innovative film
austria
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by Federal Minister Josef Ostermayer

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At the start of the 20th century, Rainer Maria Rilke wrote: “Wishes are the memories coming from our future.” Anyone thinking along well-trodden paths and perspectives is unlikely to grasp what these words mean. Rilke does not conform to the norm; he confronts us with the unfamiliar.

Reconciling the seemingly irreconcilable, departing from the norm, transcending boundaries, being skeptical of received truths has, for centuries, been one of the underpinnings of European cultural and intellectual history.

Austria’s filmmakers seem to carry on this legacy. Breaking free, refusing to stick to the norm may well be one of the reasons why films made in this country keep winning international acclaim and prizes (Palmes, Academy Awards, ...). On top of that, every single day seven films are screened somewhere around the globe (film seasons, retrospectives, festivals) that have received funding from the Austrian Federal Chancellery.

What makes this country’s filmmakers special is the seismographic research they undertake into the future. They render for us in visual terms what lies at the boundary between reality and vision.

It may thus well be this dynamic quest and interplay of Dubito ergo sum that is a driving force behind Austrian film’s continuing presence in the limelight, behind its international success.

I am looking forward to more special and unusual films!

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

English translation (c) Christine Wagner
## Budget

<table>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Budget</strong></td>
<td>€1,978,385</td>
<td>€2,055,471</td>
<td>€2,212,215</td>
<td>€2,227,713</td>
<td>€2,110,558</td>
<td>€2,252,360</td>
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<tr>
<td><strong>Development</strong></td>
<td>151,400</td>
<td>317,250</td>
<td>233,830</td>
<td>275,998</td>
<td>255,060</td>
<td>237,300</td>
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<tr>
<td><strong>Production</strong></td>
<td>1,450,610</td>
<td>1,431,092</td>
<td>1,603,710</td>
<td>1,666,575</td>
<td>1,320,923</td>
<td>1,699,900</td>
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<tr>
<td>Fiction films</td>
<td>6</td>
<td>15</td>
<td>11</td>
<td>6</td>
<td>10</td>
<td>9</td>
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<tr>
<td>Documentary films</td>
<td>47</td>
<td>24</td>
<td>22</td>
<td>27</td>
<td>28</td>
<td>33</td>
</tr>
<tr>
<td>Avant-garde films</td>
<td>16</td>
<td>32</td>
<td>32</td>
<td>32</td>
<td>24</td>
<td>28</td>
</tr>
<tr>
<td>Full-length films</td>
<td>39</td>
<td>27</td>
<td>21</td>
<td>30</td>
<td>20</td>
<td>26</td>
</tr>
<tr>
<td>Short films</td>
<td>30</td>
<td>44</td>
<td>44</td>
<td>35</td>
<td>42</td>
<td>44</td>
</tr>
<tr>
<td><strong>Total Films</strong></td>
<td>69</td>
<td>71</td>
<td>65</td>
<td>65</td>
<td>62</td>
<td>70</td>
</tr>
<tr>
<td><strong>Distribution</strong></td>
<td>376,375</td>
<td>307,129</td>
<td>374,675</td>
<td>300,140</td>
<td>486,575</td>
<td>315,200</td>
</tr>
</tbody>
</table>

1 Festival screenings, prints, theatrical releases
### Most Frequent Festival Screenings 2011 – 2014

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas Renoldner</td>
<td>Sunny Afternoon (2012)</td>
<td>46</td>
</tr>
<tr>
<td>Paul Wenninger</td>
<td>trespass (2012)</td>
<td>46</td>
</tr>
<tr>
<td>Norbert Pfaffenbichler</td>
<td>Conference – Notes on Film 05 (2011)</td>
<td>42</td>
</tr>
<tr>
<td>Dominik Spritzendorfer / Elena Tikhonova</td>
<td>Elektro Moskva (2013)</td>
<td>36</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td>The Shine of Day (2012)</td>
<td>36</td>
</tr>
<tr>
<td>Harald Hund</td>
<td>Apnoe (2011)</td>
<td>32</td>
</tr>
<tr>
<td>Albert Sackl</td>
<td>Im Freien (2011)</td>
<td>31</td>
</tr>
<tr>
<td>Johann Lurf</td>
<td>Reconnaissance (2012)</td>
<td>29</td>
</tr>
<tr>
<td>Michael Palm</td>
<td>Low Definition Control – Malfunctions #0 (2011)</td>
<td>28</td>
</tr>
<tr>
<td>Billy Roisz</td>
<td>zounk! (2012)</td>
<td>28</td>
</tr>
<tr>
<td>Director</td>
<td>Film</td>
<td>Number of rentals</td>
</tr>
<tr>
<td>-------------------------</td>
<td>---------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em> (1999)</td>
<td>288</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em> (2001)</td>
<td>264</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>240</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Happy End</em> (1996)</td>
<td>169</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>154</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td><em>Passagen</em> (1996)</td>
<td>145</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>143</td>
</tr>
<tr>
<td>Kathrin Resetarits</td>
<td><em>Ägypten</em> (1997)</td>
<td>138</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>passage à l’acte</em> (1993)</td>
<td>135</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 7–12</em> (2002)</td>
<td>128</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 1–6</em> (1998)</td>
<td>119</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Mariage Blanc</em> (1996)</td>
<td>113</td>
</tr>
<tr>
<td>Peter Kubelka</td>
<td><em>Antiphon</em> (2012)</td>
<td>110</td>
</tr>
<tr>
<td>Mara Mattuschka</td>
<td><em>Kugelkopf</em> (1985)</td>
<td>96</td>
</tr>
</tbody>
</table>

These figures refer exclusively to rental usages which were made through sixpackfilm since the organization of their distribution in 1995. 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 programing.
# International Awards

**Most International Awards Received 1998 — 2014**

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>La Pivellina</em> (2009)</td>
<td>39</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em>(^1) (2001)</td>
<td>35</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>34</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em> (1999)</td>
<td>18</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em> (2001)</td>
<td>12</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>The Shine of Day</em> (2012)</td>
<td>12</td>
</tr>
<tr>
<td>Severin Fiala/Ulrike Putzer</td>
<td><em>Elephant Skin</em> (2009)</td>
<td>9</td>
</tr>
<tr>
<td>Hüseyin Tabak</td>
<td><em>Deine Schönheit ist nichts wert</em> (2012)</td>
<td>9</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>Babooska</em> (2005)</td>
<td>8</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em> (2005)</td>
<td>8</td>
</tr>
</tbody>
</table>

\(^1\) Oscar nomination
The Film Department of the Arts Division bestows, upon recommendation of an expert jury, yearly or biennial Outstanding Artist Awards and an Austrian Art Award. The endowment of the Outstanding Artist Award (normally, two are given in different genres), comprises €8,000 per award. Persons recommended for an Outstanding Artist Award must have produced at least three outstanding and innovative works.

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

### Outstanding Artist Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Names and Genres</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>Michaela Grill (avant-garde)</td>
</tr>
<tr>
<td></td>
<td>Anja Salomonowitz (documentary)</td>
</tr>
<tr>
<td>2011</td>
<td>Tina Leisch (documentary)</td>
</tr>
<tr>
<td></td>
<td>Lotte Schreiber (avant-garde)</td>
</tr>
<tr>
<td>2012</td>
<td>Katharina Copony (documentary)</td>
</tr>
<tr>
<td></td>
<td>Michael Palm (avant-garde)</td>
</tr>
<tr>
<td>2013</td>
<td>Andreas Horvath (documentary)</td>
</tr>
<tr>
<td></td>
<td>Gabriele Mathes (avant-garde)</td>
</tr>
<tr>
<td>2014</td>
<td>Johannes Hammel (avant-garde)</td>
</tr>
<tr>
<td></td>
<td>Ivette Löcker (documentary)</td>
</tr>
</tbody>
</table>

### Austrian Art Awards

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

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

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

Thomas Pluch Screenplay Awards

2010  Jessica Hausner
      for the screenplay Lourdes

2011  Martin Ambrosch
      for the screenplay Spuren des Bösen

2012  Markus Schleinzer
      for the screenplay Michael

2013  Petra Ladinigg und Umut Dağ
      for the screenplay Kuma

2014  Götz Spielmann
      for the screenplay Oktober November

                        Agnes Pluch and Nikolaus Leytner
                        for the screenplay Die Auslöschung
outstanding artist
awards
Johannes Hammel

1963 Born in Basel, Switzerland
Since 1986 Lives and works as a free-lance filmmaker, cameraman and producer in Vienna
1986—1993 Studied camera at the Vienna Film Academy
1992 Co-founder of Navigator Film Produktion
1998 Founded the production company hammelfilm, with the aim of developing and producing formally and thematically unconventional film projects; e.g. he produced Low Definition Control by Michael Palm, which was nominated for the Austrian Film Prize 2013.

Examples of his cinematography include Those Who Go, Those Who Stay by Ruth Beckermann (Grand Diagonale Prize for the Best Austrian Documentary Film 2014), Way of Passion by Joerg Burger, Tlatelolco by Lotte Schreiber, In die Welt by Constantin Wulff (3sat-Prize for the Best German-language Documentary Film – Duisburg 2008, Grand Diagonale Prize for the Best Austrian Documentary Film 2009) and Volver la Vista – Der umgekehrte Blick by Fridolin Schönwiese. In addition to his camera work, he has also regularly made experimental films, and been engaged in a longstanding collaboration with the composer Heinz Ditsch. His feature film debut Folge mir was screened in the Forum Section of the 2011 Berlinale.

Films as Director (Selection)

2014 Buildings Avant-garde short, 30 min
2013 Rooms Avant-garde short, 10 min
2011 Jour Sombre Avant-garde short, 8 min
2010 Folge mir Feature film, 109 min
2005 Abendmahl Avant-garde short, 10 min
2004 Die Liebenden Avant-garde short, 7 min
2003 Die Badenden Avant-garde short, 4.30 min
Mazy/systems of transitions Avant-garde short, 10 min
1992 Die Schwarze Sonne Science-fiction short, 27 min
Prizes and Awards (Selection)

2014  Outstanding Artist Award – Film (avant-garde), Federal Chancellery/Arts Division

2005  Diagonale – AAC-Camera Prize for Volver la Vista – Der umgekehrte Blick by Fridolin Schönwiese

1997  Ann Arbour Film Festival – Best Cinematography Award for COSMODROM by Fridolin Schönwiese

1995  Ann Arbor Film Festival – Most Technically Innovative Film Award and Award of South Beach Film Festival Miami for Die Schwarze Sonne

1993  Festival du Court-Métrage de Clermont-Ferrand – Prix Recherche and Solothurn Film Festival – Stanley Thomas Johnson Prize for Die Schwarze Sonne

1992  Basel Film Festival – Film Funding Award for Die Schwarze Sonne

Long since ranked as among Austria’s most versatile filmmakers, Johannes Hammel, born in Basel in 1963, has for the past 25 years been working as a freelance cameraman, producer, and filmmaker in Vienna - in short, as a “seeker of images”. Starting with the nightmarish visions of his debut film, the science-fiction essay Die Schwarze Sonne (1992), whose chronologically erratic sequence of scenes from an anonymous German-speaking town in the 1970s are shrouded in the veil of the vaguely reminiscent, Hammel’s filmic works are always characterized by their finely nuanced photography. This applies not only to the many films of his colleagues on which Hammel has worked as a highly skilled cameraman, including, for example, K.aF.ka fragment (2001) by Christian Frosch, which derives its fascination from its jittery Super-8 photography and his great passion for materiality and film grain, or In die Welt (2008), Constantin Wulff’s institutional portrait of a Viennese maternity clinic, set firmly in the tradition of Direct Cinema, or Tlatelolco (2011) by Lotte Schreiber, an experimental documentary film featuring the eponymous
megalomaniac building project in Mexico City, its late modernist architecture and its bloody history.

No, this applies first and foremost to Johannes Hammel’s own experimental oeuvre. On the one hand, to his self-directed works such as *systems of transitions* (the title of his contribution to the omnibus film *Mazy* 2003, choreographed by Willi Dorner) for which he visualized the convulsive dance performance of a supine female dancer with a camera placed at a 90-degree angle. And, on the other hand, to the found-footage works which marked Hammel’s international breakthrough – of which the trilogy *Die Badenden, Die Liebenden* and *Abendmahl* from 2004/05, in which he subjected the anonymous film material to chemical post-processing, deserve special mention. Such treatment conjures quite different, but consistently astonishing visual effects: a holiday film can thus be deconstructed to a rhythmically pulsating, highly condensed narrative which is consumed by the grain of the material; images appear to evanesce and become “porous”, ultimately conveying the impression of paintings by the old masters.

In Johannes Hammel’s work the sensuality and also the fragility of analogue film material become experiential in intelligent, yet evocative fashion. Furthermore, films such as *Jour Sombre* (2011) extend beyond the immediate boundaries of cinema. The found footage he processes as the starting material for his film is drawn from amateur film recordings from the 1960s, and features parties of mountain climbers, hikers touring the glaciers or bathers in the mountain lakes – all adumbrated, rather than actually seen, until the subjects gradually dissipate completely. And in concert with the glaciers, the images melt away into nothingness: avant-garde cinema goes green.

JURY: SABINE HIEBLER-ERTL, TINA LEISCH, MICHAEL OMASTA
Ivette Löcker

1970 Born in Bregenz, Austria
1973 Moved to St. Michael i. Lg./Salzburg
1990's Read Slavic Studies (Russian), East European History and Sociology at the University of Vienna

Graduated (Diploma) in Literature with a dissertation on the autobiographical text of the Russian actress Lyubov Mendeleeva-Blok

During her studies, she worked in production and research on her first documentaries and feature films.

Since 1998 Working as assistant director, researcher and head of production on various documentary films; including Pripyat (1999) by Nikolaus Geyrhalter (conducting interviews and head of production) and Hat Wolff von Amerongen Konkursdelikte begangen? (2002) by Gerhard B. Friedl

2000 Relocates to Berlin

Since 2006 Began directing her own films, extended working trips to Siberia, Kazakhstan (Aral Sea), St. Petersburg, Moscow and Tel Aviv

Films as Director

2014 Wenn es blendet, öffne die Augen (When It Blinds, Open Your Eyes)
Documentary, 75 min

2013 Vom (Über)Leben der Sonja Wolf
In collaboration with Christian Frosch
Documentary short, 20 min

2011 Nachtschichten (Night Shifts)
Documentary, 96 min

2008 Marina und Sascha, Kohleschiffer
Documentary short, 33 min
Prizes and Awards (Selection)

2014  Outstanding Artist Award – Film (documentary),
      Federal Chancellery/Arts Division

2011  Grand Diagonale Prize for the Best Austrian Documentary Film for
      Nachtschichten (Night Shifts)
Following her collaboration on numerous documentaries and her widely-acclaimed, award-winning films *Marina und Sascha, Kohleschiffer* (2008), *Nachtschichten* (2011) and *Vom (Über)Leben der Sonja Wolf* (2013), Ivette Löcker once again submitted a work of outstanding quality with *Wenn es blendet, öffne die Augen* (2014). With her relentless, unsparing eye, and yet, at the same time, with great humanity and sensitivity, Ivette Löcker draws here an intimate portrait of the indomitability of the human spirit, in the face of the most inimical economic and existential conditions. With deceptive facility, she succeeds in highlighting the social ills and political failings which have given rise to these fateful individual consequences.

“Suddenly in 1993 nothing was clear any more”, we learn in the prologue of the film. “Where we were going. What we were striving for. The borders were thrown open. There was a great feeling of relief. We gained a certain freedom. But freedom is something you have to learn how to handle.” Something Zhanna and Lyosha, two thirty-somethings from St. Petersburg, proved incapable of doing: They both become drug addicts, contract HIV and hepatitis, and for the previous 9 years have been living together with Mascha, his mother, the sole member of the household earning a regular income. If it is blinding you, open your eyes – and what you will see is the hardest, saddest, most beautiful love film of the year.

JURY: SABINE HIEBLER-ERTL, TINA LEISCH, MICHAEL OMASTA
austrian art award
Born in Salzburg, Austria, he was living and working as a writer and director in Vienna.

He was working as a director’s assistant for theatre and commercials.

Short films and Expanded Cinema productions

Halbe Welt (Half World)
First feature film, science-fiction drama, 83 min
Fantastica Film Festival Avoriaz
(Special Prize of the Jury for Best Debut)
Festival du film d’action et d’aventure de Valenciennes
(Coup de Cœur)
Filmkunstfest Schwerin (Second Prize)

Attwengerfilm
Documentary (co-director), 86 min

Suzie Washington
Road movie, 87 min
Grand Diagonale Prize for the Best Austrian Film
Carl Mayer Screenplay Award
Fort Lauderdale Film Festival (Best Actress: Birgit Doll)
Max Ophüls Preis Saarbrücken
(Femina Film Award for editor Mona Willi)

Austrian Sponsorship Award for Film Arts

Der Überfall (Hold Up)
Tragicomedy, 85 min
Film Festival Locarno (Bronze Leopard for the 3 leading actors)
Grand Diagonale Prize for the Best Austrian Film
Max Ophüls Preis Saarbrücken 2001 (Prize of the President of Saarland)
Las Palmas 2001 (Premio al Mejor Dirección de Fotografía & Lady Harimaguada de Plata)
Screenplay Award of the City of Salzburg

Culture Award from the Federal State of Upper Austria
2004—2008 Journalistic work for various magazines and journals
Reports for Der Standard, Fleisch, Liebling, Falter, Ö1

2006 No Name City
Documentary, 86 min

2008 Directs Juli and Die Strudlhofstiege, Part 8
at the Schauspielhaus in Vienna

2011 Dolphins
Radio play (author), NDR

2012 Grenzgänger (Crossing Boundaries)
Drama, 88 min
Sarajevo Film Festival (CICAE Art Cinema Award)
Austrian Film Prize 2013 (Best Script: Florian Flicker,
Best Camera: Martin Gschlacht, Best Music: Eva Jantschitsch)

2012—2014 Two further films were recently in the pipeline, one a chamber piece
based on a real event drawn from the realm of Austrian politics.

August 2014 Florian Flicker died of cancer in Vienna, two days after his 49th
birthday.
Since the Austrian Art Award 2014 in the Film Category had already
been conferred on Florian Flicker, the presentation in January 2015
must take place posthumously.

With his hallmark tenacity and adaptability, Florian Flicker
has been making films for over 30 years across all genres
of cinema. His great versatility has inspired forays into
experimental film, such as his off-beat vision of the future
in Halbe Welt (Half World), his directorial debut, which in the
eyear 1990s could only be produced with the support of the
“fringe” film funding program, known today as IF (Innovative
Film). Other works within this genre include the tragi-comic
chamber piece Der Überfall (Hold Up) and the fascinating
documentary No Name City. Having learned his trade from scratch as it were, through “learning by doing”, Flicker is the embodiment of the consummate craftsman. An autodidact, whose path to becoming a filmmaker bypassed the obligatory film academy, he initially gathered experience experimenting with Super 8 and explored many forms of cinema, including Expanded Cinema.

Driven by his desire for perfection, he agonizes over his scripts, sometimes turning out 15 drafts before deeming a film script completed. However, the protracted duration of his projects always seems to ensure a successful outcome, as illustrated by his last film Grenzgänger (Crossing Boundaries). Flicker does not shy from venturing into experimentation or attempting the unconventional, and rarely in his usually self-contained locations does he make any concessions to commercial mainstream cinema. Interest in his characters is enhanced by his casting famous or unknown actors in unusual roles, whilst always ensuring that the chemistry between them is just right. And what particularly impressed the jury of the Art Award is Flicker’s lack of affiliation to any film movements or schools. Of strong, independent spirit, as it were, this Austrian filmmaker, nevertheless, enjoys the solidarity and togetherness forged among the crews he works with on set. The director frequently addresses specifically Austrian but also more general contemporary themes such as migration, illegality, exploitation, the plight of the disenfranchised and the displaced (Suzie Washington), and has also portrayed a microcosm of a society in the “Western-style” border town in No Name City. Flicker’s interest is kindled by sociotopes, extraordinary
situations, which generate enormous tension, and consequently it is no coincidence that films such as *Suzie Washington* and *Grenzgänger* fit beautifully into the crime-thriller genre.

However, Florian Flicker also operates in front of the camera: he is actively engaged in film education at Vienna's film academy, in school outreach programs, and also appears on the radio. As a logical extension to his professional activities, such commitment has elevated Flicker to a formidable champion for the cause of cinema.

An auteur, Flicker makes highly personal films, explores the possibilities of silence and pauses and is prepared to take his time. He does not seek refuge in beautiful images, but works with an almost clinical precision and with a variety of materials (Super-8 film, amateur footage). Although his movies are almost invariably low-budget, he has often encountered obstacles, and suffered bitter disappointments when his projects have proven financially unfeasible or even been canceled. This award is intended as a mark of the recognition he deserves.

In esthetic terms, *Halbe Welt* is unique and has since entered the annals of Austrian cinematic history – not least by virtue of its special association with the IF funding program. “In a feature film,” Flicker once remarked in an interview, “I attempt with the aid of the screenplay and the actors to forge intensely personal and intimate situations, and to tease out insights which speak to our lives together and touch us because they relate to the personal experiences and feelings of the viewers.” And in this Florian Flicker has succeeded splendidly.

JURY: TIZZA COVI, RAINER FRIMMEL, BRIGITTE MAYR (APRIL 2014)
films
Sarah and Sarah  Peter Kern

Austria
English (Ger sub)
DCP
b&w
stereo 70 min

Screenplay
Peter Kern

Key Cast
Traute Furthner
Margarete Tiesel
Florian Hanel

Camera
Peter Roehsler

Editor
Markus Gotzmann

Producer
Michael Klangvoll

Production
Kulturfabrik Austria

Premiere
March 2014
Diagonale Graz

Contact
Kulturfabrik Austria
Peter Kern

82-year-old Sarah Kulmbacher is a former actress, with some success during the Nazi era. Now suffering from dementia, she is looked after by a nurse, Mizzi, who also provides terminal care to children who are dying of cancer and have no family. Mizzi takes 10-year-old cancer patient Sarah to the old woman's apartment. She briefly leaves the flat and dies in the street. *Sarah and Sarah* remain behind.

Peter Kern  *1949 Vienna Austria
documentary
Anna Through the Mirror  Susanne Brandstätter

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

Susanne Brandstätter  *Los Angeles USA
The film’s 30-year-old protagonist is suffering from a serious medical condition, physically as well as psychologically. In defiance of her ailment, Bianca jogs several kilometers a day – although she keeps falling – and puts her pain and suffering at the center of brutally honest realistically painted self-portraits. She is an autodidact, without training or contact to the outside world. For many years she has been commuting between her house in a remote part of Burgenland and the neurology department of the regional hospital...

Tina Bara  *1962 Kleinmachnow Germany
China Reverse Judith Benedikt

Most ended up in Vienna by chance, working in Chinese restaurants. Dreaming of a place of their own or needing to pay for family to come. It was a life of endless work. When they could finally relax, there was time for questions. China Reverse puts everything into question, without asking. Life could have been very different, not in Europe, but in China. Those who stayed took advantage of the economic boom. China Reverse looks behind the façade of financial success. Noticing casual details – an antique porcelain dish, native songs, and a smile that refers to the future but cannot help trembling.

Judith Benedikt *1977 Lienz Austria
In China, “double happiness” refers to the happiness that’s increased twofold when a couple decides to spend the rest of their lives together. Starting from the widely known fact that “the Chinese” have rebuilt to scale the Upper-Austrian tourist attraction of Hallstatt near the Special Economic Zone of Shenzhen, Ella Raidel takes a close look at contemporary China that shows she’s completely unimpressed by the West’s view of the country, a view that leaves little latitude between breathless admiration for the economic powerhouse and trite criticism of the “political conditions.”

Ella Raidel *1970 Gmunden Austria
Films (selection) Play Life Series (2012 a-g) Subverses – China in Mozambique (2011 d) Slam Video Maputo (2010 a-g)
Escape to the Other Side
Ralf Jacobs

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)
Everyday Rebellion
Arman T. Riahi, Arash T. Riahi

Austria/Switzerland
Multiple languages
(Eng/Ger sub)
HD 1:2.35 DCP
Dolby Digital 114 min

Concept
The Riahi Brothers

Camera
Mario Minichmayr
The Riahi Brothers
Dominik Spritzendorfer

Producers
Arash T. Riahi, Michael Seeber
Sabine Gruber, Hercli Bundi, Vadim Jendreyko
Susanne Guggenberger

Production
Golden Girls
Filmproduktion (AT)
Mira Film (CH)

Premiere
November 2014
CPH:DOX Copenhagen
Int. Documentary
Film Festival

Contact
Golden Girls
Filmproduktion

What does the Occupy movement have in common with the Spanish Indignados or the Arab Spring? Is there a connection between the Iranian democracy movement and the Syrian struggle, and what is the link between the Ukrainian topless activists of FEMEN and Egypt? The reasons for the various uprisings in these countries may be diverse, but in their creative nonviolent tactics they are closely connected. Everyday Rebellion is a documentary & cross-media project celebrating the power and richness of creative nonviolent protest and civil disobedience worldwide.

Arman T. Riahi *1981 Isfahan Iran

Arash T. Riahi *1972 Isfahan Iran
Films (selection) Everything will not be fine (2012 d)
Focus on Infinity

Joerg Burger

Austria
English/Spanish (Ger sub)
HD 16:9 DCP
Dolby Digital 80 min

Concept/Camera
Joerg Burger

Editors
Joerg Burger
Gökçe Ince

Producers
Joerg Burger
Georg Misch
Ralph Wieser

Production
Joerg Burger
Filmproduktion
Mischief Films

Premiere
March 2014
Diagonale Graz

Sales
sixpackfilm

Focus on Infinity is a cinematic journey to the places, people and machines that are involved in exploring the origin of our cosmos and existence. It is a very personal and intuitive investigation into the roots and boundaries of our imagination dominated by sensual perception. The film focuses on the restlessness that characterizes the natural sciences, which drives research with increasing technological advancement and financial resources and underpins the never-ending human ambition to fully understand our world.

Joerg Burger *1961 Vienna Austria
Global Shopping Village  Ulli Gladik

Shopping malls have been thriving in European cities for many years. Popular with customers and controversial in public discourse, they are transforming the economic structures, social relations and architectural landscapes of our cities. By following a successful businessman who plans and builds shopping centers, we will find out how the real estate sector works and how enormous the profits are that can be made in this area. But this pursuit of profit is not without consequences: not only is the global financial system on the brink of ruin, it has also dramatically altered our towns and living environment.

Ulli Gladik  *1970 Bruck/Mur Austria
Films (selection) Natasha (2008 d) drei cents (2004 short d)
Das Reversad (2003 a-g)
I am a film worker. I am lucky, I like my job. Still, I face financial problems, exhaustion, existential fears. But fear does not change or improve anything. Thus I am taking a break, for a change of perspective. And I have started to ask questions: from workers in a self-managed Serbian factory, from young creative-industry workers who are building a network in Graz and see life as a whole, and from a visionary from Brazil who started to introduce democratic management in his multinational enterprise 30 years ago.
Photographer Erich Lessing is a great witness to and chronicler of the 20th century and one of the most important photojournalists of the post-war era. *The Photographer in Front of the Camera* accompanies the still very active 90-year-old and takes time to focus on the details. “Good photography inspires us to continue reflecting on it,” states Lessing. Similarly, the film invites its audience to view the works of this extraordinary artist in a new light as well.

**Tizza Covi** *1971 Bolzano Italy
**Rainer Frimmel** *1971 Vienna Austria

**Films** (selection) The Shine of Day (2012 f)
La Pivellina (2009 f) Babooska (2005 d)
Shot over a period of two years, the film chronicles the lives of four young Egyptian women from various social backgrounds who are fighting for their rights and for change after the revolution. Eloquent and determined, they challenge our clichés and prejudices about Arab women and the Arab world in general. The revolution has shaped the women and will continue to do so since their fight for justice and gender equality means they incessantly collide with a male-dominated world.

Alexandra Schneider

*1979 Münsterlingen Switzerland

The songs of Franz Schubert: Are they still relevant today? And where do they belong? If we go by pianist and conductor Marino Formenti’s opinion: not in the concert halls of this world, at least not exclusively. Formenti would much rather like to take them back to real life and return the songs to those Schubert wrote them for. In this experiment, he is accompanied by the filmmaker.

Bruno Moll *1948 Olten Switzerland
Rustem, 23, plays poker. Born and raised in Russia, he lives in Berlin. A.k.a. Puma23, Rustem has already won more than 100,000 dollars. He starts traveling to poker tournaments across Europe. The computer-generated sounds of the online games are occasionally punctuated by the chips’ hypnotic noises. Suddenly, Rustem sits face to face with his opponents, in a world where competition hangs heavy in the air. Every man for himself, win or lose. The game begins to affect every facet of his life.

Katharina Copony  *1972 Graz Austria
Boxing is a brutal sport. A men’s world. But is there a difference when women box?
Tiffanie loves fast cars and beautiful women. An amateur boxer, she wants to qualify for the Olympic Games. Jaci, a professional, eats, drinks and sleeps boxing, living from one fight to the next. Tree, a devout Catholic, quit boxing for an unsettled, adventurous life as a stuntwoman. All three live on the edge of society, making a living from odd jobs. As boxers, they do something that is considered male par excellence: being aggressive. Always on the lookout for a challenge, in the ring and in life, their journeys are a daily struggle. A soul search.
Andreas Eriksson from Sweden feels something we cannot feel or see. It is called electromagnetic hypersensitivity. It is something that has completely changed his life. More and more people say that the continuous increase of electromagnetic technologies such as cell phones and wireless LAN has a strong negative impact on their well-being. *What We Do Not See* accompanies them in their daily lives. Are there any places left without electromagnetic radiation? A road movie in search of the last “white spots” ...

**Anna Katharina Wohlgenannt** *1982 Vienna Austria*  
Zhanna und Lyosha are survivors. The couple, now in their mid-thirties, became heroin addicts in the turbulent years of upheaval in Russia. They know their days are numbered and pit their frail zest for life and gallows humor against this fact. The film draws on these moments and offers an intimate portrayal of a fragile and ambivalent love affair.

Ivette Löcker *1970 Bregenz Austria  
Wir können nicht den hellen Himmel träumen
Carmen Tartarotti

The film shows a convent in Alto Adige run by just two nuns, biological sisters. To make sure that “those out there don’t think two nuns no longer make a convent,” they try to keep up a full range of activities. The women’s headstrong character and their stubborn insistence on autonomy and self-dependency creates situations that are both touching and funny, and entirely unexpected in a place like this.

Carmen Tartarotti *1950 Latsch Italy
Wo ich wohne. Ein Film für Ilse Aichinger
Christine Nagel

Stillness, observation and the absurd are the secrets behind Ilse Aichinger’s poetry, as brought to life in the film, Where I Live. Characters from stories come to life in a house whose stories sink in upon themselves. Also, Super-8 footage shot by Aichinger that has never been shown before inspires awe at our ability to find ourselves as well as at the ways in which we find ourselves. Taking a sensuous approach, the film engages with Ilse Aichinger’s work, which stands out in the 20th century for its singularity whilst remaining timeless in its existential dimension.

Christine Nagel  *1969 Wertheim/Main Germany
Films (selection) Seegeister (2002 short f)
avant-garde
Voices Mara Mattuschka

Celebrated tenor Alex Gottfarb is not alone: his “inner house” is shared by shy Alexander, sexy Sandra, teenager Lex and little Xandi – split personalities of himself. With the help of a psychoanalyst, Dr. Fränger, and his répétitrice, Helene, who is in love with him, Alex gets into contact with the personalities inhabiting his inner world. A cascade of turbulent events and tragicomic misunderstandings accompany Alex’ fight for identity, love and freedom.

Mara Mattuschka *1959 Sofia Bulgaria
Films (selection) Perfect Garden (2013 a-g, f)
Qvid Tvm (2012 a-g, f) Burning Palace (2010 a-g)
fiction short
Eight-year-old Emil is supposed to read a poem at the funeral of his recently deceased father. It becomes his only companion in mourning and perhaps provides the only possibility for a perfect leavetaking, since his mother is incapable of consoling him, his uncle triggers old emotional wounds and his precocious cousin leaves him in the lurch on the day of the memorial.

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

**Austria**  
German (Eng sub)  
HD 16:9 DCP  
Dolby Stereo 60 min

**Screenplay** Alex Trejo  
**Key Cast** Max Viehrig  
Pilar Fantova, Andrea Clausen  
**Camera** Benjamin Klein  
**Editor** Christin Veith

**Producer** Florian Brüning

**Premiere** January 2014  
Saarbrücken Film Festival  
Max Ophüls Preis

**Contact**  
Alex Trejo

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

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

**Austria/Germany**  
German (Eng sub)  
DV 1:1.85 DCP  
b&w mono 55 min

**Screenplay** Georg Tiller  
**Ja, Panik**  
**Key Cast** Andreas Spechtl  
Stefan Pabst, Sebastian Janata  
**Camera** Claudio Pfeifer  
**Editor** Viktor Hoffmann

**Producer** Georg Tiller  
**Production** Subobscura Films (AT)  
naivsuperfilm (DE)

**Premiere** February 2014 Berlinale  
Int. Film Festival Berlin

**Sales** sixpackfilm
Seeing Clara
Magdalena Lauritsch

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

Magdalena Lauritsch *1988 St. Veit/Glan Austria
Films (selection) Rote Flecken (2013 short f)
Masken Masken (2009 short f)

Austria
German (Eng sub)
HD 16:9
stereo 24 min

Screenplay
Magdalena Lauritsch
Peter Hengl

Key Cast
Sonja Romei
Fritz Hörtenhuber
Alexandra Timmel

Camera
Anselm Hartmann

Editor
Bettine Ties

Producer
Eva Hartl

Contact
Magdalena Lauritsch

Sweat
Iris Blauensteiner

Schwitzen (Sweat) describes the last three days of a friendship between two girls. Living in a quiet country village, they roam the countryside, they go to parties, they watch videos and swim in the lake. Fed up with the familiar banalities of everyday life, they develop a new, unexpected power. And start acting it out.

Iris Blauensteiner *1986 Vienna Austria
Films (selection) und eine von ihnen singt (2012 a-g) Milch (2009 short f) Doublage (2007 a-g)

Austria
German (Eng sub)
HD 1:1.85 DCP
Dolby Digital 30 min

Screenplay Iris Blauensteiner
Key Cast Michelle Lechner
Agnes Wilfinger, Wiltrud Schreiner
Camera Carolina Steinbrecher
Editor Linda Reif

Producer
Eva Hartl

Production
Daniela Praher Filmproduktion

Premiere March 2014
Diagonale Graz

Sales
sixpackfilm
Networking
Alireza Ghanie

In Kerala, Southern India, traditional fishermen have been surviving on the bounty of their nets for more than 2,000 years. However, the impact of the multinational fishing industry as well as climate change is leaving their nets near empty. The ritual of fishing is a rhythmic choreography of movement and chant as the nets are hauled to shore, enacting a pure struggle for daily survival.

Alireza Ghanie *1959 Tehran Iran

Austria
Malayalam/English
HD 16:9
stereo 30 min

Concept/Editor
Alireza Ghanie

Camera
Alireza Ghanie
Jagan Nivas

Contact
Alireza Ghanie

Noema
Christiana Perschon

Audio-visual notes on the encounter with 93-year-old painter Tatjana, who is losing her eyesight. Gestures gently observed through the tips of her hair interfere with thoughts about the sense of time and a dreamlike reality. Moving images follow the painter’s alignment relying more than ever on her experienced hand and imagination and exploring sensory perception beyond seeing.

Christiana Perschon *1978 Baden Austria
Films (selection) Bildrand (2012 a-g) Im Blau (2011 short d) Herzklopfen (2005 short d)

Austria
German (Eng sub)
HD DCP
stereo 29 min

Realisation
Christiana Perschon

Premiere
April 2014 Nyon
Visions du Réel

Contact
Christiana Perschon
The first time I visited my grandfather's brothel I was seven years old. We were sitting on a couch in the entrance hall and he was telling me a story. Just as the story was reaching its climax, he suddenly stopped speaking and left the room with two prostitutes. I looked over at my grandmother, whose gaze was empty, as if she were somewhere else.

Antoinette Zwirchmayr *1989 Oberdorf Austria
Films (selection) Untitled (2012 a-g)
Floaters in the eye (2011 a-g)
Austria
German/English
35 mm 1:1.85
Dolby SR 21 min
Concept
Antoinette Zwirchmayr
Camera
Rosa John
Editors
Rosa John
Antoinette Zwirchmayr
Producers
Carmen Weingartshofer
Antoinette Zwirchmayr
Premiere March 2014
Diagonale Graz
Contact
Antoinette Zwirchmayr

Harry is two when his parents find out that their son suffers from muscular dystrophy and will neither be able to walk nor live a very long life. Today Harry is 31. On 4 Wheels is a documentary road movie travelling into the film-heart of Europe, to the Cannes Film Festival of 2012, accompanying film buff and Ulrich Seidl fan Harry on the journey of his life-time.

Michael Reisecker *1982 Ried/Innkreis Austria
Films (selection) Reiseckers Reisen – An Austrian Roadmovie (TV series, since 2009 d)
Reiseckers Reisen – USA Special (2012 d)
Austria
German (Ger/Eng sub)
HD 16:9
stereo 55 min
Concept/Camera
Michael Reisecker
Editor
Julia Drack
Producer
Michael Reisecker
Production
Reiseckers Reisen
Filmproduktion
Contact
Reiseckers Reisen
Filmproduktion
avant-garde short
Like a dark screen stencil, a young woman dances in front of an open window. The dancer’s place at the window gives way to a view of an urban cityscape. Trains, buses, automobiles, pedestrians on a bridge move in the distance, while tree branches dance in the wind in the foreground. The same wind lifts the young woman’s hair, giving a full view of her face. In parallel, the camera pans into the narrow Parisian kitchen and the inner life of the dwelling. A film about inside and outside.

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

Austria
No dialogue
HD 4:3
color/b&w
stereo 7 min

Realisation
Lydia Nsiah

Premiere
November 2013 Madrid
Int. Cinema Week

Contact
Lydia Nsiah

66, Rue Stephenson
Friedl vom Gröller

#000035189 presents Super-8 recordings of a circuit-board factory near Vienna, juxtaposed with digitized found footage of historical advertising and industrial films. Media preservation fluctuates between the visual and auditory dynamics of today’s computerized hi-tech production, the “found” protagonists’ glances and bodies as well as the vanishing (amateur) film esthetics of the first common “archive” of moving pictures, Super 8.

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

Austria
No dialogue
HD 4:3
color/b&w
stereo 7 min

Realisation
Lydia Nsiah

Premiere
November 2013 Madrid
Int. Cinema Week

Contact
Lydia Nsiah
**Cherries**
Friedl vom Gröller

Monsieur and Madame are a cheerful, no longer quite youthful couple. A prologue from the young chambermaid’s point of view precedes the couple’s amorous play. The filmmaker circles the pair. The gaze of the “chambermaid figure” is a stand-in for the gaze of the camera. Madame briefly turns away from a kiss and her lips receive a cherry, elegantly handed to her by the chambermaid. In the final unfocused shot, the chambermaid poses next to the pair like a tourist in an amateur film.

(Madeleine Bernstorff)

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

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

**Realisation**
Friedl vom Gröller

**Premiere** February 2014 Berlinale
Int. Film Festival Berlin

**Sales**
sixpackfilm

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**darkroom**
Billy Roisz

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

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

**Austria**
No dialogue
HD 16:9 DCP
Dolby SR 13 min

**Concept/Editor**
Billy Roisz

**Kamera**
Lisbeth Kovačić
Billy Roisz

**Sound**
Dieter Kovačić
Peter Kutin

**Premiere** February 2014 Berlinale
Int. Film Festival Berlin

**Sales**
sixpackfilm
The camera records seven women in medium close-up, as torsos from the waist up, seen through a fence. They do not relate to one another but solely to the camera. The self-conscious blankness of the woman behind the wire fence raises questions in regard to the film title. After the staging is ruptured, setting and rhythm change: the camera is now a member of the group of women, fenced in together with them. (Sylvia Szely)

**Friedl vom Gröller** *1946 London UK  
Films (selection) Im Wiener Prater (2013 a-g)  
Gutes Ende (2011 a-g) Polterabend (2009 a-g)

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

**Realisation**  
Friedl vom Gröller

**Premiere** February 2014 Berlinale  
Int. Film Festival Berlin

**Sales**  
sixpackfilm

The brief moments that take place “in passing”, which we cannot really grasp but which still form the essence of our being, are the leitmotif of the film. In the ostensibly commonplace attempt to reach the interior of the eponymous church, the difficulties of modern human beings in “experiencing” the moment and their insecurity about their own desires and wishes are condensed into just three minutes.

**Edith Stauber** *1968 Linz Austria  
Films (selection) Nachbehandlung (2012 a-g)  
Eintritt zum Paradies um €20 (2008 a-g)  
Über eine Straße (co-director 2004 d)

**Austria**  
No dialogue  
HD 16:9  
stereo 3 min

**Realisation**  
Edith Stauber

**Premiere** April 2014  
Crossing Europe Linz

**Contact**  
Edith Stauber

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Guilty Until Proven Innocent  
Friedl vom Gröller
A news item on “the world’s longest kiss” inspired Gerhard Rühm to create a literary text composed as a piece of music in 4/4 time, including eighth and quarter notes as well as intervals, syncopation and triplets. He and Monika Lichtenfeld recited the text especially for the film. At first, every word is spoken just once, then the words are repeated more often until all words are recited seven times. For the film I chose eight hospital workers – 4 male and 4 female doctors or nurses –, playing all characters myself.

**Hubert Sielecki** *1946 Rosenbach Austria
Films (selection) Dialog über Österreich (2012 a-g) Österreich! (2001 a-g) Maria Lassnig Kantate (1992 a-g)

**Austria**
German/English
HD 16:9
stereo 5 min

**Concept** Gerhard Rühm
**Realisation** Hubert Sielecki

**Producer** Hubert Sielecki
**Production** Animotion Films Vienna
Hubert Sielecki

**Premiere** October 2014 ZEBRA
Poetry Film Festival Berlin

**Contact**
Hubert Sielecki

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In 1939, when Rudolph M. Schindler’s Pearl M. Mackey apartment building was completed, crowds laid siege to the movie theaters for *Gone with the Wind*. In the architect’s home country, Nazi propaganda was under way. And in his hometown, Vienna, *Mutterliebe* (Mother Love) was being filmed. With the help of poetic means, this experimental short alludes to the structural break which emerges when concomitance goes beyond the homogeneous perception of history.

**Klaus Pamminger** *1967 Ebensee Austria
Films (selection) Shine Off Me (2011 a-g) ri-m#08_ Th (2009 a-g) ri-m#07_LP (Version 1) (2009 a-g)

**Austria**
No dialogue
HD 16:9 DCP
color/b&w
Dolby Digital
13 min

**Realisation**
Klaus Pamminger

**Premiere** April 2014
Crossing Europe Linz

**Contact**
Klaus Pamminger
My Precious Skin
Friedl vom Gröller

Normally, they are hyper-perfect – the images and worlds in which anti-aging products appear. By contrast, we have landed somewhere entirely different: The film opens with a shaky pan across trees, meadows, and a country house. Cut to a shot of innumerable cosmetic products accumulated in the bathroom of the protagonist. Vom Gröller’s charming miniature never denies that in this world one is victim to the cosmetics industry and vulnerable to its promises of aging with beauty. (Christa Benzer)

Friedl vom Gröller *1946 London UK
Films (selection) Im Wiener Prater (2013 a-g) Der Phototermin (2010 a-g) Passage Briare (2009 a-g)

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

Realisation
Friedl vom Gröller

Premiere March 2014
Diagonale Graz

Sales
sixpackfilm

The New Suit
Friedl vom Gröller

A new outfit not only alters a person’s outward appearance but also has invisible consequences. Perhaps this is why vom Gröller had herself fitted for a new suit at the office of her psychoanalytic practice, where no mirror reflects outward appearances – instead, family members attend the fitting. While the camera seeks the reactions among those present, the film images shift to photographs. A study about the charged pleasure of watching and psychology. (Michael Pekler)

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

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

Realisation
Friedl vom Gröller

Premiere March 2014
Diagonale Graz

Sales
sixpackfilm
Odessa Crash Test
Norbert Pfaffenbichler

The short film ironically paraphrases one of film history’s most famous montage sequences: the Odessa Steps scene from Battleship Potemkin (Sergei Eisenstein, USSR, 1925). A baby carriage rolls down a flight of stairs, ultimately toppling over. Several film and video cameras record the scene. The editing is done in line with Eisenstein’s theory of montage of conflict, using split screens and hardcore punk rock music.

Norbert Pfaffenbichler *1967 Steyr Austria
Films (selection) A Messenger from the Shadows – Notes on Film 06 A/Monologue 01 (2013 a-g) A Masque of Madness – Notes on Film 06 B/Monologue 02 (2013 a-g) Conference – Notes on Film 05 (2011 a-g)

Austria
No dialogue
DCP 16:9
color/b&w
Dolby Stereo
6 min

Realisation
Norbert Pfaffenbichler

Camera
Martin Putz

Premiere October 2014
BFI London Film Festival

Sales
sixpackfilm

Penelope / In the Scenery / Reflecting / Relations
Michaela Schwentner

This short film examines possible forms of storytelling in an experimental context. A woman who has split up with her partner now tells her story to a friend, assembling fragments and pieces. Rather than weaving cloth, this modern-day model of Penelope – inspired by the figure of Ulysses’ wife – interweaves text fragments to create her story. The organization of the narrative partly follows the principle of “mise en abyme.” The formal level also follows this principle and consists of fragmented images and reflections.

Michaela Schwentner *1970 Linz Austria
Films (selection) un divertissement d’amour (2013 a-g) Prospects (2011 a-g) des souvenirs vagues (2009 a-g)

Austria
English
HD 16:9
Dolby Stereo
15 min

Realisation
Michaela Schwentner

Key Cast
Anna Mendelssohn
Irene Coticchio

Premiere March 2014
Diagonale Graz

Contact
Michaela Schwentner
River Plate
Josef Dabernig

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

Austria
No dialogue
16 mm/Blow up 35 mm 1:1.85 b&w stereo 16 min

Concept/Producer
Josef Dabernig

Key Cast
Maria Berrios
Wolfgang Dabernig
Ingeburg Wurzer

Camera
Christian Giesser

Editors
Josef Dabernig
Michael Palm

Premiere
March 2014
Diagonale Graz

Sales
sixpackfilm

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Poetry for Sale
Friedl vom Gröller

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

Austria
No dialogue
16 mm 1:1.37 b&w 4 min

Realisation
Friedl vom Gröller

Premiere September 2014
Toronto Int. Film Festival

Sales
sixpackfilm

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In her short film, Friedl vom Gröller impressively contrasts the intimacy of the act of writing and the publicity of its presentation. The difficulty of the undertaking, selling poems in the subway, shows the difficulty of material survival for poets. The double breaking of the rules on which the film is based – both selling and filming are forbidden in the subway – exposes both poetry and filming as criminal acts, thus revealing the true status of poets and filmmakers. (Nicole Streitler)

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

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

Austria
No dialogue
16 mm/Blow up 35 mm 1:1.85 b&w stereo 16 min

Concept/Producer
Josef Dabernig

Key Cast
Maria Berrios
Wolfgang Dabernig
Ingeburg Wurzer

Camera
Christian Giesser

Editors
Josef Dabernig
Michael Palm

Premiere
March 2014
Diagonale Graz

Sales
sixpackfilm
Taipei Recyclers
Nikki Schuster

Taipei – ghosts and gods, typhoon and Nakasi musicians. In the city’s urban hideouts, little creatures come to life. They are digitally composed from waste collected from the streets and typical local products. The clatter of these creatures’ limbs interacts with the soundscapes of Taipei.

Nikki Schuster *1974 Steyr Austria
Films (selection) Parasit (2013 a-g) Berlin Recyclers (2012 a-g) Microphobia (2010 a-g)

Austria
No dialogue
HD 16:9
stereo 7 min

Realisation
Nikki Schuster

Premiere March 2014
Diagonale Graz

Contact
Nikki Schuster

to be and to sit
Josephine Ahnelt

Upon their arrival at an airport, the five people are observed by the Super-8 camera. The gaze into the camera undergoes different phases. When they first return its look, it is as a form of defense, then of dialogue – a gaze united with the camera. The person observed becomes his or her own camera – due to the mode of shooting used there is no sound, and both, the gazing and the sitting, become the “I”.

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

Austria
No dialogue
HD
b&w
12 min

Realisation
Josephine Ahnelt

Editors
Josephine Ahnelt
Johannes Hammel

Sales
sixpackfilm
A poster for Shiseido cosmetics shows the beautiful face of a woman, at its center her large Asian eyes, a deep and trusting gaze. Vom Gröller juxtaposes this scene with its inversion in the next. The face of a woman is again central; this time it is the filmmaker herself. She is seated in a dentist’s chair. She is placed under examination, she receives anesthesia, and teeth are pulled. We see her hand operating the camera using a remote. *Why Life Is Worth Living* is a question and an answer at one and the same time. (Sylvia Szely)

**Friedl vom Gröller** *1946 London UK
Films (selection) Im Wiener Prater (2013 a-g) Gutes Ende (2011 a-g) Polterabend (2009 a-g)

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

**Realisation**
Friedl vom Gröller

**Premiere**
February 2014 Berlinale
Int. Film Festival Berlin

**Sales**
sixpackfilm

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

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

**Austria**
No dialogue
HD
stereo 7 min

**Realisation**
Thomas Draschan

**Producer**
Roland Hablesreiter

**Premiere**
March 2014
Diagonale Graz

**Sales**
sixpackfilm
films coming soon
fiction

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

Abschied von den Eltern  Astrid Ofner

Austria
German
HD 4:3
stereo
approx. 80 min

Screenplay
Astrid Ofner

Key Cast
Sylvie Rohrer
Julian Sharp

Camera
Astrid Ofner
Peter Roehsler

Editor
Renate Maragh-Ablinger

Producer
Astrid Ofner

Completion
2015

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

**Ludwig Wüst**  
*1965 Vilseck/Bavaria Germany*

**Films (selection)**  
Das Haus meines Vaters (2013 f)  
Tape End (2011 f)  
Koma (2009 f)
A woman, a man. The island of Lampedusa, where their escape routes intersect. Zakaria, in his late twenties, from Somalia, who has risked his life coming to the island on a small boat when fleeing civil war in his country. Giulia, in her mid-fifties, a tourist from Northern Italy, on the run from deep personal crises. Both have returned to the island. Giulia, recovered but facing a life-threatening illness, and Zakaria, as a journalist now living in Rome.

Peter Schreiner
*1957 Vienna Austria
Films (selection) Fata Morgana (2012 a-g, f) Totó (2009 d) Bellavista (2007 d)
Fiction Coming Soon

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

**Parabellum**  Lukas Valenta Rinner

**Austria/Argentina/Uruguay**
Spanish (Ger/Eng sub)  RED 4K 1:2.35 stereo  approx. 90 min

**Screenplay**  Lukas Valenta Rinner
**Key cast**  Pablo Seijo
**Camera**  Roman Kasseroller
**Editors**  Ana Godoy  Javier Favot

**Producers**  Lukas Valenta Rinner  Juan Pablo Martinez
**Production**  Nabis Filmgroup (AT)  2M Cine (ARG)  La Pobladora Cine (UY)

**Completion**  2015

**Contact**  Nabis Filmgroup

*1985 Salzburg Austria  Films (selection) About the distance (co-director 2012 d)  A letter to Fukuyama (2010 short f)
After a relapse into heroin use, 18-year-old Sin decides to take matters into her own hands to overcome her addiction. She convinces her friend Illy that a trip to an island in the sun will get them away from the drugs. Just before leaving, they go to see Illy’s mum to get the girl’s passport. This outing shows how different they are in character and social background; their plan falls through. Sin realizes that she must travel the road to recovery alone.

Sin & Illy Still Alive  
Maria Hengge

Austria/Germany
German
Digital 1:2.35
stereo
approx. 90 min

Screenplay
Maria Hengge
Camera
Peter Roehsler
Editor
Karina Ressler

Producers
Maria Hengge
Peter Roehsler
Production
nanookfilm (AT)
abadon productions (DE)

Completion
2015

Contact
nanookfilm

Maria Hengge  *1970 Chicago USA
Films (selection) The Last Bus (2008 short f)
Those Who Fall Have Wings Peter Brunner

The burden on the chest of asthmatic Kati is too heavy for the shoulders of her four-year old little sister. A severe loss and the awakening of Kati’s sexuality take their toll on the fifteen-year-old visionary girl. But like a sound that merges into silence, Kati attempts to carry her memories to a place of recurring farewell.

Peter Brunner *1983 Vienna Austria
Three investors, wolves in sheep’s clothes, can’t for their life find heart or soul. In their jets, they circle the globe, preaching love and earning gold. Smoke and mirrors is their game, ministers, unions and kings enjoy their fame. Gambling with open cards at the table, where there’s no risk there’s only one aim: the truth is a lie, ’cause lying is real – when you get pranked, how does it feel?

Daniel Hoesl *1982 St. Pölten Austria
Films (selection) Soldate Jeannette (2013 f)
The Madness of the Day (2011 short f)
Lecture of Quotidian Pathos (2009 short f)
documentary coming soon
Two women yell questions into the blackness of a forest and patiently wait for an answer. An old physicist sits in front of a radio listening to the white noise, waiting for a message from his long-dead wife. A man sings in the dark while a table in front of him slowly levitates. The film is a journey into a world of dream images and hopes, to places where strange things do happen, to people looking for the invisible. A departure towards “the other side”, where the certainties of everyday life no longer apply and anything seems possible.

Judith Zdesar *1980 Villach Austria
Atelier de Conversation
Bernhard Braunstein

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

Bernhard Braunstein *1979 Salzburg Austria
Films (selection) sleeping image (2013 a-g)
Pharao Bipolar (co-director 2008 short d)
Reisen im eigenen Zimmer (co-director 2006 short d)
Who or what decides whether an unborn child is to live or die if prenatal diagnosis reveals an anomaly? What does the established practice of selective abortion mean for our society? Starting from these questions, the documentary film essay explores the issue’s medical, legal, historical and political backgrounds, calling into question our concepts of handicap and social normality.

Thomas Fürhapter *1971 Vienna Austria
Planes (2006 a-g) Das Gelb ohne Zebra (2004 short d)
Aus einem nahen Land  Manfred Neuwirth

The film is set in and around Kritzendorf, a small village by the Danube northwest of Vienna. The Vitovec family, neighbors of the filmmaker, makes a living growing wine. That’s hard work. Manfred Neuwirth explores familiar territory even though some images of *Aus einem nahen Land* seem so unreal they might be science fiction. An experimental documentary in 24 shots.

(Michael Omasta)

**Austria**
No dialogue
HD 16:9 DCP
Dolby Digital
approx. 80 min

**Realisation**
Manfred Neuwirth

**Music**
Christian Fennesz

**Producer**
Manfred Neuwirth

**Production**
loop media
Medienwerkstatt Wien

**Completion**
2015

**Contact**
Manfred Neuwirth

Manfred Neuwirth  *1954 Vienna Austria
Films (selection) scapes and elements (2011 short d)
Tibet revisited (2005 d) Erinnerungen an ein verlorenes Land (1988 d)
Vienna by night. Liviu, Leo, Alberto, Gábor, Daniel. But are those their real names? They’re all between 18 and 27. Or possibly younger; or older. They’ve migrated from Eastern Europe. Moving from one bar to the next, they roam the dark streets, searching for their place in the world. They often tell lies and invent lives for themselves that are better and less tragic than their own. They work as prostitutes.

Patric Chiha *1975 Vienna Austria
Besser spät als nie is a film about the disappearance of the Holocaust generation and the implications this has for the future. Starting from the filmmaker’s personal background – he is the son of a former Auschwitz inmate – it presents a very lively group of first-generation Holocaust survivors and the things that are still important to them today when they think about their legacy.

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

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

Julia Gutweniger *1988 Merano Italy
Florian Kofler *1986 Merano Italy
Films (selection) Pfitscher (2013 short f)
August/September (2010 short f)

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

Concept
Julia Gutweniger
Florian Kofler

Camera
Julia Gutweniger

Editors
Julia Gutweniger
Florian Kofler

Producers
Julia Gutweniger
Florian Kofler

Production
Villa Mondeo

Completion
2016

Contact
Villa Mondeo
Cinema Futures  
Michael Palm

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

Concept/Editor
Michael Palm

Camera
Joerg Burger

Producer
Ralph Wieser

Production
Mischief Films

Completion
2015

Contact
Mischief Films

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

*Michael Palm* 1965 Linz Austria

Films (selection) Low Definition Control – Malfunctions #0  
Sea Concrete Human – Malfunctions #1 (2001 short d)
What is a real man? How do men see themselves outside the clichés conveyed by society and the media? In how far are they free to define their own maleness, to what extent is a male role forced upon them? With the help of long-term observation, we accompany boys and men from different religious, cultural and social backgrounds and with very contrary notions of what constitutes a “real man”.

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

Elephants in Sussex  
Wolfgang Konrad  
Ursula Hansbauer, Clemens Stachel

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

Concept  
Wolfgang Konrad  
Ursula Hansbauer  
Clemens Stachel

Camera  
Leena Koppe  
Editor  
Ursula Hansbauer

Producer  
Wolfgang Konrad  
Production  
LUC Film

Completion  
2015

Contact  
LUC Film

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

Clemens Stachel *1974 Wiener Neustadt Austria
Emile Zuckerkandl was the only grandson of the famous Austrian journalist, Berta Zuckerkandl. After years fleeing from the Nazi regime he managed to build a major scientific career in the US. The memories of the nearly 90-year-old paint a vivid picture of 20th-century history with all its highs and lows. Last autumn, Emile Zuckerkandl died in California.

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

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

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

Pavel Cuzuioc

*1978 Republic of Moldova

Films (selection) Digging for Life (2011 d)
Trois Femmes de Moldavie (2006 d)
The film focuses on the lives of a group of trans*identified people who were born with a female body and choose to live in another gender than the one they were assigned at birth. It features extensive interview sessions, a visual discourse about the transgender body and a panel discussion about trans*activism and politics. The film will be side-narrated by an animated fictional tale about the absurdities of gender dichotomies.

**Austria**
German (Eng sub)
HD 16:9
color/b&w
Dolby Stereo
approx. 90 min

**Concept/Editors**
Cordula Thym
Katharina Lampert

**Camera**
Judith Benedikt

**Completion**
2015

**Contact**
Cordula Thym
Katharina Lampert

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**FtWTF Cordula Thym, Katharina Lampert**

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

Katharina Lampert *1976 Vienna Austria
Films (selection) verliebt, verzopft, verwegen (2009 d)
wenn wir da sind (co-director 2008 short d)
Genug? Nicole Scherg

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

Nicole Scherg *1976 Würzburg Germany
Films (selection) Großeltern (2004 short d)
Documentary Coming Soon

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

Monika Grassl *1981 Vienna Austria
Films (selection) No Chicken in the Bus (2007 short d)
Her Position in Transition (2006 short d)
Es sind ja Löcher drin (2006 short d)
An intimate portrait of the legendary actor and former Luchino Visconti “muse” Helmut Berger, who — after decades of movie stardom and jet set extravaganza — has settled for a more secluded and modest lifestyle in his hometown of Salzburg, Austria.

**Andreas Horvath** *1968 Salzburg Austria
**Films (selection)** Earth's Golden Playground (2013 d)
Postcard from Somova, Romania (2011 short d)
Arab Attraction (co-director 2010 d)

Contact
Andreas Horvath
holz.erde.fleisch Sigmund Steiner

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

Sigmund Steiner  *1978 Judenburg Austria
Films (selection) harz (2007 short f) california (2004 short d)
firn (2003 short f)

Austria
HD 16:9
Dolby Stereo
approx. 90 min

Concept/Editor
Sigmund Steiner

Camera
Michael Schindegger

Editor
Sigmund Steiner

Producer
Flavio Marchetti

Production
La Banda Film

Completion
2015

Contact
Sigmund Steiner
Kurt Kren  Martina Kudláček

The film explores the biography, myths, world view and art work of Austrian artist Kurt Kren (1929–1998), a major figure in avant-garde film from the 1950s until his death, beloved of the generations that followed him both for his accomplishments and his sensibility, whose work sharply resonates in many of the most radical art movements of the late 20th century, from Actionism to Punk.

Martina Kudláček  *1965 Vienna Austria
Films (selection) Fragments of Kubelka (2012 d) Notes on Marie Menken (2006 d) In the Mirror of Maya Deren (2001 d)
Lampedusa in Winter
Jakob Brossmann

The Italian “refugee island” of Lampedusa is in the firm grip of winter tristesse. Reporters and tourists have left, the remaining refugees fight to be taken to the mainland. While they are finally transferred by plane, the fishermen go on strike for a functioning ferry connection. The tiny community at the edge of Europe is engaged in a desperate fight for dignity, and for solidarity with those who many consider the cause of the ongoing crisis: the African boat people.

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

Gerald Igor Hauzenberger

Austria
English/Pashu/Urdu/German
HD 1:1:85
color/b&w
Dolby Digital 5.1
approx. 95 min

Concept
Gerald Igor Hauzenberger
Gerhard Tuschla

Camera
Matthias Gritsch
Martin Klingenböck
Dominik Spritzendorfer

Producers
Michael Seeber
Gerald Igor Hauzenberger

Production
FrameLab Film- und Videoproduktion

Completion 2015

Contact FrameLab Film- und Videoproduktion

Last Shelter – Refugee Protest in Vienna
Gerald Igor Hauzenberger
Monumenti  Eva Hausberger

Austria  Albania
(Eng/Ger sub)  DCP
surround 5.1  approx. 70 min

Concept  Eva Hausberger
Camera  Eva Hausberger
Editor  Gerhard Daurer

Producer  Eva Hausberger

Completion  2015

Contact  Eva Hausberger

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

Eva Hausberger  *1983 Judenburg Austria
Films (selection) Kopfball (2008 a-g) Bildein (2006 short f)
Die Leiberl der Barbara Wilding (co-director 2004 a-g)
In 1933, Aurora Rodriguez shot her 18-year-old daughter, Hildegart, to death when Hildegart refused to go on living the life her mother had devised for her. At the interface of documentary and animation, *project: superwoman* takes a close look at the Rodriguez case, exploring in how far its story is reflected in present-day mother-daughter relationships and contemporary lifestyles.

**Concept**
Barbara Caspar

**Camera**
Enzo Brandner

**Producers**
Peter Wirthensohn
Tommy Pridnig

**Production**
Lotus-Film

**Completion**
2015

**Contact**
Lotus-Film

Barbara Caspar *1979 Graz Austria
Films (selection) Who’s Afraid of Kathy Acker? (2008 d)
Gonzalo is a farmer who lives in a small town in Ribera del Duero with his family. The ancient and sage tradition of producing their own food, from slaughtering a pig to making their own wine, has worked very well for him at this time of crisis in Spain. Sowing and harvesting, like fiestas and customs, define the annual cycle, plagued as it is with difficulties and problems. But neither unemployment nor the monopolies of the multinationals or the hostility of those who try to cover up Spain’s history can keep Gonzalo from getting ahead in his particular struggle for survival.

**Seit die Welt Welt ist** Günter Schwaiger

**Austria/Spain**  
Spanish (Eng/Ger sub)  
HD 16:9  
stereo  
approx. 100 min

**Concept**  
Günter Schwaiger

**Camera**  
Günter Schwaiger  
Victor Martin  
Cristina Guisado García

**Editors**  
Günter Schwaiger  
Martin Eller

**Producer**  
Günter Schwaiger

**Production**  
Günter Schwaiger Film  
Produktion (AT)  
Mosolov-P (ES)

**Completion**  
2015

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

Maya McKechneay *1974 Munich Germany
Films (selection) Was geht (co-director 2013 d)
Documentary filmmaker Djordje Čenić sets out on an autobiographical journey that starts in the “guest-worker” milieu of the Austrian regional capital of Linz in the 1970s and takes him to his family’s war-torn ancestral village in Croatia. In comically absurd as well as tragic episodes describing small victories and major defeats, home sickness and class distinctions, the film offers deep insights into the filmmaker’s family history and illustrates the balancing act between “up there” and “down there” that characterizes generations of migrant workers.

**Unten** Djordje Čenić

**Austria**
German/Serbo-Croatian
HD
stereo approx. 90 min

**Concept**
Djordje Čenić
Hermann Peseckas

**Camera**
Djordje Čenić
Hermann Peseckas
Dominik Spritzendorfer

**Producer**
Djordje Čenić

**Completion**
2015

**Contact**
Djordje Čenić

Djordje Čenić *1975 Linz Austria
**Films** (selection) Gastarbajteri (co-director 2007 d)
Romski Bal (co-director 2006 d)
Der Zeremonienmeister (co-director 2000 short d)
Laden with our parents’ ideals of the ‘68 generation, we go in search of how we want to lead our lives. We meet Ute, Wim and the Wieserhoislers, who have all taken a big step towards living by their own beliefs and desires. During our visits, we learn what their daily lives outside the norm are like, how utopias become actual places, and why there is no dropping out of society.

Johanna Kirsch  
*1980 Salzburg Austria

Films (selection) me, the big bad wolf and the radical sense of freedom (2004 a-g)

Katharina Lampert  
*1976 Vienna Austria

Films (selection) verliebt, verzopft, verwegen (co-director 2009 d)
avant-garde
coming soon
Attached to helium-filled weather balloons, a camera is slowly borne upwards, towards the stratosphere, and with it its gaze. An accidental journey, as it were, of the subjective eye towards a complexity of the real. Against conventional filmmaking wisdom, *Trajectory* deliberately does without any stringent, pre-planned causality. Locations, the choice of protagonists and dramaturgy are largely left to chance – the answer, my friend, is blowing in the wind ...

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

Anna Schwingenschuh
*1981 Graz Austria
Films (selection) Der Herzerlfresser (2010 short f)
Mindestens haltbar (2006 short f)
fiction short coming soon
**PRIMOS**  
Maria Luz Olivares Capelle

Summer, a lake, the forest, three kids, cousins on holiday playing around in a wild and unspoiled landscape. It is there that they make friends with the mysterious adolescent, Christina. When they see her again, she has drowned. They drag her out of the water, they play and imitate with her the rituals and behaviors they know from the world of grown-ups: sympathy, grief, saying goodbye. A film in-between the genres, full of magic and suspense.

**Vergeben und Vergessen**  
Michael Ramsauer

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

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

Austria German (Eng/Sp sub)  
RAW 2K 1:2.39 Dolby Digital 30 min

**Screenplay**  
Maria Luz Olivares Capelle

**Key Cast**  
Calista Berger  
Katharina Plaim, Kathrin Resetarits

**Camera**  
Sebastian Thaler

**Editor**  
Laszlo Vancsa

**Producer**  
Silvia Winzinger

**Completion**  
2015

Contact  
Maria Luz Olivares Capelle

**Michael Ramsauer**  
*1974 Landshut Germany

Films (selection) Das Letzte was wir wissen (2007 short d) echos (2005 short f)  
Wegen Daniel (2003 short f)

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

**Screenplay**  
Michael Ramsauer

**Key Cast**  
Patricia Hirschbichler  
Stefan Matousch, Kristina Bangert

**Camera**  
Georg Geutebrück

**Editor**  
Matthias Halibrand

**Producer**  
Lixi Frank

**Completion**  
2015

Contact  
Michael Ramsauer
documentary short
coming soon
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 film’s protagonists were subjected to threats. *Autopsy of a Nightmare* deciphers the mechanism of this phenomenon, exposing the repressive actions of powerful lobbies and governments against intellectuals and individuals who express their thoughts, hopes and fears in films.

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

**Austria**
German/English
HD stereo
approx. 60 min

**Concept**
Hubert Sauper

**Producer**
Gabriele Kranzelbinder

**Production**
KGP Kranzelbinder
Gabriele Production

**Completion**
2015

**Contact**
KGP Kranzelbinder
Gabriele Production

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**Autopsy of a Nightmare**
Hubert Sauper

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

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

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

**Concept**
Georg Wasner
Judith Fischer

**Editors**
Georg Wasner
Michael Palm

**Completion**
2016

**Contact**
Georg Wasner
Les Fables de Monsieur Gaudart  
Antoinette Zwirchmayr

The film is an exploration into the life of a French cinematographer in Mexico City, 50 years after his dubious suicide. Former companions, lovers and family members are found. They tell the story of “Monsieur Gaudart”, a Catholic priest, filmmaker, father and member of the French Resistance: a man who constantly reinvented himself and slowly became a character in his own fantastic story.

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

Austria
German/English/French
16 mm 1:1.37
color/b&w
stereo approx. 45 min

Realisation
Nadine Taschler

Completion
2015

Contact
Nadine Taschler

Guilty at 17...
Antoinette Zwirchmayr

With a friend, 17-year-old Josef robs a bank, his face covered by a witch’s mask. When a shot goes off during the getaway, he and his friend get caught. On his release from prison a few weeks later, Josef returns to his village. His face is now uncovered. The villagers’ grim glances show their open contempt, blame and embarrassment. They have last seen his face on the front page of the newspaper. This painful, obvious identity as a bank robber is unbearable, unlivable for Josef – he flees to Brazil and buys a gem mine.

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

Austria
English/German
35 mm 1:1.85
Dolby SR
approx. 25 min

Completion
2015

Contact
Antoinette Zwirchmayr

Producers
Antoinette Zwirchmayr
Carmen Weingartshofer
Presence – A Landowner on a South African Farm
Patrick Topitschnig

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

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

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

**Realisation**
Patrick Topitschnig

**Producers**
Katharina Wallisch
Patrick Topitschnig

**Completion**
2015

**Contact**
Patrick Topitschnig

Shops around the corner
Jörg Kalt

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

**Jörg Kalt** *1967 Suresnes/Paris France † 2007

**Austria**
English (Ger sub)
DV/XDCAM
color/b&w
Dolby Stereo
approx. 60 min

**Realisation**
Patrick Topitschnig

**Producers**
Katharina Wallisch
Patrick Topitschnig

**Completion**
2015

**Contact**
Patrick Topitschnig

Presence – A Landowner on a South African Farm
Patrick Topitschnig

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

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

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

**Realisation**
Patrick Topitschnig

**Producers**
Katharina Wallisch
Patrick Topitschnig

**Completion**
2015

**Contact**
Patrick Topitschnig

Shops around the corner
Jörg Kalt

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

**Jörg Kalt** *1967 Suresnes/Paris France † 2007

**Austria**
English (Ger sub)
DV/XDCAM
color/b&w
Dolby Stereo
approx. 60 min

**Realisation**
Patrick Topitschnig

**Producers**
Katharina Wallisch
Patrick Topitschnig

**Completion**
2015

**Contact**
Patrick Topitschnig
avant-garde short
coming soon
14/15
Albert Sackl

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

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

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

Realisation
Albert Sackl

Completion
2016

Contact
Albert Sackl

back track
Virgil Widrich

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

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

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

Concept
Virgil Widrich
Camera
Bernhard Schlick

Producer
Virgil Widrich
Production
Virgil Widrich Film- und Multimediaproduktion

Completion
2015

Contact
Virgil Widrich Film- und Multimediaproduktion
The Bleeding Edge
Billy Roisz, Dieter Kovačić

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

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

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

**Austria** No dialogue
HD 1:1.77
stereo approx. 13 min

**Concept** Billy Roisz
Dieter Kovačić

**Soundtrack** Billy Roisz
Dieter Kovačić, noid
Phil Minton

**Realisation** Billy Roisz
Dieter Kovačić

**Completion** 2015

**Contact** Billy Roisz
Dieter Kovačić

Buildings
Johannes Hammel

Following on from *Rooms*, *Buildings* is the second part of a planned trilogy about the esthetics of found-footage holiday movies from the 1970s. The protagonists behind the cameras of the holiday films are made visible: found footage blends with newly shot scenes to form a fictional narrative that increasingly drifts towards the surreal. The film seems to hover at the transition between waking and dreaming.

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

**Austria**
German (Eng sub)
S-8 mm/HD
stereo
approx. 30 min

**Realisation**
Johannes Hammel

**Key Cast** Karl Fischer

**Music** Heinz Ditsch

**Producer**
Johannes Hammel

**Production**
hammelfilm

**Completion** 2015

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

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

Austria
German/English
HD 16:9
Dolby Stereo approx. 20 min

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

Completion 2015

Contact Michaela Schwentner
don't know what
Thomas Renoldner

All is one, the One is everything. Leibniz has shown us: God is logical, logic is divine. Let us do the maths, and God is in control. Nietzsche splits his sides laughing while drilling a hole in each monad with his finger, and the spiritual forces go godlessly adrift. An excursion into the world of the abstraction of human relationship models from Heraclitus to Hollywood and a rejection of the quantification of existence.

Thomas Brandstätter

Demon 1
Thomas Brandstätter

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

Concept/Editor
Thomas Brandstätter
Camera
Thomas Brandstätter
Klemens Waldhuber

Producers
Thomas Brandstätter
Andrea Maurer
Production
studio 5

Completion 2015

Contact
Thomas Brandstätter

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


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

Concept/Editor
Thomas Renoldner
Camera
Ludwig Löckinger
Sound
Andi Haller

Completion 2015

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

Sasha Pirker *1969 Vienna Austria  

Austria  
4K 1:1.85  
stereo  
approx. 9 min

Concept  
Sasha Pirker  
Sound  
Jung an Tagen  
Completion  
2015  
Contact  
Sasha Pirker

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

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

Austria  
4K 1:1.85  
stereo  
approx. 10 min

Concept  
Johann Lurf  
Sound  
Jung an Tagen  
Completion  
2015  
Contact  
Johann Lurf

EXHIBITION TALKS  
Sasha Pirker, Lotte Schreiber

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

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

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

Concept  
Lotte Schreiber  
Sound  
Jung an Tagen  
Completion  
2015  
Contact  
Lotte Schreiber
The Exquisite Corpus
Peter Tscherkassky

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

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

Austria
No dialogue
35 mm 1:1.37
b&w
Dolby SR
approx. 20 min

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

Completion 2015

Contact
sixpackfilm

Filosofiana
Edgar Honetschläger

Starting from the magnificent mosaic floor of a 4th-century Sicilian villa, Filosofiana looks at the decline of the humanities that has at all times accompanied the decline of cities and at the canonization of and loss of diversity in art production ahead of major paradigm shifts.

Edgar Honetschläger *1967 Vienna Austria

Austria
Latin/German (Eng sub)
HD 4:3
Dolby Stereo
approx. 15 min

Concept Edgar Honetschläger
Music Peter Ablinger
Camera Piergiorgio Bottos
Editors Edgar Honetschläger
Stefan Fauland

Producers Edgar Honetschläger
Production Edoko Institute
Film Production

Completion 2015

Contact Edoko Institute
Film Production
The Hungry Sisters
Michaëla Mandel

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

Michaëla Mandel *1972 Salzburg Austria

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

Realisation
Michaëla Mandel

Completion
2015

Contact
Michaëla Mandel

Into the Great White Open
Michaëla Grill

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

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

Austria
No dialogue
HD 16:9
color/b&w
stereo
approx. 16 min

Realisation
Michaëla Grill

Sound
Philip Jeck

Production
Michaëla Grill

Completion
2015

Contact
sixpackfilm
Monte Nero
Karl Wratschko

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

Karl Wratschko *1978 Leoben Austria

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

Concept
Karl Wratschko
Camera
Johannes Gierlinger
Editors
Johannes Gierlinger
Karl Wratschko

Sound
Peter Kutin

Completion
2015

Contact
Karl Wratschko

one minute woman
Patricia Josefine Marchart

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

Patricia Josefine Marchart *1971 Linz Austria


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

Concept/Editor
Patricia Josefine Marchart

Camera
Patricia Josefine Marchart
Arne Marchart

Sound
Peter Kutin

Completion 2015

Contact
Patricia Josefine Marchart
an opposition
Walter Gorgosilits

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

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

Austria
English
HD 16:9
stereo
approx. 5 min

Realisation
Walter Gorgosilits

Completion
2015

Contact
Walter Gorgosilits

Out of Sight
Eve Heller

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

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

Austria
English
HD 16:9
stereo
approx. 22 min

Realisation
Walter Gorgosilits

Completion
2015

Contact Eve Heller
Those Shocking Shaking Days Selma Doborac

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

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

Austria
German/Bosnian (Eng sub)
16 mm 1:1.37
Dolby Digital 5.1
approx. 35 min

Realisation
Selma Doborac

Completion 2015

Contact
Selma Doborac

Twilight
Siegfried A. Fruhauf

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

Siegfried A. Fruhauf *1976 Heiligenberg Austria Films (selection) Exterior Extended (2013 a-g) Tranquility (2010 a-g) Night Sweat (2008 a-g)

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

Realisation
Siegfried A. Fruhauf

Completion
2016

Contact
Siegfried A. Fruhauf
Uncanny Valley
Paul Wenninger

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

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

Austria/France
HD 1:1.85
Dolby SR
approx. 12 min

Concept/Camera
Paul Wenninger

Editors Paul Wenninger
Nik Hummer

Producers Gabriele Kranzelbinder
Paul Wenninger
Jean-Laurent Csinidis

Production
KGP Kranzelbinder Gabriele Production (AT)
Tanztheater Verein Divers Kabinett ad Co. (AT)
Films de Force Majeure (FR)

Completion 2015

Contact KGP Kranzelbinder
Gabriele Production

Vintage Print
Siegfried A. Fruhauf

An old photograph forms the starting point of my exploration. The picture must have been taken towards the end of the 19th century, at a time when film had just been invented and pictures were only starting to move. Its origins date back to a phase of transition between the still and the moving image. By creating a wide variety of duplications of a single image I am trying to translate it into the temporal nature of film.

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

Austria
No dialogue
DCP
Dolby SR
approx. 12 min

Realisation
Siegfried A. Fruhauf

Completion 2015

Contact Siegfried A. Fruhauf
**Waldszenen**
Annja Krautgasser

*Forest Scenes* is the working title of a structural-experimental short set in a forest. The film’s main protagonist is the character of Alva, a “character template” roaming the forest without any obvious aim or storyline. Divided into 14 scenes, the film not only represents Alva’s fragmented inner world but is also a kind of experimental set-up in which the motif of the “forest” serves as a political, cultural and societal reference system.

**Annja Krautgasser** *1971 Hall/Tyrol Austria
Films (selection) Romanes (2009/10 short d) Beyond (2008 a-g) Around and Around (2007 a-g)

**Austria**
German (Eng sub)
HD 1:1.77
stereo
approx. 30 min

**Concept/Editor**
Annja Krautgasser

**Camera**
Martin Putz

**Completion**
2015

**Contact**
Annja Krautgasser

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

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

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

**Austria**
German (Eng sub)
DCP 16:9 color/b&w
stereo
approx. 18 min

**Screenplay/Editor**
Lotte Schreiber

**Key Cast**
Michael Krassnitzer
Emily Artmann

**Camera**
Johannes Hammel

**Producer**
Lotte Schreiber

**Completion**
2015

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

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

Austria  
No dialogue  
16 mm / 35 mm 1:1.85  
color / b&w  
Stereo SR  
approx. 10 min

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

Producer Josef Dabernig  
Completion 2015  
Contact Josef Dabernig
scholarships for young talents
Established in 2009, the Federal Coordination Office for the Promotion of Young Talent awards five “Start-up Grants for Young Film Artists” a year, selected by an expert jury. The program offers not only financial support but also professional guidance by experts in the field, thereby aiming to create favorable conditions for the young filmmakers to develop their projects.
Die Frau, die sich als Geisel nahm  
Mark Gerstorfer

Fiction

Jenny is in jail for bank robbery. Unfairly, she claims: the bank had cheated her father, who is in need of nursing care, out of his desperately needed savings. She uses hunger strikes and self-mutilation to achieve small, painful triumphs against “the system”. But her blackmailing efforts destroy both her and her relationship with her ex-boyfriend, Hermann, who can’t stop loving her. And the tabloids are on to her ...

Mark Gerstorfer  *1979 Hallein Austria

Contact
Mark Gerstorfer

Lealista
Katharina Mückstein

Fiction

On the face of it, everything is just fine, only the new house still needs plastering. Mati goes horse-riding and is growing up fast, her mother, Gabriele, drives from one cattle farm to the next treating sick animals, her father, Paul, surveys structural damage in buildings. Slowly the three lives start to unravel, a medical mistake causes cattle to die, financial worries end in bribery, longing to be close results in theft and disappointment. In the end: a surreal transformation. A film on the most urgent concern of our times: perpetuating the system.

Katharina Mückstein  *1982 Vienna Austria

Contact
Katharina Mückstein
Der Lehrer
Arman T. Riahi

Fiction

Fuchs, a glib young teacher, is to succeed the long-serving Berger as a teacher for juvenile offenders. Berger’s unconventional teaching methods have been causing quite a stir in the prison. When Berger manages to reach out to a disturbed young girl, Eser, during art class, he arouses his successor’s interest. Fuchs realizes that Berger’s classroom is the only place in the facility where the young inmates can feel free ...

Arman T. Riahi *1981 Isfahan Iran

Contact
Arman T. Riahi

Mein Vater/Unser Vater
Sabine Panossian

Documentary

A father who lives his life between a poky bedsit and Vienna’s poshest hotels is confronted by his truth-seeking daughter and forced to face up to his past. A film about family secrets, lies and truths.

Sabine Panossian *1982 Vienna Austria

Contact
Sabine Panossian
Fiction

Ultimately, freedom too, is just another project: Helga Weiß (27) loves her festival job but, alas, it is temporary. On the face of it, the solution seems simple: new job – new luck. Gradually, though, Helga must learn to accept that, despite her enthusiasm and commitment, these underpaid dream jobs are little more than stopovers on her life journey, whose future is unclear to her. Between overdrafts, frozen yoghurt, identity crises, waste sorting and theme parties, Helga simply remains stuck.

Wilma Calisir *1981 Waidhofen/Ybbs Austria

Contact
Wilma Calisir
<table>
<thead>
<tr>
<th>Production Companies</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>E-Mail Addresses</th>
<th>Website Addresses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Atelier Music</strong></td>
<td>Hasnerstraße 98</td>
<td>+43 650 428 13 46</td>
<td><a href="mailto:martin_music@hotmail.com">martin_music@hotmail.com</a></td>
<td><a href="http://www.martinmusic.at">www.martinmusic.at</a></td>
</tr>
<tr>
<td><strong>European Film Conspiracy</strong></td>
<td>Gumpendorferstraße 10-12/23</td>
<td>+43 1 952 61 48</td>
<td><a href="mailto:winwin@danielhoesl.com">winwin@danielhoesl.com</a></td>
<td><a href="http://www.soldatejeannette.com">www.soldatejeannette.com</a></td>
</tr>
<tr>
<td><strong>KGP</strong></td>
<td>Gumpendorferstraße 10-12/23</td>
<td>+43 1 522 22 21</td>
<td><a href="mailto:welcome@kgp.co.at">welcome@kgp.co.at</a></td>
<td><a href="http://www.kgp.co.at">www.kgp.co.at</a></td>
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<tr>
<td><strong>Cataract Vision</strong></td>
<td>Kundmanngasse 10/6</td>
<td>+43 1 952 346 510</td>
<td><a href="mailto:office@framelab.at">office@framelab.at</a></td>
<td><a href="http://www.myblindheart.com">www.myblindheart.com</a></td>
</tr>
<tr>
<td><strong>FreibeuterFilm</strong></td>
<td>Ziegelofengasse 37/1/9</td>
<td>+43 720 346 510</td>
<td><a href="mailto:welcome@freibeuterfilm.at">welcome@freibeuterfilm.at</a></td>
<td><a href="http://www.freibeuterfilm.at">www.freibeuterfilm.at</a></td>
</tr>
<tr>
<td><strong>Golden Girls</strong></td>
<td>Seidengasse 15/20</td>
<td>+43 1 810 56 36</td>
<td><a href="mailto:office@goldengirls.at">office@goldengirls.at</a></td>
<td><a href="http://www.goldengirls.at">www.goldengirls.at</a></td>
</tr>
<tr>
<td><strong>Günter Schwaiger</strong></td>
<td>Mollardgasse 85a/1/12</td>
<td>+43 572 92 88</td>
<td><a href="mailto:mosolovp1@gmail.com">mosolovp1@gmail.com</a></td>
<td><a href="http://www.mosolov-p.com">www.mosolov-p.com</a></td>
</tr>
<tr>
<td><strong>Kurt Mayer Film</strong></td>
<td>Neulingerstrasse 23</td>
<td>+43 1 699 72 22</td>
<td><a href="mailto:office@mischief-films.com">office@mischief-films.com</a></td>
<td><a href="http://www.mischief-films.com">www.mischief-films.com</a></td>
</tr>
<tr>
<td><strong>Lotus-Film</strong></td>
<td>1070 Vienna/Austria</td>
<td>+43 1 967 89 29</td>
<td><a href="mailto:kern@peterkern.net">kern@peterkern.net</a></td>
<td><a href="http://www.peterkern.net">www.peterkern.net</a></td>
</tr>
<tr>
<td><strong>Mischief Films</strong></td>
<td>Westbahnstraße 1a/14</td>
<td>+43 1 699 181 212 61</td>
<td><a href="mailto:wolkangkonrad@gmx.net">wolkangkonrad@gmx.net</a></td>
<td></td>
</tr>
<tr>
<td><strong>Mischief Films</strong></td>
<td>Goethegasse 1</td>
<td>+43 1 585 23 24-23</td>
<td><a href="mailto:office@mischief-films.com">office@mischief-films.com</a></td>
<td><a href="http://www.mischief-films.com">www.mischief-films.com</a></td>
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</table>
Production Companies

Nabis Filmgroup
Michael-Walz-Gasse 18c
5020 Salzburg/Austria
info@nabisfilm.com
www.nabisfilm.com

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

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

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

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

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

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

PLAESION Film + Vision
Schlosshofer Straße 8/4/3
2301 Groß-Enzersdorf/Austria
+43 1 660 213 69 66
office@plaesion.com
www.plaesion.at

Plan C Filmproduktion
Kriemhildplatz 10
1150 Vienna/Austria
+43 1 990 63 72
wohlgemahn@planckfilm.com
www.planckfilm.com

Prisma Film- und
Fernsehproduktion
Rathausstraße 3/18
1010 Vienna/Austria
+43 1 406 37 70
office@prismafilm.at
www.prismafilm.at

Reiseckers Reisen
Filmproduktion
Oberham 10
4921 Hohenzell/Austria
+43 650 260 11 82
reiseckersreisen@gmail.com
www.reiseckersreisen.com

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

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

Virgil Widrich Film- und
Multimediaproduktion
Lindengasse 32
1070 Vienna/Austria
+43 1 523 74 39-0
office@widrichfilm.com
www.widrichfilm.com

WILDart FILM
Pfeilgasse 32/1
1080 Vienna/Austria
+43 1 595 2991
office@wildartfilm.com
www.wildartfilm.com

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

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

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

PLAESION Film + Vision
Schlosshofer Straße 8/4/3
2301 Groß-Enzersdorf/Austria
+43 1 660 213 69 66
office@plaesion.com
www.plaesion.at

Plan C Filmproduktion
Kriemhildplatz 10
1150 Vienna/Austria
+43 1 990 63 72
wohlgemahn@planckfilm.com
www.planckfilm.com

Prisma Film- und
Fernsehproduktion
Rathausstraße 3/18
1010 Vienna/Austria
+43 1 406 37 70
office@prismafilm.at
www.prismafilm.at

Reiseckers Reisen
Filmproduktion
Oberham 10
4921 Hohenzell/Austria
+43 650 260 11 82
reiseckersreisen@gmail.com
www.reiseckersreisen.com

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

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

Virgil Widrich Film- und
Multimediaproduktion
Lindengasse 32
1070 Vienna/Austria
+43 1 523 74 39-0
office@widrichfilm.com
www.widrichfilm.com

WILDart FILM
Pfeilgasse 32/1
1080 Vienna/Austria
+43 1 595 2991
office@wildartfilm.com
www.wildartfilm.com
In|Name|Address|City|Country|Phone|Email|Website
---|---|---|---|---|---|---|---
sixpackfilm|Tina Bara|Neubaugasse 45/13|1070 Vienna/Austria|+43 1 526 09 90-0|bara@hgb-leipzig.de|www.sixpackfilm.com
Selma Doborac|Neubaugasse 26/12|1040 Vienna/Austria|+43 699 111 883 42|selma@servus.at

Susanne Brandstätter|Florianigasse 60/14|1080 Vienna/Austria|+43 676 500 78 49|sus.brand@gmail.com
Thomas Brandstätter|Hetzgasse 30/6|1030 Vienna/Austria|+43 676 414 33 21|thomas@studio-5.at

Bernhard Braunstein|Dürnbichlstraße 7b|5301 Eugendorf/Austria|+43 650 214 14 28|bernhardbraunstein@yahoo.de
Jakob Brossmann|Fünkhgasse 9/2|3021 Pressbaum/Austria|+43 699 123 547 35|jakob@finali.at

Wilma Calisir|post@wilmacalisir.at|www.wilmacalisir.at

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

Josef Dabernig|Dronygasse 8/1/19|1030 Vienna/Austria|+43 650 715 06 71|josef.dabernig@aon.at

Siegfried A. Fruhauf|Ramperstorfergasse 52/6|1050 Vienna/Austria|+43 664 488 37 76|siegfried.fruhauf@gmx.at
Mark Gerstorfer|Schönbrunnerstraße 88a/20|1050 Vienna/Austria|m.gerstorfer@gmx.at

Alireza Ghanie|Röttmayrgasse 34|5020 Salzburg/Austria|+43 650 600 44 00|ghanie110@yahoo.de
Walter Gorgosilits|Weidengasse 2|2362 Biedermannsdorf/Austria|+43 680 559 73 49|dextro@dextro.org

Evike Heller|Beingasse 27/14|1150 Vienna/Austria|+43 650 862 70 88|hellereve@gmail.com
Andreas Horvath|Schwarzenberg Promenade 60|5026 Salzburg/Austria|+43 650 715 06 71|contact@andreashorvath.com|www.andreashorvath.com

Eva Hausberger|Beingasse 27/14|1150 Vienna/Austria|+43 650 862 70 88|eifeuklingt.org

Eve Heller|hellereve@gmail.com

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

Ralf Jacobs
Neustiftgasse 121/4
1070 Vienna/Austria
+43 699 114 147 87
jacobsoffice@me.com

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

Klaus Pamminger
Zieglergasse 26/II/9
1070 Vienna/Austria
+43 680 112 69 51
pamk_office@aon.at

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

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

Sabine Panossian
Luckauer Straße 12
10969 Berlin/Germany
mail@sabinepanossian.com
www.sabinepanossian.com

Dieter Kovačić
Sperrgasse 3/15
1150 Vienna/Austria
+43 650 673 04 84
ntsc@klingt.org

Mara Mattuschka
Hernalser Hauptstraße 56/6
1170 Vienna/Austria
+43 699 115 042 84
mara.mattuschka@gmx.net

Christiana Perschon
Kaiserstraße 6/12
1070 Vienna/Austria
+43 676 358 59 64
christiana@perschon.at

Annja Krautgasser
Karmarschgasse 53/2/54
1100 Vienna/Austria
+43 676 917 27 73
email@annjakrautgasser.net
www.annjakrautgasser.net

Katharina Mückstein
Lindengasse 25/10
1070 Vienna/Austria
+43 660 301 08 08
katharina@labandafilm.at
www.labandafilm.at

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

Martina Kudlúček
mina248@silverserver.at

Sasha Pirker
pirker@sil.at

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

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

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

Magdalena Lauritsch
Kandlgasse 7/1/4
1070 Vienna/Austria
+43 676 671 43 92
lauritsch.magdalena@aon.at

Lydia Nsiah
Neustiftgasse 50
1070 Vienna/Austria
mail@lydiansiah.net
www.lydiansiah.net

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

Johann Lurf
Reichsbratstraße 17
1010 Vienna/Austria
+43 699 108 145 52
mail@johannlurf.net

Astrid Ofner
astrid.ofner@viennale.at

Arman T. Riahi
armanriahi@me.com
www.armanriahi.com

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

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

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

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

Edith Stauber
Prunerstr. 3
4020 Linz/Austria
+43 676 508 74 78
e.stauber@moviemento.at

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

Carmen Tartarotti
Pariser Straße 11
10719 Berlin/Germany
+49 160 934 81 54
ctartarotti@gmx.net

Nadine Tschachler
Felberstraße 58/34
1150 Vienna/Austria
+43 664 175 43 68
nadine@sistersofart.com

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

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

Alex Trejo
Amerlingstraße 9/7
1060 Vienna/Austria
+43 650 865 64 35
alexander_trejo@yahoo.de

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

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

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

Antoinette Zwirchmayr
Hofmühlgasse 18/18
1060 Vienna/Austria
+43 676 470 35 24
contact@
antoinettezvirchmayr.com
www.antoinettezvirchmayr.com

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

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

Siegfried Steiner
Prunerstr. 3
4020 Linz/Austria
+43 676 508 74 78
e.stauber@moviemento.at

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

Nadine Tschachler
Felberstraße 58/34
1150 Vienna/Austria
+43 664 175 43 68
nadine@sistersofart.com

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

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

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

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

Antoinette Zwirchmayr
Hofmühlgasse 18/18
1060 Vienna/Austria
+43 676 470 35 24
contact@
antoinettezvirchmayr.com
www.antoinettezvirchmayr.com

Lothar Schreiber
Prunerstr. 3
4020 Linz/Austria
+43 676 508 74 78
e.stauber@moviemento.at

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

Carmen Tartarotti
Pariser Straße 11
10719 Berlin/Germany
+49 160 934 81 54
ctartarotti@gmx.net

Nadine Tschachler
Felberstraße 58/34
1150 Vienna/Austria
+43 664 175 43 68
nadine@sistersofart.com

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

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

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

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

Antoinette Zwirchmayr
Hofmühlgasse 18/18
1060 Vienna/Austria
+43 676 470 35 24
contact@
antoinettezvirchmayr.com
www.antoinettezvirchmayr.com

Lothar Schreiber
Akkonplatz 7/3
1150 Vienna/Austria
lotte_s@gmx.net

Nikki Schuster
Franz-Mehring-Platz 1/746
10243 Berlin/Germany
+49 177 430 48 55
nikkischuster@fiesfilm.com
www.fiesfilm.com

Michaela Schwengenschuh
Wohllebengasse 11/12
1040 Vienna/Austria
+43 699 192 310 63
jade@jade-enterprises.at
www.jade-enterprises.at

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

Hubert Sielecki
Theresiengasse 20-24/1/15
1180 Vienna/Austria
+43 699 194 138 50
husi@chello.at
www.hubert-sielecki.at

Antoinette Zwirchmayr
Hofmühlgasse 18/18
1060 Vienna/Austria
+43 676 470 35 24
contact@
antoinettezvirchmayr.com
www.antoinettezvirchmayr.com

Jade Schreiber
Akkonplatz 7/3
1150 Vienna/Austria
lotte_s@gmx.net

Nikki Schuster
Franz-Mehring-Platz 1/746
10243 Berlin/Germany
+49 177 430 48 55
nikkischuster@fiesfilm.com
www.fiesfilm.com

Michaela Schwengenschuh
Wohllebengasse 11/12
1040 Vienna/Austria
+43 699 192 310 63
jade@jade-enterprises.at
www.jade-enterprises.at

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

Hubert Sielecki
Theresiengasse 20-24/1/15
1180 Vienna/Austria
+43 699 194 138 50
husi@chello.at
www.hubert-sielecki.at

Antoinette Zwirchmayr
Hofmühlgasse 18/18
1060 Vienna/Austria
+43 676 470 35 24
contact@
antoinettezvirchmayr.com
www.antoinettezvirchmayr.com
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