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Avant-garde film is undoubtedly a shaping force for Austrian cinematography and the innovative spearhead of Austrian artistic production.

In recent years, in particular, rental figures for avant-garde films have increased dramatically. Innovative Austrian works are being shown ever more often at renowned international festivals such as Cannes, Venice, Sundance, and Toronto.

Interest in Austrian avant-garde film begins with the works of the first generation: Kurt Kren and Peter Kubelka – whose films were created more than forty years ago. Also the works of the second generation, for example, VALIE EXPORT, or the third and fourth generations, including Martin Arnold, Lisl Ponger, Peter Tscherkassky, Siegfried A. Fruhauf, and Michaela Schwentner, to name but a few, provide essential contributions to Austrian film history.

Every day seven films created with the support of the Federal Chancellery Film Division are shown somewhere around the world! This remarkable situation documents international acceptance of local Austrian film production.

At the same time, it is necessary to meet new challenges and continue to develop the high level of creative production. In 2003, it was possible to establish film grants, which offer an additional support for young, talented filmmakers. It is my firm belief that the promotion of the next generation provides a crucial building block for Austria’s audiovisual future. Additionally, to create a solid basis, we have again increased the innovative film budget, which has shrunk steadily since the mid-1990s.

The present publication gives a detailed look at all of the Federal Chancellery supported films that were completed in the past one and a half years, and those that will be completed shortly. I wish all of these films much success and many viewers.

Franz Morak
State Secretary for the Arts and Media
Introduction

The Roots of Diversity

By Peter Tscherkassky

Traditions can’t be invented. Traditions grow. John Tyne

If there is any area of art in which Austria has been able to advance to top international ranks, it is that of avant-garde film. In almost no other country has cinema developed as a pure art form as radically as it has in Austria. An amazing number of works bear witness to a decisively willful, formal innovation as well as uncompromising content; not only in the broadly strewn fields of the versatile, dazzling avant-garde, but also in the other genres of cinematography – documentary film, innovative feature film, animation, and recently also digital picture art (Austrian Abstracts).

This invites us to speculate about the causes. They can be located, roughly speaking, at three different levels: personal, historical, and institutional.

1) Naturally, every success story is deeply connected with the talent and dedication of the persons involved. In our case, we should first mention Peter Kubelka, who was years ahead of his time in anticipating international developments in his masterpieces of “metric film” (1957–1960). Kurt Kren, no less renowned than Kubelka, created his serial picture cascades beginning in 1960. Marc Adrian produced early works of abstract and “lettrist film”. In 1961, Ferry Radax produced the surrealist masterpiece Sonne halt! Kurt Kren filmed the actions of Otto Mühl and Günter Brus as of 1964, and thereby produced the most important documentation of Viennese Actionism. Concurrently, a second generation of the Austrian avant-garde entered the scene, which included Ernst Schmidt Jr., VALIE EXPORT, Hans Scheugl and Peter Weibel. They established an underground or “independent” cinema. The works of artistically minded feature film directors, such as Walter Bannert, Karl Kases and Franz Novotny, were also associated with the underground. Traditions were established which not only survive to the present day, but have reproduced and spread like rhizomes.

2) What was the historical milieu that enabled early talent to flourish? As seen from a historical perspective, the almost complete failure of a functioning entertainment-film industry contributed considerably to the birth of a subversive film culture. The so-called Auteur cinema, which existed in larger countries, including France, Germany and Italy, soaked up all the creative talent. The only way left for the Austrian scene was to go underground, given a complete lack of money, infrastructure and focused cultural policy. However, there was an abundance of creative potential. Critical artists necessarily rejected the popular Heimatfilm genre, which located sentimental stories in an idealized past, and suppressed any memory of the wartime past. Instead, they revolutionized the established means of cinematic production. So much for the 1950s and 1960s. A lot has happened since then, and a great deal has changed in terms of institutions: which brings us to the third category.

3) Creative minds began to effectively fight for substantial film subsidies in the 1960s, just when the underground film scene was in full bloom. Ernst Schmidt Jr. and Peter Weibel put out pamphlets that are now legendary. Politics reacted in 1973, the system of appointing a commission was introduced. Film experts were brought in to evaluate applications and offer recommendations to those in charge politically, and they thereby began to promote innovative projects, too. The foundation was laid for a success story which is unparalleled in Europe. Step by step, a film scene was made possible through ever more targeted support measures: for example, the appointment to the commission of art-filmmakers who were from the independent scene, which allowed for relative autonomy in considering the quality of works. A film scene was established whose diversity, relative to the size of the country, is still cause for amazement.

This diversity is due in large part to a clear division between the support of the full-length feature films produced by the film industry on the one hand, and the support of non-commercial, low-budget films on the other. The Austrian Filmförderungsfonds (Film subsidies fund, today: Austrian Film Institute – AIR) was founded in 1981. It promotes the production of potentially commercial, full-length feature films. The AIR offers support based on the guidelines of the Filmförderungsgesetz (Film Subsidies Act). The Film Division of the Department of the Arts of the Federal Chancellery offers support in accordance with the Kunstförderungsgesetz (Art Subsidies Act). This calls for “projects with an innovative character”. The film commission of the Federal Chancellery evaluates nearly 300 funding requests per year, ranging from requests for several thousand to a hundred thousand euros. On average, a quarter of the requests are recommended for funding.
Most of these works are distributed throughout a tight network of internationally established and alternative screening venues.

The circulation of the films can be so successful that the term “commercial” would be much more appropriate here, rather than for the full-length feature films that are called commercial (the German-language market is too small for an actual commercial usage of feature films, relative to production costs).

sixpackfilm is a decisive force in this success. sixpackfilm was founded in 1991 and distributes only films and videos termed as “non-commercial”, and which are almost exclusively works supported by the Film Division of the Department of the Arts.

sixpackfilm cooperates worldwide with more than 100 festivals and also operates a rental service which includes all films after their approximately two-year festival circulation. In this way, the films are shown at film screenings and in specialty cinemas for quite a while. For example, Kurt Kren’s films from the 1960s still attract high international rental requests, even after 45 years! Incredible viewing numbers are reached within the target audience, which for certain films can be as high as several thousand, and some even number in the hundreds of thousands.

Such rentals serve a market whose size should not be underestimated: a recent survey revealed that in the U.S. alone, there are 30,000 (!) screening venues whose screens present works from the non-commercial sector. This explains why approximately seven productions made with the support of the Film Division of the Department of the Arts are screened every day throughout the world, also based on a recent survey.

We must nonetheless emphatically point out such an accomplishment. For one, from an economic point of view it borders on the miraculous that these films are present in such abundance: the entire production budget of the local independent scene equals approximately half of the production costs for a single Austrian feature film! For another, the quality of these works enjoys high international regard. This is evident merely by the number of international festivals that currently present independently produced films. The Austrian public, however, refuses to recognize the worldwide success of these films.

Fortunately, cultural policy has most certainly recognized and still recognizes that this area enjoys high international success and that it consequently contributes greatly to Austria’s positive image as a locus for the art of moving pictures. And finally, nearly all of today’s feature filmmakers in Austria began their careers under the auspices of the Film Division of the Department of the Arts. They were able to develop their own highly personal cinematic language beyond cliché and stereotypical narrative grammar. They were required, not least by the Art Subsidies Act, to think and articulate innovatively. They integrated this language when working on full-length films.

Those who are interested in preserving the artistic standard of local feature films also welcome the preservation of the creative basis for the next generation. They support demands to supplement the alarmingly atrophied means now available to the avant-garde, to young filmmakers, and for innovative work. They do so in order to also maintain the diversity of Austrian commercial film. They wish to inspire an atmosphere of mutually motivating appreciation, artistic relentlessness and stimulus for formal innovation, which will also shape the next generation. The evolved traditions will continue to be passed down and the basis for future international success secured, while also maintaining the roots of diversity.

The wretched category of “quotas” should in no way enter into a discussion of artistic film creation when considering these high success values. The best art is always formally innovative and groundbreaking. It is not necessarily, but often ahead of its time as well as its audience. It is a well-known truism that a larger audience is often aware of the value of such works only years later.
Introduction

Budget

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Budget</th>
<th>Development</th>
<th>Production</th>
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<tbody>
<tr>
<td>2004</td>
<td>€1,288,000</td>
<td>€140,000</td>
<td>€950,000</td>
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<tr>
<td>2003</td>
<td>€1,205,000</td>
<td>€155,000</td>
<td>€800,000</td>
</tr>
<tr>
<td>2002</td>
<td>€1,017,000</td>
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</tr>
<tr>
<td>2001</td>
<td>€1,017,000</td>
<td>€132,000</td>
<td>€737,000</td>
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</table>

Festival Screenings

Most Frequent Festival Screenings 2002 – 2005

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>256</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Outer Space</td>
<td>88</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop</td>
<td>71</td>
</tr>
<tr>
<td>Bady Minck</td>
<td>Im Anfang war der Blick</td>
<td>62</td>
</tr>
<tr>
<td>Ruth Mader</td>
<td>Struggle</td>
<td>48</td>
</tr>
<tr>
<td>Siegfried A. Frühauf</td>
<td>Exposed</td>
<td>45</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Film ist. 7-12</td>
<td>40</td>
</tr>
<tr>
<td>Nicolas Mahler</td>
<td>Flaschko – Der Mann in der Heizdecke</td>
<td>39</td>
</tr>
<tr>
<td>Lotte Schreiber</td>
<td>quadro</td>
<td>26</td>
</tr>
</tbody>
</table>

Most Frequent Festival Screenings 1995 – 2005

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>256</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop</td>
<td>159</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Outer Space</td>
<td>88</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Dream Work</td>
<td>85</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td>Freaky</td>
<td>80</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>Alone. Life Wastes Andy Hardy</td>
<td>62</td>
</tr>
<tr>
<td>Bady Minck</td>
<td>Im Anfang war der Blick</td>
<td>62</td>
</tr>
<tr>
<td>Bady Minck</td>
<td>Mécanomagie</td>
<td>56</td>
</tr>
<tr>
<td>Barbara Albert</td>
<td>Die Frucht deines Leibes</td>
<td>51</td>
</tr>
<tr>
<td>Ruth Mader</td>
<td>Struggle</td>
<td>48</td>
</tr>
</tbody>
</table>

International Awards

Most International Awards Received 1995 – 2005

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop</td>
<td>35</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>34</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Outer Space</td>
<td>18</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>Alone. Life Wastes Andy Hardy</td>
<td>13</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Dream Work</td>
<td>12</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td>Freaky</td>
<td>11</td>
</tr>
<tr>
<td>Kathrin Resenatits</td>
<td>Ägypten</td>
<td>7</td>
</tr>
<tr>
<td>Barbara Albert</td>
<td>Die Frucht deines Leibes</td>
<td>6</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>passage à l'acte</td>
<td>5</td>
</tr>
<tr>
<td>Johannes Hammel</td>
<td>Die schwarze Sonne</td>
<td>5</td>
</tr>
</tbody>
</table>

1) Oscar nomination
Rentals

Most Frequently Rented 1995 – 2005

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of rentals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tscherkassky</td>
<td>Outer Space</td>
<td>168</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop</td>
<td>167</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>Alone. Life Wastes Andy Hardy</td>
<td>146</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>136</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>passage à l'océ</td>
<td>105</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td>Passagen</td>
<td>103</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Mariage Blanc</td>
<td>103</td>
</tr>
<tr>
<td>Kathrin Resetaritis</td>
<td>Ägypten</td>
<td>100</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Happy End</td>
<td>99</td>
</tr>
<tr>
<td>Bodny Minck, Stefan Strasili</td>
<td>Der Mensch mit den modernen Nerven</td>
<td>92</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Dream Work</td>
<td>83</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Film ist. 1-6</td>
<td>80</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Film ist. 7-12</td>
<td>67</td>
</tr>
<tr>
<td>Tim Sharp</td>
<td>Drei-Beida</td>
<td>56</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td>Dějú vu</td>
<td>55</td>
</tr>
</tbody>
</table>

1) Oscar nomination

2) These figures refer exclusively to rental usages which were made from sixpackfilm. 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 distributors of nationally operating distributors (such as Agence du Court Metrage, 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 Theater at 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.

Awards

The Film Division of the Federal Chancellery awards, 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 comprises €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

2001 Jessica Hausner (fiction)
Christine Maier (cinematographer)

2002 Valeska Grisebach (fiction)
Kathrin Resetaritis (fiction/documentary)

2003 Siegfried A. Fruhauf (avant-garde)
Sabine Derflinger (fiction/documentary)

2004 Ruth Mader (fiction)
Norbert Pfaffenbichler (avant-garde)

2005 Joerg Burger (documentary)
Josef Dabernig (avant-garde)

Recognition Awards

2001 Michael Kreihsl (fiction)

2002 Ulrich Seidl (fiction)

2003 Nikolaus Geyrhalter (documentary)

2004 Manfred Neuwirth (avant-garde)

2005 Mara Mattuschka (avant-garde)
Film Grants

Since 2003, the Film Division of the Federal Chancellery has offered up to 10 film grants annually, which are endowed with a total of € 90,000 and are tax-free based on the 1988 Kunstförderungsgesetz (Art Subsidies Act) and the 1988 Einkommenssteuergesetz (Income Tax Law). The period of the grant comprises 10 months; the endowment is awarded as a lump sum.

Available are € 10,000 for each feature film grant, € 10,000 for each documentary film grant, and € 7,500 for each avant-garde film grant.

The aim of this grant is to develop screenplays (feature films) and concepts (documentary films) and to realize avant-garde films, and hereby enable filmmakers a concentrated working continuum.

Screenplays for feature films and concepts for documentary films, both medium-length, should arise, which, throughout the course of the grant year, should be reworked many times, if at all possible with the help of dramaturgic or artistic advice from second or third persons, and optimized to a film-ready final version, including information for artistic implementation.

The call is aimed at directors, screenwriters (no age limit), and film graduates (students need not apply), who have attracted attention in the last year with at least one interesting work.

Grants will be awarded exclusively for innovative artistic projects, which have not applied for or received any other public support and are conceived primarily for the cinema.

Works that have a contemporary fine art approach, that have the character of an installation or have more than one picture carrier, TV projects, or those that are not, in terms of content or total cost volume, a field supportable by the Film Division of the Federal Chancellery, need not apply.

Eligible for application are solely individuals with Austrian citizenship, or persons who have had their primary residence and activity in Austria for at least three years, and who at the time of the application are not developing and/or producing any other project supported by public means.
Introduction

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 1991 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 premiere (since 2004 annually) the best screenplays realized as Austrian film productions. The award money is made available from the Federal Chancellery, and the awards are presented in the context of the Austrian film festival Diagonale in Graz.

1993 Paul Harather, Alfred Dorfer, Josef Hader
for the screenplay Indien

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

1998 Stefan Ruzowitzky
for the screenplay Die Siebtelbauern

2001 Barbara Albert
for the screenplay Nordrand

2004 Barbara Albert
for the screenplay Böse Zellen

2005 Jessica Hausner
for the screenplay Hotel
Austria has produced some of the finest experimental cinema of the past 50 years; their works achieve a harmony between conceptual profundity, near mathematical form, and engaging accessibility.

Contemporary Austrian artists continue this tradition …

with some of the finest avant-garde films of recent years …

Ed Halter – THE VILLAGE VOICE
Against the backdrop of current Austrian politics, the film reconstructs a history of conflict with the Carinthian minority. This documentary focuses on the eventful 1970s, when a young generation of Carinthian Slovenes took up the fight for their rights as laid down in Austria’s State Treaty of 1955. With Haider as provincial governor, it is a fight still being fought today.
Bunica
Elke Groen, Ina Ivanceanu

Bunica lives in Romania. She is 89 year-old Ana Ionescu, grandmother of one of the film’s directors. Her fascinating life story revolves around a century rife with changes and upheavals. Her experiences, memories and social networks lead the viewer to other people, other lives and other realities. In Bunica, these people tell their stories, describe their dreams and look to the future.

Casablanca – Of the Good Times During the Bad Times
Daniel Ritter

A story of three people stranded in Casablanca after escaping from Nazi Germany. They meet and form a bond, which gives them hope and human warmth during these hard times.
Dream of Floating
Barbara Gräftner

A group of swim-crazy men from Frankfurt no longer want to swim straight. Several years ago they founded a synchronized swimming group, dubbing it “Trio Libido”. Learning to do the splits becomes an act of volition. But all this cannot spoil their euphoria, their fantasy and their spirit of self-irony. A documentary dealing with a group of gay men who cannot be stopped in their quest to realize the dream of floating.

Austria/Germany/Canada
HD Cam/Digi Beta 1:1.77
stereo 90 min
Concept
Barbara Gräftner
Camera
Robert Winkler
Editor
Oliver Neumann
Producers
Robert Winkler
Michael Aust
Suzanne Girard
Production
Bonus Film (AT)
TROIKA Entertainment (DE)
BBR (CA)
Premiere
January 2006
Saarbrücken
Max-Ophüls-Preis (DE)

Easy Money
Sabine Derflinger

Begging as a way to make easy money: A shopping street in Vienna is declared a combined living and work space. Unemployed youth dream of a better life. “I wanted to know why, in one of the wealthiest countries in the world, which has a highly developed network of social programs, young people beg on the street. At irregular intervals throughout all four seasons, we shot this film with the youths, observing their lives.” (Sabine Derflinger)

Austria
DV Cam/FZ 35 mm 1:1.78
stereo 83 min
Concept
Sabine Derflinger
Camera
Astrid Heubrandtner
Editor/producer
Bernhard Potscher
Production
Bernhard Potscher
Filmproduktion
Release
18 November 2005
Vienna

Barbara Gräftner *1964 Vienna Austria
Films (selection) Die Testamentmaschine (2005 f)
Unterwegs nach Heimat (2004 d) Mein Russland (2003 f)

Contact
Bonus Film

Sabine Derflinger *1963 Vöcklabruck Austria
Films (selection) Kleine Schwester (2004 f) Vollgas (2001 f)
The Rounder Girls (1999 d)

Contact
Bernhard Potscher
Filmproduktion
Edgar G. Ulmer – The Man Off-Screen
Michael Palm

Edgar G. Ulmer – the uncrowned king of B-movies – walked a fine line between art and trash, solid film craft and lurid B-pictures. He achieved cult status and had a major influence on directors such as Scorsese, Bogdanovich and Godard. The Man Off-Screen is a journey through his enigmatic life, off the biographical path, through truth, lies and fine-spun fiction. With: Roger Corman, Wim Wenders, John Landis, Joe Dante, John Saxon and Ann Savage.

Contact
Mischief Films

Exile Family Movie
Arash

An Iranian family living in political exile in Europe and America decides to organise a clandestine meeting with the rest of the family still in Iran whom they haven’t seen for nearly two decades. The only place that proves to be possible for this meeting is Saudi Arabia. Despite all the dangers, the long awaited, tearful reunion takes place after 20 years of separation but proves to be a huge culture clash between the Muslim and Western worlds.

Contact
Mischief Films

Sales
First Hand Films
F.A.Q. – Frequently Asked Questions
Stefan Hafner, Alexander Binder

The film F.A.Q. seeks answers. F.A.Q. attempts to look behind the common medial and cliché-like presentation of the Slovenians of Carinthia as a group with no youth or dynamics. The film director and author, a Slovene from Carinthia, leads himself and his protagonists through partly provocative trials right smack to the centre of the Carinthian conflict – into the “explosive” Slovenian minority.

Austria
Digi Beta 16:9
Dolby 84 min
Concept
Stefan Hafner
Camera
Alexander Binder
Editor
Karin Hammer
Producer
Elke Kratzer
Production
AB Film

Release 24 June 2005
Vienna

Fokus Pokus €uromatic
Borjana Ventzislavova, Miroslav Nicic

The film follows different aspects of the everyday life of eleven workers at the famous Viennese amusement park, the “Prater”, throughout the course of a year. How far does the metaphor of a contemporary society go if we take a theme park as the model?

Austria
Digi Beta 4:3
stereo new version 59 min
Realisation
Borjana Ventzislavova
Miroslav Nicic

Sales
AB Film
sixpackfilm

Contact
Borjana Ventzislavova

Alexander Binder *1969 Bad Ischl Austria

Stefan Hafner *1976 Klagenfurt Austria

Borjana Ventzislavova *1976 Sofia Bulgaria
Miroslav Nicic *1975 Djaškovica Yugoslavia
Films (selection) wishes for fishes (2002 short d)
it’s so beautiful (2001 short d)

Contact
Borjana Ventzislavova
Fortune Favours Fools
Daniel Pöhacker

True to his favourite fairy-tale Lucky Dog, the stonemason/artist “Drugó” delights his surroundings and encourages us to face life. A wonderful film about the realisation of how to preserve the joy of living – even in a world demanding high performance – by recognizing our peculiarities and accepting our own strengths and weaknesses: Rejoicing in being human rather than trying to impress people by behaving in a way that is neither vibrant nor authentic.

Austria
Digi Beta 4:3
stereo 125 min
Realisation
Daniel Pöhacker
Production
Etoile Film

Premiere March 2005
Graz/Diagonale

Daniel Pöhacker *1966 Hall in Tirol Austria

Contact
Daniel Pöhacker

Good Morning Austria!
Hannelore Tiefenthaler

Austria, 2004. Nine modern working-class heroes engaged in their daily struggle for survival, accompanied, motivated and influenced by the country’s most popular radio station. Good Morning Austria! is a journey through the ups and downs of life as a “human resource”, providing insight into the meaning of work. The film filters out stories from the working masses, thereby granting significance and emotions to individual faces and histories.

Austria
German (Eng sub)
DV Cam/PAL 2.35 35 mm 1:1.85
Dolby Digital 90 min
Concept/editor
Hannelore Tiefenthaler
Camera
Robert Angst, Britta Becker
Dietrich Heller, Alexandra Kordes
Matias Lackner, Ludwig Lockinger
Christine Maier, Sophie Maintigneux
Jerzy Palacz, Bernhard Potscher
Jutta v. Steiglitz, Bernhard Wallentin
Producers
Nikolaus Geyrhalter
Markus Glaser
Michael Kitzberger
Wolfgang Widerhofer
Production
Nikolaus Geyrhalter
Filmproduktion

Hannelore Tiefenthaler *1956 Salzburg Austria
Films (selection) Drüben, wo ihr herkommt (1991 short d)

Contact
Nikolaus Geyrhalter
Filmproduktion
Marhaba Cousine
Astrid Heubrandtner

Claudia, Astrid Heubrandtner’s cousin, lives in Damascus with her husband and children. She is a practising Muslim. Islam is central to Claudia’s thought and life. For Astrid, living in Vienna, religion and family are not central. The film compares their utterly different lives. It is a journey into their shared childhood and the personal, but critical confrontation with the subject of women in Islam and women’s roles in general.

Notes on Resistance
Martin Krenn, Nina Maron

Notes on Resistance investigates forms of resistance against fascism during the 1930s and 1940s in Austria, Spain and France. The main protagonist, Harry Spiegel, who died shortly before the shooting of the film, is present via audio tapes, sketches and cartoons. Included are filmed interviews with those who had contact with Spiegel, revealing a generation of resistance fighters who survived the regimes of Dollfuß/Schuschnigg, Franco and Hitler.
**Documentary**

**Operation Spring**
Angelika Schuster, Tristan Sindelgruber

A documentary thriller about a police investigation and the court proceedings against Africans suspected of belonging to a Nigerian drug ring. New laws were enacted and new methods of investigation put to the test. The film poses the question of whether the defendants ever stood a chance of receiving a fair trial.

**Out of Time**
Harald Friedl

Out of Time is a film about very old shops in Vienna and the men and women who keep them. The merchandise is partly old-fashioned, their presentation does not match with contemporary styles. In terms of globalisation and consumerism, these rooms are contradictions in themselves. Still, the shopkeepers run them as long as possible. The film shows the relationship some men and women have to their beloved (or despised) shops.

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**Tristan Sindelgruber** *1966 Graz Austria
Angelika Schuster *1969 Vienna Austria
Films: Forgotten Victims (2002 7 parts total 767 min d)

**Concept**
Angelika Schuster
Tristan Sindelgruber

**Camera**
Robert Angst

**Editors**
Angelika Schuster
Tristan Sindelgruber
Wolfgang Widerhofer

**Producer**
Tristan Sindelgruber

**Production**
Schnittpunkt – Tristan Sindelgruber Film- & Multimediaproduktion

**Release** 23 September 2005 Vienna

**Contact**
Schnittpunkt – Tristan Sindelgruber Film- & Multimediaproduktion

**Harald Friedl** *1958 Steyr Austria
Films (selection) Africa Representa (2003 d)

**Austria**
German/English (Eng sub)
DV Cam/FAZ 1:1.85
stereo 94 min

**Concept**
Angelika Schuster
Tristan Sindelgruber

**Camera**
Bernhard Pötscher

**Editors**
Bernhard Pötscher

**Producer**
Harald Friedl

**Out of Time**

**Austria**
Digi Beta 16.9
stereo 80 min

**Contact**
Harald Friedl

**Camera**
Bernhard Pötscher

**Editor**
Bernhard Pötscher

**Producer**
Harald Friedl

**38 INNOVATIVE FILM AUSTRIA 05/06**
Roma Rozdol Rostock
Gabriele Hochleitner

Viera is a Ukrainian hairdresser. I met her in Rome five years ago. At the time, she lived there illegally, sending money to her family in the Ukraine. In May 2004, I visited Viera in her own country where she and her husband were waiting to migrate to Germany as refugees. In November 2005, together we took the long-awaited journey to Germany. Today, Viera and her husband Boris live in Rostock.

Romane Apsa
Zuzana Brejcha

Romane Apsa (Gypsy Tears) is the story of one year in the life of four Romani women representing three generations. It is also about Cyril, a young Roma, and the fight for freedom that he wages against the police and authorities in the settlement of Zehra in eastern Slovakia.
Sweet Home of the Past – Dialogs in the Land Beyond the Forest
Gerald Igor Hauzenberger

A Saxon man and a Landler woman live in two small villages in Transylvania. They have witnessed the demise of their culture over the past 50 years. He wants a simple soldier’s burial in his garden. No music, no priest. She has already lived five years past the date engraved on her gravestone. The NS regime made them perpetrators and victims. When Hitler fell, he fell, too. She, on the other hand, was interned at a work camp for six years.

Tibet Revisited
Manfred Neuwirth

Tibet Revisited shows 28 scenes from everyday Tibetan life; the scenes are all shot with a static camera, each individual “picture” a “narrative” in its own right lasting several minutes. The 28 views comprise thematic groups exploring the contradictions between a way of life significantly influenced by tradition and modernism’s obvious invasion of Tibet. A grandiose panorama of everyday life: a lesson in cinematic concentration.
Volver la Vista — The gaze back puts the viewer in the perspective of a foreigner. Mexicans living in Austria and Austrians in Mexico: through clichés, yearnings and experiences, they make idealized images of the countries they came from, and by defining where they are, attempt to find identity. They are joined by two cinematographers, who also go to a foreign place, accompanying the narrators and their narratives about the respective, “other” country.

Fridolin Schönwiese *1967 Vienna Austria
Films (selection) it works (1998 short d)
Cosmodrom (1995 short a-g) Luft-Räume (1991 short a-g)

Austria/Mexico
German/Spanish
(Sp/Ger or Eng sub) 35 mm
Dolby Digital 96 min

Concept
Fridolin Schönwiese

Camera
Johannes Hammel
Rafael Ortega

Editor
Karina Ressler

Producers
Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu

Production
Amour Fou Filmproduktion (AT)
Producciones Sincronia (MX)

Release 19 January 2006
Vienna
Avant-garde

It was a tremendous hit.

The audience was overwhelmed.

MUSEUM OF MODERN ART
about Copy Shop by Virgil Widrich

Gustav Deutsch is one of the Austrian avant-garde masters
of found footage manipulation.

Ed Halter – THE VILLAGE VOICE
about Welt Spiegel Kino by Gustav Deutsch

All quotes concern films that have been supported by the Federal Chancellery.
Welt Spiegel Kino

Gustav Deutsch

Three historical camera pans across streets and squares in Vienna, Surabaya and Porto begin a reflection on the relationship between everyday stories and the cinematic machinery.

The film is baffling with its fixed penetration in the dynamics of this relationship. In each of the three pans is a cinema; in the montage, the passers-by become chance protagonists in a series of micro-tales which report equally on cinema and world history.

Gustav Deutsch *1952 Vienna Austria

Films (selection) Film ist. 7-12 (2002 a-g)
Film ist.1-6 (1998 a-g) Augenzeugen der Fremde (1993 a-g)

Austria/Netherlands
35 mm 1:1.37 b&w
Dolby SR 93 min
Concept/editor
Gustav Deutsch

Producers
Manfred Neuwirth
Frank Roumen

Production
loop media (AT)
Nederlands Filmmuseum (NL)

Release 31 March 2005
Vienna

Sales
sixpackfilm
Radical.

DER SPIEGEL
about Struggle by Ruth Mader

The documentary is charging the silence that surrounds this aspect of the criminal Nazi-machinery in Austria, up to the present time.

LIBERATION
about Spiegelgrund by Angelika Schuster & Tristan Sindelgruber
Gott könnte ein Österreicher sein
Wilhelm Gaube

Gott könnte ein Österreicher sein (God could have been Austrian) is a cinematic attempt at a fictional approach to one’s autobiography.

Contact Wilhelm Gaube
Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries

Sehnsucht
Dominique Baudet

Sehnsucht is a symbolic visualisation of a family situation. Three people near a highway – on one side a woman and a boy in a van, on the other, a man in a hammock. At their nightly meetings the woman asks the man to come back to the van, but he hears his destiny calling. His job is to collect run-over animals and he wants to finish before going back to his family. Summary: why do so many women feel lonely and so many men misunderstood?

Contact Dominique Baudet
Dominique Baudet *1973 Braunau Austria
Films (selection) Transition (2003 short f)
On The Seven Seas feels quite often like hard work. But the effort pays off, this is a fascinating, unique story, carved from the flinty rockface of our times.

Neil Young – JIGSAW LOUNGE
about On The Seven Seas by Johannes Holzhausen

… an exceptional phenomena …

Emmanuel Burdeau – CAHIERS DU CINÉMA
about Exploration by Joerg Burger
Collective Dreams
Sepp R. Brudermann

A portrait of an eastern European kolkhoz (collective farm) village, its people and their lives. The film’s atmosphere emerges from the contrast of the past and the present, male and female points of view, old and young. Unique, private 16 mm footage shot in Soviet times appears like dreams or memories in today’s utterly different reality. One small village represents half a continent.

Julia – Points of View with 15
Axel Traun

Julia’s mother has five kids with four different fathers. Julia’s chaotic family life is a nightmare; nobody cares about her. But 15 year old Julia is not a victim. She finds words to confront her parents and they have a hard time turning away in front of the camera. Five years later, Julia has managed to graduate from high school, to get a job as a train attendant and to keep her dream alive: to become an actress.
Forst
Ascan Breuer, Ursula Hansbauer, Wolfgang Konrad

Forst is a documentary about a forest in the middle of Europe, far from any city. The forest is home to a peculiar community – a world of the stranded. A diffuse system still exerts control keeping this world from intruding into reality and becoming a disturbance. In Forst, the banished proclaim their own truth and tell of their empowerment. Slowly recalling their identities as political refugees, they make plans for their escape.

Ganz normal
Regina Höllbacher

A normal portrait of an elderly woman leads to the description of an open relationship between a married couple. Maria Brayda remembers her deceased husband, whose passion was playing the zither. Music recordings of the husband’s hits become the medium displaying the intensity of their love, which the protagonist supplements with her memories. That which remains open and that which takes a clear path find a delicate balance. (D. Kamalzadeh)

The Gentlemen
Patric Chiha

Fourteen painters live and work at the Artists’ House of the Gugging psychiatric hospital near Vienna, Austria. Their writing, often at the centre of their works, inspires this film which questions their singular and moving relationship to schizophrenia, to art and to Austria, marked by memories and built-in isolation.

Import Export
Michael Wörgötter

This project examines the reciprocal perceptions of a “third world” country (India) and two “first world” countries (Germany/Austria). Historical and current relations are analysed and conveyed via various media and social contexts.

Austria
16 mm/Beta SP b&w stereo 50 min
Concept/played Breuer, Hansbauer, Konrad
Cam Breuer, Hansbauer, Konrad, Julia Lazarus
Ben Pointeker, Victor Jaschke, Ralo Mayer, Clemens Stachel
Prod Breuer, Hansbauer, Konrad, Philipp Haupt, Lazarus, Pointeker

Premiere March 2005
Ankara International Film Festival (TR)
Sales sixpackfilm

Ascan Breuer *
1975 Hamburg Germany
Ursula Hansbauer *
1973 Salzburg Austria
Wolfgang Konrad *
1974 Graz Austria

Contact Regina Höllbacher
Regina Höllbacher *
1969 Salzburg Austria
Films (selection) Das Hinterzimmer (1995 a-g)

Austria/France
Digi Beta 1:1.37 stereo 52 min
Concept/ed Patric Chiha Cam Antoine Parouty
Prod Kinoko Films (F), Sonia Voss, Patric Chiha

Premiere June 2005 Festival Paris Cinéma (F)
Contact Patric Chiha
Patric Chiha *
1975 Vienna Austria
Films (selection) Casa Ugalde (2004 short f)

Austria/Germany
Digi Beta 16:9 Dolby 60 min
Concept Michael Wörgötter
Cam Michael Wörgötter, Alexander Binder
Ed Elke Groen, Rosana Saavedra
Prod DE EGO (AT), meter filmproduktion (AT)
Import Export Org. (DE)

Premiere March 2005 Bombay (IN)
Contact DE EGO
Michael Wörgötter *
1963 St. Johann Austria
Films Boxwhallas (2000 short a-g)
Kanegra
Katharina Copony

An unlikely tourist group on a seaside vacation. A holiday spot in the low season as a backdrop for the stories, the protagonists’ inner journeys: once a year, the Graz Advisory Centre for Mental and Social Concerns travels for one week to Kanegra, a resort in the north of Croatia. An unusual view of a holiday setting, of strangeness and of being a stranger.

Austria
Digi Beta 16:9 stereo 50 min
Concept Katharina Copony
Cam Bernhard Keller Ed Emily Artmann
Prod Nikolaus Geyrhalter Filmproduktion Michael Kitzberger

Premiere November 2004
Duisburger Filmwoche (DE)
Sales sixpackfilm
Katharina Copony *1972 Graz Austria
Films der wackelatlas – sammeln und jagen mit H. C. Artmann (2001 short d)

Lesson from Bam
Alireza Ghanie

Forty days have elapsed since the earthquake in Bam, south-eastern Iran, which reportedly killed over 68,000 people and destroyed the city and ancient mud-brick citadel. The children of the Old Citadel School finally go back to school but hold classes outside as the building has been destroyed. One by one, the children read to the class the compositions they have written about the earthquake. Fateme does not want to read out her essay.

Austria
Digi Beta 16:9 mono 23 min
Concept/ed/prod Alireza Ghanie
Cam Ebrahim Javaheri

Premiere February 2005
Teheran Int. Film Festival (IR)
Contact Alireza Ghanie
Alireza Ghanie *1959 Teheran Iran
Films (selection) The Wind Game (2002 f)

Nobody Mixed with Nothingness
Johanna Tschautscher

The Mafia: murder, extortion and revenge. Those who attempt to combat organised crime are faced with silence and the need for 24-hour protection. Why do thousands of young men join the Cosa Nostra? Johanna Tschautscher does not discover motives of greed and lust for power but, rather, the search for lost values and a super-identity that the Mafia alone can give its protégés. “Death is a terrible thing, but it is even more terrible to be a nobody.”

Austria
Italian (Ger/Eng sub) Beta SP 4:3 stereo 47 min
Concept Johanna Tschautscher
Cam Robert Angst Ed Dieter Pichler
Prod Aichholzer Filmproduktion, Josef Aichholzer

Premiere April 2005 Linz/Crossing Europe
Contact Aichholzer Filmproduktion
Johanna Tschautscher *1968 Wels Austria

The Perfect Moment
Andreas Weber

“I slept with the ball under my arm. I’ve only ever wanted to play football. Nothing else interested me… My life began with football and it will end so.” (Mario Kempe in conversation with Andreas Weber)
A character-driven documentary about the rise and the fall of a football hero.
A film about a player’s life after the final whistle has blown.

Austria
Digi Beta 16:9 stereo 60 min
Key cast Mario Kempe, Alberto di Stefano
Concept Andreas Weber Ed Hubert Rieger
Cam/prod Markus Fischer, Fischer Film

Contact Fischer Film
Andreas Weber *1961 Horn Austria
Films (selection) Der Speckjäger (1999 d)
The camera goes from living room to living room, yard to bath, kitchen to balcony, and strolls through a typical day in the row houses Le Corbusier built in the 1920s. The film focuses on how the residents have departed from Le Corbusier’s original concept in order to feel at home within their own four walls. Pessac juxtaposes the utopia of a modern city and the actual needs of the people living there.

A documentary based on the personal narrative of Viennese Romani Ceija Stojka. Focus is on the conditions in Bergen-Belsen, the resources that enabled her and her family to survive, and liberation by the British army. It is about finally feeling free; the first attempts to eat, wash and dress normally; and reflections on life, about hatred and revenge, about a picture of humanity that can deal with these experiences.

In over 30 years of work, Wilhelm Gaube, an anomaly in Austrian film, has made over 200 films about art and artists in Austria. Yet for many years, this unique oeuvre has remained largely unseen as Gaube has consistently avoided public exposure. The numerous film excerpts, which follow the development of the now 80-year-old filmmaker, are accompanied by Gaube’s self-reflections. Filmmaking as both artistic process and vital worldly experience.
Avant-garde Short

... birth of an image based on perforations:
Siegfried Fruhauf totally reinvents cinégénie.
   A vast choreographic terrain is suddenly opened.

SENSES OF CINEMA
about Exposed by Siegfried A. Fruhauf

... one of the best films of its genre from the past ten years ...

CAHIERS DU CINÉMA
about Outer Space by Peter Tscherkassky
Achtung Stufe
Walter Schaidinger

An associative description of individual, random life situations through the motif of stairs; also a comparison of the social-hierarchical step model with the behaviour of domesticated animals, in this case with chickens.

Austria
Digi Beta stereo 22 min
Realisation Walter Schaidinger
Ed chillamascope Patrick Spanbauer

Contact Walter Schaidinger
Walter Schaidinger *1971 Klagenfurt Austria

All People Is Plastic
Harald Hund

You’re just a normal guy in the big city. You work day after day in a large office. Your boss is no one special. You work, drive, sit in traffic, watch TV. You’re the ultimate workaholic, tenacious and obedient. But you must become like the city. So normal that your place is secure. Think: 1, 2, 3, 4... A day off. A tree, a bird. The bird speaks: Repetition is a repetition is a repetition is a repetition … - BEEP -

Austria
35 mm Dolby stereo 10 min
Concept/ed Harald Hund
Prod Amour Fou Filmproduktion
Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu

Release 11 November 2005
Vienna
Sales sixpackfilm

Harald Hund *1967 Grieskirchen Austria
Films (selection) Habibi Kebab (2002 short a-g)
Horizon
Annja Krautgasser

The city is random. The camera zooms at a familiar scale and creates a relation between the city’s significant points of reference. The pan movement renders the city surface abstract. The observer moves the viewfinder from one city symbol to the next without long pauses for reflection. Through the sweeping movement of a scanner, one experiences a city view as a two-dimensional silhouette that melts into the horizon.

The Influence of Ocular Light Perception on Metabolism in Man and in Animal
Thomas Draschan, Stella Friedrichs

A found footage film in single and double screen versions. The film uses an Italian soft porn soundtrack from the 1960s, played twice. A sequence of images is synched to each repetition. It can be viewed as a double projection (in a video installation) or as a single-screen cinema version. The film images illustrate acts of ocular light perception and are also images with a strong visual impact. It is a type of visual test for the viewer.

Comeback
Mara Mattuschka

Young woman (Mimi Minus) encounters older woman (Mimi Minus) and identifies her as herself. This contact leads to a rift. The older woman dissolves into dust. The younger woman walks away. Art lives on.

Dominò
Lotte Schreiber

Domino describes a construction system developed by Le Corbusier in 1914, which revolutionised modern architecture. Here, media artist Lotte Schreiber travels in winter through Greece to film anonymous structures; the commonly found concrete skeletons, of planned residences or hotels. Through strictly framed black-and-white photographs, these “primary structures” become a framework and geographical reference system for the surrounding landscapes.
### Instructions for a Light and Sound Machine

**Peter Tscherkassky**

Walking down the street, the Hero realizes that he is subject to the gruesome moods of several spectators. He defends himself, but dies a filmic death through a tearing of the film itself and descends into Hades, the realm of shades. Here he encounters innumerable printing instructions, the means whereby the existence of every filmic image is made possible: he encounters the conditions of his own possibility, the conditions of his very existence as a filmic shade.

**Premiere** May 2005
Cannes/Quinzaine des Réalisateurs (F)

**Sales** sixpackfilm

**Peter Tscherkassky** °1958 Vienna Austria

**Films** (selection) Dream Work (2001 a-g)
Outer Space (1999 a-g) L’Arrivée (1998 a-g)

### Lancia Thema

**Josef Dabernig**

A car trip to the no-man’s land of the garden of Eden. The radio plays fragments of the Belcanto, a wistful reference to the cradle of western culture. The camera focuses on the landscape, the journey is interrupted, the driver gets out. At every stop, he photographs his car. There is a double fetishization through the gaze: of the landscape and architecture by the film camera, and of the mystery of the car by the photographer.

**Premiere** June 2005 Vienna/Austrian Filmmuseum

**Sales** sixpackfilm

**Josef Dabernig** °1956 Kötschach-Mauthen Austria

**Films** (selection) WARS (2001 a-g)
Timau (1998 a-g) Wisla (1996 a-g)

### The Lovers

**Johannes Hammel**

The second part of a brief trilogy, dealing with the eradication of memory. In the first part, *Die Badenden (The Bathers)*, the two protagonists were subjected to the chemical decomposition of the film material. *The Lovers*, on the other hand, transforms an old Super-8 porn film into both a tragic love story and a horror movie, and finally into a memory, which is being destroyed in the inner world.

**Premiere** October 2004 Viennale

**Contact** Johannes Hammel

**Johannes Hammel** °1963 Basel Switzerland

**Films** (selection) MAZY – systems of transitions (2003 a-g) Schwarze Sonne (1992 short f)

### Luukkaankangas-updated, revisited

**Dariusz Krzeczek**

*Luukkaankangas-updated, revisited* deals with the traffic landscape of the highways and motorways in Finland. They represent the dispositif of today’s mobility, which implicates a specific understanding of space. They form transit spaces without defining a historical or geographical point of reference. The video abstracts the traffic-related tasks of the road and focuses on its formal image as a line, lane or hieroglyph in the landscape.

**Premiere** March 2005 Graz/Diagonale

**Sales** sixpackfilm

**Dariusz Krzeczek** °1971 Cracow Poland

**Films** (selection) Ortem (2004 a-g)
Avant-garde Short

Mirror Mechanics
Siegfried A. Fruhauf

Film as a mirror, and as a further consequence, the phenomenon of identification primarily inherent in feature films, condense to a kind of essence of film’s potential. This film reports on cinema and the processes within it. In doing so, it doesn’t reveal any secrets, but instead, attempts to transfer – in the sense of seeing what we see – what we do in the cinema and also what might be relevant outside of the film into a visually stimulating and captivating event.

Austria
35 mm 1:1.85 b&w Dolby SR 8 min
Realisation Siegfried A. Fruhauf

Nicht nur für Chinesen
PRINZGAU/podgorschek

Nicht nur für Chinesen (Not only for Chinese) has finished its first phase. There are three foreign writers: Ricarda Denzer, Katharina Schneider and Du Haibin. Each of the participants has edited 10 minutes of our supposed journey in China. A selected panel contributed their opinions. Currently, the Chinese commentaries are being added and also our own thoughts.

Austria
Beta SP 60 min
Realisation PRINZGAU/podgorschek
Ed Florian Schneiser

Contact PRINZGAU/podgorschek
PRINZGAU *1943 Domischall Slovenia
podgorschek *1955 Linz Austria
Films (selection) sneaking in – Donald Richie’s Life in Film (2002 short d)

Odessa
Thomas Baumann, Martin Kaltner, Matteo Fraterno

Odessa is a “go film” or “walk about film” realised in the harbour of Napels, where two actors walk around searching for the ship Odessa, which was there from 1995 - 2003. The collapse of the Soviet Union and the ruin of the Black Sea Ship Company stranded the ship in the harbour for seven years. A film about a ship, which doesn’t – or almost doesn’t – exist, since a cruiser that can’t navigate is like a non-existent ship.

Austria
Digi Beta 16:9 stereo 33 min
Concept Baumann, Kaltner, Fraterno
Cam Joerg Burger
Ed/prod Baumann, Kaltner

Premiere October 2005 Viennale
Sales sixpackfilm

Thomas Baumann *1967 Altenmarkt Austria
Martin Kaltner *1961 Bruck/Mur Austria
Films (selection) HUTAGANG (1996 a-g)
Gehfilmen 6 (1994 a-g)

The Park
Nicolas Mahler

This park ain’t no bed of roses.

Austria
Beta SP 5 min
Concept Nicolas Mahler
Ed Alexander Frohner

Premiere March 2005 Graz/Diagonale
Contact Nicolas Mahler

Nicolas Mahler *1969 Vienna Austria
Films (selection) Flaschko – Der Mann in der Heizdecke (2002 short animation)
Avant-garde Short

Vanishing Points
Nana Swiczinsky

Created without a camera using a bold masking technique. The starting material comprises selected sequences from its predecessor film, *Points of View*. The colours emerge from the brightest primary colour tones; layering them produces white, suggesting a “depthless depth”, a hallucinogenic immersion in the phenomenon of additive colour mixing. The primary geometric cell, the “point”, disappears in its intensification.

Premiere March 2005 Graz/Diagonale
Sales sixpackfilm

Nana Swiczinsky *1969 Vienna Austria
… spectacular essay on the enduring power of cinema …

Ken Eisner – VARIETY
about Film ist. 7-12 by Gustav Deutsch

Focusing his considerable gift for kinetic observation
and arresting composition on locations in New York and Tokyo,
… Edgar Honetschläger treats viewers to cinematic interludes
that excite the imagination and tickle the funny bone.

Lisa Nesselson – VARIETY
about Milk by Edgar Honetschläger
Ainoa
Marco Kalantari

After World War III, a decadent sun king leads a totalitarian regime. Only an old prophecy keeps hope alive in a small group of rebels. Yuri, a member of the resistance, can turn back time by reprogramming the computer that is responsible for the war. But instead of the feared murder-machine, in the android-girl Ainoa he finds the love of his life and a new belief in himself.
Real stories of those affected by trafficking are told by other people. Those speaking the stories have not been affected, yet they could have been involved. The stories tell of the false promises, debts and deception, coercion, violence, exploitation; they tell of rape, threats and slavery. These are the mechanisms that define the trafficking in women. The laws do not protect the women; on the contrary, the women are usually criminalized.

**Anja Salomonowitz** *1976 Vienna Austria


**Contact** Amour Fou Filmproduktion

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A man arrives at JFK- Airport in New York on a cold November morning. In the airport bathroom he cuts his hair and changes his clothes, thus altering his appearance. He has a small, peculiar-looking, linen-bound book. The printed pages are covered in notes, written in a woman’s pale handwriting. Despite the fact that he has carried this book for many years, he has no idea that it will bring his entire past into question.

**Gerhard Fillei** *1963 Villach Austria

**Contact** finnworks

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**Fiction Coming Soon**

**It Happened Just Before**

Anja Salomonowitz

**The Orange Paper**

Gerhard Fillei, Joachim Krenn

---

**Austria**
Digi Beta/FAZ 35 mm stereo 90 min

**Screenplay**
Anja Salomonowitz

**Camera**
Jo Moltorits

**Editor**
Gregor Wille

**Producers**
Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu

**Production**
Amour Fou Filmproduktion

Completion 2006

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**Austria/Germany**
S-16 mm/Blow up/35 mm 1:1:66 colour/b&w Dolby stereo approx. 115 min

**Key cast**
Mark Meyer
Claudia Vick
Sal Giorno

**Screenplay/editors/producers**
Gerhard Fillei
Joachim Krenn

**Camera**
Gerhard Fillei
Joachim Krenn

**Production**
finnworks (AT)
Open Pictures (DE)

Completion end 2005
… a highly complex and wonderful work …

DIE PRESSE
about Tibetan Recollections by Manfred Neuwirth

Since the oscar-winning Crumb, no other documentary about an artist has shown a family background that is so unbelievable broken – and none has been as gripping as James Ellroy.

Thelma Adams – NEW YORK POST
about James Ellroy by Reinhard Jud
Babooska
Tizza Covi, Rainer Frimmel

Babooska is an episode film that describes the daily struggle for survival of modern nomads in Italy. Over the period of one year it follows the young artist Babooska, who runs a travelling circus with her family, on her odyssey through remote areas of the country. An unvarnished look behind the scenes of a microcosm on the fringes of society – beyond the usual stereotypes, without commentary, without interviews.

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

Rainer Frimmel *1971 Vienna Austria
Films (selection) Das ist alles (2001 d)
Aufzeichnungen aus dem Tiefparterre (2000 d)
Wien: Sieben Szenen (1998 d)

Contact
Vento Film
Bellavista
Peter Schreiner

Giuliana lives in the linguistic enclave of Sappada, near the Austrian border. Alongside her work in the kitchen of the Hotel Bellavista, she studies the dialect of the Plodars, with which she has been familiar all her life. Peter 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.

Completion summer 2006

**Austria**
Digi Beta 1:1.85 colour/b&w mono 120 min

**Concept**
Peter Schreiner
Giuliana Pachner

**Camera/editor**
Peter Schreiner

**Producers**
Susanne Schreiner
Gerhard Kastler

**Production**
Schreiner, Kastler Visuelle Kommunikation

Contact
Schreiner, Kastler Visuelle Kommunikation

Gibellina – Il terremoto
Joerg Burger

An earthquake destroyed the Sicilian mountain village Gibellina 37 years ago. Hundreds of people died. The survivors eked out a life in meagre barracks for 15 years. Many left the country. The city was rebuilt 25 km away as a lifeless bedroom community with modern, shoddy architecture and an over-abundance of modern art: an oversized, open-air museum at the border of a failed vision with increasing social and economic problems.

Completion end 2005

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

**Concept**
Joerg Burger

**Camera**
Johannes Hammel
Joerg Burger

**Editors**
Michael Palm
Joerg Burger

**Producer**
Joerg Burger

Contact
Joerg Burger

Peter Schreiner *1957 Vienna Austria

Joerg Burger *1961 Vienna Austria
Hi Risk
Susi Graf

This documentary shows the living conditions of street children out at night in the streets of New York. Many are infected with HIV and many are homeless. The film is about the fight for survival, night-time adventures, desires and longings of these young people in the city.

In the Year of the Horse
Ebba Sinzinger

The story of a young man with an extraordinary background, on the threshold of late adolescence and facing life’s big questions. It is about “roots”, about options among alternative ways of obtaining a job and money, and about the fragility of personal identities. The film is set in Oslo, Vienna and Phnom Penh.
The Judge
Susanne Brandstätter

UNO-Judge Claudia Fenz arrives in Prizren optimistic and full of illusions. But the day-to-day frustrations loom large. Against the backdrop of Kosovo, the documentary studies Fenz’s attempts to establish democracy in a country where the concept is largely unknown. In Prizren’s district court, personal stories unfold exemplifying a fundamental problem confronting today’s world: our own ideas of right and wrong vs. the ideas of others.

Susanne Brandstätter *Los Angeles USA Films Schachmatt (2003 short d)

Keine Insel – Die Palmers Entführung
Michael Gartner, Alexander Binder

On 9 November 1977, the industrialist Walter Palmers was kidnapped in Vienna. After a ransom of 31 million shillings, Palmers was released. The kidnappers Thomas Gratt and Othmar Keplinger were arrested at the Swiss-Italian border. It turned out that they were related to the German underground movement RAF. After 25 years Gratt and Keplinger speak for the very first time about their political motivation, the mission, the circumstances and the consequences.

Austria
S-16 mm/Blow up/35 mm
Dolby 90 min
Concept
Michael Gartner
Alexander Binder
Camera
Alexander Binder
Producer
Elke Kratzer
Production
meter filmproduktion

Completion end 2005

Completion end 2005

Contact
meter filmproduktion
Kinder des Windes
Stephan Settele

While millions stream into China’s megalopolises, artist and scribe Wang Chao Ying escapes Shanghai as often as possible to explore at the borders of this massive land, discovering, for example, the last practiced hieroglyphic alphabet and the matriarchal culture of the Mosuo people. His most recent discovery comes from Austria, the ceramicist Thomas Bohle. Bohle follows Ying’s invitation to China and is amazed at the enthusiasm he finds there for his work.

Kirtsho
Ulli Gladik

Kirtsho has been unable to walk since childhood. Born and raised in Bulgaria’s largest Roma region, Fakultäta (Sofia), it is impossible for him to earn money. Therefore, he comes to Austria to beg. The film is a portrait of Kirtsho, about the process of transformation, about racism, the prejudices transported by the media, and the almost non-existent willingness to implement basic human rights in our affluent society.

Stephan Settele *1962 Dornbirn Austria
Films (selection) Erwachen aus dem Schicksal (2002 d)
Im Schneeland (1994 d) Play Antigone (1992 short d)

Contact
Stephan Settele

Ulli Gladik *1970 Bruck/Mur Austria
Films (selection) Dasreversad (2004 short a-g)
Drei Cents (2004 short d) Haben und Sein (2003 short a-g)

Contact
Ulli Gladik
Notes on Marie Menken
Martina Kudláček

Notes on Marie Menken explores the story of the legendary artist Marie Menken (1909 - 1970) who became one of New York’s most outstanding underground experimental filmmakers of the 1950s and 1960s, inspiring artists such as Stan Brakhage, Andy Warhol, Jonas Mekas, Kenneth Anger and Gerard Malanga. The documentary allows a glimpse of her social and artistic struggle and radical integrity, drawing the picture of a modern myth in personal diary style.

Martina Kudláček *1965 Vienna Austria
Films (selection) In the Mirror of Maya Deren (2001 d)

Contact
Martina Kudláček

Completion end 2005

Los Refrigeradores – Heiße Nächte kühle Schränke
Thomas Lehner

Ice on Cuba – of course it’s there in the cocktails on the beach bar, but for the island’s residents it’s a matter of survival, a daily struggle to keep things in a solid, cold state. Refrigerators are handed down, restored, and cared for; they form the centre of the household and confront their owners with the energy woes of an isolated State which at the end of the Cold War can no longer trade sugar for oil. Ice is civilization.

Thomas Lehner *1963 Linz Austria

Contact
Thomas Lehner

Completion spring 2006
Reisen im eigenen Zimmer
David Gross, Bernhard Braunstein

The renowned Salzburg poet Gerhard Amanshauser has suffered from Parkinson’s disease for 10 years. The last remnants of freedom for the 77 year-old are journeys in his own room: expeditions in the border realms between a clear mind and glowing hallucinations; through the rooms of his mysterious villa to the sites of his national socialist youth, in the distant lands to where his thoughts travel, and the hellish worlds of his nightmares.

Six Lovers
Ivan Siljic

The Slovakian Roma Bohumil falls in love with the Australian Roma Malvina, Shlomit leaves Vienna for Paul from Luxemburg, the Turkish lady Fetihye has a humorous fight for survival in the US and finds love in Benny. They all leave their fulfilling lives for their relationships and are now trying to unite their personal goals with their new living arrangements. The Internet was crucial in each of the three romances.
Documentary Coming Soon

**Slowenen. Partisanen. Hochverräter.**

Gerhard Anton Roth

The armed resistance of the Slovenian minority in Carinthia against national socialism from 1938 to 1945, from the perspective of witnesses. In negotiations for Austria’s State Treaty, the resistance of the Carinthian partisans was used as evidence of the population’s rejection of the Nazi regime. In Carinthia, the resistance fighters are defamed as traitors and bandits and murdering fire-raisers even today.

**Contact**

Gerhard Anton Roth

**Austria**

Digi Beta 4:3 approx. 90 min

**Concept/producer**

Gerhard Anton Roth

**Camera**

Ivan Klaric
Michael Mattuschka

**Editors**

Robert Angst
Walter Christen

**Production**

Rothfilm Coop

Completion end 2005

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**Spain Was Their Last Hope**

Karin Helml, Hermann Peseckas

From 1936 to 1939: While half of Europe is lost to fascism, the Spanish Republic resists Franco’s military revolt. The Spanish and Austrian protagonists of the film, very young at the time, help defend the Republic. The war is lost in 1939. For the losers, this begins the odyssey through French, German and Spanish concentration camps, permanent exile and life in the underground.

**Contact**

Karin Helml

**Austria**

Spanish/German (Ger/Sp sub)

Digi Beta 16:9 colour/b&w stereo approx. 90 min

**Realisation**

Karin Helml
Hermann Peseckas

**Production**

Studio West Salzburg

Completion beginning of 2006

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Gerhard Anton Roth *1955 Villach Austria

Films (selection) Die Kärntner Partisanen (2002 TV d)
Franjo Tudjman: Ein Leben für Kroatien (1998 TV d)

Karin Helml *1961 Linz Austria

Films bis zum letzten tropferl (2002 short d)

Hermann Peseckas *1950 Germany


Contact

Karin Helml/Studio West
The War on Drugs
sebastian j. f.

From open warfare in Colombia to drug violence on US streets, the film shows how the war on drugs is being fought worldwide. The violent dynamic between unreal profit margins and the heavy machinery to combat the drug trade turns entire societies into hostages of this war. Is the motto from another war fought at another time still true today? “We had to destroy the village, in order to save it.”

Who’s Afraid of Kathy Acker?
Barbara Caspar

Kathy Acker, punk writer, poet and performance artist, American underground icon, intellectual, pirate queen. Acker opened a much-needed door to the rebellious opportunities of sub-culture for those marginalized by the 1980s “greed is good” opportunism. A uniquely vibrant, independent spirit, Acker dared to be what most women only dream of: tough and vulnerable at the same time. But she paid a high price. Breaking the rules of society is never cheap.

THE ECONOMIST about Wisła by Josef Dabernig

The best of the lot by far is Copy Shop, an ingenious, visually stunning experimental film …

WASHINGTON POST about Copy Shop by Virgil Widrich
Photography and Beyond
Heinz Emigholz

Photography and Beyond is a film series about writing, drawing, sculpture and architecture. The films’ themes are the active design and projection of realized ideas – visible as writing, drawing, photography, architecture and sculpture. From documented and animated notebooks and sketchbooks, something indescrivable forms in the cinematic analyses of architecture and sculpture: a film series about the objectification of conceptual ideas.

Heinz Emigholz *1948 Achim Germany
Films (selection) Goff in der Wüste (2003 d)
Miscellanea I (2001 short d) Der zynische Körper (1990 d)

Contact
Amour Fou Filmproduktion

Austria/Germany
35 mm Dolby stereo
60/25/25 (110) min
Concept/camera/editor
Heinz Emigholz
Producers
Garbriele Kraenzelbinder
Alexander Dumreicher-Ivanceanu
Production
Amour Fou Filmproduktion (AT)
Pym Film Berlin (DE)

Completion 2005
The ultimate film on dreaming, thus on desire and figurability – in short, on what is essential to cinema …

Dream Work – Best Film of the Year 2001

SENSES OF CINEMA
about Dream Work by Peter Tscherkassky

The Hit List: Edgar G. Ulmer: The Man Off-Screen.

THE VILLAGE VOICE
about Edgar G. Ulmer: The Man Off-Screen by Michael Palm
Immergrün und die Moderne
Edgar Honetschläger

*Immergrün und die Moderne* (Forever Green and Modernism) is a cinematic experiment about the seductions of “the city”. Los Angeles, Tokyo, Montevideo, Buenos Aires and Brasilia are represented by one single woman: the seduction. Aimlessly, she wanders through cityscapes – frame by frame she dives through an analog world to appear on a digital surface. Yoko Tawada’s words conduct “the seduction”, Peter Ablinger’s compositions challenge her.

Completion 2006
Contact Edoko Institute Vienna

Edgar Honetschläger *Austria

Kotva
Reinhard Jud, Ursula Mihelic

Friends who have known each other since they were in school together let old emotions surface at a birthday party. They are about to enter their careers; relationships have already developed into paralyzing everyday realities; lies are becoming lived out. Nevertheless, the fun must go on, among other reasons, to drive away the sadness that nothing is as it used to be – until the rude awakening.

Completion spring 2006
Contact Reinhard Jud

Reinhard Jud *1959 Wolfsberg Austria
Films (selection) Weg in den Süden (2003 d)
James Ellroy (1993 d)

Ursula Mihelic *1963 Graz Austria
2. Best Film of 2001: Exposed by Siegfried A. Fruhauf

SENSES OF CINEMA
about Exposed by Siegfried A. Fruhauf

… Fridolin Schönwiese is one of the most virtuoso representatives of a form of cinematic documentaries, in which authenticity is no ethical or aesthetic category, but rather, utter precision in the audio-visual formulation …

Robert Buchschwenter – DIE PRESSE
about it works by Fridolin Schönwiese
Anachoreten
Wilhelm Gaube

Anachoreten [...] also: ...ko... u. ...eh...; Gr.-Lat., “(one who lives) in isolation”]: hermit, recluse.

Austria
16 mm 1:1.37 24 min
Realisation
Wilhelm Gaube

Completion 2006
Contact Wilhelm Gaube

Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries

Frauentag
Johannes Holzhausen

Frauentag tells the story of two young people who live in a small settlement in the woods directly on the border after being expelled by the Czechs in 1946. A farm boy loves a farm girl; she, however, loves another, a Czech who works as a forester in the birthplace she has left behind. Sixty years later, the stories of then and now are still alive – although from completely different perspectives.

Austria
Digi Beta 16:9 stereo 45 min
Concept/ed/prod Johannes Holzhausen
Cam Joerg Burger

Completion 2005
Contact Johannes Holzhausen

Johannes Holzhausen *1960 Salzburg Austria
Films (selection) Auf allen Meeren (2002 d)
Wen die Götter lieben (1992 d)
I Am Me
Kathrin Resetarits

I Am Me is a film essay which examines the theme of identity, using two pairs of identical twins as an example. The twin girls are put into various situations, both together and separately, to show their everyday lives and thoughts concerning both themselves and their sisters. At the same time these matters can also be seen within a larger context. Fictional and documentary elements intertwine. Omission expresses more than grand gestures do.

Im Anfang war das Kino
Constantin Wulff

The first comprehensive documentary portrait of Armenian filmmaker Artavazd Peleshjan and his unique camera work. The film shows Peleshjan’s complex cinematic cosmos and the unique working method of this legendary montage artist from the former Soviet Union. Im Anfang war das Kino (In the beginning was the cinema) creates a portrait of Peleshjan in the mirror of his films.

Im Schatten der Wiener
Georg Steinböck

The protagonists of this unconventional city portrait of Vienna are randomly selected from specific public places. During the immediate filming and that which took place somewhat later, the aim was to detect and to document each person’s uniqueness and individuality. In the words of James Joyce: “I have never met a boring person.”

Mountain Meadow Film
Gundula Daxecker

Mountain Meadow Film is about participants in the social work project ALM, a farm in the northwest of Vienna where people with mental and multiple handicaps can do agricultural work and handicrafts. Three social workers and nine participants run a vineyard, handcraft candles, and keep chickens, sheep and donkeys. The film shows this method’s successes as well as the resulting conflicts.
The 95-year-old princess Helga-Lee is an artificial figure by virtue of many years of self-staging. In doing so, she draws on her origins, her marriage and her acquaintance with Jean Cocteau. Age gnaws at her facade revealing a young girl who has never grown up.
… one of the most fascinating works brought forth by Austrian cinema in recent years.

DIE PRESSE
about Notes From The Basement by Rainer Frimmel

Hammels system of transitions is a wonderful discovery, a major surprise, and Hammel is now one to watch.

Michael Sicinsk – TORONTO INTERNATIONAL FILM FESTIVAL about system of transitions by Johannes Hammel
Faceless
Manu Luksch

Ma Nu is a young journalist in a futuristic London. Like all other inhabitants, Ma Nu has no face and attends to her work without undertaking much else. Her life changes drastically when she wakes to discover that there where there should be a void, she has a face. In panic, she tries to erase it, but can’t. For faceless, Ma Nu swaps data controllers for a film team; surveillance devices for cameras and cranes; and a lawyer for a script writer.

Austria
Digi Beta stereo 60 min
Concept Manu Luksch
Cam London’s public state surveillance cameras
Prod Amour Fou Filmproduktion (AT)
Gabriele Kranzelbinder,Alexander Dumreicher-Ivanceanu,Ambient TV (UK)

Completion 2006
Contact Amour Fou Filmproduktion
Manu Luksch *1970 Vienna Austria

Gugug
Sabine Groschup

In 1999, two years before she died, my grandmother told two short stories. The stories are about her life as a young girl in the countryside in Tyrol.

Austria
35 mm 1:1.66 stereo 5 min
Realisation Sabine Groschup
Sound Eva Ursprung
Prod ASIFA Austria

Completion 2006
Contact Sabine Groschup
Sabine Groschup *1959 Innsbruck Austria
Interstate
Dariusz Krzeczek

The highway produced American space; entire landscapes aimed at the car-driving flaneur. This has fundamentally changed the American landscape and cityscape. The highway has become “common place” and is increasingly the site of social life and entertainment. For many, it has also become the last refuge for privacy and encounters with nature. Streets no longer lead to places; they are the places.

Completion end 2005
Contact Dariusz Krzeczek
Dariusz Krzeczek *1971 Cracow Poland
Films (selection) Ortem (2004 a-g)

mnemosyne 01
Brigitta Bödenauer

The film is about the concept of memory. Images from visits to selected buildings are compiled, deconstructed and de-contextualized. Narrative logic of space and time is ignored. A subjective, emotive interpretation causes the evolution from collection to process to product. The intersection of these categories shows the disassociation between lived and narrated experience, being and representing, which is at the heart of our mediated society.

Completion 2005
Contact Brigitta Bödenauer
Brigitta Bödenauer *1972 Wiener Neustadt
Austria
Digi Beta 1:1.33 colour/b&w stereo 4 min
Realisation Brigitta Bödenauer

monroc
Michaela Grill, Martin Siewert

Image and sound are given equal priority in both the production process as well as in the finished video and are not used in an illustrative way. There are two different interlocking, reciprocally acting language systems and language games. Our main aim is to combine image and sound to a synaesthetic experience and thereby produce music for the eyes and images for the ears.

Completion 2005
Contact Michaela Grill
Michaela Grill *1971 Feldbach Austria
Films (selection) my kingdom for a lullaby #2 (2003 a-g) o.T. (1999 a-g)
Martin Siewert *1972 Saarbrücken Germany

notes on film 02
Norbert Pfaffenbichler

In this experiment on the theme of “repetition”, the concern is to link methods of structural film with elements of narrative cinema. The model for the content is provided by Robert Frank’s film OK End Here. Excerpts from the life of a heterosexual couple are serially ordered based on an alpha-numeric principle of montage. The film music is from Bernhard Lang.

Completion 2006
Contact Norbert Pfaffenbichler
Norbert Pfaffenbichler *1967 Steyr Austria
Films (selection) notes on film 01 else (2002 a-g)
Avant-garde Short Coming Soon

**la petite illusion**
Michaela Schwentner

*la petite illusion* is the recording of a moment, an experimental film about a certain phase in a woman’s development. Fragmentarily and in a very rudimentary fashion, a development that ends in an illusion is suggested through cinematic puzzle pieces, which are, additionally, abstracted or severely reduced in terms of pictorial content.

**Completion** early 2006
**Contact** Michaela Schwentner

*Austria*
Digi Beta 4:3 stereo 5 min
**Realisation** Michaela Schwentner

Michaela Schwentner *1970 Linz Austria
Films (selection) der kopf des vitus bering
(2004 a-g) giuliana 64:03 (2003 a-g)

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**The Trapdoor**
Tim Sharp

A montage of found footage shots from various formats using material from ca. 70 years (until approx. 1990). The main theme is memory: personal, familial and social with emphasis on the way that memory works and is retrospectively altered to fit present circumstances, how it is edited, re-montaged and represented. The formation of personal, family and social myths and hi(stories).

**Completion** 2006
**Contact** Tim Sharp

*Tim Sharp* *1947 Perth Scotland
Films (selection) Dar-el-Beida (1997 short a-g)

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**unilateral**
Karø Goldt

*unilateral* is a person’s internal dialogue. The film is animated through scanned, coloured handprints. Classical painters such as Tintoretto, Rembrandt, Titian and Lotto, who allow movement to take place through colour, are the inspiration for the aesthetics of this realisation. The two faces, which I have juxtaposed on the computer, are photos of the same person: self-portraits that I took one week apart in 1998.

**Completion** 2005
**Contact** Karø Goldt

*Karø Goldt* *1967 Günzburg Germany
Films (selection) solo mit chor (2004 a-g)
falcon (2003 a-g)
Additional Supported Films

(for which we requested material but did not receive any).

Martin Arnold
The Silent Chorus
Short Avant-garde

Jerusalem Foundation
Wiener Filmprojekt im Herzl Museum

Markus Kaiser-Mühlecker
Echte Bauern
Short Documentary

Jürgen Karasek
Warten auf den Mond
Short Fiction

Peter Kern
Donauleichen
Fiction

Andrea Müller
Bubbels
Short Avant-garde

Gregor Stadlober
Wir Lawogfrauen habens schön
Short Documentary

Christian Wachtler
L’imannable
Short Documentary

Maria Welzig, Gerhard Steixner
Schöner Wohnen
Short Avant-garde
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