set out to identify film’s very nature, its elementary components. Their aim was to relate their rapport with reality to the reality of film. At a time when Austria was relying on the genre of ‘culture film’ to maintain continuity and reclaim an identity, Peter Kubelka, Kurt Kren, Ferry Radax and others radically transformed the dialogue of film with other forms of art. And while, as far as cultural history is concerned, the situation may be a rather different one today, the generations following on from that avant-garde have, in a way, taken on the great challenge of remaining committed to a ‘metahistory’ of film.

To keep film alive as an art form, this means, amongst other things, combining formal challenges with the thinking of the technical requirements of image-producing machines. A sense for material esthetics is evident in the ambition to rework film history (in the tradition of found footage), to transfer it to digital technology, often in combination with sound (as the representatives of the so-called Austrian Abstracts do) or to gauge the shadows of time in the images of today. Following the avant-gardes of the 1920s, many filmmakers today want to link art and life in a dynamic relationship. In the face of radical societal change, they are trying to craft a ‘school of seeing’ that generates an esthetic of the perceptible appropriation of a hi-tech and, as French anthropologist Marc Augé has called it, ‘supermodern’ environment.

When it comes to the innovation of fictional forms, Austria may be no hotbed of revolution, no country of manifestos or ‘new waves’. But it is a country in which isolated incidents of modern forms evolved from early on. It has been rightly argued that the so-called New Austrian Film is (and has been since its beginnings in the 1960s and 1970s) an ‘impure’ and ‘hybrid’ type of film, inspired by and
permeated by literature, music, theater and contemporary trends in the visual arts, such as body art.

Since the early 1980s, when film production opened up and transformed thanks to modified funding structures, auteur film has gained ground. ‘Minor’ film – as in ‘minor’ literature – began to take shape and form archipelagos. A courage for the local and the use of Austrian dialects evolved, as did the courage to place special emphasis on the formal, by means of reduction, exaggeration and the pursuit of a new realism. In the 1990s, when a generation of younger filmmakers, sometimes in the wake of figureheads such as Michael Haneke and Ulrich Seidl, began to attract attention, a great many films went on to win international acclaim beyond the festival circuit.

Austrian film today is more inventive than ever when it comes to producing hybrid forms, especially where the fusion of fictional and documentary approaches is concerned. Strikingly, such a predilection for the indefinable, indeterminable is found across all genres: fiction films make use of veristic or documentary elements, documentaries are staged or infused with experimental elements. Austrian film, be it avant-garde films, documentaries or fiction films, has a long tradition of formalism that has its roots in other art forms. What is ‘baroque’ or ‘mannerist’ about this cinema is evident in numerous examples of theatricality and self-adulation as well as in a sense for the allegoric and the grotesque.

The digital challenge means, amongst other things: back to inspirations from the pictorial and the photographic, back to black-and-white, to chiaroscuro effects, wide-screen formats, unusual framing and deframing, depth of field and lack of focus; all of which may be a provocation to the viewer’s eye. Recent productions take up this challenge in many different ways and diverse areas. Mara Mattuschka, for instance, creates new spaces for anarchic and bizarre performances by adapting image recording and image processing to the apparatuses of today, most recently in *Qvid Tvm*. In his semi-documentary, slow-paced contemplative films, Peter Schreiner, by contrast, is – like Michael Pilz – primarily interested in processes of perception. In his taciturn *Fata Morgana*, Schreiner’s protagonists are exposed to desert formations as well as traditional European cultural landscapes and confronted with subtle soundscapes. On the wide screen, bodies, objects, materials and lighting combine to take high-definition film to its
limits. Another example of the deliberate exploration of images and sound in the digital age is Michael Palm’s feature-length film essay, *Low Definition Control – Malfunctions #0*. Palm’s ‘school of seeing’ focuses on computer-aided imaging devices as they are used in urban non-places and in medicine, focusing on the visual appropriation of the human body in public space. Palm freely and associatively translates his subject matter into an unfinished quest. Expert voices here do not embody the truth but are placed erratically out-of-field. While the film’s main interest is in the changing technologies for measuring and monitoring urban life, it also is an option to – in a wide-screen (1:2.35) black-and-white format – present reality in a condensed form.

If hybrid forms are another feature of innovation in Austrian film, this is not only true for areas where ‘realistic’ images and forms of abstraction meet but also for the zone between the given and the staged. Anja Salomonowitz, for instance, sets almost all of her films in this in-between space. Her *Die 727 Tage ohne Karamo* is a stylized and theatrical stock-taking of the Austrian authorities’ treatment of so-called non-EU nationals. Using alienation effects, such as the deliberate decoupling of sound and image, the film subverts identity clichés as well as the conventions of TV documentaries. Tizza Covi and Rainer Frimmel also rely on forms of theatricality. In their feature, *The Shine of Day*, they create ‘true’ stories by working with protagonists whose life is part of their film role. The stage here forms the basis for a dramaturgy aimed at looking behind the curtain. The encounter of a stage actor in his prime and an aging showman highlights two different practices of illusion. The veristic moments of the narration are off-camera, in the film’s empty spaces. A new space evolves in which life can be negotiated as the basis of drama.

Many Austrian films that deal with social taboos are situated in the conflict between repulsion and attraction, between reason and emotion. *Outing*, Sebastian Meise’s and Thomas Reider’s portrait of a pedophile based on many years of research for a fiction film project, does not cater to such an aesthetics of disgust. The film is not out to provoke but aimed at mobilizing a discourse on sexuality, not unlike the dispositive of a confessionary. If a documentary keeps revolving around figurations of physical materiality and actions, as in Veronika Franz’ und Severin Fiala’s *Kern*, the portrait of the eccentric film and theater
personality Peter Kern, it does so to explore the limits of the genre. A predilection for baroque self-adulation here extends as far as the film’s documentary framework, in the form of verbal abuse heaped on the filmmakers. What is traditionally baroque about Austrian film – as in Austrian art – is the repeated transgression of the civilizatory boundaries of shame.

English translation © Christine Wagner

Christa Blümlinger is Professor of Film Studies at the University of Vincennes-Saint-Denis (Paris 8). Additional teaching activities include a guest professorship at the Free University Berlin. She has been a curator for Duisburger Filmwoche, Diagonale and sixpackfilm and is a member of the advisory board of Forum Expanded (Berlin). As a critic, she has published in journals such as Trafic, Camera Austria, Senses of Cinema and Cargo. Her publications include Kino aus Zweiter Hand. Zur Ästhetik materieller Aneignung im Film und in der Medienkunst (2009), Ohne Untertitel. Fragmente einer Geschichte des österreichischen Kinos (1996) and ‘Le Cinéma autrichien’ in Austriaca (64/2008).
## Budget

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<thead>
<tr>
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<tr>
<td><strong>Total Budget</strong></td>
<td>€ 2,212,215</td>
<td>€ 2,227,713</td>
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<td>€ 2,252,360</td>
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<td>1,603,710</td>
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<td>Documentary films</td>
<td>22</td>
<td>27</td>
<td>28</td>
<td>33</td>
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<td>Avant-garde films</td>
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<td>Full-length films</td>
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<td>30</td>
<td>20</td>
<td>26</td>
<td>21</td>
<td>6</td>
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<td>Short films</td>
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<td>35</td>
<td>42</td>
<td>44</td>
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<td><strong>Total Films</strong></td>
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<td>65</td>
<td>62</td>
<td>70</td>
<td>63</td>
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<tr>
<td><strong>Distribution</strong>¹</td>
<td>374,675</td>
<td>300,140</td>
<td>486,575</td>
<td>315,200</td>
<td>478,700</td>
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¹ Festival screenings, prints, theatrical releases
## Most Frequent Festival Screenings 2009 – 2012

<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>La Pivellina (2009)</td>
<td>165</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Coming Attractions (2010)</td>
<td>58</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Film is. a girl &amp; a gun (2009)</td>
<td>44</td>
</tr>
<tr>
<td>Willi Dorner/Michael Palm</td>
<td>body trail (2009)</td>
<td>32</td>
</tr>
<tr>
<td>Norbert Pfaffenbichler</td>
<td>Conference (Notes on Film 05) (2011)</td>
<td>30</td>
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<tr>
<td>Johann Lurf</td>
<td>The Quick Brown Fox Jumps Over the Lazy Dog (2009)</td>
<td>25</td>
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<tr>
<td>Mara Mattuschka/Chris Haring</td>
<td>Burning Palace (2009)</td>
<td>24</td>
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<tr>
<td>Michael Palm</td>
<td>Low Definition Control – Malfunctions #0 (2011)</td>
<td>24</td>
</tr>
<tr>
<td>Harald Hund</td>
<td>Apnoe (2011)</td>
<td>24</td>
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<tr>
<td>Severin Fiala/Ulrike Putzer</td>
<td>Elephant Skin (2009)</td>
<td>23</td>
</tr>
<tr>
<td>Catalina Molina</td>
<td>Talleres Clandestinos (2010)</td>
<td>23</td>
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</tbody>
</table>
### Most Frequent Rentals 1995 – 2012

<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>260</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em> (2001)</td>
<td>244</td>
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<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>226</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Happy End</em> (1996)</td>
<td>158</td>
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<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>149</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>passage à l’acte</em> (1993)</td>
<td>135</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td><em>Passagen</em> (1996)</td>
<td>135</td>
</tr>
<tr>
<td>Kathrin Resetarits</td>
<td><em>Ägypten</em> (1997)</td>
<td>130</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>127</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. 7–12</em> (2002)</td>
<td>105</td>
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<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 1–6</em> (1998)</td>
<td>104</td>
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<tr>
<td>Mara Mattuschka</td>
<td><em>Kugelkopf</em> (1985)</td>
<td>91</td>
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<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Mirror Mechanics</em> (2005)</td>
<td>78</td>
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</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.
<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>La Pivellina</em> (2009)</td>
<td>39</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em>¹ (2001)</td>
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<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
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<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em> (1999)</td>
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<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
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<td>Gabriele Neudecker</td>
<td><em>Freaky</em> (2001)</td>
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<td>Severin Fiala/Ulrike Putzer</td>
<td><em>Elephant Skin</em> (2009)</td>
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<td>Tizza Covi/Rainer Frimmel</td>
<td><em>Babooska</em> (2005)</td>
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<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>8</td>
</tr>
</tbody>
</table>

¹ Oscar nomination
The Film Division of the Department for 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 € 7,300 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 € 14,600. 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 Category</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>documentary</td>
<td>Joerg Burger, Josef Dabernig</td>
</tr>
<tr>
<td>2007</td>
<td>documentary</td>
<td>Tizza Covi, Rainer Frimmel, Michaela Schuentner</td>
</tr>
<tr>
<td>2008</td>
<td>avant-garde</td>
<td>Dariusz Krzeczek aka Kowalski, Martina Kudláček</td>
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<tr>
<td>2009</td>
<td>avant-garde</td>
<td>Billy Roisz, Peter Schreiner</td>
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<tr>
<td>2010</td>
<td>avant-garde</td>
<td>Michaela Grill, Anja Salomonowitz</td>
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<td>2011</td>
<td>documentary</td>
<td>Tina Leisch, Lotte Schreiber</td>
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<tr>
<td>2012</td>
<td>documentary</td>
<td>Katharina Copony, Michael Palm</td>
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### Austrian Art Award

<table>
<thead>
<tr>
<th>Year</th>
<th>Award Category</th>
<th>Names</th>
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<tr>
<td>2005</td>
<td>avant-garde</td>
<td>Mara Mattuschka</td>
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<td>2007</td>
<td>film</td>
<td>Christine Dollhofer</td>
</tr>
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<td>2008</td>
<td>film</td>
<td>Peter Roehsler</td>
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<tr>
<td>2009</td>
<td>fiction</td>
<td>Götz Spielmann</td>
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<td>2010</td>
<td>fiction</td>
<td>Jessica Hausner</td>
</tr>
<tr>
<td>2011</td>
<td>film</td>
<td>Barbara Reumüller</td>
</tr>
<tr>
<td>2012</td>
<td>fiction</td>
<td>Barbara Albert</td>
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</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.

2005  Jessica Hausner
       for the screenplay Hotel

2006  Michael Glawogger
       for the screenplay Slumming

2007  Stefan Ruzowitzky
       for the screenplay The Counterfeiters

2008  Ernst Gossner
       for the screenplay South of Pico

2009  Arash T. Riahi
       for the screenplay For a Moment, Freedom

2010  Jessica Hausner
       for the screenplay Lourdes

2011  Martin Ambrosch
       for the screenplay Spuren des Bösen

2012  Markus Schleinzer
       for the screenplay Michael
most wanted
Tizza Covi | Rainer Frimmel
La Pivellina

165 International Festival Screenings
Cannes, Karlovy Vary, Toronto ...

39 International Awards
Cannes (Europa Cinemas Label), Pesaro (Best Documentary) ...

Theatrical Releases in 28 countries (Argentina, Germany, USA ...) 

The most successful artistic film in Italy 2009 

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

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/Italy 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
Gustav Deutsch
Film is. a girl & a gun

44 International Festival Screenings
Paris, New York, Hong Kong …

Deutsch uncannily collapses all boundaries between the genres, suggesting a feverish celluloid dream – or nightmare.

Melissa Anderson – VILLAGE VOICE

*Film is. a girl & a gun* takes its title from a D. W. Griffith maxim, stating that all a director needs are these two elements. Deutsch uses the concept as a jumping-off point for an exploration of Thanatos and Eros, infusing narrative, medical, and pornographic sources with mythic symbolism. As Deutsch reveals metonymic visual links between the genres, the boundaries between fiction and documentary grow both indiscernible and irrelevant. (Ed Halter)

**Austria 2009** German/English 35 mm 1:1.37 color /b&w Dolby Stereo 93 min
**Premiere** January 2009 Int. Film Festival Rotterdam

Film ist. 7–12

40 International Festival Screenings
105 Rentals

**Austria 2002** No dialogue 35 mm 1:1.37 mono 93 min

Film ist. 1–6

104 Rentals

**Austria 1998** OV (Eng sub) 16 mm 1:1.37 mono 60 min
Willi Dorner | Michael Palm

body trail

32 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

Michael Palm

Low Definition Control – Malfunctions #0

24 International Festival Screenings
Mar del Plata, Nyon, Seoul ...

1 International Award
Documenta Madrid (Second Prize, Original Full-Length Film)

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.

Austria 2011 German (Eng sub) 35 mm CinemaScope 1:2.35 color/b&w Dolby Digital 95 min
Premiere October 2011 Viennale – Vienna Int. Film Festival
Severin Fiala | Ulrike Putzer
Elephant Skin

23 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 annoying 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 entertainer 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
Harald Hund
Apnoe

24 International Festival Screenings
Bristol, Nashville, Rotterdam ...

A family’s day-to-day life – average, one might even say boring. But there’s a catch: The Bergers live underwater. Breakfast alone becomes a sluggish tour de force, and communication is reduced to the bare essentials. In the end, it is not much different from life above water. *Apnoe* is a witty commentary on modern society.

Diagonale Graz

Apnea, 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. *Apnoe* is a continuation of a series about living spaces, to which *Mouse Palace*, *Tomatoheads* und *Dropping Furniture* belong. The series represents human existence under absurd conditions.

**Austria 2011** HD 16:9 stereo 10 min
**Int. Premiere** January 2012 Int. Film Festival Rotterdam
The impossible-to-remember, tricky-to-pronounce Zwölf Boxkämpfer jagen Viktor quer über den großen Sylter Deich 140 9, by Johann Lurf, that “pangrammatic” title – which roughly translates as “Twelve boxers chase Viktor diagonally over the great Sylt dike” – is the German equivalent of “The quick brown fox jumps over the lazy dog,” and is a suitably weird moniker for a three-minute movie which consists entirely of 3664 frames from other films, reportedly snipped out by Lurf during his time working as a projectionist. A headlong bombardment of images and sounds, the cheekily larcenous Zwölf Boxkämpfer is as much of a brain-scrambler as a symbol, and perhaps the most potent distillation of the “Rotterdam spirit” at its best.

Neil Young – THE TRIBUNE MAGAZINE

Austria 2009 No dialogue (Eng/Ger/Fr/Dutch/Czech sub) 35 mm 1:1.85 color/b&w Dolby SR 3 min
Premiere January 2010 Int. Film Festival Rotterdam
Mara Mattuschka | Chris Haring

Burning Palace

24 International Festival Screenings
Marseille, Montreal, New York ...

1 International Award
Oberhausen (Prize of the Int. Short Film Festival)

This year we chose a film in which physical and emotional borders are transgressed and re-defined in an equally breathtaking, intelligent and spectacular manner. We would like to draw attention to the consistent cinematic adaptation of a stage play with a cast of impressive dancers. Sound, image and montage have a sensual quality whose intelligent opulence impressed us all.

Jury statement OBERHAUSEN

Five dancers journey through the emotions of Eros, in reality and in the imagination, in mythology and in the present day. Burning Palace was intended as a film on sexuality – it also turned out to be a film about loneliness.

Austria 2009 English DV/35 mm 1:1.66 stereo 32 min
Int. Premiere September 2009 Dallas Video Festival
Catalina Molina
Talleres Clandestinos

23 International Festival Screenings
Cork, Hof, Vila do Conde ...

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 possible means.

Austria 2010 Spanish (Ger/Eng sub) HD/Digi Beta 1:1.77 Dolby Stereo 40 min
Premiere March 2010 Diagonale Graz
Norbert Pfaffenbichler
Conference (Notes on Film 05)

30 International Festival Screenings
Venice, Jihlava, Teluride ...

1 International Award
Recife (Best Sound)

This grotesque found footage film assembles close-ups of 65 actors playing Adolf Hitler in movies from 1940 until today, combined in shots and countershots. No other 20th century historical figure has been portrayed in films more often and by more actors than Adolf Hitler. A bizarre and uncanny identity parade, Conference presents Adolf Hitler as an undead who is impersonated by an alarming number of revenants.

Austria 2011 Digi Beta/FAZ 35 mm b&w stereo 8 min
Premiere September 2011 Venice Int. Film Festival/Orizzonti Competition
Peter Tscherkassky
Coming Attractions

58 International Festival Screenings
New York, Toronto, London, Rotterdam, Melbourne ...

4 International Awards
Venice (Premio Orizzonti for Best Short Film), Gijón (Best Short Film), Rio de Janeiro (Special Mention), Vienna Independent Shorts Festival (Best Austrian Film)

Tscherkassky’s recent, most beautiful film *Coming Attractions* creates a complex mosaic of cross-references – both formal, between shots, and historical, between periods and genres. This film demonstrates the extreme textual density found footage can achieve (...) Tscherkassky absolutely creates a new film, but still delivers discoveries drawn from the original footage, revelations about the nature of film and our fascination with it.

Tom Gunning

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 of early film, 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.

* Austria 2010 No dialogue 35 mm 1:1.37 b&w Dolby SR 25 min
* Premiere September 2010 Venice Int. Film Festival/Orizzonti Competition
films
Veysel, the protagonist of *Your Beauty Is Worth Nothing*..., has only recently moved to Vienna from Turkey with his family. The shy teenager is a loner at school and his lack of German makes it hard for him to integrate. There is constant fighting in his family because his older brother no longer wants to have anything to do with their father. His love for Ana, a girl in his class, encourages Veysel to learn German and gives him fresh hope.
After his parents’ death, Hans, 15, provides for his three brothers and grandmother. He plays the messenger of false diamonds for his uncle Fritz. Like Robin Hood, Hans fights against the institutions, the greed of the rich and for the justice of the poor.

Diamond Fever or Better Buy Yourself a Colorful Balloon Peter Kern

Austria
German (Eng sub)
HD CinemaScope
1:2.35
stereo 74 min

Screenplay
Peter Kern

Key Cast
Johannes Nussbaum
Josef Hader
Anna Posch
Melanie Kretschmann
Paul Matic

Camera
Peter Roehsler

Editor
Wolfgang Auer

Producer
Michael Klangvoll

Production
Kulturfabrik Austria

Premiere
October 2012
Hof Int. Film Festival

Contact
Kulturfabrik Austria
Peter Kern
Museum Hours
Jem Cohen

Johann, a guard at Vienna’s Kunsthistorisches Museum, encounters Anne, a foreign visitor called to Austria because of a medical emergency. Never having been to Austria and with little money, she wanders the city in limbo, taking the museum as her refuge. Johann, initially wary, offers help, and they are drawn into each other’s worlds. Their meetings spark an unexpected series of explorations – of their own lives and the life of the city, and of the way artworks can reflect and shape daily experience.

Jem Cohen  *1962 Kabul Afghanistan
The Shine of Day
Tizza Covi, Rainer Frimmel

Philipp Hochmair is a young and successful actor working for the most important theaters in Vienna and Hamburg. He spends his time learning new texts, rehearsing and performing, gradually losing touch with everyday reality. But when Philipp meets Walter, with whom he starts an ambiguous friendship, and has to face his neighbor Victor’s destiny, he is reminded that life is more than a stage.

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

Rainer Frimmel *1971 Vienna Austria
documentary
1+8
Angela Brudniak, Cynthia Madansky

Austria/USA
Turkish/Kurmanji/
Sorani/Arabic/
Persian/Azerbaijani/
Armenian/Georgian/
Bulgarian/Greek
(Eng sub)
HD 16:9
stereo 131 min

Realisation
Angelika Brudniak
Cynthia Madansky

Post Production
Deniz Solaker

Premiere
April 2012
Istanbul Film Festival

Sales
sixpackfilm

1+8 is a film about Turkey and its eight neighbors. Eight chapters take you to the eight borders of Turkey, introducing very diverse landscapes and their inhabitants – the borderlanders of Turkey and, right across the border, in Greece, Bulgaria, Georgia, Armenia, Azerbaijan, Iran, Iraq and Syria. 1+8 is an assemblage of personal encounters, abundant with lyrical moments with people who live at the edge of their country, bringing up questions of identity, identification and the nation as imagined community.

Angelika Brudniak *1974 Salzburg Austria
Cynthia Madansky *1961 Los Angeles USA
Films (selection) Minot, North Dakota (2008 short d)
In the film image sequences from Eastern and Western Europe keep appearing and disappearing like streaks of light in a dark room. They make up a tapestry of Paul Celan’s life and poetic work. In its search for cinematic equivalents to Celan’s poetry, the film must face the “disintegration of language” and abstraction. What kind of composite image do the few remaining snippets create?

Katharina Mihm

Fragments of Kubelka
Martina Kudláček

This epic documentary 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. “Kudláček has carefully woven an open-ended portrait which goes beyond the biographical to reveal fresh insights into the phenomenon of film.” (nyff 2012)

Martina Kudláček *1965 Vienna Austria
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.

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

Contact
Extrafilm

Nadja Seelich *1947 Prague Czech Republic
Films (selection) Mozart in China (co-director 2007 f)
Theresienstadt sieht aus wie ein Curort (co-director 1997 d)
Sie saß im Glashaus und warf mit Steinen (co-director 1992 d)
Holy Waters
David Gross

Austria
German (Eng sub)
HD 16:9
stereo 74 min

Concept
David Gross
Camera
Daniel Samer
Editor
Bernhard Braunstein

Producer
David Gross

Premiere
April 2012
Crossing Europe Linz

Contact
David Gross

_Holy Waters_ is a film about people who revere water. And a film about my grandmother, who detests water. A small spring in rural Upper Austria which has become an image of human longing is the point of departure for an associative trip into the realm of energized water, worshippers of Mary, butchers, a doctor from Lourdes and a famous Japanese water guru. A film on the stuff of life and a probe into existential questions. Can water work miracles, can a liver loaf be holy?

David Gross *1978 Salzburg Austria
Films (selection) Pharao Bipolar (co-director 2008 short d) Reisen im eigenen Zimmer (co-director 2006 short d) Stellvertretend in den Tod (2003 d)
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.

Ascan Breuer
*1975 Hamburg Germany
Films (selection) Tehran – Lost & Found (2011 short d)
Paradise Later (2010 short d) Forst (co-director 2005 short d)

Austria
Bahasa Indonesia
(Ger/Eng sub)
HD 16:9
stereo 88 min

Concept
Ascan Breuer
Camera
Victor Jaschke
Sound
Roumen Dimitrov

Producers
Michael Seeber
Arash T. Riahi
Production
Golden Girls
Filmproduktion

Contact
Golden Girls
Filmproduktion
Two directors make a documentary about the controversial film director and irascible actor, Peter Kern. But Kern refuses to be crammed into the form of a classical documentary. He doubts, criticizes and rebels; he lies and puts on a show for the camera – and the directors approve. The fundamental question then is: When is Kern telling the truth? When is he acting? Or is he telling the truth even when he is acting? Peter Kern is a storyteller and a man with secrets. And that gave this film its form. Kern became more than a film about a director; it is about filmmaking itself.

Veronika Franz *1965 Vienna Austria
Severin Fiala *1985 Vienna Austria
Films (selection) Elephant Skin (co-director 2009 short f)
Shailo is a photographer living in Bishkek. For years he has documented the changes in his country, Kyrgyzstan. The little known republic in Central Asia was under Soviet rule until 1991. Following a revolution in April 2010, Kyrgyzstan became the first country in Central Asia to introduce a parliamentary democracy. But ethnic conflicts between Uzbeks and Kyrgyz led to terrible riots. We join Shailo on a journey to his country’s turbulent south.

**Little Perestrojka** Bernhard Pötscher

**Austria**
**Russian/Kyrgyz**
(Ger sub)
**HD 1:1.77**
**color/b&w**
**Dolby Stereo 90 min**

**Realisation**
Bernhard Pötscher

**Producer**
Bernhard Pötscher

**Production**
Bernhard Pötscher
Filmproduktion

**Premiere**
March 2012
Diagonale Graz

**Sales**
sixpackfilm
Communal property, free sexuality, dissolution of the nuclear family – these were the basic principles of Friedrichshof, Europe’s largest commune, founded by the Viennese Actionist Otto Mühl at the beginning of the 1970s. In *Meine Keine Familie (With[out] Family)*, director Paul-Julien Robert, who was born into the commune, embarks on a personal journey into his past. Including archive material made public for the first time in this film, the director confronts himself and his mother with the question of “What is family?”.

**Paul-Julien Robert**  *1979 Paris France*

The best subject matter often is just a few steps away. Director Michael Schindegger has been living with his father and brothers at “No. 7”, an apartment building in Vienna’s Leopoldstadt district, for 30 years. However, he hardly knows any of his neighbors. He decides to change all that just before marrying his fiancée and moving out. Camera in hand, he rings all their doorbells and introduces himself to the building’s multi-lingual, primarily Jewish residents.

Michael Schindegger *1981 Vienna Austria
Films (selection) Dacia Express (2008 short d)
The documentary *Outing* portrays the young archaeologist Sven, who found out during puberty that he feels sexually attracted to children. Sven openly talks about his pedophile inclinations and his determination to never act on it. The film accompanies its protagonist over four years and reveals his inner struggle. It raises questions regarding moral limits and the position of people like Sven within society.

**Austria**
German (Eng sub)
HD 16:9
Dolby Stereo
76 min

**Concept**
Sebastian Meise
Thomas Reider

**Camera**
Klemens Hufnagl

**Editors**
Joana Scrinzi
Sebastian Meise

**Producers**
Sabine Moser
Oliver Neumann

**Production**
FreibeuterFilm

**Premiere**
March 2012
Diagonale Graz

**Contact**
FreibeuterFilm

*Sebastian Meise* *1976 Kitzbühel Austria*
Film(s) (selection) Stillleben (2011 f) Random (2005 short f)
Prises de vues (2003 short f)

*Thomas Reider* *1980 Lienz Austria*
Film(s) (selection) Namut (2008 d) Random (2005 short f)
Zorn (2004 d)
Resettlement  Filip Antoni Malinowski

Austria
Polish/German
(Eng sub)
HD 16:9
stereo 72 min

Realisation/Camera
Filip Antoni Malinowski

Editors
Filip Antoni Malinowski
Julia Pontiller
Stefan Hahn

Producers
Filip Antoni Malinowski
Jürgen Karasek
Carlo Pisani
Production
Soleil Film

Premiere
May 2012
Krakow Film Festival

Contact
Soleil Film

An extraordinary Polish couple in their eighties. After living in their apartment for 66 years, they are forced to move out. Maria is an extraordinary spirit full of indomitable optimism and vitality; Tadeusz is the quiet type, a scientist and a fatalist. Now they are faced with an existential disaster that unveils the touching stories of their lives and casts a shadow over their present. It is a film about justice and equality – the crisis of morality in modern society past and present – as well as about growing old and staying young.

Filip Antoni Malinowski *1982 Poznań Poland
Schusterhof  Viktoria Kaser

Austria
German (Eng sub)
HD 16:9
stereo 79 min

Concept
Viktoria Kaser
Camera
Erik Wittbusch
Editor
Arthur Summereder

Producer
Viktoria Kaser

Sales
sixpackfilm

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  *1984 Wels Austria
Built from scratch in the 1950s, Nowa Huta long epitomized the social realist utopia of a better life under Communism. Today the monster project is crumbling, architecturally as well as politically. Next to Gdansk, Nowa Huta played a key role in toppling Communist rule in Poland. In the 1980s more steelworkers stood up against the Communist regime there than at the legendary Gdansk wharfs.

Dariusz Kowalski  *1971 Krakow Poland
Films (selection) Interrogation Room (2009 a-g)
Optical Vacuum (2008 a-g) Elements (2006 a-g)
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 (co-director 2002 f)

Austria
German/Croatian
(Ger sub)
HD
Dolby Stereo
90 min

Concept/Editor
Ivan Siljic
Camera
Peter Roehsler

Producer
Peter Roehsler
Production
nanookfilm

Contact
nanookfilm
Strange creatures inhabit an enchanted place of revelry. A place that Gucki, the landlady’s simple-minded daughter, has never been away from. She only has her observations to learn about the realm of human relationships, of being caught up in humiliation and punishment but also fulfillment and bliss. She understands: “To really know, you must die first.”

(Michelangelo Buonarroti)

Mara Mattuschka

*1959 Sofia Bulgaria
Films (selection) Burning Palace (2009 a-g) Running Sushi (2008 a-g) Part Time Heroes (2007 a-g)

Reinhard Jud

*1959 Wolfsberg Austria
Erdbeerland
Florian Pochlatko

Erdbeerland is a film for young adults about false friends, missed opportunities, love lost and the feeling of powerlessness vis-à-vis oneself and the world. Most of all, it is a film about coming of age and the longings associated with it. A film that starts where fucking is mistaken for love.

Florian Pochlatko *1986 Graz Austria

Austria
German (Eng sub)
S-16 mm/Digi Beta
Dolby Digital 5.1 31 min

Screenplay/Editor
Florian Pochlatko
Key Cast
Patrik Nistelberger
Resi Reiner
Hans "Waterloo" Kreuzmayr
Camera
Serafin Spitzer
Editor Roland Stottinger

Producer
Florian Pochlatko

Premiere November 2012
YOUKI – Int. Youth Media Festival Wels

Sales
sixpackfilm

Daddy’s Pride
Dinko Draganovic

Nermin and Ivana are children of migrants living in Austria. Secretly, they are a couple but when their fathers find out they are forced to keep out of each other’s way. Is their young love stronger than their proud fathers’ word?

Dinko Draganovic *1988 Bihać
Bosnia and Herzegovina
Films (selection) Toilet (co-director 2010 short f)

Austria
Bosnian (Eng/Ger/Span sub)
HD 16:9 (1:2.22 Letterbox)
Dolby Digital 5.1 24 min

Screenplay/Editor
Dinko Draganovic
Key Cast
Milorad Cica
Kristina Zivkovic
Haris Burina
Camera
Lukas Kronsteiner

Producer
Dinko Draganovic

Premiere April 2012
Capital City Film
Festival Lansing

Contact
Dinko Draganovic
**Beirut Blend**
Fritz Ofner

“Blend” is the cut of a type of tobacco that, in six places in Beirut, glistens under the glowing stone of the water pipe at the film’s center. “Blend” also means “mingling”: to mix, resulting in a mélange. And this is precisely what happens in thirty minutes of low-key black-and-white compositions in which those portrayed talk about their need for daily sports and also about Gaddafi’s fortune, the Arab Spring, the Middle-East conflict, and gender relations in supposedly post-modern societies.

**Fritz Ofner** *1977 Friesach Austria

**Austria**
Arabic/English (Eng sub)
HD 1:1.77 b&w
Dolby Stereo 30 min

**Concept/Camera** Fritz Ofner
**Producers** Fritz Ofner
**Production** Friedrich Ofner
Film und Videoproduktion

**Contact**
sixpackfilm

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**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 Isfahan Iran

**Austria**
No dialogue
Digi Beta
Dolby Stereo 5 min

**Concept/Camera** Arash T. Riahi
**Editor** Nela Märki
**Sound** Karuan

**Producer** Arash T. Riahi
**Production** Golden Girls Filmproduktion

**Contact**
Golden Girls Filmproduktion
Das persische Krokodil
Houchang Allahyari

A crocodile is trapped in a flooded cistern in southern Iran. Without help, it has no way of getting out. The animal naturally sees the two rangers as a threat, not a rescue. A paradoxical fight between man and beast ensues. Allahyari portrays an unusually respectful struggle for power that is full of suspense and humor: sacrificial and arduous.

Houchang Allahyari *1941 Tehran Iran
Films (selection) Die verrückte Welt der Ute Bock (2010 f) Bock for President (2009 d) Rocco (co-director 2002 f)

Austria
Persian (Eng sub)
Digi Beta 1:1.77
stereo 58 min

Concept Tom-Dariusch Allahyari
Houchang Allahyari
Camera Maziyar Moshtagh Gohary
Alireza Esmat Panah, Moin Najari
Editor Daniel Kundi

Producer Houchang Allahyari
Production allahyari filmproduktion

Premiere March 2012
Diagonale Graz

Sales sixpackfilm

The Red Face and Five Stars
Gloria R. Gammer

What is the truth that lies beyond the façade that people show in everyday life? This motivation drives the cinematic essay conducted mainly from a first person perspective that contemplates different approaches and opinions on what is “face” in China and what is the essence of contemporary Chinese society. The film works as a collage of different statements, putting together phrases from interviews, scientific texts, newspaper articles and books. This rhapsodic, associative approach is a discourse on the filmmaking itself.

Gloria R. Gammer *1985 Linz Austria

Austria
English/German/Mandarin (Eng sub)
HD 16:9
stereo 41 min

Realisation Gloria R. Gammer
Editors Gloria R. Gammer, Daniel Hoesl

Producer Gloria R. Gammer
Production RainbowWarrior Film

Premiere April 2012
Crossing Europe Linz

Contact Gloria R. Gammer
“I thought I’m in a different world – am I dead or not dead?” Helmut Weber’s voice leads us to the trail (Spur). At second glance, nothing here is as it seems. A shop in Vienna offering antique furniture next to organic fennel. A farm in Burgenland (Eastern Austria), ruminant and mysterious. In-between a man who cannot be classified, just as his living environments cannot be. Scraps of memories, particles of dreams, petals and bread-crumbs are weaving a pattern that consists of many parts but still is one single piece.

Krisztina Kerekes
*1978 Sepsiszentgyörgy Romania
Films (selection) jeux infinit (2002 a-g)

Austria
German (Eng sub)
S-8 mm/HD 16:9
stereo 40 min

Concept/Camera
Krisztina Kerekes
Editor David Gross

Producer
Krisztina Kerekes

Premiere March 2012
Diagonale Graz

Sales
sixpackfilm
avant-garde short
I am announcing a new film Antiphon (2012) which is part of a new work Monument Film (2012)

Antiphon is constituted by the same 4 basic elements of cinema, light and darkness, sound and silence, as is my film Arnulf Rainer (1960) but it has the opposite form. Negative becomes positive, positive becomes negative, silence becomes sound, sound becomes silence. 6 minutes 24 seconds, black and white, optical sound, 35 millimeter film.

Peter Kubelka *1934 Vienna Austria
Films In almost six decades he has produced little more than an hour of cinema in total.

Austria
No dialogue
35 mm b&w
6.5 min

Realisation
Peter Kubelka

Premiere
October 2012
New York Film Festival

Sales
sixpackfilm

Black screen. A door opens. Light from the inside illuminates the silhouette of a man. He enters an empty, run-down room with yellowed wallpaper. The view outside the single window reveals a sparse tree in front of a desolate city. Suddenly the door closes shut, barring the only way out. This short film is a stop motion puppet animation telling a story about the attempt to come to terms with a situation and the liberation from it.

Mirjam Baker *1985 Melk Austria
Michael Kren *1981 Vienna Austria
Films (selection) Zoot Woman – Memory (2009 a-g) Deckchair Orange – Crossword (2009 a-g) Zoot Woman – We Won’t Break (2007 a-g)

Austria
No dialogue
HD 16:9
stereo 5 min

Realisation Michael Kren, Mirjam Baker
Special Effects Christian Waldhofer

Premiere November 2011
One Day Animation Festival Vienna

Sales
sixpackfilm
Born to Perform
Maria Petschnig

Meditating upon life as a twin, constantly ogled by others, and upon her Catholic upbringing in Austria, Petschnig analyzes the performance of everyday rituals and the experience of being “on stage” within the public realm. The film combines Super 8 footage of the artist and her twin sister as children, appropriated from her father’s home movies, with sequences of Petschnig performing as an adult, filmed with the same camera.

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

Austria
No dialogue
S-8 mm/Digi Beta
20 min

Concept
Maria Petschnig
Camera
Maria Petschnig
Andreas Petschnig

Producer
Maria Petschnig

Contact
Maria Petschnig

Continental Divide
Thomas Draschan

Unlike my earlier works, Continental Divide is extremely slow. It follows the construction of an archaic ritual, the meaning of which has vanished in the darkness of a lost culture.

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
HD
Dolby SR 10 min

Concept/Editor
Thomas Draschan

Producer
Roland Hablesreiter

Contact
Thomas Draschan
The film is based on 12 Viennese sound poems published in the Wiener Gruppe’s volume of poems, “Hosn Rosn Baa” (1959). In the film, I turn these poems into a dialogue between two very different men in a restaurant. The sound of the language of Vienna is acted out in a variety of vernaculars, dialects and slangs, from sentimental and helpless to vulgar and aggressive, and summarized in this dialogue. There is little hope for anyone to ever make out even a sentence of that dialogue.

**Dialogue on Austria**
Hubert Sielecki

In three short episodes, the first-person narrator of *It was a day just like any other in spring or summer*. traces the experiences of four interconnected persons during an air raid in the war in Bosnia of 1992. It does so by narrating the remembered past in the form of a written synopsis, a sequential text track imposed on the film images. And by a mise-en-scène of the landscape in the present that makes use of continuous tracking shots to structure the narrative at the very place it is set into images.

**Es war ein Tag wie jeder andere im Frühling oder Sommer.**
Selma Doborac

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**Hubert Sielecki** *1946 Rosenbach Austria
Films (selection) Sehen (2007 a-g) Air Fright (1995 a-g) Maria Lassnig Kantate (1992 a-g)

**Contact**
Hubert Sielecki
Avant-garde Short

In cinema everything begins with a look. Vom Gröller seeks alternatives. A 16 mm projector is set up; the light is directed toward the camera – blinding the viewer. The protagonist is blinded too, the eyes almost always blindfolded. They eavesdrop on a reading, while in the movie theater the sound is muted. Only toward the end is the lack of sight overcome. The reader turns to face the camera: inscrutable, enigmatic.

Friedl vom Gröller *1946 London UK
Films (selection) Me too, too, me too (2012 a-g)
Gutes Ende (2011 a-g) Heidi Kim at W Hong Kong Hotel (2010 a-g)

Austria
No dialogue
16 mm 1:1.37
3 min

Realisation
Friedl vom Gröller

Premiere March 2012
Diagonale Graz

Sales
sixpackfilm
An initially unspecified man wanders through a deserted lido complex of an off-season Danube beach. Without success, the protagonist tries to call an unknown person on his cell phone, losing himself in the scenery of the changing room buildings in the process. Fragments of his telephone monolog overlay the entire scene. Disguised as a proper conversation at first, it gradually evolves into a stream of disjointed snippets of abstract associative thought.

Lotte Schreiber  
*1971 Mürzzuschlag Austria  
Films (selection) Tlatelolco (2011 d) Borgate (2008 a-g) Quadro (2002 a-g)

Austria  
German (Eng sub)  
S-16 mm/Blow up 35 mm 1:1.85  
stereo 16 min

Concept/Screenplay/Editor/Producer  
Lotte Schreiber  
Key Cast Michael Krassnitzer  
Camera Johannes Hammel  
Premiere November 2012  
Int. Film Festival Rome  
Sales sixpackfilm

A fragmented creature is getting ready for its grand entrance, rehearsing stance and posture but increasingly losing its bearing. The planks of the porch start to shake, slats whizzing away: gymnastics in the haunted house. The frames of a 1940s cartoon film are broken down into their original graphic elements by means of digital de- and reanimation.

Martin Arnold  
*1959 Vienna Austria  
Films (selection) Soft Palate (2011 a-g) Shadow Cuts (2010 a-g) Alone. Life Wastes Andy Hardy (1998 a-g)

Austria  
No dialogue  
DV/Digi Beta 4:3  
4 min

Realisation  
Martin Arnold  
Contact  
Martin Arnold
Lili the film
Judith Lava

*Lili the film* is based on familiar scenes from fairy tales, biblical accounts, and art historical episodes that are prominently positioned in the western collective consciousness. The main character, Lili, takes on the roles of various women, turning each story on its head with her quirky and unexpected actions. With her audacious manner, Lili wakes up the worn-out female protagonists, providing a fresh spin on post-feminism.

**Judith Lava** *1970 Klagenfurt Austria
Films (selection) face lifting (2008 a-g) verbotene früchte (2006 a-g) über spinnen und andere dinge (2005 a-g)

**Austria**
English/German
HD 16:9
stereo 4 min

**Realisation** Judith Lava
**Key Cast** Lili – wax-plasticine figure
Pipilotti Rist, Barbie
**Sound** Roland Widmer

**Premiere** December 2011
Animateka Ljubljana

**Contact**
Judith Lava

Me too, too, me too
Friedl vom Gröller

Photographer-filmmaker Friedl vom Gröller has long been documenting her intimate life, including serial self-portraits and those of her family members. Startling in its use of sound (a rarity for this artist), *Ich auch, auch, ich auch* is a phantasmal encounter with vom Gröller’s frail, aging mother, which threatens to flicker into disappearance.

**Friedl vom Gröller** *1946 London UK
Films (selection) Gaelle Obiegly (2011 a-g) Der Phototermin (2010 a-g) Passage Briare (2009 a-g)

**Austria**
German
16 mm 1:1.37
stereo 3 min

**Realisation** Friedl vom Gröller

**Premiere** September 2012
Toronto Int. Film Festival

**Sales**
sixpackfilm
In a hospital’s aftercare ward, the patients are waiting, wrapped in bandages, holding diagnostic reports, reading free magazines. Waiting to be called up for an x-ray, check-up or monitoring. The monitors beep. The coffee machine hums. A wheelchair silently glides past. Nachbehandlung (Aftercare) transforms an everyday situation into a choreographed audiovisual mosaic, the portrait of a microcosm, a snapshot of life.

Nachbehandlung
Edith Stauber

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).

Notes on Film 04 Intermezzo
Norbert Pfaffenbichler

Edith Stauber *1968 Linz Austria

Austria
German (Eng sub)
HD 16:9
stereo 11 min

Realisation
Edith Stauber

Premiere April 2012
Crossing Europe Linz

Sales
sixpackfilm

Norbert Pfaffenbichler *1967 Steyr Austria
Films (selection) Notes on Film 05 Conference (2011 a-g) Notes on Film 02 (2005 a-g) Notes on Film 01 Else (2002 a-g)

Austria
DV 4:3
stereo 2 min

Realisation
Norbert Pfaffenbichler
Sound
Wolfgang Frisch

Premiere January 2012
Int. Film Festival Rotterdam

Sales
sixpackfilm
Avant-garde Short

Its title is almost a description of the film: It is about paper and it is about work. The working lives of people and the workings of machines. All that against an architectural backdrop that determines the paths of the workers as their routes define the building in turn. Oscar Niemeyer built the leading-edge headquarters of paper manufacturer Burgo Group in San Mauro near Turin more than 30 years ago.

Sasha Pirker  
*1969 Vienna Austria
Films (selection) Cornelius Kolig. Don’t Fuck with Paradise or – Instructions to Eternity (2011 a-g) Storefront for Art and Architecture (2011 a-g) The Future Will Not Be Capitalist (2010 a-g)

Austria  
DV/Digi Beta 4:3  
mono 15 min

Concept/Editor  
Sasha Pirker
Camera  
Johannes Hammel  
Sasha Pirker

Premiere  
October 2012 Viennale  
Vienna Int. Film Festival

Contact  
sixpackfilm

Notiz Speisewagen
Manfred Schwaba

Klangforum Wien performs James Clarke’s “Oboe Quintet” in the restaurant car of a Slovenian train. Another protagonist is the 16 mm Bolex film camera. It keeps shooting just parts of the performance because its spring-wound clockwork mechanism needs to be rewound every 29 seconds. Analog film and sound represent two opposing concepts of thought: the concert as a moment of concentration, the restaurant car as a place of contemplation. In the images, the musicians remain vague intimations. The restaurant car is history already.

Manfred Schwaba  
*1973 Vienna Austria
Films (selection) Ich tippe mir mich (2011 a-g) In der Früh (2010 a-g)

Austria  
No dialogue  
35 mm 1:1.33  
mono 12 min

Realisation  
Manfred Schwaba

Premiere  
October 2012 Viennale  
Vienna Int. Film Festival

Contact  
Manfred Schwaba
Reconnaissance
Johann Lurf

In his first film made outside of his native Austria, Johann Lurf spent several months documenting the Morris Reservoir near Azusa, California, which for decades functioned as a military torpedo-testing site. Now decommissioned, and rife with resulting infrastructural oddities, the oft-documented site is here transformed through subtle movements by Lurf’s sly investment in visual perception play. The world is anything but static ... (Andréa Picard)

Johann Lurf *1982 Vienna Austria
Films (selection) A to A (2011 a-g) Endeavour (2010 a-g) The Quick Brown Fox Jumps Over the Lazy Dog (2009 a-g)

Austria
No dialogue
HD 16:9
5 min

Realisation
Johann Lurf

Premiere
September 2012
Toronto Int. Film Festival

Sales
sixpackfilm

Satellites
Karin Fisslthaler

Satellites shows images of a strange ritual of powerlessness amongst youngsters spread through the video-sharing platform, YouTube. At its center are posing, gestures and touching. Bodies are taken from the “disembodied” space of the Internet and embedded into the social context of cinema to probe the representation of the body in today’s media, and the rift between the self and the world, the private and the public.

Karin Fisslthaler *1981 Oberndorf Austria
Films (selection) 18 Women (2010 a-g) Imaging Machine (2008 a-g) The Sound of ... (Past Perfect) (2007 a-g)

Austria
No dialogue
35 mm 1:1.85
color/b&w
stereo 7 min

Realisation
Karin Fisslthaler

Premiere
April 2012
Crossing Europe Linz

Contact
Karin Fisslthaler
set in motion
Willi Dorner, Michael Palm

set in motion is a humorous, grotesque cinematic chain reaction which choreographs the varied relationships between the human body and furniture. In five tableaux vivants a furniture store is converted into a site of unleashed kinetics. Seven performers adapt to chairs, tables, etc. Actions on their part trigger reactions on the side of the material, and this, in turn, triggers a chain reaction which blurs the boundaries between bodies and things.

Willi Dorner *1959 Baden Austria
Films (selection) body trail (2009 a-g)

Michael Palm *1965 Linz Austria
Films (selection) Low Definition Control – Malfunctions #0 (2011 d) body trail (2009 a-g)
Laws of Physics (2008 a-g)

Austria
No dialogue
HD 16:9
Dolby Stereo 20 min

Concept Willi Dorner, Michael Palm
Camera Johannes Hammel, Eugen Pell
Editor Michael Palm

Producers Regina Reisinger, Johannes Hammel
Production Cie. Willi Dorner

Premiere April 2012
Crossing Europe Linz

Sales
sixpackfilm

sleeping image
Bernhard Braunstein

In the beginning, there was the desire to translate utter bafflement into images. To convey the magic felt at the quiet contemplation of empty landscapes. Using an instant camera, I photographed bizarre landscapes untouched by civilization as well as people “dreaming”. I then filmed the slow development of the Polaroids with a video camera. A magic process sets in, generating a new, unknown world.

Bernhard Braunstein *1979 Salzburg Austria
Films (selection) Pharao Bipolar (co-director 2008 short d) Reisen im eigenen Zimmer (co-director 2006 short d) Kopfbahnhof (co-director 2004 d)

Austria/France
No dialogue
HD 1:1.77
mono 25 min

Concept
Bernhard Braunstein
Concept/Editor
Lucile Chaufour
Camera
Martin Hasenöhrl

Producer
Bernhard Braunstein
Production
Schaller08 (AT)
Supersonicglide (FR)

Contact
Bernhard Braunstein
Sunny Afternoon
Thomas Renoldner

*Sunny Afternoon* is the confrontation of an “avantgarde-film” with a “pop video” and the analysis of what might be regarded as classical preferences and taboos of both genres. Based on lyrics of the filmmaker when he was 25 years old, Andi Haller has arranged the music perfectly illustrating the mentioned basic approaches. *Sunny Afternoon* uses several animation techniques and combines visual material from different sources.

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

**Austria**
English
35 mm 1:1.85
Dolby Digital 7 min

**Concept/Animation/Editor**
Thomas Renoldner

**Sound** Andi Haller

**Producer**
Thomas Renoldner

**Premiere** March 2012
Diagonale Graz

**Sales**
sixpackfilm

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tinamv 1
Adnan Popovic

The structure of the song “Melody” by KILO is translated into motion pictures. The individual samples of the music are embodied by objects, paintings and drawings, which move according to the different rhythms of the music until they disappear to make room for the next animation track. The moving objects relate to earlier analogies of music in visual forms in film history and in artistic approaches to challenging the well-established expectations of motion pictures.

**Adnan Popovic** *1979 Teslić
Bosnia and Herzegovina

**Austria**
No dialogue
HD 16:9
stereo 4 min

**Realisation**
Adnan Popovic

**Premiere** November 2011
One Day Animation Festival Vienna

**Sales**
sixpackfilm
trespass
Paul Wenninger

This real-animation is a technically impressive, varied, and precise tour de force. A consistent element throughout is a type of avatar of the director, a character created from real images, whom the film sends on a world journey, of sorts, within his own four walls. A wild process of transgression can begin. (Christian Höller)

Paul Wenninger *1966 Vienna Austria

Austria
No dialogue
HD 1:1.85
5.1 mix 11 min

Concept/Key Cast
Paul Wenninger

Camera
Paul Wenninger, Nik Hummer
Editors Paul Wenninger
Martin Music, Peter Kogler

Producers
Paul Wenninger, Gabriele Kranzelbinder
Production Kabinett ad Co.
KGP Kranzelbinder Gabriele Production

Premiere
Oktober 2012 Viennale
Vienna Int. Film Festival

Sales
sixpackfilm

voidov~ state of obliteration
Manuel Knapp

The first part of a series of states of obliteration created by shadows ... construction and deconstruction by means of shadow. Shadow as space. The shadows of objects in space, the shadows of a shadow map and the shadows of the rendered scenes are generated on the texture of shapes. This generates obliteration and overlays on several levels. This is to illustrate dynamic processes as well as static states, also to show the positioning of sources of light and shadow.

Manuel Knapp *1978 Wolfsberg Austria
Films (selection) information of decay~ (co-director 2010 a-g) stroboscopic noise~ (2009 a-g) distorted areas 0.1~ (2008 a-g)

Austria
No dialogue
DV/Digi Beta 16:9
b&w
stereo 6 min

Realisation
Manuel Knapp

Premiere
October 2012
Kontraste Krems

Sales
sixpackfilm

Avant-garde Short
In her video *zounk!* Billy Roisz breaks the song “eisenwalzer” by the Austrian-Slovenian band Broken.Heart.Collector down into its musical components, which she then uses to weave a brightly-colored, close-meshed audio-visual texture that vibrates between white and black frames, making the screen swing.

**Billy Roisz** *1967 Vienna Austria
Films (selection) Chiles en Nogada (2011 a-g)
Close Your Eyes (2009 a-g) Not Still (2008 a-g)

Austria
No dialogue
Digi Beta 4:3
stereo 6 min

**Realisation**
Billy Roisz

**Premiere**
February 2012 Berlinale
Int. Film Festival Berlin

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

Abschied von den Eltern
Astrid Ofner

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-Ablinger

Producer
Peter Roehsler
Production
nanookfilm

Completion
2013

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 maneuver 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
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.
Anja is holing up in her apartment to complete her master’s thesis. But as hard as she tries, she fails to make headway. This impasse seems to be replicated in Anja’s relationship with her boyfriend, Paul. When her grandmother dies in Holland and the family gathers at the crematorium, she flees to the seaside. In *Walking on the Beach*, her experience of isolation is intense: Anja starts to perceive herself differently.

**Caspar Pfaundler** *1959 Innsbruck Austria*  
Films (selection) Schottentor (2009 f) Lost and Found (2001 f)

**Austria**  
German  
2K 1:1.85  
Dolby Digital  
approx. 90 min

**Screenplay**  
Caspar Pfaundler  
**Key Cast**  
Elisabeth Umlauft  
**Camera**  
Peter Roehsler  
**Editor**  
Caspar Pfaundler

**Producer**  
Peter Roehsler  
**Production**  
nanookfilm

**Completion**  
2013

**Contact**  
nanookfilm
In our fast-paced, nomadic times, the word “home” (Heimat) has become an almost anachronistic term. On an emotional and personal level, it still asks the question of where we come from, to allow us to discover who we are. Sometimes an entire life is not enough to do so. heimatfilm is a film mosaic of the life concepts of people between 7 and 70 who speak about how they view their lives and might fail the next day or find a way to go on.

Ludwig Wüst *1965 Vilseck/Bavaria Germany
Films (selection) Tape End (2011 f) KOMA (2009 f)

Austria
German (Eng sub)
HD 1:1.85
Dolby Stereo
approx. 110 min

Screenplay
Ludwig Wüst

Key Cast
Claudia Martini
Nenad Smigoc
Martina Spitzer

Camera
Klemens Koscher

Editor
Samuel Käppeli

Producer
Ludwig Wüst

Production
film-pla.net

Completion
2014

Contact
Ludwig Wüst
Hernán arrives with a group of strangers at an isolated house in the Delta area of Tigre, a vast labyrinth of small islands surrounded by streams and rivers. Amongst housewives, professionals and an elderly tennis instructor, Hernán constitutes part of a middle-class community that has left their comfortable lives in suburban Buenos Aires. Together, they undergo a strict training regime, apparently in preparation for the end of the world.

**Parabellum** Lukas Valenta Rinner

**Austria/Argentina**
Spanish (Ger/Eng sub)
Dolby Digital
90 min

**Screenplay**
Lukas Valenta Rinner

**Camera**
Roman Kasseroller

**Editor**
Ana Godoy

**Producers**
Lukas Valenta Rinner
Juan Pablo Martinez

**Production**
Nabis Filmgroup (AT)
2M Cine (ARG)

**Completion**
2013

**Contact**
Nabis Filmgroup
Soldate Jeannette Daniel Hoesl

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

Key Cast
Johanna Orsini-Rosenberg
Christina Reichsthaler
Josef Kleindienst

Camera
Gerald Kerkletz

Editor
Natalie Schwager

Producers
Katharina Posch
Daniel Hoesl
Gerald Kerkletz

Production
European Film Conspiracy

Completion
2013

Contact
European Film Conspiracy

Fanni has had enough of money and leaves to buy a tent. Anna has had enough of pigs and leaves the farmer – one needle in the haystack. In the new game, Fanni rolls the dice while Anna does not think twice – she knocks down all the pins. Together they raise their voices and shape one mutual tune. Differences attract each other, and cheerfully they move on – together on their distinct journeys, where their dreams are set – towards a newfound liberty.

Daniel Hoesl *1982 St. Pölten Austria
Karamo is the name of a man who was deported from Austria 727 days ago. Since then, his wife and three children have been living in the family’s nice apartment on their own. The film is about binational couples and their confrontation with immigration law: 21 couples were filmed, each adding another episode to the story, as if passing on the relay. Together they tell a story, the story of the method behind the madness of bureaucracy. It thus creates a documentary mosaic, a love film against the law.

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
2013

Contact
Amour Fou
Filmproduktion
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 must also 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.

**Austria**
*German/French/English (Eng sub)*
*HD/Digi Beta*
*stereo approx. 90 min*

**Concept/Editor**
*Susanne Brandstätter*

**Camera**
*Joerg Burger*

**Producer**
*Susanne Brandstätter*

**Completion**
*2013*

**Contact**
*Susanne Brandstätter*

**Films (selection)**

*Los Angeles USA*

**Susanne Brandstätter**

**Documentary Coming Soon**
Diaspora describes a religious or ethnic group that has left their traditional home and is living dispersed all over the world among people with a different kind of thinking. Chinatown Vienna tells the story of Chinese diaspora to Austria, the life of first and second generation Chinese in Vienna, the economic remigration of Austro-Chinese to their homeland and the consequences of cultural exchange in both directions.

Judith Benedikt *1977 Lienz Austria

Austria
German/Mandarin
(Ger/Eng sub)
HD
Dolby Digital
approx. 90 min

Concept
Judith Benedikt
Gregor Stadlober

Camera
Judith Benedikt

Editors
Andrea Wagner
Niki Mossböck

Producer
Peter Janecek

Production
PLAESION Film + Vision

Completion
2013

Contact
PLAESION Film + Vision
Debts corp. is about the daily routine of personal bankruptcy. It revolves around professionals that deal with insolvency, repossession, distraint and eviction. They are contrasted with nameless debtors who in today’s working society rearrange their lives, invisibly and well-camouflaged, in shoe-box homes. The sector thrives.

Debts corp. by Eva Eckert

Austria
German (Eng sub)
HD/Digi Beta 16:9
stereo approx. 80 min

Concept
Eva Eckert

Camera
Helmut Wimmer
Niko Mayr

Editors
Julia Drack
Joana Scrinzi

Producers
Michael Kitzberger
Nikolaus Geyrhalter
Markus Glaser
Wolfgang Widerhofer

Production
Nikolaus Geyrhalter
Filmproduktion

Completion
2013

Contact
Nikolaus Geyrhalter
Filmproduktion

Eva Eckert *1969 Vienna Austria
Since the first Gold Rush in the late 1890s, the Yukon with its legendary Klondike gold fields has been a remote land shrouded in mystery. In times of economic instability the high price of gold makes the search for the precious metal all the more attractive. Individual miners compete in this modern-day gold rush tale about the quest for the legendary “mother lode”: the source which – despite decades of exploitation – is still believed to lie hidden underground.

Andreas Horvath
*1968 Salzburg Austria
Films (selection) Postcard from Somova, Romania (2011 short d) Arab Attraction (co-director 2010 d) This Ain’t No Heartland (2004 d)
Emile Zuckerkandl is the only grandson of the famous Austrian journalist, Berta Zuckerkandl. After years fleeing from the Nazi regime he managed to build a major scientific career in the US. 89 years old today, he lives in California with his wife Jane. His memories paint a vivid picture of 20th-century history with all its highs and lows.

Rainer Frimmel *1971 Vienna Austria
Tizza Covi *1971 Bolzano Italy
Films (selection) The Shine of Day (2012 f)
La Pivellina (2009 f) Babooska (2005 d)
Tens of 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)
“Everyday Rebellion” is an impressionistic documentary essay as well as a web platform about non-violent forms of protest and civil disobedience in the 21st century. A project about methods of resistance supported by technology, seen not only through the current movements of the Arabian and Iranian uprisings, but also through former successful and less successful revolts. The film describes the everyday conscious and subconscious of resistance of societies fighting suppression and repression.

Arman T. Riahi *1981 Isfahan Iran

Arash T. Riahi *1972 Isfahan Iran

Austria/Iran/
Germany/USA
Persian/German/
English (Ger/Eng sub)
HD
stereo 90 min

Concept
Arman T. Riahi
Arash T. Riahi

Camera
Mario Minichmayr

Producers
Arash T. Riahi
Michael Seeber

Production
Golden Girls
Filmproduktion

Completion
2013

Contact
Golden Girls
Filmproduktion

Documentary Coming Soon
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

Austria
Italian/Spanish
(Ger sub)
DV/Digi Beta 16:9
stereo 85 min

Concept
Olga Pohankova
Lisa Neumann

Camera
Olga Pohankova

Editors
Olga Pohankova
Sabine Maier

Producers
Olga Pohankova
Diego Fiori
Stefanie Sauer

Completion
2013

Contact
Olga Pohankova
Focus on Infinity
Joerg Burger

Focus on Infinity is an essayistic journey to people, machinery and locations connected to the origins of our cosmos and existence. It is a personal and intuitive exploration of the roots and boundaries of our imagination, shaped as it is by what we perceive with our senses. The changing relationship between the sciences, philosophy and religion plays a key role here.

Joerg Burger *1961 Vienna Austria
Fotograf ohne Kamera
Tizza Covi, Rainer Frimmel

Photographer Erich Lessing is a great witness to and chronicler of the 20th century, 89 years old by now but far from retired. Lessing’s post-war photo reportages document political events, such as the signature of the Austrian State Treaty or the Hungarian Revolution of 1956. He still is on the board of Magnum Photos and has been developing smartphone apps for some time.

Tizza Covi *1971 Bolzano Italy
Rainer Frimmel *1971 Vienna Austria
The film focuses on the lives of four trans-identified people who were born as women. Trans-identified means choosing to live in another gender than the one you were assigned at birth. It features, e.g. extensive interview sessions, a visual discourse about the transgender body and a panel discussion about transgender activism and politics. The film will be side-narrated by an animated fictional tale about the rites of passage in a society where everybody is free to choose their gender.

Katharina Lampert *1976 Vienna Austria
Films (selection) verliebt, verzopft, verweken (2009 d) wenn wir da sind (2008 short d)

Cordula Thym *1977 Kufstein Austria
Films (selection) verliebt, verzopft, verweken (2009 d) Beyond Borderline (2002 short d)
Global Shopping Village  Ulli Gladik

Shopping malls have been thriving in European cities for many years. Popular with customers and controversial in public discourse, they transform the economic structures and social relations of cities and shape our cityscapes. It is this trend that the director aims to explore as she accompanies her protagonists, Austrian shopping mall developer Thomas Kronsteiner and Croatian industry specialist Denis Cupic on their visit of Expo Real 2012.

Ulli Gladik  *1970 Bruck/Mur Austria
Films (selection) Natasha (2008 d) drei cents (2004 short d)
Das Reversad (2003 a-g)
For some years, scientists from around the globe have been filling gigantic storage facilities in Europe with the most important resources of today’s bio sciences: the genetic material of plants, animals and humans to be archived here for millennia to come. The visions of science in terms of preserving biodiversity, fighting disease or resettling our planet allow us a glimpse into a future that has already begun.

Wolfgang Konrad *1974 Graz Austria
Ursula Hansbauer *1973 Salzburg Austria
Films (selection) Forst (co-directors 2005 d)

Clemens Stachel *1974 Wiener Neustadt Austria
Is it easy to be young? Six women and men from Saint Petersburg who grew up in the turbulent days of the 1990s offer some answers. Their stories and memories loosely intertwine to form a collective biography. They take a look at their lives: at their revolt against their parents and against the system, their search for identity – at *Yelzin, Punk and Heroin*.

*Ivette Löcker* *1970 Bregenz Austria*

**Austria**
Russian (Ger sub)
HD 1:1.85
Dolby Stereo
approx. 90 min

**Concept**
Ivette Löcker

**Camera**
Frank Aman

**Editor**
Michael Palm

**Producer**
Ralph Wieser

**Production**
Mischief Films

**Completion**
2013

**Contact**
Mischief Films
I am a film worker. I am lucky, I like my job. Still, I face financial problems, exhaustion, existential fears. But fear does not change or improve anything. Thus I am taking a break, for a change of perspective. And I have started to ask questions: from workers in a self-managed Serbian factory, from young creative-industry workers who are building a network in Graz and see life as a whole, and from a visionary from Brazil who started to introduce democratic management in his multinational enterprise 30 years ago.

Elisabeth Scharang

Austria
German/Serbian/English/Portuguese
(Eng sub)
HD
Dolby Digital 5.1
approx. 90 min

Concept/Camera
Elisabeth Scharang

Editor
Katharina Pichler

Producer
Gabriele Kranzelbinder

Production
KGP Kranzelbinder
Gabriele Production

Completion
2013

Contact
KGP Kranzelbinder
Gabriele Production

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

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

Katharina Lampert
*1976 Vienna Austria
Films (selection) verliebt, verzopft, verwegen (co-director 2009 d)
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 politics of Italy is in effect an experimental laboratory for Europe.

Ruth Beckermann *1952 Vienna Austria
Films (selection) American Passages (2011 d) Zorros
He is 25, she is 82 when he moves in next door to her. For 20 years, they look after each other. To him, she is an inexhaustible oracle. And he, the traveler, brings the wide world into her small kitchen. With irony and Viennese humor the two bridge the age gap between them as Omsch (“Granny”), as he calls her, turns George Bernard Shaw’s saying of “Youth is wasted on the young” into: “Old age would become the young. They could make better use of it.”

Edgar Honetschläger *1967 Vienna Austria
Films (selection) Aun – the beginning and the end of all things (2011 f) Sugar&Ice (2008 short f) chickensuit (2005 a-g)
In 1933, Aurora Rodriguez shot and killed her 18-year-old daughter, Hildegart, when Hildegart refused to go on living the life her mother had devised for her. At the interface of documentary and animation, *project: superwoman* takes a close look at the Rodriguez case, exploring in how far its story is reflected in present-day mother-daughter relationships and contemporary lifestyles.

Barbara Caspar  *1979 Graz Austria
Films (selection) Who’s Afraid of Kathy Acker? (2008 d)
A humorous film on the life and work of the jobless young filmmaker Robert Tarantino, who is trying to make a film. A “rebel without a crew” – without budget, but with dedicated young actors – he shoots a horror trash movie in which a psychopathic mass murderer carves a bloody trail through Vienna.

**Robert Tarantino – A Rebel Without a Crew**

Houchang Allahyari

**Austria**  
German/English  
(Ger sub)  
HD 16:9  
stereo 77 min

**Concept**  
Houchang Allahyari  
Tom-Dariusch Allahyari

**Camera/Editor**  
Daniel Kundi

**Producer**  
Houchang Allahyari

**Production**  
allahyari  
filmproduktion

**Completion**  
2013

**Contact**  
allahyari  
filmproduktion

Houchang Allahyari  *1941 Tehran Iran  
Films (selection) Die verrückte Welt der Ute Bock (2010 f)  
Bock for President (2009 d) Rocco (co-director 2002 f)
Roque Dalton, let’s shoot the night!
Tina Leisch

Austria
Spanish/English/German
(Span/Eng/Ger sub)
DV/Digi Beta 16:9
Dolby Digital
approx. 90 min

Roque Dalton, let’s shoot the night! explores the social impact of literature and poetry. Roque Dalton (1935–1975) is the most important poet of El Salvador. His life is an adventure story, his poetry an exciting shower of sparks in the realm between political utopia and sensuality, between revolutionary beliefs and the lust for heresy and will serve as a magnifying glass which enables us to observe contemporary political conflicts with exceptional clarity.

Tina Leisch *1964 Munich Germany
Films (selection) Dagegen muss ich etwas tun (2009 d)
Gangster Girls (2008 d) riefenstahlremix (2003 short d)

Contact
Tina Leisch
Schubert’s Ghost
Bruno Moll

Schubert’s Ghost explores the question of virtuosity in a person’s life; their ability to survive as human beings. Pianist and conductor Marino Formenti has had an idea. He is going to teach five people from Vienna, from all walks of life and all of them with little prior knowledge of music, songs from Franz Schubert’s comprehensive œuvre. Marino Formenti confronts the protagonists with Schubert’s songs in several phases in order to plumb their attitudes towards life.

Bruno Moll  *1948 Olten Switzerland
Rustem, 23, is a professional poker player. Born and raised in Russia, he lives in Berlin and has already won more than 100,000 dollars. He starts travelling to poker tournaments across Europe. The computer-generated sounds of the online games are occasionally punctuated by the chips’ hypnotic noises. Suddenly, Rustem sits face to face with his opponents, in a world where competition hangs heavy in the air. Every man for himself, win or lose. The game begins to affect every facet of his life.

Katharina Copony

Austria
German (Eng sub)
DCP
stereo approx. 80 min

Concept
Katharina Copony

Camera
Stefan Neuberger

Editor
Stefan Stabenow

Producers
Michael Kitzberger
Nikolaus Geyrhalter
Markus Glaser
Wolfgang Widerhofer

Production
Nikolaus Geyrhalter
Filmproduktion

Completion
2013

Contact
Nikolaus Geyrhalter
Filmproduktion
A farm, about a kilometer from my house, is the point of departure for slowly getting to know a territory that seems familiar but is most exciting where it reveals something new. I am an explorer, archivist, photographer, sound seeker – it is my choice of trails to follow that leads me to people, to places, to landscapes, to work and to rest.

**Territorium**  
Manfred Neuwirth

**Austria**  
German/English  
(Eng sub)  
HD/Digi Beta 1:1.77  
stereo approx. 120 min

**Realisation**  
Manfred Neuwirth

**Producer**  
Manfred Neuwirth  
**Production**  
loop media  
Medienwerkstatt Wien

**Completion**  
2013

**Contact**  
loop media

**Manfred Neuwirth**  
*1954 Vienna Austria  
Films (selection)  
Boxing is a brutal sport. A men’s world. But is there a difference when women box? Tiffanie loves fast cars and beautiful women. An amateur boxer, she wants to qualify for the Olympic Games. Jaci, a professional, eats, drinks and sleeps boxing, living from one fight to the next. Tree, a devout Catholic, quit boxing for an unsettled, adventurous life as a stuntwoman. All three live on the edge of society, making a living from odd jobs. As boxers, they do something that is considered male par excellence: being aggressive. Always on the lookout for a challenge – in the ring and in life – their journeys are a daily struggle for survival. A soul search.

Ruth Kaaserer
*1972 Kitzbühel Austria
Films (selection) In Watte (2001 short d) balance (2000 short d)
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
Voyageuse enthousiaste – Notes of a Traveller 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

**Austria**
German/English
S-8 mm
Dolby Stereo
approx. 100 min

**Concept/Camera**
Bernadette Weigel

**Text**
Irene Reiserer

**Editor**
Alexandra Schneider

**Producer**
Florian Brüning

**Completion**
2013

**Contact**
Bernadette Weigel
Andreas Eriksson from Sweden feels something we cannot feel or see. It is called electromagnetic hyper-sensitivity. It is something that has completely changed his life. What exactly is it that keeps Eriksson from leading a “normal” life? Andreas’ feelings show us that we are right in the middle of a “jam” of different electromagnetic waves that expose us to radiation around the clock and may even make us ill.
The film shows a convent in Alto Adige run by just two nuns, biological sisters. To make sure that “those out there don’t think two nuns no longer make a convent,” they try to keep up a full range of activities. The women’s headstrong character and their stubborn insistence on autonomy and self-dependency creates situations that are both touching and funny, and entirely unexpected in a place like this.

**Carmen Tartarotti**  *1950 Latsch Italy*

Young, Female, Egyptian
Alexandra Schneider

Five young Egyptian women with different social backgrounds smartly fight for their ideals and rights. For one year we follow their everyday lives and their struggle in post-revolutionary Egypt, where everything is changing. By doing so, the Austrian all-female film team is confronted with their Western clichés about Arabic women and the Arab world in general.

Alexandra Schneider *1979 Münsterlingen Switzerland

Austria
English/Arab (Ger sub)
HD/Digi Beta 1:1.77
stereo 90 min

Concept
Alexandra Schneider
Camera
Sandra Merseburger
Editor
Alexandra Löwy
Producer
Daniela Praher
Production
Daniela Praher
Filmproduktion
Completion
2013
Contact
Daniela Praher
Filmproduktion
fiction short coming soon
As an adult, Leoš remembers his 1970s childhood in Communist Czechoslovakia, his escape to Austria, his first impressions of his new-found home but also the things and people he had to leave behind. The surreal, magical images of *Albatrosses* are to capture the airiness and fleetingness of childhood memories and the importance they can take on in a person’s life.

Michael Kren *1981 Vienna Austria  
Films (selection) The Back Room (co-director 2011 short f) Zoot Woman - Memory (co-director 2009 a-g) Zoot Woman - We Won’t Break (co-director 2007 a-g)

Austria  
German  
35 mm CinemaScope 1:2.35  
Dolby Stereo  
approx. 10 min

Screenplay Clara Trischler  
Camera XiauSu Han  
Andreas Thalhammer  
Editor Michael Kren

Producer Roberto Gruber

Completion 2013

Contact Michael Kren

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A fictional documentation circles the story of a missing woman in her late 20s, approaching her story through research materials she left behind, shots of where she lived, as well as interviews with people from her surroundings. Over the course of the film it becomes clear that the missing woman had worked in theory and practice on developing a dynamic structure of identity. Accordingly, interviews with acquaintances render an increasingly contradictory image of her, one which the film never resolves.

Jan Groos *1981 Frankfurt/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 2013

Contact Jan Groos
Girlfriends
Katharina Mückstein

14-year-old Jasmin (Sophie Stockinger) is living with a foster family when her mother, Eva (Nina Proll), gets out of prison on parole. Jasmin desperately wants to meet her mother. She persuades Eva to take her to the village where Eva’s grandparents used to live. During the trip they start building a relationship: as girlfriends, as mother and daughter, and as two persons who take a hesitant look into the past in order to arrive in the present.

Katharina Mückstein  *1982 Vienna Austria
Films (selection) Die Vereinigung (2008 short f)
Das Erbe (2006 short d)

Austria
German (Eng sub)
4K CinemaScope 1:2.35
Dolby Stereo approx. 55 min

Screenplay Selina Gnos
Key Cast Sophie Stockinger
Nina Proll, Philipp Hochmaier
Camera Michael Schindegger
Editor Natalie Schwager
Producer Flavio Marchetti
Production La Banda Film

Completion 2013
Contact La Banda Film

DMD KIU LIDT
Georg Tiller

The anti-music film *DMD KIU LIDT* follows the band Ja, Panik and their social surroundings of fellow musicians. It is a film about the conditions of music-making in a state of prolonged sadness overshadowed by the times of a permanent crisis (of capitalism). The actors – all musicians – play themselves and at the same time take part in an absurd drama about art, depression and love.

Georg Tiller  *1982 Vienna Austria
Films (selection) Persona Beach (2011 f)
Vargtimmen (2010 a-g) km 43.3 Transylvanian Timber (2007 short d)

Austria/Germany
German (Eng sub)
DV/Digi Beta 1:1.85
b&w mono approx. 50 min

Screenplay Georg Tiller
Ja, Panik
Key Cast Andreas Spechtl
Stefan Pabst, Sebastian Janata
Camera Claudio Pfeifer
Editor Viktor Hoffmann
Producer Georg Tiller
Production naivsuperfilm (AT)
spaces production (DE)

Completion 2013
Contact naivsuperfilm
Maschenka
Albert Meisl

After flunking university, 28-year-old Marek seeks refuge in his mother’s house. But when Maschenka, Marek’s 22-year-old cousin, arrives from Poland to complete her medical studies in Vienna, Marek’s hide-away is in danger. Maschenka’s existence becomes a threat to Marek’s refusal to participate in a performance-driven society.

Albert Meisl *1978 Munich Germany
Films (selection) Krankheit der Jugend (co-director 2007 f)

Austria
German/Polish (Ger sub)
HD 16:9
stereo approx. 30 min

Screenplay Albert Meisl
Key Cast Thomas Prazak
Kaja Dymnicki, Grazyna Dylag
Camera Marion Priglinger
Editor Toby Wider

Producer
Esther Hassfurther

Completion
2013

Contact
Produktion Esther Hassfurther

Pfitscher
Florian Kofler

Pfitscher is a film set between two worlds. That of a valley and that of the global context, the media and the longings of the people who inhabit these worlds. At the center of the story is Patrik, a ten-year-old boy who one summer’s day realizes he can no longer cope with the world he lives in. In his own special way he goes in search of a way out.

Florian Kofler *1986 Meran Italy
Films (selection) Fi Johr fi Johr (2011 short d)
August/September (2010 short f)

Austria/Italy
Dialect (Ger/Ital/Eng sub)
HD 16:9
stereo approx. 40 min

Screenplay Florian Kofler
Julia Gutweniger
Zeno von Braitenberg
Key Cast Philipp Scherer
Thomas Larch, Valeria Gufler
Camera Julia Gutweniger
Editor Florian Kofler

Producers Florian Kofler
Julia Gutweniger
Production Villa Mondeo

Completion 2013

Contact Villa Mondeo
Seeing Clara
Magdalena Lauritsch

When single mom Kathi finds out that her father can no longer look after himself, she returns home after many years away. Painful memories and the behavior of her father, who has completely withdrawn into a world of his own, await her there. To get access to him, Kathi must enter into her father’s imaginary world and thus face her own past.

Magdalena Lauritsch  *1988 St. Veit/Glan Austria
Films (selection) Masken Masken (2009 short f)

Austria
German (Eng sub)
HD/Digi Beta 16:9
stereo approx. 22 min

Screenplay
Magdalena Lauritsch
Peter Hengl
Key Cast Sonja Romei
Fritz Hörttenhuber
Alexandra Timmel
Camera Anselm Hartmann
Editor Bettine Ties

Producer
Eva Hartl

Completion
2013

Contact
Magdalena Lauritsch

VOID
Stefan Lukacs

On a cold winter morning, three policemen take a momentous decision. They kidnap an African detainee pending deportation, torture him and resolve to cover up their crime by committing a murder. VOID is the detailed log of a spiral of violence – based on the true story of Gambian Bakary J.

Stefan Lukacs  *1982 Vienna Austria

Austria
German/English (Eng sub)
HD CinemaScope 1:2.35
Dolby Digital approx. 30 min

Screenplay Stefan Lukacs
Key Cast Laurence Rupp
Anton Noori, David Wurawa
Camera Thomas Payr
Editor Georg Eggenfellner

Producers
Georg Eggenfellner
Stefan Lukacs
Production
NonPlus Filmproduktion

Completion
2013

Contact
NonPlus Filmproduktion
documentary short coming soon
Les Fables de Monsieur Gaudart
Nadine Taschler

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
color/b&w
stereo approx. 45 min
Realisation
Nadine Taschler
Completion
2013
Contact
Nadine Taschler

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
Austria
German/English
HD
stereo approx. 60 min
Concept Hubert Sauper
Camera Hubert Sauper
Enzo Brandner
Barney Broomfield
Producer
Gabriele Kranzelbinder
Production
KGP Kranzelbinder Gabriele Production
Completion 2013
Contact
KGP Kranzelbinder Gabriele Production
Her Blind Spot Is My Focus
Christiana Perschon

Audio-visual notes on my encounter with 93-year-old painter Tatjana Gamerith, who is losing her eyesight. Macular degeneration causes a blind spot in her visual center. I’m focusing on the painter’s alignment relying more than ever on her experienced hand and imagination. Her gestures, gently observed through the tips of her hair, interfere with memory fragments, soundscapes and images of the place she’s living in. Moving images exploring sensory perception and the constructive framework of memories beyond seeing.

Christiana Perschon *1978 Baden Austria

Austria
German (Eng sub)
HD
Dolby Digital
approx. 40 min

Realisation
Christiana Perschon

Completion
2013

Contact
Christiana Perschon

I Can’t Cry Much Louder Than This
Robert Cambrinus

The media and the Internet swamp us with images of events from all corners of the world – but personal experiences are not connected with them. We are at once interconnected and disconnected. We only have ourselves as starting and end points in this reflection.

Robert Cambrinus *1965 Vienna Austria

Austria
English (Ger sub)
Digi Beta 16:9
stereo 11 min

Concept
Robert Cambrinus
Editor
Nathan Cubitt

Producer
Robert Stokvis

Completion
2013

Contact
Concept Films
Hörhausen
(JC{639})
Sabine Groschup

Sabine Groschup’s experimental film about John Cage’s ORGAN2/ASLSP, a work to be played as slowly as possible, documents the widely acclaimed 639-year performance in Halberstadt, Germany. In homage to Cage, Groschup leaves the course of her film to chance. Others do random “scene-drawings” of her 89 established scenes (= 89 tones in the composition for organ) to determine the (respective) final cuts.

Sabine Groschup *1959 Innsbruck Austria

Austria
German (Eng sub)
HD 1:1.66
color/b&w
stereo 31.5 min

Concept Sabine Groschup
Camera Jerzy Palacz
Black-and-white Photography Barbara Klemm
Editor Sabine Groschup
Sound Eric Spitzer-Marlyn
Producers Sabine Groschup
Georg Weckwerth

Contact Sabine Groschup

Landfill Fiesta
Claudia Wohlgenannt

Mika cannot wait to see the jungle, so he travels to Nicaragua with his great aunt, who has taken with her yet another mission: to organize a party for the people of Managua’s landfill. At this site Mika gets to know 11-year-old Francis and other children, who live in a completely different world. Still, in the end it looks like he has made some new friends ...

Claudia Wohlgenannt *1975 Lustenau Austria

Austria
German/Spanish (Eng sub)
DV/Digi Beta 16:9
stereo 29 min

Concept Claudia Wohlgenannt
Camera Matthias Halibrand
Editor Joana Scrinzi
Producer Claudia Wohlgenannt

Completion 2013

Contact Claudia Wohlgenannt
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

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

Concept/Editor
Alireza Ghanie

Camera
Alireza Ghanie
Jagan Nivas

Completion
2013

Contact
Alireza Ghanie

The Phantom of Memory
Friedemann Derschmidt

In the process of exploring the ways of her memory, writer Ilana Shmueli makes an astonishing discovery: In 1941, during her relocation to the ghetto, 17-year-old Ilana meets a Romanian officer who offers to help her; the girl refuses to go with him and only escapes the Holocaust in 1944 together with her family. It is this “little story” that she keeps probing, in order to recreate the “true” moment of experience. For Ilana, the officer remains faceless. With the help of a composite sketch, she tries to create a “phantom image” to confront the phantom of her memories.

Friedemann Derschmidt *1967 Salzburg Austria

Austria
German/English/Hebrew (Eng sub)
HD 16:9 stereo 45 min

Concept Friedemann Derschmidt
Karin Schneider, Ilana Shmueli
Camera Oliver Schneider
Friedemann Derschmidt
Marcus J. Carney, Eitan Shuker
Editor Elke Groen

Producer Kurt Mayer
Production kurt mayer film

Completion 2013

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

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

Austria
English (Eng sub)
HD 16:9
Dolby SR approx. 30 min

**Realisation**
Patrick Topitschnig

**Producers**
Katharina Wallisch
Patrick Topitschnig

**Completion**
2013

**Contact**
Patrick Topitschnig

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

**Jörg Kalt**
*1967 Suresnes/Paris France † 2007
Films (selection) Crash Test Dummies (2005 f)
Richtung Zukunft durch die Nacht (2002 f) Lesen macht tot (2000 short f)

Austria
English (Ger sub)
Mini DV/XD Cam
color/b&w
Dolby Stereo
approx. 60 min

**Concept**
Jörg Kalt
**Screenplay**
Jörg Kalt
Nina Kusturica

**Camera**
Eva Testor
**Editor**
Nina Kusturica

**Producers**
Nina Kusturica
Eva Testor

**Production**
Mobilefilm Produktion

**Completion**
2013

**Contact**
Mobilefilm Produktion
avant-garde short
coming soon
Found footage from feature films is edited into an endless loop of ever more intricately interlocking flashbacks in 3D, devouring each other in space and time.

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

Austria
English (Ger sub)
DCP (3D)
color/b&w
Dolby Digital approx. 7 min

Concept
Virgil Widrich
Editor
Oleg Prodeus

Producer
Virgil Widrich
Production
Virgil Widrich Film- und Multimediaproduktion

Completion
2013

Contact
Virgil Widrich Film- und Multimediaproduktion

Lydia Nsiah assembles Super 8 factory recordings and digitized found footage. By transferring ephemeral film material into digital video and vice versa, the quality rating of images and tones in a possible future archive becomes obsolete: image-preservation fluctuates between today’s hi-tech production, the shift of gaze (from industrial insider to consumer) and the vanishing amateur esthetics of the first common moving picture archive, Super 8.

Lydia Nsiah *1985 Vienna Austria
Films (selection) Les Photos d’Alix are my images too (2011 a-g)

Austria
No dialogue
HD
color/b&w
stereo approx. 10 min

Realisation
Lydia Nsiah

Completion
2013

Contact
Lydia Nsiah
CroAX-evoluting errors
Adele Raczkövi

The advance of human technical civilization shifts the dangers for many species from their natural enemies to technological artifacts which become the main threat. This is also due for my film’s protagonist, the frog. In the attempt to adapt to these developments, the frog mutates from flesh to steel, a mutation that will turn out to be a double error. It is still run over and, like that, it completely misses its purpose in the food chain; an evolution of errors, or to be more exact: ... evoluting errors.

Adele Raczkövi *1977 Vienna Austria
Films (selection) Looking for Love (2010 a-g)
Ejected (2008 a-g) Wurscht (2005 a-g)

Austria
No dialogue
DV/Digi Beta 16:9
Dolby Stereo approx. 4 min

Concept
Adele Raczkövi
Ed Siblik

Camera
Eduardo Roca Silva

Editor
Adele Raczkövi

Completion
2013

Contact
Adele Raczkövi

Dark Liquidity
Didi Bruckmayr

The video interprets various phenomena of the virtual capital markets, such as high frequency trading, dark pools or dark liquidity, noise, simultaneity, volatility, etc. Tools: real-time 3D rendering, flock algorithm, fluid solver, force directed graph, box 2D and sound.

Didi Bruckmayr *1966 Linz Austria
Films (selection) Fragmented (2010 a-g)
Trendfollower (2009 a-g) Flexible Cities (2008 a-g)

Austria
No dialogue
HD 16:9
color/b&w
Dolby Digital 6.5 min

Realisation
Didi Bruckmayr

Completion
2013

Contact
Didi Bruckmayr
A dark space, darkness, night: designed to amplify our senses of sight and hearing in a restricted environment; and as a space for projecting our inner states—be they of a psychological (thoughts, streams of images, fears, monsters) or physiological nature, such as optical illusions.

Billy Roisz *1967 Vienna Austria
Films (selection) zounk! (2012 a-g) Chiles en Nogada (2011 a-g) Close Your Eyes (2009 a-g)

Austria
No dialogue
HD 16:9
stereo approx. 10 min

Realisation
Billy Roisz

Completion
2013

Contact
Billy Roisz

Un divertissement d’amour focuses on the experience of space and on verbal and non-verbal communication. The focus is on a conversation made up from text fragments. What can be seen and what can be heard create an entity without one being subordinated to the other. The conversation can be understood as a contemporary version of Plato’s “Symposium”.

Michaela Schwentner *1970 Linz Austria
Films (selection) prospects (2011 short d) des souvenirs vagues (2009 a-g) speech (2009 a-g)

Austria
English
Digi Beta 16:9
Dolby SR approx. 10 min

Concept/Editor
Michaela Schwentner
Camera
Martin Putz

Completion
2013

Contact
Michaela Schwentner
Écho
Peter Tscherkassky

Part 2 of my planned “Rushes” trilogy: Écho takes off where Coming Attractions ended, with an encounter between the acting style of contemporary cinema transpiring in front of the camera and the style of early cinema frontally enacted for the camera. Caught entirely unawares, several actors in a feature film stumble upon the realm of a cinematic wasteland gleaned from the rushes of several commercials.

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

Austria
No dialogue
35 mm 1:1.85
b&w
Dolby SR approx. 20 min

Concept/Producer
Peter Tscherkassky
Editors
Peter Tscherkassky
Eve Heller
Sound
Dirk Schaefer

Completion
2014

Contact
sixpackfilm

Embargo
Johannes Lurf

An observation of industrial buildings and diverse facilities using precise camera movement to gather visual knowledge of these structures.

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

Austria
35 mm 1:1.37
stereo
approx. 29 min

Concept
Johann Lurf

Completion
2013

Contact
Johann Lurf
A landscape that is used to supply the city. Cars flash across the road, passing oil pumps and wind turbines, periphery and suburbs move by at accelerated speed. Through streets, along façades right into the maze of the city. The view to the horizon keeps changing in a sublime accumulation of things that are seemingly supplied in abundance. Ever changing fragments of a city that has been growing over the centuries dance along the streets in their varied stylistic interpretations.

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

Austria
No dialogue
HD 16:9
stereo 9 min

Realisation
Eni Brandner
Sound
Christof Dienz

Completion
2013

Contact
Eni Brandner

Similar to tableaux vivants, four persons pose in a room, almost motionless. The camera moves through the scene. In a grid-like pattern, time lags generate dissolving and ever newly forming images. Technical/media time moves across the screen. This “disturbance” affects subjects as well as objects. People turn to stone, space and objects begin to move.

Flora Watzal *1975 Vienna Austria
Films (selection) Strobogramm (2011 a-g)
Zeit im Bild (2007 a-g) Parabol (1999 a-g)

Austria
No dialogue
HD
stereo
approx. 10 min

Concept
Flora Watzal
Camera
Judith Benedikt

Completion
2013

Contact
Flora Watzal
The Hungry Sisters
Michaela Mandel

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

Michaela Mandel *1972 Salzburg Austria

Austria
German (Eng sub)
DV/Beta SP 16:9
Dolby Stereo approx. 12 min

Realisation
Michaela Mandel

Completion
2013

Contact
Michaela Mandel

Leben hoch 2
Barbara Höblinge, Mario Höber

Three story lines, three places and the conflict between mortality and justice. Parents whose children suffer from incurable diseases talk about their daily lives; a professor and her team investigate genetically determined malformations of the brain; and a philosopher and cultural theorist, Thomas Macho, explores the question of the boundaries of fairness. A network of cross references of encounters and documentation, *Life to the Power of Two* sketches pictures of the visibility and invisibility of disability.

Barbara Höblinge *1966 Hall/Tyrol Austria
Mario Höber *1974 Feldbach Austria
Films (selection) alexanders (2011 a-g) sichten (2006 a-g) karel (2001 short d)

Austria
German (Eng sub)
Digi Beta
stereo 45 min

Realisation
Barbara Höblinge
Mario Höber

Completion
2013

Contact
hoelb/hoeb
Main Hall
Philipp Fleischmann

Designed by Josef Maria Olbrich in 1898, the Main Hall of the Vienna Secession is generally regarded as the first “White Cube” of art history. The building has a long tradition of being critically examined by the institution itself. Main Hall seeks to add a “purely cinematic” gesture of description. A special camera is constructed that matches the concrete architecture and confronts the space with itself.

Philipp Fleischmann  *1985 Hollabrunn Austria
Films (selection) according the script (2010 a-g)
Cinematographie (2009 a-g) Who’s that Girl? (2008 a-g)

Austria
No dialogue
35 mm 1:1.33
stereo
approx. 9 min

Realisation
Philipp Fleischmann

Completion
2013

Contact
Philipp Fleischmann

MONOLOGUE 01 + 02
Notes on Film 06/A/B
Norbert Pfaffenbichler

Footage from all available films of an already deceased actor is edited non-chronologically and in parallel, following the rules of continuity editing. A life-long acting career is compressed into a few minutes. The actor only encounters himself, at different ages, in different roles and costumes. The idea is presented in two permutations: as a silent film featuring Lon Chaney and a “talkie” starring Boris Karloff.

Norbert Pfaffenbichler  *1967 Steyr Austria
Films (selection) Notes on Film 05 Conference (2011 a-g) Notes on Film 04 Intermezzo (2011 a-g) Notes on Film 03 Mosaik Mécanique (2007 a-g)

Austria
English (Ger sub)
HD 1:1.77
Dolby Stereo
approx. 15 min each

Realisation
Norbert Pfaffenbichler

Completion
2013

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
2013

Contact
Patricia Josefine Marchart

Parasiten
Nikki Schuster

Mutants composed of natural and synthetic materials are conquering nature, clawing on to rock crevices, hollows in cacti and crusts of salt. For brief moments, these *Parasites* leave their construct and transform, running rampant, sprawling, entangling the viewer. Time and space seem to dissolve before viewers are freed from their tangles and flung back into a deserted landscape.

Nikki Schuster *1974 Steyr Austria
Films (selection) Berlin Recyclers (2012 a-g)
Microphobia (2010 a-g) Robotant (2007 a-g)

Austria
No dialogue
HD/Digi Beta 1:1.77
stereo approx. 7 min

Realisation
Nikki Schuster

Producer
Nikki Schuster
Production
Fiesfilm (DE)

Completion
2013

Contact
Nikki Schuster
River Plate
Josef Dabernig

*River Plate* displays a micro society in a fragmented body-narration. Knees, shoulders, feet and bellies are signifiers of articulated human presence, revealing nothing else against a claustrophobic background of cement, stone and water.

Josef Dabernig
*1956 Kötschach-Mauthen Austria
Films (selection) Hypercrisis (2011 a-g) Herna (2010 a-g) Hotel Roccalba (2008 a-g)

Austria
No dialogue
16 mm/Blow up 35 mm 1:1.85
color/b&w
Dolby SR 17 min

Concept/Producer
Josef Dabernig

Key Cast Maria Berrios
Wolfgang Dabernig
Josef Dabernig

Camera
Christian Giesser

Editors
Josef Dabernig
Lisa Hildebrandt
Michael Palm

Completion
2013

Contact
Josef Dabernig

Rooms
Johannes Hammel

*Rooms* deals with the evanescent nature of film material. It is an (almost) deserted world that is shown in the found Super 8 mm footage. We see a last flicker of the memories the protagonists wanted to hold on to. Everything slowly fades into darkness. For a last time, the protagonists show us around their whimsically furnished 1970s apartments, like ghosts they appear from shadowy corners, only to disappear into the dark again. For one last time, they watch from the window as cars pass by, stare at the night-time rows of windows of the buildings opposite.

Johannes Hammel *1963 Basel Switzerland
Films (selection) Jour Sombre (2011 a-g) Folge Mir (2010 f) Abendmahl (2005 a-g)

Austria
No dialogue
S-8 mm/Digi Beta 4:3
stereo approx. 12 min

Realisation
Johannes Hammel

Sound Heinz Ditsch

Producer Johannes Hammel
Production hamelfilm

Completion 2013

Contact hamelfilm
Sound on Film  
Elke Groen  
Christian Neubacher

In the beginning is music. The composer is the director of the film, 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 (co-director 2006 d) Bunica (co-director 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  
No dialogue  
35 mm 1:1.66  
Dolby Stereo approx. 9 min

Concept/Editors Elke Groen  
Christian Neubacher  
Sound Christof Dienz

Producer Elke Groen  
Production groen.film

Completion 2013  
Contact groen.film

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) Schwere Augen (2011 a-g) Tranquility (2010 a-g) Night Sweat (2008 a-g)

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

Realisation  
Siegfried A. Fruhauf

Completion 2014  
Contact Siegfried A. Fruhauf
Wotruba

Thomas Draschan

Single-frame film shot in and around the church designed by Fritz Wotruba in Vienna’s Mauer district.

Thomas Draschan *1967 Linz Austria
Films (selection) Continental Divide (2011 a-g)
Delight (2009 a-g) Keynote (2006 a-g)
To the Happy Few (2004 a-g)

Austria
No dialogue
HD
stereo 6 min

Concept
Thomas Draschan

Completion
2013

Contact
Thomas Draschan
scholarships for young talents 2011
Established in 2009, the Federal Coordination Office for the Promotion of Young Talent awards five “Start-Up Grants for Young Film Artists” a year, selected by an expert jury. The program offers not only financial support but also professional guidance by experts in the field, thereby aiming to create favorable conditions for the young filmmakers to develop their projects.
Fiction

In *Asphalt Dogs*, two friends rob a bank. One is after the money, the other after the attention: to tell the world what is wrong with this “shithole” that is Austria. There is little money in the robbery but enough attention. More than enough. And all of a sudden the entire country looks at the two friends, waiting for what they have to say. And they are left speechless, lost for words.

**Severin Fiala** *1985 Vienna Austria
*Films (selection)* Kern (co-director 2012 d)
Elephant Skin (co-director 2009 short f)

**Contact**
Severin Fiala

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Documentary

In one of the largest libraries in Paris, people from all over the world meet to speak French in the “Atelier de Conversation”. War refugees sit next to businessmen, carefree students next to victims of political persecution. As different as they may be, a common objective unites all participants: They are struggling with a new language.

**Bernhard Braunstein** *1979 Salzburg Austria
*Films (selection)* sleeping image (2011 a-g)
Pharao Bipolar (co-director 2008 short d) Reisen im eigenen Zimmer (co-director 2006 short d)

**Contact**
Bernhard Braunstein
Cordoba 1978
Catalina Molina

Fiction

In 1978, Emil, an Austrian, travels to Argentina to support his team during the World Cup. He meets Olivia and they spend two weeks of passion amidst the Argentinean military dictatorship. On his return home, Emil, the father of a two-year-old daughter, keeps this episode a secret from his wife. Today, Emil runs a country inn with his wife and daughter. The family’s idyll is suddenly shattered when the Argentinean Lucía arrives at the inn, in search of her father as her mother has fallen victim to the dictatorship.


Contact
Catalina Molina

Der Heimweg
Alex Trejo

Fiction

A man is found lying in the street, unconscious. Somewhere in Latin America. No one knows him. No case history. No ID. Then a video turns up that shows him killing his mother. He has not seen her for years but the evidence is overwhelming and he is charged with murder. His only way out is to flee and return to his native country to prove his innocence. He knows his mother is still alive. He embarks on his Journey Home. But something is wrong with his perception.


Contact
Alex Trejo
Fiction

Claudia, a retired biathlete, is stuck in her daily routines. When she hears that her younger sister heads for a professional career in biathlon she decides to fight her way back to the top. Against her beliefs, she is prepared to overcome her physical limits with the help of doping.

Nikolaus Müller  *1981 Dornbirn Austria

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