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Yes, We Cannes!

Austrian avant-garde film has long been recognized as an international trademark. And in recent years, Austrian feature films have attracted increased international attention alongside documentary films.

Our expectations were exceeded when Michael Haneke received the Golden Palm at Cannes this year for *The White Ribbon* and Christoph Waltz was awarded Best Actor for his performance in Quentin Tarantino’s *Inglourious Basterds*. Tizza Covi and Rainer Frimmel caused a sensation with *La Pivellina*, celebrating the premiere of their first feature at the “Directors’ Fortnight” section of Cannes – where Martin Scorsese among others had his first international debut – and simultaneously received the Europa Cinemas Label for Best European Film. By the time Patric Chiha’s feature *Domaine* had its international premiere at the International Film Critics’ Week in Venice and Peter Schreiner’s documentary *Totó* had its world premiere in the “Orizzonti” competition of the Venice Film Festival, it seemed like a matter of logical culmination.

It is novel and pleasing that the Austrian public is taking a growing interest in Austrian film. For the first time in the history of the Viennale, an Austrian film opened the festival with Tizza Covi and Rainer Frimmel’s *La Pivellina* – a project which was almost exclusively financed by the Federal Ministry for Education, the Arts and Culture. This year the Viennale presented 24 Austrian documentary, feature and short films and paid tribute to last year’s successes in a “Home Run” section at prime evening time.

Success is reflected in numerous awards received from Europe, Asia, and the USA. And artistic success is accompanied by commercial success, as in the case of *La Pivellina* which now has an international distribution that will bring it to movie screens in Italy, France, and the USA.

The feature film premieres of *La Pivellina* at Cannes and *Domaine* in Venice are especially gratifying to me and confirm my commitment to increase support for aspiring talent, to help strengthen the work of emerging generations, to create a continuum and thereby a broad basis for future successes. The Funding Agency for Innovative Film at the Federal Ministry for Education, the Arts and Culture is pioneering Austrian film. The themes and artistic approaches that the Federal Ministry for Education, the Arts and Culture support are various. Yet the pleasure of setting foot in unknown filmic territory is intrinsic to all the projects.
This publication is a catalogue of films that were supported and completed last year (or are close to completion), and provides comprehensive insight into statistics of festival participation, prizes, and distribution.

I hope you are moved to make new and inspiring discoveries upon reading this catalogue!

Dr. Claudia Schmied
Federal Minister for Education, the Arts and Culture
Hegel wasn’t much of a political agitator, but he perfectly described the type of event which produces a new work: “In culture, original, completely prodigious works are comparable to a bomb falling on a sleepy village, where everybody is sitting in front of their glass of beer, a bunch of know-it-alls, not realizing that it is in fact their own dull self-satisfaction which has provoked the explosive thunder.” Have we seen any cinematic bombs exploding in the Austrian sky during the 2008/09 season?

There is nothing accidental about my choice of image. If there is a single, fitting word to describe this 2008/09 crop, it would be cosmic. Whatever their differences in aesthetic exploration are, the films discussed here share some common traits: the desire to create an autonomous world, often of a strictly psychical nature; the population of this world includes profoundly lonely, tormented creatures; the recourse to an iconography of nature, even the cosmos itself, in the face of which the human figure dissolves just a little bit more – rather than, classically, finding strength and legitimacy there. An enormous despair crosses this group of films, thus returning us, variously, to the complexes of the individual, to the toxic fact of living within a community, and to a historical heritage too heavy to bear.

The formation of such a Zeitgeist also engenders common traits, despite the diversity of aesthetic projects: fictions haunted by a mystery that will never be lifted (Joachim Krenn and Gerhard Fillei’s south, Händl Klaus’ March); scenographies that return bodies to states of madness (Mara Mattuschka and Chris Haring’s Burning Palace), to their heaviness (Josef Dabernig’s Hotel Roccalba), to trauma (Patric Chiha’s Home), to their relativity (Albert Sackl’s Vom Innen; von aussen), disappearance (Peter Schreiner’s Bellavista), to the collective failure of humanity as a species (Gustav Deutsch’s Film ist. A Girl & a Gun); visual poems that, inversely, magnify the majesty and inexhaustible strangeness of nature (Siegfried A. Fruhauf’s Night Sweat, Elke Groen’s nightStill, Johann Lurf’s Vertigo Rush). In such a melancholic context, the work on abstract plasticity (Manuel Knapp’s stroboscopic noise~, where a discreet “sound for the deaf” is born from the image itself) can be seen and understood almost as a radical lamentation arising from these fine films, as if they were suffering souls.

Let us now consider each film in turn.

south (Joachim Krenn and Gerhard Fillei, 2009, 104’) begins by proposing two groups of antithetical images: a young blond woman in paradise and in colour, a young brunette in hell and in black and white. The film’s energy arises from the
way it elaborates the relationship between these two opposed images, then proceeding to work over the second one, so that, after a long, dark passage, the final shot arrives at showing us the young brunette at peace and accompanied by a reassuring child figure. More than a narrative, _south_ comes across as an exploration of intersecting modes, from surveillance cameras to screen-memories.

_March_ (Händl Klaus, 2008, 83’) Where _south_ can be understood by working back from its final coda, _March_ derives its mystery from a preamble, also positioned separately from the main body of the film. We grasp, little by little, that the film concerns the unexplained and inexplicable suicide of three young people. _March_ explores different paths taken of grief and suffering within the community in the wake of this tragedy. Mourning becomes the figure of the unbearable nature of the everyday – perhaps only one little girl, seen in the film’s final shot envisaging her departure from this place, can escape it.

_Burning Palace_ (Mara Mattuschka and Chris Haring, 2009, 32’) A choreographic scenography comprised of _tableaux vivants_ often inspired by de Sade, _Burning Palace_ is inscribed within a tradition that runs from Jean Cocteau to David Lynch, by way of Steve Arnold and Derek Jarman. The film aligns a gallery of figures and poses as so many incarnations of violent drives – Eros and Thanatos mingled. The burlesque, ironic way in which these bodies manifest their phantasmatic character, affirms _Burning Palace_ as a veritable theater of our contemporary sensations.

_Hotel Roccalba_ (Josef Dabernig, 2008, 10’) A clearly autobiographical film, _Hotel Roccalba_ changes the description of a summer in the recent past (as we learn from the soundtrack) into a reconstruction of childhood memory. It transforms the present into an image of the past. Here, to film means to fetishize, monumentalize and embalm the ordinary, even the least specific bit of it.

_Home_ (Patric Chiha, 2006, 50’) records a father unfolding the thread of his own past, and his family’s past: here everything is explained, stated, spoken, conquered – beginning with actual images of the past, where the overexposed Super 8 stock perforates, with its peculiar light, the deep green of the Austrian forest.

_Vom Innen; von aussen_ (Albert Sackl, 2006, 20’) Sackl’s experimental essay also concludes in a forest, where the small silhouette of a naked man, who has run around as quickly as possible for the preceding twenty minutes through all kinds of landscapes and at all kinds of speeds – and to this extent multiplies himself –
ends up disappearing, as he finally rests in the face of the tranquility of those huge black trees. Vom Innen; von aussen destroys the possibility of the human body ever finding its appropriate scale within this space.

In Bellavista (Peter Schreiner, 2006, 117'), another film set in a northern Italian hotel, a woman photographs the world, while the film itself records the existence of a present whose bodies, gestures and objects seem to belong to the beginning of the 20th century.

Vertigo Rush (Johann Lurf, 2007, 20') A work of structural inspiration, Vertigo Rush observes the plastic mutation of a placid forest landscape when it is filmed according to the famous principle of Hitchcock's Vertigo (1958) – a track-in coupled with a zoom-out (or vice versa) – but taken to the point of a kinetic frenzy, then into pure abstraction, and finally into a psychedelic glaze. The most striking trajectory in the film is that of the return back from abstraction towards a reconfigured mimesis – we can starkly see a filmmaker choosing from the plastic possibilities that he has himself created, through pushing the tools at his disposal to their extreme point.

stroboscopic noise~ (Manuel Knapp, 2009, 10') Instead of working back to colour and mimesis, the most abstract plastic moment in Vertigo Rush could have bifurcated to become stroboscopic noise~ – if it had developed a system on the basis of its soundtrack. An algebraic construction deduced from the properties of Hertzian frequencies, stroboscopic noise~ belongs to the royal experimental cinema tradition devoted to geometric abstraction, from the early films of Walter Ruttman, to Anthony McCall's Line Describing a Cone (1973).

Film ist. A Girl & a Gun (Gustav Deutsch, 2009, 93') Far from reducing itself to Godard’s celebrated formula, “All you need to make a film is a girl and a gun”, Deutsch’s new opus evokes Hesiod, Sappho and Plato, constructing a cosmo-gony (its chapters are titled Genesis, Paradise, Eros ...) entirely from recycled “found footage”. His expertise in archival matters is such that we find here, in filigree, a veritable treatise on the way in which images make metaphors, or how images make an image.

nightStill (Elke Groen, 2007, 9') Through its fascinating use of time-lapse, nightStill refers to the principle of the reconfiguration of natural phenomena via the filmic apparatus. Groen recreates time in this manner in order to show how nature possesses sensible powers that the limited human psyche can scarcely envisage. The images born from this work, liberating us from our anthropocentric attitude, give rise to a kinetic majesty.
Night Sweat (Siegfried A. Fruhauf, 2008, 10’) A strong diptych is created between nightStill and Night Sweat, forming itself alongside two poetic masterpieces in which natural phenomena are seized by non-mimetic cinema: Dimitri Kirsanoff’s Rapt (1934) and Daniel Pommereulle’s Vite (1969). Like the Genesis section of Film ist. A Girl & a Gun, Night Sweat works over a cosmic iconography: a lunar, grainy forest landscape, a flashing storm, then a gigantic pixel-moon crossing the screen. Fruhauf magisterially demonstrates how cinema can indeed be – as Peter Kubelka once famously put it – more powerful than lightning, since it can strike twenty-four times a second. Doubtless even Hegel would not have imagined that these thunder claps could be so revolutionary.

English translation © Adrian Martin

Nicole Brenez teaches Cinema Studies at the University of Paris 1 (Panthéon-Sorbonne). She has published several books including Shadows de John Cassavetes (1995), Abel Ferrara (2007) and is the editor or co-editor of several books, including Jean-Luc Godard: Documents (2006), Jean Epstein. Bonjour Cinéma und andere Schriften zum Kino (2008). Nicole Brenez contributes regularly to Trafic, Cahiers du Cinéma and Rouge. She is curator of the Cinémathèque Française’s avant-garde film sessions since 1996 and has organized many film events and retrospectives all over the world.
## Budget

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Total Budget</strong></td>
<td>€2,252,360</td>
<td>€2,025,300</td>
<td>€996,300</td>
<td>€1,217,000</td>
<td>€1,288,000</td>
<td>€1,205,000</td>
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<td><strong>Development</strong></td>
<td>237,300</td>
<td>151,600</td>
<td>158,300</td>
<td>119,000</td>
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<td>155,000</td>
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<td><strong>Production</strong></td>
<td>1,699,900</td>
<td>1,395,000</td>
<td>487,000</td>
<td>883,000</td>
<td>950,000</td>
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<td>Fiction films</td>
<td>9</td>
<td>7</td>
<td>8</td>
<td>6</td>
<td>3</td>
<td>4</td>
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<td>Documentary films</td>
<td>33</td>
<td>30</td>
<td>12</td>
<td>22</td>
<td>27</td>
<td>17</td>
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<td>Avant-garde films</td>
<td>28</td>
<td>26</td>
<td>18</td>
<td>20</td>
<td>21</td>
<td>13</td>
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<td>Full-length films</td>
<td>26</td>
<td>21</td>
<td>6</td>
<td>14</td>
<td>21</td>
<td>17</td>
</tr>
<tr>
<td>Short films</td>
<td>44</td>
<td>42</td>
<td>32</td>
<td>34</td>
<td>30</td>
<td>17</td>
</tr>
<tr>
<td><strong>Total Films</strong></td>
<td>70</td>
<td>63</td>
<td>38</td>
<td>48</td>
<td>51</td>
<td>34</td>
</tr>
<tr>
<td><strong>Distribution</strong>^1</td>
<td>315,200</td>
<td>478,700</td>
<td>351,000</td>
<td>215,000</td>
<td>198,000</td>
<td>250,000</td>
</tr>
</tbody>
</table>

^1 Festival screenings, prints, theatrical releases
# Festival Screenings

## Most Frequent Festival Screenings 2006 – 2009

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>96</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>La Pivellina</em> (2009)</td>
<td>72</td>
</tr>
<tr>
<td>Arash</td>
<td><em>Exile Family Movie</em> (2006)</td>
<td>31</td>
</tr>
<tr>
<td>Elke Groen</td>
<td><em>nightStill</em> (2007)</td>
<td>31</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>Babooska</em> (2005)</td>
<td>30</td>
</tr>
<tr>
<td>Günter Schwaiger</td>
<td><em>Hafner’s Paradise</em> (2007)</td>
<td>30</td>
</tr>
<tr>
<td>Bady Minck</td>
<td><em>Being and Nothingness</em> (2007)</td>
<td>25</td>
</tr>
</tbody>
</table>

## Most Frequent Festival Screenings 1995 – 2009

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>256</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em>¹ (2001)</td>
<td>159</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>96</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em> (1999)</td>
<td>88</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>85</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td><em>Freaky</em> (2001)</td>
<td>80</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>La Pivellina</em> (2009)</td>
<td>72</td>
</tr>
<tr>
<td>Bady Minck</td>
<td><em>In the Beginning was the Eye</em> (2003)</td>
<td>62</td>
</tr>
<tr>
<td>Bady Minck</td>
<td><em>Mécanomagie</em> (1996)</td>
<td>56</td>
</tr>
</tbody>
</table>

¹ Oscar nomination
Rentals

<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>225</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em> 2 (2001)</td>
<td>224</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>204</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Happy End</em> (1996)</td>
<td>141</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>135</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>passage à l’acte</em> (1993)</td>
<td>128</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td><em>Passagen</em> (1996)</td>
<td>119</td>
</tr>
<tr>
<td>Kathrin Resetarits</td>
<td><em>Ägypten</em> (1997)</td>
<td>116</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>115</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Mariage Blanc</em> (1996)</td>
<td>110</td>
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<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 1–6</em> (1998)</td>
<td>93</td>
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<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 7–12</em> (2002)</td>
<td>87</td>
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<tr>
<td>Mara Mattuschka</td>
<td><em>Kugelkopf</em> (1985)</td>
<td>85</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Mirror Mechanics</em> (2005)</td>
<td>76</td>
</tr>
</tbody>
</table>

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

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

2 Oscar nomination
### Most International Awards Received 1995 – 2009

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em>(^1) (2001)</td>
<td>35</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>34</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em> (1999)</td>
<td>18</td>
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<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>La Pivellina</em> (2009)</td>
<td>16</td>
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<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>12</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td><em>Freaky</em> (2001)</td>
<td>11</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>Babooska</em> (2005)</td>
<td>8</td>
</tr>
<tr>
<td>Arash</td>
<td><em>Exile Family Movie</em> (2006)</td>
<td>7</td>
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<tr>
<td>Kathrin Resetarits</td>
<td><em>Ägypten</em> (1997)</td>
<td>7</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>7</td>
</tr>
</tbody>
</table>

\(^1\) Oscar nomination
Awards

The Film Division of the Department of the Arts bestows, upon recommendation of an expert jury, yearly or biennial promotional awards and a recognition award. The endowment of the promotional award (normally, two are given in different genres), comprises € 7,300 per award. Persons recommended for a promotional award must have produced at least three outstanding and innovative works.

The endowment of the recognition award is in the amount of € 14,600. Persons recommended for a recognition award must have produced at least five innovative works that have been internationally recognized and reviewed.

### Promotional Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Name(s)</th>
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<tbody>
<tr>
<td>2009</td>
<td>Billy Roisz (avant-garde)</td>
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<tr>
<td></td>
<td>Peter Schreiner (documentary)</td>
</tr>
<tr>
<td>2008</td>
<td>Martina Kudláček (documentary)</td>
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<tr>
<td></td>
<td>Dariusz Krzeczek aka Kowalski (avant-garde)</td>
</tr>
<tr>
<td>2007</td>
<td>Tizza Covi, Rainer Frimmel (documentary)</td>
</tr>
<tr>
<td></td>
<td>Michaela Schwentner (avant-garde)</td>
</tr>
<tr>
<td>2005</td>
<td>Joerg Burger (documentary)</td>
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<td></td>
<td>Josef Dabernig (avant-garde)</td>
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<td>2004</td>
<td>Ruth Mader (fiction)</td>
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<td></td>
<td>Norbert Pfaffenbichler (avant-garde)</td>
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<tr>
<td>2003</td>
<td>Siegfried A. Fruhauf (avant-garde)</td>
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<tr>
<td></td>
<td>Sabine Derflinger (fiction/documentary)</td>
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<td>2002</td>
<td>Valeska Grisebach (fiction)</td>
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<td></td>
<td>Kathrin Resetarits (fiction/documentary)</td>
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<tr>
<td>2001</td>
<td>Jessica Hausner (fiction)</td>
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<td></td>
<td>Christine Maier (cinematographer)</td>
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</tbody>
</table>

### Recognition Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Name(s)</th>
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</thead>
<tbody>
<tr>
<td>2009</td>
<td>Götz Spielmann (fiction)</td>
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<tr>
<td>2008</td>
<td>Peter Roehsler (film)</td>
</tr>
<tr>
<td>2007</td>
<td>Christine Dollhofer (film)</td>
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<td>2005</td>
<td>Mara Mattuschka (avant-garde)</td>
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<td>2004</td>
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<td>2003</td>
<td>Nikolaus Geyrhalter (documentary)</td>
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<tr>
<td>2002</td>
<td>Ulrich Seidl (fiction)</td>
</tr>
<tr>
<td>2001</td>
<td>Michael Kreihsl (fiction)</td>
</tr>
</tbody>
</table>
Thomas Pluch Screenplay Award

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 Federal Ministry for Education, the Arts and Culture, and the awards are presented in the context of the Austrian film festival Diagonale in Graz.

2009  Arash
for the screenplay Ein Augenblick Freiheit

2008  Ernst Gossner
for the screenplay South of Pico

2007  Stefan Ruzowitzky
for the screenplay Die Fälscher

2006  Michael Glawogger
for the screenplay Slumming

2005  Jessica Hausner
for the screenplay Hotel

2004  Barbara Albert
for the screenplay Böse Zellen

2001  Barbara Albert
for the screenplay Nordrand

1998  Stefan Ruzowitzky
for the screenplay Die Siebtelbauern

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

1993  Paul Harather, Alfred Dorfer, Josef Hader
for the screenplay Indien
most wanted
Arash
Exile Family Movie

31 International Festival Screenings
Leipzig, Chicago ...

7 International Awards
Leipzig Best Documentary, Chicago Best Documentary,
Diagonale Graz Best Documentary ...

Over the course of twelve years Arash has intimately chronicled the life of his family which was torn apart by exile, depicting different paths of inner and outer emigration. To overcome geographic distances his relatives use videotaped messages. Encounters and confrontations between different generations of the family and members who are transculturated along very different lines reach a climax when they actually come to meet in real life, not only stirring up feelings in the Arash family but also striking an emotional chord in us.

Jury statement DIAGONALE Graz

Exile Family Movie An Iranian family living in political exile in Europe and America decides to organise a clandestine meeting with the remaining family in Iran whom they haven’t seen for almost two decades. The only possible location for this event proves to be in Saudi Arabia. Despite all the possible dangers, the tearful and long awaited reunion takes place at long last. It results in a huge culture clash between Muslim and Western worlds.

Austria 2006 OV (Engl sub) DVCam/S-8 mm/35 mm Dolby Stereo 94 min
Premiere March 2006 Diagonale Graz
Patric Chiha
Domaine *

Venice Film Festival
24th International Film Critics Week
September 2009

* See Page 47
Tizza Covi | Rainer Frimmel
La Pivellina *

72 International Festival Screenings
Quinzaine des Réalisateurs/Cannes, Karlovy Vary, Toronto ...

16 International Awards
Cannes Europa Cinemas Label, Pesaro Best Documentary ...

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

* See Page 49
Gustav Deutsch
Film ist. A Girl & a Gun *

36 International Festival Screenings
Paris, New York, Melbourne ...

Film ist. 7–12

40 International Festival Screenings
87 Rentals

Film ist. 7–12 is a collection of moving pictures from the first thirty years of a medium which was then still silent. According to Gustav Deutsch, film is so many things that a catalogue of what it can be must necessarily remain open. An unbounded love of cinema’s tangible material is obvious in Deutsch’s compilation. His images have been colorized lovingly, some of them are cloudy or scratched, sharp and vivid, or have a fantastic patina. The attractions one might find in cinema’s unstable raw material are as numerous (and ultimately: as inexplicable) as the desire to watch.

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

Film ist. 1–6

93 Rentals

Film ist. 1–6 consists almost exclusively of sequences from existing scientific films. These films are about the acrobatic flights of pigeons, the intelligence testing of apes; about “reversed worlds” and stereoscopic vision; hurricanes and impact waves in the air; how glass breaks, children walk and how a Mercedes crashes into a stone wall in slow motion. The contempt with which scientific films are received is not directed against the content, but rather against their conventional, unimaginative, ridiculous and commentary-contaminated appearance. Similarly, the fascination with some of the teaching films can be attributed almost exclusively to the power of their images – images which one has never seen, even in the cinema.

Alexander Horwath
Austria 1998 OV (Eng sub) 16 mm 1:1.37 mono 60 min

* See Page 75
Elke Groen

nightStill

31 International Festival Screenings
Sundance, Montréal, Seoul ...

2 International Awards
Jihlava Best Experimental Film, Ljubljana Best Experimental Film

nightStill It is full moon in the Austrian Alps. The fog lifts and reveals the view of a snow-covered plateau. The camera exposes half a minute per film image: Night becomes day and the moon becomes the sun. Stars race past in circular pathways, strips of light perambulate the landscape, snow storms blanket it all. A figure moves like an apparition through the landscape.

Austria 2007 S-16 mm/Blow up/35 mm 1:1.66 Dolby Stereo 9 min
Premiere October 2007 Viennale Vienna Int. Film Festival
Händl Klaus
March

20 International Festival Screenings

3 International Awards
Locarno Best First Feature, Bozener Filmtage Best Fiction,
Sarajevo Special Jury Award

The jury awards the Leopard for Best First Feature
to March by Händl Klaus, in recognition of his
brave and original approach to an important
subject, his intelligent manner of storytelling and
his subtle directing of the actors.

Jury statement LOCARNO

March A group suicide of three friends without apparent motif or letter of farewell is deeply
unsettling to a small Tyrolean community. March tries to get close to family and friends who
find themselves returned to an everyday life that looks as if nothing has changed.

Austria 2008 German (Eng sub) 35 mm 1:1.85 Dolby Digital 83 min
Premiere August 2008 Locarno Int. Film Festival
Mara Mattuschka
Running Sushi

15 International Festival Screenings
Montréal, San Francisco, Madrid ...

2 International Awards
Filmwinter Stuttgart Audience Award, Diagonale Graz Best Innovative Cinema

We can control our external behavior to the extent that we do not go for each other’s jugular in the middle of a conversation. However, *Running Sushi* demonstrates what is happening at the same time on the inside, as revealed by uncontrollable spasms. The camera records the most minute twitches and acts as a membrane between the internal and the external. To quote Mara Mattuschka: “One has to run in place to avoid being pulled backwards.”

Jury statement DIAGONALE Graz

*Running Sushi* Steffi and Johnny go to the Running Sushi Restaurant. During a trivial conversation, insight is afforded into the parallel world of the protagonists’ unspoken thoughts and feelings. With every piece of Sushi, a story is evoked from the unconscious reservoir of their interpersonal relationship. Dream machines are cranked up to generate grotesque parallel worlds and extreme conditions.

Austria 2008 English DV/Digi Beta 16:9 stereo 28 min
Int. Premiere April 2008 Int. Short Film Festival Oberhausen
Anja Salomonowitz
It Happened Just Before

50 International Festival Screenings
Melbourne, Berlin, Leipzig ...

8 International Awards
Mar del Plata Artistic Innovation Award, Jihlava Special Mention ...

Anja Salomonowitz’ intelligently structured documentary film about female labor trafficking and illegal immigrants combines a multifaceted staging of reality with a suspenseful analysis of social evils. The film dissolves boundaries between the social classes of its protagonists and forces the viewer to take position. The headstrong as well as playful gaze of the director provokes the curiosity of the viewer who is confronted with authentic life stories and leaves the cinema emotionally stirred.

Jury statement BERLINALE

It Happened Just Before examines the global phenomenon of female labour trafficking. Anja Salomonowitz has chosen an innovative approach to this theme: Her film is based on the stories of actual victims. These stories are not told by actors, but by people who could have been involved in some way: a customs official, a villager, a bartender at a brothel, a diplomat, and a taxi driver. A film about false promises, exploitation, guilt, violence and disappointment.

Austria 2006 Digi Beta/FAZ 35 mm Dolby Digital 72 min
Premiere October 2006 Viennale Vienna Int. Film Festival
Peter Schreiner

Totó *

Venice Film Festival Orrizonti Competition September 2009

Bellavista

19 International Festival Screenings
Duisburg, Buenos Aires, Rotterdam ...

1 International Award
Diagonale Graz Best Documentary

The film treats of the disappearance of a language. It is about loss, longing and survival. The beauty and dignity of its protagonists and its unwieldy elegance are captivating. This technically precise work takes creative liberties and all the time it needs. It is a plea for cinema: to see images, hear sounds, think cinema.

Jury statement DIAGONALE Graz

Bellavista Giuliana lives in the linguistic enclave of Sappada, Italy, near the Austrian border. Alongside her work in the kitchen of the Bellavista hotel, she studies the dialect of the Plodars, with which she has been familiar all her life. Peter Schreiner accompanies her on a visit to the elders and to her childhood home. Village life confronts them both with the contradictions in their own biographies.

Austria 2006 Digi Beta 16:9 b&w mono 117 min
Premiere October 2006 Viennale Vienna Int. Film Festival

* See Page 70
Peter Tscherkassky
Instructions for a Light and Sound Machine

96 International Festival Screenings
Cannes/Quinzaine des Réalisateurs, Sundance, Toronto ...

7 International Awards
Vila do Conde Grande Premio Experimental, New Jersey Director’s Choice Award, Zagreb Main Award ...

115 Rentals

For its deconstructive visual power and meta-cinematic approach, for its contribution towards expanding our experience of the film medium, and for reacquainting us with the basic tools of cinema, the Grand Prix 2006 for Best Non-Narrative Independent Short goes to Peter Tscherkassky for Instructions for a Light and Sound Machine (Austria, 2005).

Jury statement UTRECHT

Instructions for a Light and Sound Machine Walking down the street unwittingly, the protagonist suddenly realizes he is not only subject to the gruesome moods of several spectators, but is also at the mercy of the filmmaker. Although he defends himself heroically, he is ultimately condemned to the gallows where he dies a cinematic death through a tearing of the film strip. He descends into Hades, the realm of shades. Here he encounters a host of printing instructions, the technical means whereby every film image is made possible. In other words, our hero is confronted with the conditions of his own possibility, the conditions of his very existence as a filmic shade.

Austria 2005 35 mm CinemaScope 1:2.35 b&w Dolby SR 17 min
Premiere May 2005 Cannes/Quinzaine des Réalisateurs
The film drifts in an inspirational zone between real and spiritual dimensions, between inner monologue and philosophical dialogue, between the inexorable outbreak of memory and the dynamic of the present.

Isabelle Régnier – LE MONDE about *Home* by Patric Chiha

All quotes concern films that have been supported by the Film Division of the Department for the Arts.
Domaine Patric Chiha

Pierre is a teenager who spends all his time with Nadia, a flamboyant woman in her thirties. They are good friends, almost lovers. The anarchy of Nadia’s life fascinates this young man on the threshold of adulthood. But Nadia is a wounded woman who is addicted to alcohol. She indulges herself over the course of time. At first Pierre thinks that he can help her, and tries to hold her back ...

Patric Chiha * 1975 Vienna Austria

Austria/France
French/English (Ger sub)
35 mm 1:1.85
Dolby SR 110 min

Screenplay
Patric Chiha

Key Cast
Béatrice Dalle
Isäie Sultan
Sylvie Rohrer
Udo Samel

Camera
Josée Deshaies

Editor
Karina Ressler

Producers
Ebba Sinzinger
Vincent Lucassen
Charlotte Vincent

Production
WILDart FILM (AT)
Aurora Films (FR)

Premiere
September 2009
Venice Film Festival
Int. Film Critics Week (IT)

Contact
WILDart FILM
**Phantasia** Heinrich Spaeth

In an artist’s studio, Pullman and Jolanda want to indulge their hobby and paint “Phantasia” – a symbolic figure that is ubiquitous as a monument in the cardboard city. They thereby come into conflict with the art police and only escape arrest thanks to the intervention of the art pope. The pope authorizes them to be active as Sunday painters, but they nonetheless fall prey to the snares of a restrictive establishment.

**Heinrich Spaeth** *1944 Pernitz Austria  
Films (selection) Sonate in As-Dur (2006 a-g)**
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.

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

Rainer Frimmel * 1971 Vienna Austria
Films (selection) Babooska (2005 d) Das ist alles (2001 d)
Aufzeichnungen aus dem Tiefparterre (2000 d)
Schottentor Caspar Pfaundler

Light falls through a big oval opening into the small underground universe of Vienna's Schottenpassage. People find each other there or pass each other by, dream with open eyes, tango or sell flowers. They are probably connected by their lostness. Nevertheless they are not prepared to abandon their longings ...

Caspar Pfaundler * 1959 Innsbruck Austria
Films (selection) Lost and Found (2001 f)
A few days before Thanksgiving, Bruce McGray arrives in New York on a cold November morning. He carries a small, odd looking, linen-bound book. Various tracing papers are attached between the pages, lightly printed with “El jardín de Dios”, the name of a South American orange farm. The pages are covered with notes, written in a woman’s pale handwriting. Bruce does not realize that this book is going to bring his entire past into question.

Gerhard Fillei  * 1963 Villach Austria
Joachim Krenn  * 1964 Wolfsberg Austria

A confrontation of cultures brimming with emotion. Joyous and full of charm ...

LE MONDE DIPLOMATIQUE about *Exile Family Movie* by Arash
A portrait of Ana Siljic is presented, including her political activities in Tito’s Yugoslavia, her flight to Austria and how she and others rescued a life on 9/11.

Ivan Siljic * 1972 Vienna Austria
Films (selection) Six Lovers (2006 d)
The complex lives of the main characters in this film cross paths at a bullfighting school, their stories converging via an intensive journey into the world of the toreros. However, the cliché of the “dancing matador” is not in the spotlight. Instead, people are seen, their dreams and frustrations, as well as the cruelty and emotion of the violent and passionate world of the bullfight.

Günter Schwaiger  *1965 Neumarkt/Salzburg Austria  
A lonesome middle-aged bachelor, a jovial young mullah and a group of women on the edge of society are the protagonists of this intimate account of gender relations in Iran. Their stories revolve around the institution of temporary marriage, also called lust-marriage, a Shia practice that allows a man and a woman to legally marry for a fixed period of time ranging from one hour to 99 years: religiously sanctified prostitution or a loophole for couples to have a relationship within the rigid Islamic legal system? Religious dogma meets macho sentimentality meets female realities.

Sudabeh Mortezai *1968 Ludwigsburg Germany
Films (selection) Children of the Prophet (2006 d)
Bock for President
Houchang Allahyari, Tom-Dariusch Allahyari

Austria
DV/Digi Beta 16:9
Dolby Stereo 90 min

Concept
Houchang Allahyari
Tom-Dariusch Allahyari

Camera
Peter Roehsler
Gabriel Krajanek

Editors
Petra Allahyari
Michaela Müllner

Production
Houchang Allahyari
Filmproduktion

Premiere
October 2009 Viennale
Vienna Int. Film Festival

Contact
Houchang Allahyari
Filmproduktion

Ute Bock has come to stand for the humane treatment of asylum seekers. She assists refugees in terms of their most basic human needs, getting a roof over their heads, finding them food and clothing, and registering them at an official address. She sacrifices her own comforts while providing more than 200 individuals with housing. For many of these people Ute Bock represents their final hope.

Houchang Allahyari * 1941 Tehran Iran

Tom-Dariusch Allahyari * 1968 Vienna Austria
One out of eight women will fall ill with breast cancer at some point in her life. During a chemotherapy session, actress Frederike befriends tram driver Marijana. They share their fears, hopes, and longings. They inspire one another with their sense of humor. Meanwhile, their battle against a life-threatening cancer demands grave decisions.

Sabine Derflinger * 1963 Wels Austria
Evening’s Civil Twilight in Empires of Tin

Jem Cohen

Austria/USA/Canada
German/English
(Eng sub)
DV/16 mm
colour/b&w
stereo 100 min

Screenplay
Jem Cohen based on
Joseph Roth’s “The Radetzky March”

Key Cast
Vic Chesnutt
Thierry Amar, Eric Craven, T. Griffin

Camera
Jem Cohen
Peter Gstach, Christian Haake

Editors
Jem Cohen
Paolo Calamita

Producers
Paolo Calamita, Jem Cohen

Premiere
October 2008 Viennale
Vienna Int. Film Festival

Contact
Viennale

Cohen gathers film, text, and musical performance to create a unique meditation on the impact of Empire: Are past manifestations mirrored in current times? If Empires still exist, how can we chart their rise and fall? The twilight of the Habsburg dynasty on the eve of World War I is juxtaposed with recent conditions in the U.S. Originally presented in 2007 as a multi-media event at the Viennale, 16 mm film footage, archival images, and readings of texts by Joseph Roth are accompanied by a daring live soundtrack.

Jem Cohen  *1962 Kabul Afghanistan
Mato Grosso is Brazil’s largest exporter of agricultural produce. Giant landowners and agro-companies supplying world markets are slowly eradicating every other form of work and production in the region. Smallholders and squatters are nonetheless defying the laws of the market in an attempt to retain economic independence. Bewildered by the economic policy of the “white man”, Brazil’s indigenous population is witnessing the destruction of their homeland.
The Five Cardinal Points
Fridolin Schönwiese

For many years now, the citizens of a poor Mexican village called Tres Valles have dreamed the American dream. Trapped in a vicious cycle wavering between hope and disappointment, these people are constantly on the move – illegally – passing back and forth between two countries and cultures, while their families disintegrate.

Fridolin Schönwiese  *1967 Vienna Austria
Immediately after World War II, visual artists created organizations centered on common interests: the Art Club, the Wotruba School, the Realists (in protest against the art establishment).

Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries
In Between  Rikke U. Kutzenberger

Not all transgendered people want a sex change. Some wish to remain in between. Gina travels from Vienna to Juchitán in Mexico to meet “Muxes”, men who live in public as women, without facing discrimination. It is a mind-blowing experience that strengthens Gina’s will to be a woman in a male body. Meanwhile, Siphi embarks on a different journey: He decides to take hormones while having to battle doubts and contend with his conservative family from the Austrian countryside.

Rikke U. Kutzenberger  * 1975 Brussels Belgium

Films (selection)  Vote Faith (2005 d)
Goya – Aufklärer ohne Hoffnung (2004 short d)
Inside America Barbara Eder

Homer Hanna High School located in Brownsville at the Mexican border is a place of daily tragedies. Cocaine-addicted cheerleaders, patriotic ROTC students, violent gangs and Mexican girls who hope to marry by the time they turn 18 are all on a collision course in this story. And yet they have a lot in common. Together they pledge allegiance to the American flag, dream of white picket fences and fancy cars. But it is when they leave school, that reality overtakes them like an incurable disease.

Barbara Eder  * 1976 Eisenstadt Austria
JobCenter Angela Summereder

Austria
German (Eng sub)
HDV/Digi Beta 1:1.85
stereo 80 min

Concept
Angela Summereder

Camera
Joerg Burger

Editor
Michael Palm

Producers
Angela Summereder
Peter Janecek

Premiere
November 2009
Viennale
Vienna Int. Film Festival

Contact
Angela Summereder

JobCenter is a course offered by the AMS (Arbeits-Markt-Service, i.e. the Austrian employment center) to unemployed people, where they are advised, coached and schooled ... What does it mean to be unemployed in an affluent society? The film raises this question by focusing on 5 people from the region of Ried in Upper Austria.

Angela Summereder * 1958 Ort/Innkreis Austria
Films (selection) Abendbrot (2008 short d)
Zechmeister (1981 f)
Mata Tigre – Kill the Tiger Stefan Bohun

Mata Tigre illustrates how music transforms the lives of youths in Venezuela. The film tells five stories that take place in five different locations, yet have one thing in common: the expectation that music can change life for the better. Despite social problems, music is a consistent and integral part of the protagonists’ everyday existence.

Stefan Bohun *1979 Vienna Austria
Films (selection) I love Beethoven (2007 short d)
Omid (2005 short f) Nohelia (2005 short d)
Oceanul Mare

Katharina Copony

Katharina Copony follows the trail of three Chinese immigrants who wound up in Bucharest in the 1990s. Taking episodes from their personal and business environments, marked by stark contrasts, Oceanul Mare talks about being different, about cultural displacement and the challenge of plunging into the unknown while at the same time having to reinvent yourself.

Katharina Copony *1972 Graz Austria
Los Refrigeradores – Heiße Nächte kühle Schränke Thomas Lehner

Cuba on ice – naturally it’s served in cocktails at the beach bar – but for the island’s residents, keeping things in a cold, solid state is a matter of survival and constitutes a daily struggle. Refrigerators are passed down from one generation to another, careingly maintained and restored. They are central to the household and confront their owners with the energy woes of a land that finds itself isolated at the end of the Cold War, no longer able to trade sugar for oil: Ice is civilization.

Thomas Lehner * 1963 Linz Austria
Born in the Calabrian town of Tropea, Totó turned his back on his home as a young rebel. Today he lives as an emigrant in Vienna, his final destination after decades of restless searching. Totó exists between two worlds – with his language, his feelings, and his dreams. Toying with the idea of going home, he sets out in search of himself, both in Vienna and the “Borgo”, the street of his childhood that ends where stone steps lead to the sea, to freedom ...

Peter Schreiner * 1957 Vienna Austria
Yemen Travelogue Michael Pilz

Yemen. Shibam, the legendary city of clay high-rises. A band of around 20 people is making music. As usual, I film according to what catches my eye. The result is a very personal travel diary that makes us forget where we are, despite magical settings. Although I film light, people and objects, the “gaze” invites a mindful awareness of its role as the subject under observation.

(Michael Pilz)

Michael Pilz * 1943 Gmünd Austria
avant-garde
Deutsch uncannily collapses all boundaries between the genres, suggesting a feverish celluloid dream – or nightmare.

Melissa Anderson – VILLAGE VOICE about *Film ist. A Girl & a Gun* by Gustav Deutsch
Film ist. A Girl & a Gun  

Gustav Deutsch

*Film ist. 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)

Gustav Deutsch  *1952 Vienna Austria*

Films (selection) Welt Spiegel Kino (2005 a-g) 
Film ist. 7–12 (2002 a-g) Film ist. 1–6 (1998 a-g)

**Austria**
German/English
35 mm 1:1.37
colour/b&w
Dolby Stereo 93 min

**Script/Realisation/Editor**
Gustav Deutsch

**Supervisory Artist**
Hanna Schimek

**Sound**
Christian Fennesz, Martin Siewert
Burkhard Stangl

**Producer**
Manfred Neuwirth

**Production**
loop media (AT)  
in cooperation with
Nederlands Filmmuseum  
(NL), Imperial War Museum (GB), Filmarchiv Austria (AT), Österreichisches Filmmuseum (AT)

**Premiere**
January 2009 Int. Film Festival Rotterdam (NL)

**Sales**
sixpackfilm
A humane and quietly moving portrait of life. An unpretentious charm ...

Boyd van Hoeij – VARIETY
about La Pivellina
by Tizza Covi
and Rainer Frimmel
Elephant Skin
Severin Fiala, Ulrike Putzer

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 ...

Severin Fiala * 1985 Vienna Austria
Ulrike Putzer * 1982 Vienna Austria

Austria
German (Eng sub)
S-16 mm/Blow up/35 mm 1:1.66
stereo 35 min

Screenplay/Editors
Severin Fiala, Ulrike Putzer
Key Cast Elfriede Schatz
Michael Thomas, Waltraute Bartel
Camera Harald Traindl

Producers
Severin Fiala, Ulrike Putzer

Premiere May 2009
Int. Short Film Festival Oberhausen (DE)

Sales sixpackfilm

Fern & Nah
Jasmina Eleta

Amrik Singh ekes out a living delivering newspapers. The news of his mother’s death leads to a series of setbacks. The difficult struggle to make it in Europe appears to be lost. Employer Gerhard Haschka places his own mother in the care of a Slovakian nurse. Until the death of Frau Haschke, the two women develop an intimacy that Gerhard is incapable of realizing. Gerhard and Amrik never encounter one another.

Jasmina Eleta * 1975 Vienna Austria
Films (selection) Am Heimweg (2008 short f)
Wiens Kultursöldner (2007 short d)

Austria
German/Panjabi (Ger/Eng sub)
S-16 mm 1:1.66
Dolby Stereo 37 min

Screenplay Jasmina Eleta
Key Cast Harjinder Singh, Peter Wolf
Vera Borek, Jana Be ovi ová, Parmjit Singh
Camera Krisztina Kerekes
Editor Claudia Linzer

Producers Jasmina Eleta
Krisztina Kerekes, Claudia Linzer

Contact Jasmina Eleta
Two Character Film
Markus Engel

Two Character Film is about two actors living in a self-enclosed universe. A catastrophe took place in their world very recently: A fellow resident was found dead. Suicide? Murder? A staged event? Both characters repeatedly enact fragments of possible scenarios. The perspective is continually shifted, until reality and fiction, play and memory are entirely fused.

Markus Engel *1971 Vienna Austria
Films (selection) Schatten (2003 short f)
Nachtschwimmen (2002 short f)

Austria
German (Eng sub)
Digi Beta 4:3
colour/b&w
stereo 19 min

Screenplay/Editor Markus Engel
Key Cast Alexander Pschill
Julia Schranz
Camera Bartholomäus Honik

Producers Markus Engel
Contact Markus Engel

Milk
Iris Blauensteiner

She travels the unknown. She searches and encounters. Dark wood, orange curtains, tattered carpeting. In a state of inertia and in the middle of nowhere, a young woman books a single room in a remote hotel. Encounters unfold in the anonymity of the building and disappear into the impalpable. Olivia holds her head under water, looks inward and goes on. Milk atmospherically portrays a young woman who is passing through.

Iris Blauensteiner *1986 Vienna Austria
Films (selection) Doublage (2007 a-g) Suture (2006 a-g) Rücklichter (2004 a-g)

Austria
German/English (Eng sub)
HDV 16:9
mono 22 min

Screenplay/Editor Iris Blauensteiner
Key Cast Judith Mauthe
Clemens Berndorff, Petra Staduan
Camera Jascha Novak
Sound Christoph Mateka

Producers Kathrin Wojtowicz
Iris Blauensteiner

Premiere May 2009 Vienna

Contact Iris Blauensteiner
documentary short
A disturbing look at how people in the rural Midwest respond to the Iraq war ...

Jonathan Rosenbaum – CHICAGO READER about This ain’t no Heartland by Andreas Horvath
The 50th Hadj
Ursula Sova

A conservative Austrian student association makes a pilgrimage to the famous Austrian town of Mariazell. They sing, “Lord have mercy upon us,” eat huge portions of meat, hold long speeches, bless flags, drink schnapps, perform occasional rituals, thank God for this and that and celebrate Mass in overloaded gold and silver baroque churches. And all with the help of the Virgin Mary.

Ursula Sova  * 1969 Vienna Austria

Austria
German (Eng sub)
DV/Digi Beta 4:3
stereo 30 min

Realisation
Ursula Sova
Camera/Editor
Ulli Gladik

Producer
Ursula Sova

Contact
Ursula Sova

Danke
Hubert Canaval

The reactions and opinions of people in response to election slogans is contrasted with the content of political placards, lending contradictions a public forum. The placards were not altered for the sake of the film which simply documents what was to be found.

Hubert Canaval  * 1962 Klagenfurt Austria
Films (selection) In der Fremde zu Haus (2004 d) Wenn der Berg ruft (1996 d)

Austria
35 mm 1:1.85
stereo 1:30 min

Realisation
Hubert Canaval
Camera/Editor
Hubert Canaval

Producer
Hubert Canaval

Premiere
October 2008 Viennale
Vienna Int. Film Festival

Contact
Hubert Canaval
People Like Us
Anna Martinetz

Karthik is a young, liberal Indian student living in the West who returns to India for a traditional marriage arranged by his family. We follow him home to meet his bride and family. What does love have to do with this union? The film explores encodings and narratives of love. Parallels between Indian tradition and Western culture slowly become apparent, as well as universal emotions underlying both.

Anna Martinetz *1978 Vienna Austria
Films (selection) Chukka (2003 short d)

Austria
English (Ger sub)
DV/Digi Beta 4:3
stereo 60 min

Realisation
Anna Martinetz
Editor
Stefan Stabenow

Producer
Anna Martinetz

Contact
Anna Martinetz

Wiederholte Male – Christoph Feichtinger
Othmar Schmiderer

The brush stroke must be quicker than thought – an astonishing insight in the studio, in the palpable art world and creative thinking of painter Christoph Feichtinger. You should only do those things that make you burn up like a haystack. You can see, hear and feel how Feichtinger burns through the form of the film as well as the figure of its protagonist. Art requires capable viewers, otherwise it cannot happen: a warming and wonderful film. (Michael Pilz)

Othmar Schmiderer *1954 Lofer Austria

Austria
DV/Digi Beta 16:9
stereo 50 min

Realisation
Othmar Schmiderer

Producer
Othmar Schmiderer

Contact
Othmar Schmiderer
A portrait of an urban district in Vienna is depicted by means of a few people who work in that specific part of the city. On the one hand, it is a dilapidated shopping area. On the other hand, it is a newly revitalized quarter deeply influenced by its immigrants. The pretended and actual rise and fall of careers provide a lens through which to consider the social origin and future possibilities of various people, and tensions just below the surface.

**Thomas Korschil**

*1968 Salzburg Austria

**Films** (selection) Artikel 7 – Unser Recht!
(2005 d) Platz da, Halt (1993 a-g) Sunset Boulevard (1991 a-g)

**Austria**

German/English (Eng/Ger sub)
DV/Digi Beta 16:9 stereo 56 min

**Realisation**

Thomas Korschil

**Assistant**

Eva Simmler

**Producer**

Thomas Korschil

**Premiere**

January 2009 Vienna

**Contact**

Thomas Korschil
avant-garde short
Marie Menken may be a footnote figure, but viewers looking for another small piece of hidden cinema history will admire these *Notes*.

Eric Monder – FILM JOURNAL INTERNATIONAL about *Notes on Marie Menken* by Martina Kudláček
body trail
Willi Dorner, Michael Palm

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.

Willi Dorner * 1959 Baden Austria
Films (selection) MAZY-the films (2003 a-g) Treid (1999 a-g)

Michael Palm * 1965 Linz Austria

Austria
No dialogue
HDV/Digi Beta 16:9
b&w
stereo 8 min

Realisation Willi Dorner, Michael Palm
Choreography Willi Dorner
Camera Martin Putz, Johannes Hammel
Editor Michael Palm
Producer Willi Dorner
Premiere March 2009
Diagonale Graz
Sales sixpackfilm

Burning Palace
Mara Mattuschka
Chris Haring

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.

Mara Mattuschka * 1959 Sofia Bulgaria
Chris Haring * 1970 Schattendorf Austria
Films (selection) Running Sushi (2008 a-g) Part Time Heroes (2007 a-g) Legal Errorist (2005 a-g)

Austria
English
Digi Beta 16:9/FAZ 35 mm
stereo 32 min

Realisation Chris Haring, Mara Mattuschka
Camera Sepp Nermuth
Editor Mara Mattuschka
Sound Andreas Berger/Glim
Key Cast Stephanie Cumming
Katharina Meves, Anna Maria Nowak
Luke Baio, Alexander Gottfarb

Producer Mara Mattuschka
Production Filmproduktion
Mara Mattuschka – Minus Film

Premiere March 2009
Diagonale Graz
Sales sixpackfilm
Cervinaria
Thomas Steiner

*Cervinaria* deals with images of longing and a search for Arcadia. I posit drawings by German and Austrian romantics who worked in Latium in the 19th century against contemporary images of the region. Individual layers of images are superimposed upon one another, fragment and drift away, revealing further images. A dynamic conglomeration of historical and contemporary vistas is created. (Thomas Steiner)

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

Austria
No dialogue
DV/Digi Beta 4:3
stereo 9 min

**Realisation**
Thomas Steiner
**Editors**
Thomas Steiner
Charlotte Wiesmann

**Producer**
Thomas Steiner

**Premiere**
March 2009
Diagonale Graz

**Contact**
Thomas Steiner

close your eyes
Billy Roisz

This film is inspired by a quote from a book by poet/painter Henri Michaux entitled *Miserable Miracle. La Mescaline*: “One doesn’t see. One guesses.” Michaux's text is a record of his experiments with mescaline, undertaken under medical supervision in the 1950s. *close your eyes* explores the limits and the expansion of perception in visual and auditory terms.

**Billy Roisz** *1967 Vienna Austria
Films (selection) TILT (2008 a-g) Not Still (2008 a-g) elesyn 15.625 (2007 a-g)

Austria
No dialogue
DV/Beta SP 4:3
stereo 10 min

**Realisation**
Billy Roisz
**Sound**
dieb13

**Premiere**
Spring 2009
Mexico City

**Contact**
Billy Roisz
Flexible Cities
Didi Bruckmayr

Lux Aeterna, György Ligetis Composition for Solo Voices which was used for the soundtrack of 2001: A Space Odyssey, dissolves language into spatial fields of sound. In Flexible Cities, these clusters of sound float above algorithmical cities that they generate in real time. Urban spaces develop as processes, utilizing new, digital techniques of visualization. Illustrative forms such as multi-perspectival projections and sectional x-ray techniques are superimposed time and again.

Thomas Draschan

Digitized, high-resolution images form a rapid flow of visual associations. The filmic large hadron collider allows images to explode in the viewer’s head. Micro- and macrocosm, sex and religion, old Egypt and Space Age are juxtaposed in this purely cinematic, 35 mm work: a “theory of everything”, way before modern physics could come up with one.

Thomas Draschan *1967 Linz Austria
Films (selection) keynote (2006 a-g) to the happy few (2004 a-g) Encounter in Space (2003 a-g)

Austria
English
35 mm 1:1.85
colour/b&w
stereo 3 min

Realisation
Thomas Draschan

Premiere
January 2009
Int. Film Festival Rotterdam (NL)

Contact
Thomas Draschan

Didi Bruckmayr

*1966 Linz Austria
Films (selection) My Personality Hates Me! (2007 a-g) collider2 (2006 a-g)

Austria
DV/Digi Beta 4:3
stereo 8 min

Realisation
Didi Bruckmayr

Premiere
March 2009
Diagonale Graz

Sales
sixpackfilm
Granica – Border
Eni Brandner

“Granica”, “Grenze”, “Border” are words for the dividing line between two religions and two cultures. Twelve years after the conflict over the “Republic of Serbian Krajina” in the Yugoslavian/Croatian war (1991–1995), traces of altercation are still present. Dilapidated houses stand in ruins, in direct proximity to minefields or in the middle of townscapes. They are waiting for their owners and act as unintentional memorials, warding off oblivion.

Eni Brandner * 1981 Innsbruck Austria

Austria
No dialogue
Digi Beta/Beta SP 16:9
stereo 6 min

Realisation
Eni Brandner
Camera/Editor
Eni Brandner
Assistant
Darko Vidackovic
Sound
Christof Dienz

Premiere
July 2009
Brisbane Int. Film Festival (AUS)

Contact
Eni Brandner

Laws of Physics
Michael Palm

A corridor with a gully. A 15 minute zoom forces viewers to constantly revise their perceptions. Off-screen scraps of conversation and music are also mere intimations. Michael Palm projects secrets and provokes a search for answers. “The image is unclear, it flickers and shows more than the eye can see; the less there is to see, the more the image stares out at us.” (Drehli Robnik)

Michael Palm * 1965 Linz Austria
Films (selection) body trail (2009 a-g) Edgar G. Ulmer – The Man Off-Screen (2004 d) Sea Concrete Human – Malfunctions #1 (2001 a-g)

Austria
English
35 mm CinemaScope 1:2.35
Dolby Digital 15 min

Realisation
Michael Palm

Premiere
March 2009
Diagonale Graz

Sales
sixpackfilm
Palmes d’Or
Siegfried A. Fruhauf

Blurry silhouettes usurp the promenade of big movie stars, streaks of grey where glamour otherwise reigns. Iconoclasm replaces the strict staging of spectacle. *Palmes d’Or* feeds off images that it elementally undermines, shot at the Cannes International Film Festival. Siegfried A. Fruhauf has created a pulsating distillation out of 800 photographs, distorting and deranging layers of images. Schematic shreds of the scene emerge at lightning quick speed and recede just as abruptly, overwhelming the naked eye. (Christian Höller)

*Siegfried A. Fruhauf* *1976 Grieskirchen Austria* 
Films (selection) Night Sweat (2008 a-g) Mirror Mechanics (2005 a-g) Structural Filmwaste. Dissolution 1 (2003 a-g) Exposed (2001 a-g)

Austria
No dialogue 35 mm 1:1.37
b&w Dolby SR 6 min

Realisation Siegfried A. Fruhauf

Production Siegfried A. Fruhauf

Premiere October 2009 Viennale
Vienna Int. Film Festival

Sales sixpackfilm

Photography & Beyond – Two Projects by Frederick Kiesler
Heinz Emigholz

Architecture as autobiography. The film explores two projects by Austrian visionary Frederick Kiesler (1890–1965): the model for an “Endless House” that is currently exhibited at the Kiesler Foundation Vienna, and “The Shrine of the Book”, designed and built in collaboration with Armand Bartos in Jerusalem. The film is the final part of a trilogy of films dealing with the architecture of Adolf Loos, Rudolph Schindler and Frederick Kiesler.

Heinz Emigholz *1948 Achim Germany* 

Austria/Germany
HDV 4:3 stereo 16 min

Realisation/Camera Heinz Emigholz
Editors Heinz Emigholz, Till Beckmann

Producers Alexander Dumreicher-Ivanceanu
Gabriele Kranzelbinder

Production Amour Fou Filmproduktion (AT)
KGP Kranzelbinder Gabriele Production (AT)
Heinz Emigholz Filmproduktion (DE)

Premiere May 2009
Int. Short Film Festival Oberhausen (DE)

Contact
Amour Fou Filmproduktion
Praxis-4 – 3 Szenen, 22–24
Dietmar Brehm

Constructed along the same lines as the productions *Praxis-1-3:* An arrangement consisting of several individually numbered and titled scenes illustrates an integrated structural dramaturgy.

Dietmar Brehm *1947 Linz Austria
Films (selection) Praxis-1-3 (2008 a-g) Halcion (2007 a-g) Block-1 (2007 a-g)

Austria
Digi Beta
stereo 21 min

Realisation
Dietmar Brehm

Premiere
March 2009
Diagonale Graz

Contact
Dietmar Brehm

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ri-m#07_LP
Klaus Pamminger

This seventh short film from the project “Room Invasions” is dedicated to *La Pianiste* by Michael Haneke. The architecture of an apartment is gradually invaded by the story of the movie. The narrative culminates in a scene where Erika is clubbed down and desperately stretches out her hand for help from her student Walter whom she desires. This time her plea is answered. Soon it turns out that it was all a dream.

Klaus Pamminger *1967 Ebensee Austria
Films (selection) ri-m#08_Th (2008 a-g) ri-m#04_Ve (2008 a-g) ri-m#03_BDJ (2008 a-g)

Austria
HDV/Digi Beta 16:9
stereo 4 min

Realisation
Klaus Pamminger

Production
Klaus Pamminger

Premiere
March 2009
Diagonale Graz

Contact
Klaus Pamminger
stroboscopic noise~
Manuel Knapp

A study about movement that explores the line in space, its speed and transitions. Physical effects, algorithms and their aesthetics are explored at the threshold of transitions. Spaces between, such as brightness and darkness, black and white, tempo in the form of a wide variety of physical effects, timelines and their stroboscopic after-images are visualized.

Manuel Knapp *1978 Wolfsberg Austria
Films (selection) Distorted Areas~0.1 (2008 a-g)
visibility of interim~ (2007 a-g) accelerated lines~ (2005 a-g) Interferenzen~ v.01 (2005 a-g)

Austria
No dialogue
HD 16:9
b&w
stereo 10 min

Realisation
Manuel Knapp

Premiere
January 2009
Int. Film Festival
Rotterdam

Contact
Manuel Knapp

Zwölf Boxkämpfer jagen
Viktor quer über den großen Sylter Deich
Johann Lurf

My job as a projectionist gave me the opportunity to gather a large number of damaged film frames from otherwise intact prints. I did not consider the content of the image but was concerned with saving every single frame. The material is organized according to categories while each individual frame retains its original duration of one twenty-fourth of a second. The sound is gleaned from the original optical track and is ordered to its image. (Johann Lurf)

Johann Lurf *1982 Vienna Austria
Films (selection) 12 Explosionen (2008 a-g)
VERTIGO RUSH (2007 a-g) pan (2005 a-g)

Austria
No dialogue (Eng/Ger/Fr/Dutch/Czech sub)
35 mm 1:1.85
colour/b&w Dolby SR 3 min

Realisation
Johann Lurf

Premiere
September 2009
Austrian Film Museum Vienna

Contact
Johann Lurf
films coming soon
fiction
coming soon
La Pivellina – Best of the fest? Could be. A beautifully realized tale of a makeshift family.

Jason Anderson – EYE WEEKLY Canada about La Pivellina by Tizza Covi and Rainer Frimmel
Mrs. Blumenthal lives with her husband and both her sons in a bleak, dockside neighbourhood. She develops an intense social phobia, caused by her worries about the severe accident suffered by her oldest son, Roman. It becomes impossible for her to mix with people and she increasingly barricades herself and her family in their dark apartment, plagued by hallucinations, memories and agoraphobia.

Johannes Hammel * 1963 Basel Switzerland
Films (selection) Abendmahl (2005 a-g) MAZY-system of transitions (2003 a-g) Die Schwarze Sonne (1992 short f)
The Shine of Day Tizza Covi, Rainer Frimmel

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

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

Rainer Frimmel *1971 Vienna Austria
Films (selection) La Pivellina (2009 f) Babooska (2005 d)
Das ist alles (2001 d) Aufzeichnungen aus dem Tiefparterre (2000 d)
documentary coming soon
More importantly, via evidently close collaboration (and empathy) with his subject, he’s crafted a documentary of rare tact, sensitivity and insight.

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

**Andreas Horvath** *1968 Salzburg Austria*

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

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

Gerald Igor Hauzenberger * 1968 Alkoven Austria
Approximately 200 Austrians travelled to Nicaragua during the Sandinista Revolution to take part in worker brigades, assisting in harvesting and construction projects. Contradictory aspects of this movement are exhaustively depicted through encounters with former brigade members, sympathizers and critics as well as through the utilization of archival material, uncovering a trail that leads to the Nicaragua of today.

Anna Katharina Wohlgenannt *1982 Vienna Austria
Consejos Comunales
Dario Azzellini, Oliver Ressler

Austria/Germany
Spanish (Ger/Eng sub)
HDV 16:9
stereo approx. 80 min

Concept/Editors
Dario Azzellini
Oliver Ressler

Camera
Volkmar Geiblinger
Oliver Ressler

Production
Dario Azzellini
Oliver Ressler

Completion
Spring 2010

Contact
Oliver Ressler

In Venezuela, Consejos Comunales (community councils) are neighbourhood gatherings that allow people to have a say in matters that impact their communities. Community councils offer a basic system for a more participatory democratic process.

Dario Azzellini *1967 Wiesbaden Germany

Oliver Ressler *1970 Knittelfeld Austria
The Cosmology of Peter Kubelka
Martina Kudláček

Austria
German/English
DV/FAZ 35 mm
colour/b&w
stereo approx. 100 min

Concept/Camera
Martina Kudláček

Editor
Henry Hills

Production
Mina Film

Completion
2010

Contact
Martina Kudláček

This project reflects the complex world-view of legendary avant-garde filmmaker and cultural theorist Peter Kubelka. Born in Austria in 1934, he became an internationally significant figure in film history. The film focuses on the main themes of his life: film, cooking, dance, music, architecture, sculpture, painting and language in a gesture of embracing the entire world.

Martina Kudláček * 1965 Vienna Austria
Dirty Days
Helmut Berger

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

Helmut Berger * 1949 Graz Austria
Eine österreichische Karriere
Eva Eckert

Austria
German (Eng sub)
HDV
stereo approx. 75 min

Concept
Eva Eckert

Camera
Ludwig Löckinger

Producers
Nikolaus Geyrhalter
Markus Glaser
Michael Kitzberger
Wolfgang Widerhofer

Production
Nikolaus Geyrhalter
Filmproduktion

Completion
2010

Contact
Nikolaus Geyrhalter
Filmproduktion

A personal approach to the history of Austria between 1910 and 1940: Walther Riehl begins his career as a radically pro-German Czech. He becomes leader of the Austrian Nazi party in 1919, Hitler’s mentor and a National Socialist star attorney. He is subsequently engaged as an organizer of dance events, an activity officially categorized as “irrelevant to the war effort”. He continually agitates until his political demise, after having been repeatedly thrown out of the Nazi party. He ends his career brushed aside as a nominal member of the Ministry of the Interior, a political corpse.

Eva Eckert * 1969 Vienna Austria
Films (selection) Eisenwurzen – Das Musical (2008 d)
Elektro Moskva
Dominik Spritzendorfer, Elena Tikhonova

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

Concept
Dominik Spritzendorfer
Elena Tikhonova

Camera
Dominik Spritzendorfer

Producer
Ursula Wolschlager

Production
Rotor Film
Golden Girls
Filmproduktion

Completion
Spring 2010

Contact
Rotor Film

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

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

Elena Tikhonova * 1977 Obninsk Russia
Films (selection) Metropolis reloaded (2006 a-g)
Dobriy Vecher, Constructor (2002 a-g)
Escape to the Other Side  
Ralf Jacobs, Roland Zumbühl

Ten thousands of Europeans travel to Morocco every winter in their mobile homes: German workers, Finnish managers, people from different countries and social classes. Many have sold their houses and given away possessions once held dear. Now they settle in trailer parks – remote, city-like camping lots – to live out a dream of freedom and permanent vacation. They resist growing old, withdrawing from the cycles of the seasons and the social obligations of their former homes.

Ralf Jacobs * 1969 Bad Pyrmont Germany
Films (selection) mad tom song (2008 a-g) go back to africa (2004 d) marching gaily (2001 short d)

Roland Zumbühl * 1976 Rüti Switzerland
Fiori di Strada – Nicht wir sind die Verrückten!
Olga Pohankova

Austria
Italian/Spanish
(Ger sub)
DV/Digi Beta 16:9
stereo approx. 100 min

Concept
Olga Pohankova
Lisa Neumann

Camera
Olga Pohankova

Editors
Olga Pohankova
Sabine Maier

Producers
Olga Pohankova
Diego Fiori
Stefanie Sauer

Completion
Winter 2009

Contact
Olga Pohankova

This film investigates the needs, principles and feelings of people who are ignored by the public and reductively categorized by the medical community. They often have more dignity and sense than the majority of so-called “normal” people.

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

**Joerg Burger** *1961 Vienna Austria
Heartbreakers Anja Salomonowitz

Heartbreakers is a documentary film about bi-national couples, people who are married to individuals from non-EU countries, such as an Austrian woman with a Nigerian man or a woman from Europe with a man from Afghanistan. These are people whose love leads to legal difficulties, who automatically come up against laws relating to aliens. In Heartbreakers you will share in their hell, but you will also be given a sense of their heaven.

Anja Salomonowitz * 1976 Vienna Austria
This film narrates generational repercussions of the Nazi era through the stories of elite Nazi students, their children and their grandchildren. The perspective of proceeding generations provides a new approach to understanding the former elite students. The “Napola” represent the essence of the “ideal type” in sharp outline and the influences experienced by the NS generation.

Eduard Erne * 1958 Bregenz Austria
Herr Trappl und die künstliche Intelligenz

Nadja Seelich

Austria
HDCAM 1:1.69
stereo 80 min

Concept
Nadja Seelich

Camera
Bernd Neuburger

Editor
Eliska Stibrova

Producers
Lukas Stepanik
Bernd Neuburger

Production
Extrafilm

Completion
Summer 2010

Contact
Extrafilm

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 * 1947 Prague Czech Republic

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

Julia Laggner  * 1974 Graz Austria
**Iran Travelogue** Michael Pilz

**Austria**
English/Farsi
DV/Digi Beta 16:9
stereo approx. 120 min

**Realisation**
Michael Pilz

**Production**
Michael Pilz Film

**Completion**
Winter 2009

**Contact**
Michael Pilz Film


Michael Pilz *1943 Gmünd Austria
I Want to Tell You Something – Next 10 Years
Martin Nguyen

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

Concept/Camera
Martin Nguyen

Production Consultant
Peter Janecek

Producer
Martin Nguyen

Completion
2019

Contact
Martin Nguyen

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

*Martin Nguyen*  *1980* Pulau Bidong Malaysia
Films (selection) I Want to Tell You Something (2006 d)
Am Anfang steht (2005 short f) wirklich (2003 short f)
Jakarta Disorder  Ascan Breuer

Austria/Germany  
Bahasa Indonesia  
(Ger sub)  
HDV/Digital Cinema  
Package  
stereo 90 min  

Concept  
Ascan Breuer  

Camera  
Victor Jaschke  

Producers  
Michael Seeber  
Arash  
Robert Cibis  

Production  
Golden Girls  
Filmproduktion (AT)  
Oval Filmemacher (DE)  

Completion  
2010  

Contact  
Golden Girls  
Filmproduktion  

The lives of three individuals intersect and converge in the smog of Jakarta, a tropical mega-city. After three decades of military dictatorship and 300 years of colonial rule they’re fighting to build a civil society. Expeditions through the urban jungle reveal fault lines, areas of conflict and contradictory currents influencing our modern, globalized world.

Ascan Breuer  *1975 Hamburg Germany  
Films (selection) Forst (2005 short d)
Love History/Liebe Geschichte
Simone Bader, Jo Schmeiser

Austria
German (Eng sub)
HD/Digi Beta 1:1.77
stereo approx. 84 min

Concept
Simone Bader
Jo Schmeiser

Camera
Sophie Maintigneux

Producers
Simone Bader
Jo Schmeiser

Completion
Winter 2009

Contact
Klub Zwei

The film is about women tracing their Nazi family history. They research the historical facts as well as the marks this past has left on their lives. How does this past affect their personal relationships, sexuality, love, and political activism?

Simone Bader *1964 Stuttgart Germany
Jo Schmeiser *1967 Graz Austria
Films (selection) Phaidon – Presses in Exile (2007 a-g)
Mein Haus stand in Sulukule
Astrid Heubrandtner

Austria  
Turkish (Ger sub)  
HD  
Dolby Stereo  
approx. 90 min

Concept  
Astrid Heubrandtner

Camera  
Peter Roehsler

Editor  
Charlotte Müller

Producer  
Peter Roehsler

Production  
nanookfilm

Completion  
2010

Contact  
nanookfilm

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

Astrid Heubrandtner *1968 Leoben Austria  
Films Marhaba Cousine (2003 d)
Nostalgia Ruth Beckermann

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

*Ruth Beckermann* *1952 Vienna Austria
The Outing  Sebastian Meise, Thomas Reider

“Ai’m mainly attracted to boys between the ages of five and fifteen.” The young man who tells us this is 27 years old and studies archaeology. He has never made a predatory move against a child despite his ongoing sexual fantasies. The Outing is an intimate portrait of an individual – and a taboo.

Sebastian Meise  * 1976 Kitzbühel Austria
Films (selection) Dämonen (2006 short f)
Random (2005 short f) Prises de vues (2003 short f)

Thomas Reider  * 1980 Lienz Austria
Zorn (2004 d)
How is the life of the inhabitants of Fårö, a small and isolated island in the Baltic Sea, connected to the films of Ingmar Bergman? Bergman, a permanent resident from the 1970s till his death in 2008, used the peculiar light and landscape of the region for more than eight of his films. How was that landscape constructed in the cinema of Ingmar Bergman and in what ways is island life infected by that very use?

Georg Tiller  *1982 Vienna Austria

Schwarzkopf Arman T. Riahi

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

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

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

Karl Bretschneider *1980 Vienna Austria
Tracht: Pflicht  Othmar Schmiderer

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

Othmar Schmiderer  * 1954 Lofer Austria
Transit Martina Theininger

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

Concept
Martina Theininger

Camera
Joerg Burger
Elke Groen

Editor
Dieter Pichler

Producer
Martina Theininger

Completion
Winter 2009

Contact
CultureCodes_movies

Landscapes, airports, hotel rooms, business centres, gas stations and traffic jams: Business travellers must move quickly between new sites of economic activity in changing marketplaces. Social relationships and leisure time are often neglected. The travelling stories of five protagonists are portrayed. They represent a lifestyle that is characterized by the will to economic expansion. An exceptional road movie about life and working conditions in a new, mobile Europe.

Martina Theininger *1968 Vienna Austria
Urban Nomads
Gregor Buchhaus

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, and how it presents an extreme tension between personal freedom and existential insecurity. We accompany these urban nomads as they travel far and wide across Europe.

Gregor Buchhaus * 1979 Vienna Austria

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

Concept/Camera
Gregor Buchhaus
Paulus Jakob

Editor
Birgit Obkircher

Producers
Gregor Buchhaus
Paulus Jakob

Production
Brothervillage Films

Completion
Winter 2009

Contact
Gregor Buchhaus
War on Terror sebastian j. f.

To quote a senior member of the Bush administration: “We’re an empire, and when we act, we create our own reality. And while you’re studying that reality – judiciously, as you will – we’ll act again, creating other new realities, which you can study too ... We’re history’s actors ... and you, all of you, will be left to just study what we do.” This film explores what they really did – an inside look at the Bush administration’s “war on terror”.

sebastian j. f. * 1964 Austria
Films (selection) The War on Drugs (2007 d)
info wars (2004 d)
wedding girl  Ivan Siljic

As she takes on the lucrative job of singing at weddings, a young, female musician almost loses sight of her musical goals ...

Ivan Siljic  * 1972 Vienna Austria
Films (selection)  Six Lovers (2006 d)  Rocco (2002 f)

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

Concept/Editor
Ivan Siljic
Camera
Peter Roehsler

Producer
Peter Roehsler
Production
nanookfilm

Completion
Winter 2009

Contact
nanookfilm
avant-garde
coming soon
Vertigo Rush is a proof that experimental film has by no means exhausted all the possibilities of its investigation into the mechanisms of cinema ...

Bert Rebhandl – FRANKFURTER ALLGEMEINE ZEITUNG about Vertigo Rush by Johann Lurf
30 film fragments consist of various journeys involving a community project undertaken with 22 friends. I grew incapacitated by our exhausting travels and decided to give the camera to our acquaintances. They documented the journey under strict formal conditions using only a tripod: no telephoto lens or camera pans allowed. The resulting sense of distance and space is comparable to that perceived on a static bicycle in my apartment. This film heightens our sense of various perspectives upon the world. (Martin Bruch)

Martin Bruch * 1961 Hall/Tyrol Austria
Reinhilde Condin * 1954 Ora Italy
Films (selection) home.movie (2008 a-g) fenster/drei sätze (2006 a-g) handbikemovie (2003 d)
fiction short
coming soon
**Things. Places. Years.** is convincing through its precise cinematography, including long, unedited tracking shots of suburbia which punctuate interviews and stories told by women, giving their voices room to resonate for some time to come.

by Simone Bader and Jo Schmeiser
Freischwimmer
Bernhard Riener

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


Austria
German/Spanish (Eng sub)
S-16 mm/HD 1:1.77
stereo approx. 25 min

Screenplay Bernhard Riener
Key Cast Harry Lampl, Mario Abraham Wolfgang Raudaschl
Camera Rainer Antesberger
Editor Bernhard Riener

Producers Rainer Antesberger
Bernhard Riener

Completion Winter 2009

Contact Bernhard Riener

Janek
Tobias Dörr

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


Austria
16 mm 4:3
Dolby Digital
approx. 40 min

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

Producer Barbara Nehoda

Completion Winter 2009

Contact Tobias Dörr
Ringo
Ludwig Löckinger

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

Ludwig Löckinger *1973 Linz Austria

Austria
German (Eng sub)
HD/Digi Beta 1:1.77
stereo approx. 15 min

Screenplay
Florian Brüggler
Key Cast
Gottfried Neuner
Camera
Oliver Schneider
Editor
Alarich Lenz

Producers
Ludwig Löckinger
Danja Katzer

Completion
Winter 2009

Contact
Ludwig Löckinger

Talleres clandestinos
(The Factory) Catalina Molina

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

Catalina Molina *1984 Buenos Aires Argentina

Austria
Spanish (Ger/Eng sub)
HD/Digi Beta 1:1.77
Dolby Stereo approx. 45 min

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

Producer
David Bohun

Completion
Winter 2009

Contact
Catalina Molina
Too Tight!
Clemens Roth

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

Clemens Roth *1982 Tulln Austria

Austria
German (Eng sub)
HDCAM 1:1.77
Dolby Stereo approx. 21 min

Screenplay Clemens Roth
Camera Marco F. Zimprich
Editor Clemens Roth

Producers Arash
Raphael Barth, Michael Seeber

Production
Golden Girls Filmproduktion

Completion
Winter 2009

Contact
Golden Girls Filmproduktion

Trois silences
Irene Reiserer

Silence has become the constant companion of three solitary individuals who meet on a beach in Bretagne: a young woman without her father, a fisherman without his dog, and a woman who collects clams – no longer in the company of her husband. They live in a place where everyone knows everybody, but in fact they don’t really know much about one another. Caught between the cliffs and the rising tide, they finally realize a kind of intimacy and understanding.

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

Austria
French (Ger sub)
Digi Beta/16 mm/1:1.85
stereo approx. 15 min

Screenplay Irene Reiserer
Key Cast Marisa Growaldt, Priscilla Bescond
Camera Magdalena Lauritsch
Editor Diego Breit

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

Completion 2010

Contact Irene Reiserer
Visions of Reality
Gustav Deutsch

The interior of a motel room. A hilly landscape of dunes can be seen through a big window. Shirley is standing at the window in a wine-red, sleeveless, summer dress as she gazes at the dunes across the street. She clasps her hands around her belly. She seems to be waiting for something. Aside from an alarm clock ticking on the night table, it is perfectly quiet. A green Buick can be seen through the window, slowly driving in from the left. It stops ...

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

Austria
English (Ger sub)
HD/FAZ 35 mm
Dolby SR approx. 10 min

Screenplay/Editor Gustav Deutsch
Key Cast Tilda Swinton
Camera Jerzy Palacz
Sound Christian Fennesz, David Sylvian

Producer Gabriele Kranzelbinder
Production KGP Kranzelbinder
Gabriele Production

Completion Winter 2009

Contact
KGP Kranzelbinder Gabriele Production
documentary short
coming soon
Schwaiger’s analytic observation is an intelligent psychogram that adds a further facet to Hannah Arendt’s category of the Banality of Evil and is perhaps also relevant to the Neonazi movement: the self-confessed absence of sense implicit to evil.

Alexandra Stähli – NEUE ZÜRCHER ZEITUNG about Hafner’s Paradise by Günter Schwaiger
An Everyday Occurrence
Arash

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 *1972 Iran

Austria
No dialogue
Digi Beta
Dolby Stereo 5 min

Concept/Camera Arash
Editor Matthias Smycka

Producers Arash
Raphael Barth
Michael Seeber

Production
Golden Girls
Filmproduktion

Completion 2010

Contact
Golden Girls
Filmproduktion

Ausquartiert
Andrea Amenitsch
Daniel Hollerweger

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

Andrea Amenitsch *1983 Möllbrücke Austria

Daniel Hollerweger *1981 Wels Austria

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

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

Producer Andrea Amenitsch

Completion Winter 2009

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

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

**Austria/France**
German/English
HDCAM
stereo approx. 60 min

**Concept** Hubert Sauper
**Camera** Hubert Sauper, Enzo Brandner
Barney Broomfield

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

**Completion** 2010

**Contact** KGP Kranzelbinder
Gabriele Production

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

**Robert Schabus** *1971 Förolach Austria
Films (selection) *Hotel Obir* (2008 short d)
*How can you call it Heimat* (2006 short d)
*Blick aufs Meer* (2002 short d)

**Austria**
XDCAM EX
stereo approx. 45 min

**Realisation**
Robert Schabus

**Production**
robert schabus film

**Completion**
Winter 2009

**Contact**
Robert Schabus
The Disobedient – On the Traces of Resistance
J. Hartenthaler, C. Stoppacher

The history of the resistance group “Willy-Fred” is a model for the possibility of rebellion against a system in which any form of opposition once seemed impossible. Its story is tightly interwoven with that of the country and still presents an obstacle to some. It reaches deep into the narrative of the Second Republic and raises questions that are highly relevant today, 70 years after the “Anschluss”.

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

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

Concept
Jörg Hartenthaler
Christian Stoppacher

Camera
Viktor Schaider
Christian Stoppacher

Producers
Jörg Hartenthaler
Christian Stoppacher

Completion
Winter 2009

Contact
Christian Stoppacher

If You Don’t Understand, It’s Your Problem
Thomas Führhapter

*If You Don’t Understand, It’s Your Problem* is an experimental documentary film that tells the story of a hedge fund manager who was pursued by the FBI for many years. It is a portrait of a man who himself is never seen ...

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

Austria
HDV
Dolby SR stereo
approx. 60 min

Realisation
Thomas Führhapter

Producer
Thomas Führhapter

Completion
Winter 2009

Contact
Thomas Führhapter
Mara – Different Faces of a Diva
Elisabeth Maria Klocker

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

Elisabeth Maria Klocker *1967 Bregenz Austria
Films (selection) Die Frau, die Arbeit, die Kunst und das Geld (2007 d)
Austria
DV/Digi Beta 4:3
colour/b&w
stereo approx. 60 min

Concept
Elisabeth M. Klocker
Camera
Elisabeth M. Klocker
Christoph Panzer
Editor
Bernadette Dewald
Elisabeth M. Klocker
Completion 2010
Contact
Elisabeth M. Klocker

No Resting Place
Joerg Burger

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

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

Austria
German (Eng sub)
HDV/Digi Beta 16:9
stereo approx. 30 min

Concept/Camera Joerg Burger
Editor Michael Palm

Producers
Ralph Wieser, Georg Misch
Production Mischief Films
Completion Winter 2009
Contact Mischief Films

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Documentary Short Coming Soon
Das schlechte Feld
Bernhard Sallmann

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

**Bernhard Sallmann** *1967 Linz Austria

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

**Concept/Camera**
Bernhard Sallmann

**Editor**
Christoph Krüger

**Producer**
Bernhard Sallmann

**Completion**
Autumn 2010

**Contact**
Bernhard Sallmann

Survival Guide Ella Gallieni
Marvin Kren, Michael Schindegger, Leonie Wieser

How to survive the everyday, how to save the world? Young women filmmakers question women artists about their survival strategies. Snapshots provide reports on powernaps, molecular exchanges between people and machines, sanctuaries and attack strategies. Playwright Händl Klaus, conceptual artist Oliver Hangl, and composer Olga Neuwirth have been questioned thus far.

**Ella Gallieni** *1983 Vienna Austria

**Marvin Kren** *1980 Vienna Austria

**Michael Schindegger** *1981 Vienna Austria
Films (selection) Dacia Express (2008 short d)

**Leonie Wieser** *1989 Vienna Austria

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

**Production**
After Image Productions

**Completion**
Spring 2010

**Contact**
After Image Productions
avant-garde short
coming soon
Amid the mighty Babel of opinions and prognostications that is the Cannes festival, there may be nothing as exciting or as efficient as a movie that destroys itself before any critic has the opportunity.

Jason Anderson about Instructions for a Light and Sound Machine by Peter Tscherkassky
alexanders is a filmic essay describing the lively exchange and communicative diversity involved in dealing with a severely handicapped child and his parents. Both individual and collective consciousness is examined from an anthropological point of view. Expressivity of persons and pictorial composition are transformed into emotional landscape.

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

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

Realisation
Barbara Höbling
Mario Höber

Completion
Summer 2009

Contact
hoelb/hoeb

camping cézanne questions the meaning behind how artistic works are preoccupied with nature and deals with Cézanne’s favourite motif, La Montagne St. Victoire. In the first part of the video, fragmenting drawings by laymen constellate a silhouette of the mountain. The second part renders an animated walk along the mountainside. The third part utilizes details of pictures by Riusdale, Courbet, Cézanne and Hopper to create an animation that suggests novel levels of perception.

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

Austria
HDV/Digi Beta 16:9
stereo approx. 9 min

Concept/Camera/Editor
Thomas Steiner

Completion
Winter 2009

Contact
Thomas Steiner
Delight 2
Thomas Draschan

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

Thomas Draschan * 1967 Linz Austria
Films (selection) Delight (2009 a-g) Keynote (2006 a-g) To the Happy Few (2004 a-g) Encounter in Space (2003 a-g)

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

Concept/Editor
Thomas Draschan

Producer
Roland Hablesreiter

Completion
Summer 2010

Contact
Thomas Draschan

des souvenirs vagues
Michaela Schwentner

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

Austria
DV/S-8 mm/35 mm 1:1.78
Dolby Stereo approx. 7 min

Realisation
Michaela Schwentner

Completion
Winter 2009

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

Bärbel Neubauer * 1959 Klagenfurt Austria Films (selection) Flockenspiel I-V (2004 a-g) Feuerhaus (1998 a-g) Mondlicht (1997 a-g) Austria/Germany No dialogue DV/Digi Beta 16:9 Dolby Stereo approx. 21 min Realisation Bärbel Neubauer Completion Winter 2009 Contact Bärbel Neubauer

Es bleibt genauso wie das jetzt ist. Günter Zehetner

The filmmaker lying on his sofa is zapping with a remote control in one hand, the camera filming him held in the other. What you get: changing sounds, the filmmaker and the blinking of the remote control. The whole scene describes itself by way of two comments heard on screen, spoken in German: “We do not edit anything. Everything stays exactly like it is now,” and, “Time stops in my fantasy” (sung).

Günter Zehetner * 1965 Wels Austria Films (selection) Sometimes (2005 a-g) Meine Verehrung (2001 a-g) Die Zeit heilt alle Wunder (1998 a-g) Austria DV/Digi Beta 4:3 stereo 50 sec Realisation Günter Zehetner Completion Winter 2009 Contact Günter Zehetner
The future will not be capitalist
Sasha Pirker

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

Sasha Pirker *1969 Vienna Austria

Austria
French (Eng sub)
DV/Beta SP 4:3 stereo approx. 20 min

Concept/Editor
Sasha Pirker
Camera
Johannes Hammel

Producer
Sasha Pirker

Completion
2010

Contact
Sasha Pirker

Gifted Daylight
Günter Zehetner

Nathalie is turning her body from the shadows into the light, presenting herself in a tight bra and then turning away.

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

Austria
No dialogue
DV/Digi Beta 4:3
17 sec

Realisation
Günter Zehetner

Completion
Winter 2009

Contact
Günter Zehetner
Herna
Josef Dabernig

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

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

Austria
German (Eng sub)
16 mm/Blow up/35 mm 1:1.66
b&w stereo SR approx. 17 min

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

Producer Josef Dabernig
Completion Winter 2009
Contact Josef Dabernig

Hacking the Streets
Ritusangam Sharma

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

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

Austria
English (Ger sub)
HDV
colour/b&w
stereo approx. 35 min

Realisation
Ritusangam Sharma

Completion
2010

Contact
Ritusangam Sharma

Contact
Ritusangam Sharma
Hi
Günter Zehetner

Anja is leaning towards a friend, to kiss and to say hello.

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

Austria
DV/Digi Beta 4:3
stereo 15 sec

Realisation
Günter Zehetner

Completion
Winter 2009

Contact
Günter Zehetner

Im Fluss
Matthias von Baren

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

Matthias von Baren * 1977 Vienna Austria
Films (selection) K.O. (2000 a-g)

Austria
HDCAM 16:9
stereo approx. 40 min

Concept/Screenplay
Matthias von Baren
Camera
Mario Minichmayer

Producers
Michael Seeber
Arash
Production
Golden Girls Filmproduktion

Completion
Spring 2010

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

Im Freien
Albert Sackl

Information of decay~
Manuel Knapp

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

Action-packed shots from a silent narrative film are drawn upon to create a conceptual found footage film. Two horizontal image fields are set side by side in the form of a diptych, presenting time-delayed loops of identical shots. The historical source material is additionally alienated through the use of blow-ups and the manipulation of frame rates. The short film loops serve as the basis of a rhythmically constellated, audiovisual composition.

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

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

Concept
Norbert Pfaffenbichler
Sound
Bernhard Lang

Completion
Winter 2009

Contact
Norbert Pfaffenbichler

Is schön; ne?
Günter Zehetner

Luis Hernan moves into the room of a weekend cottage in Chile. He rests on a chair, later on a sofa. He becomes aware that he is being filmed and becomes the main character, but he does not care. The film resembles the complete work of Zehetner, but without edits. Three edits are made, interrupting the timeline only for a few seconds.

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

Austria
German/Spanish
DV/Digi Beta 4:3
mono 5 min

Realisation
Günter Zehetner

Completion
Winter 2009

Contact
Günter Zehetner
Klassisch
Martin Arnold

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

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

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

**Realisation**  
Martin Arnold

**Completion**  
2010

**Contact**  
Martin Arnold

Low Definition Control – Malfunctions #0
Michael Palm

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

**Michael Palm**  *1965 Linz Austria*  

**Austria**  
German (Eng sub)  
35 mm Cinema Scope 1:2.35  
colour/b&w  
Dolby Digital 45 min

**Realisation**  
Michael Palm

**Producer**  
Johannes Hammel

**Completion**  
2010

**Contact**  
hammelfilm
Machen sie was immer sie wollen Günter Zehetner

A young woman is working as a hostess at the gala opening of a car show. The filmmaker pursues her in one shot. He proceeds to distract his interest in the young lady by studying the neck of a tender, young, male artist. The film is a portrait involving the woman, the situation itself and the filmmaker’s ability to act and react as a player in the ongoing event.

Günter Zehetner *1965 Wels Austria
Films (selection) Sometimes (2005 a-g) Meine Verehrung (2001 a-g) Die Zeit heilt alle Wunder (1998 a-g)
Austria
DV/Digi Beta 4:3
stereo 4 min

Completion
Winter 2009

Contact
Günter Zehetner

MappaMundi
Bady Minck

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

Bady Minck *1960 Ettelbruck Luxembourg
Films (selection) Seems To Be (2008 a-g) Being and Nothingness (2007 a-g) In the Beginning was the Eye (2003 a-g) Mécanomagie (1996 a-g)
Austria/Luxembourg
No dialogue
35 mm 1:1.85
Dolby Digital approx. 20 min

Concept Bady Minck
Camera Jörn Staeger, Martin Putz
Editor Frédéric Fichefet

Producers Alexander Dumreicher-Ivanceanu Bady Minck, Heidi Dumreicher
Production Amour Fou Filmproduktion (AT) Minotaurus Film (LUX), Oikodrom (AT)

Completion 2010

Contact Amour Fou Filmproduktion

Avant-garde Short Coming Soon
Mystery Music
Nicolas Mahler

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

Nicolas Mahler *1969 Vienna Austria
Films (selection) Planet Kratochvil (2007 a-g) Bad Job (2006 a-g) Der Park (2005 a-g) Flaschko, der Mann in der Heizdecke (2002 a-g)

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

Realisation
Nicolas Mahler

Producer
Thomas Renoldner

Completion
Winter 2009

Contact
Nicolas Mahler

Okay
Günter Zehetner

Anne is talking to a friend on her mobile phone. The viewer is plunged into the company of a person who is trying to plan their future here and now. They are talking about how they could arrange to meet. If everything works out as Anne intends, it will happen within the next few hours.

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

Austria
German/English
DV/Digi Beta 4:3
stereo 1 min

Realisation
Günter Zehetner

Completion
Winter 2009

Contact
Günter Zehetner
A Brazilian woman is dancing in her carnival costume at the Festival of Culture in Frankfurt/Main. You see her moving the train of her gown, turning it this way and that, shimmering glitter, feather and airy texture.

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

Austria  
No dialogue  
DV/Digi Beta 4:3  
stereo 18 sec

Realisation  
Günter Zehetner

Completion  
Winter 2009

Contact  
Günter Zehetner

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

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

Austria  
35 mm 1:1.66  
Dolby Stereo approx. 12 min

Concept/Editors  
Elke Groen  
Christian Neubacher

Producer  
Elke Groen  
Production  
groen.film

Completion  
2010

Contact  
groen.film
Praxis-7
Dietmar Brehm

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

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

Austria
Digi Beta
stereo approx. 23 min

Realisation
Dietmar Brehm

Completion
Winter 2009

Contact
Dietmar Brehm

Praxis-8
Dietmar Brehm

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

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

Austria
Digi Beta
stereo approx. 25 min

Realisation
Dietmar Brehm

Completion
Winter 2009

Contact
Dietmar Brehm
Room Invasions_Movies,  
Series 1 Klaus Pamminger

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

Klaus Pamminger * 1967 Ebensee Austria  
Films (selection) ri–m#07_LP (version 1)  
(2009 a-g) ri–m#08_Th (2008 a-g) ri–m#04_Ve  
(2008 a-g) ri–m#03_BDJ (2008 a-g)

Austria  
No dialogue  
HD/Digi Beta 1:1.77 Dolby Digital  
8 parts approx. 4 min each

Concept  
Klaus Pamminger

Producer  
Klaus Pamminger

Completion  
2009/2010

Contact  
Klaus Pamminger

Rushes
Peter Tscherkassky

Performers in a feature film are caught unawares in the vast domain of cinema, suddenly finding themselves in the midst of unknown territory: They stumble upon the rushes of several commercials and embark upon a voyage of discovery, along the shores of the advertising industry.

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

Austria  
No dialogue  
35 mm 1:1.85  
b&w Dolby SR approx. 25 min

Realisation  
Peter Tscherkassky

Completion  
2010

Contact  
Peter Tscherkassky
**Sunny Afternoon**

Thomas Renoldner

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

**Lotte Schreiber**

Tlatelolco

Lotte Schreiber

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

**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

HDTV 16:9

Dolby Digital approx. 4 min

Concept/Animation/Editor

Thomas Renoldner

Sound

Andi Haller

Producer

Thomas Renoldner

Completion

Winter 2009

Contact

Thomas Renoldner

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

Austria

German/Spanish (Sp/Ger/Eng sub)

HD/Digi Beta 1:1.77
colour/b&w

stereo approx. 50 min

Concept

Lotte Schreiber

Camera

Johannes Hammel

Completion

Autumn 2010

Contact

Lotte Schreiber
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 Grieskirchen Austria*  
Films (selection)  
*Palmes d’Or (2009 a-g)* Night Sweat (2008 a-g) Mirror Mechanics (2005 a-g) Structural Filmwaste. Dissolution 1 (2003 a-g) Exposed (2001 a-g)

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

**Realisation**  
Siegfried A. Fruhauf

**Completion**  
2010/11

**Contact**  
Siegfried A. Fruhauf

Three women and a man are getting into a car. You see the complexity of their interaction and movement as expressed by various gestures and accompanied by strong colours. The female driver is at the centre of everything that is happening around her. It all takes place in one shot.

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

*Austria*  
DV/Digi Beta 4:3  
stereo 1 min

**Realisation**  
Günter Zehetner

**Completion**  
Winter 2009

**Contact**  
Günter Zehetner
Anne is taking off her vest and blowing at a spot on her arm. The viewer is literally blown away by the sound. These short pieces utilize material shot in recent years. They show my interest in making art in a direct way, using basic possibilities of film. Sound and image are recorded. They meet together on the screen and form a third entity, a reality with its own rules and means, subject to the nature of film. (Günter Zehetner)

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

Austria
No dialogue
DV/Digi Beta 4:3
stereo 17 sec

Realisation
Günter Zehetner

Completion
Winter 2009

Contact
Günter Zehetner

Anja is directing a group of people you cannot see, you can only hear them. In the middle of the 17 seconds of the film she looks into the eyes of the viewer and says: “Yes exactly.” The small number of frames are full of movements and words. The thing you will remember are her words, “Yes exactly”, and the look of her eyes while moving her left hand in your direction. (Günter Zehetner)

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

Austria
German/English
DV/Digi Beta 4:3
stereo 17 sec

Realisation
Günter Zehetner

Completion
Winter 2009

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