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When Michael Haneke’s film Amour was officially nominated for five Academy Awards and Christoph Waltz named among the nominees for Best Supporting Actor, many in the film industry asked: How does Austria do it? How does a small country like that manage to keep coming up with major achievements that attract the international spotlight? What is the secret of Austrian film’s success?

Michael Haneke and Christoph Waltz are but two representatives of an Austrian film scene that is on the up and up. First-rate productions and outstanding performances are garnering widespread acclaim from far beyond Austria’s borders. A combination of two factors is key to this success. For one thing, Austria has got effective structures in place to recognize and nurture talent and offer focused support. For another, in the art world the greatest success is achieved by those who develop their own forms of expression. Who embark on new ways of entering into dialogue with their audiences, fostering emotional and intellectual exchange. It is through them that we get the chance to experience what is new, radical and, at times unthought of.

Austria’s film funding structures offer filmmakers opportunities to explore new paths and break existing patterns. The combination of enabling structures and the artists involved has enormously advanced Austrian film. Growing international recognition is its just reward.

May this catalogue provide you with many stimulating discoveries!

Dr. Claudia Schmied
Federal Minister for Education, the Arts and Culture

English translation (c) Christine Wagner
Seeking the Challenge of Innovation

Philip Cheah

In Asia, we can only dream of what Austria is doing. State film funding for experimental and innovative films challenging the boundaries of cinema is unthinkable for many countries in Southeast Asia. In Singapore, for example, the mantra is that the arts must exist in the market. Funding for films is therefore predicated on what sells instead of its inherent merits. Austria and Singapore are often compared for their size and high standards of living. In the Human Development Index 2013, for instance, Austria and Singapore ranked 18th and 19th, respectively.

But that is where the comparison ends. The sense of challenge inherent to the arts, which cinema is part of, is embraced by the Austrians, and while the number of film productions per year is not high, there is no attempt to block the funding of bold experiments.

So what do Asians do in reaction to their predicament?

Early this year, the Indonesian film, *Habibie & Ainun*, whacked *Iron Man 3* and *Fast & Furious 6* to lead the country’s box office with over four million viewers. But what most pundits missed was the fact that the film’s director, Faozan Rizal, is Indonesia’s leading experimental film director.

So what happened?

*Habibie & Ainun*, based on the autobiography of Indonesia’s former president, B. J. Habibie, detailing his life and love for his wife, follows all of mainstream cinema’s overused tropes of romance, personal struggle, illness and death, and the eventual sublimation. As Rizal said: “Normally, I do experimental films that don’t go beyond a festival circuit ... and because this is a commercial movie, we have to think about the business side and cannot simply regard it as our own piece of art.”

Rizal follows a long lineage of filmmakers such as Peter Greenaway, Derek Jarman, Jean Cocteau, Isaac Julien, Sally Potter, David Lynch, Gus Van Sant and Luis Buñuel, who worked in both experimental and narrative cinema. However, the one key difference is that Rizal’s *Habibie & Ainun* is mainstream cinema at its most extreme. None of the above has done anything so nakedly commercial.
Within Rizal’s experimental filmography – *Yasujiro’s Journey* (2004), *Aries – A Poem for Katia* (2005), *Fugu – A Sushi Tale* (2009) – the contrast against *Habibie & Ainun* is like night and day. *Yasujiro’s Journey* features a Japanese man walking in a bleak landscape for about 48 minutes, the subtext being a search for memory as the man’s grandfather crashed his plane in Indonesia during World War II en route to Pearl Harbour. In *Aries*, a couple wanders in another stark landscape (somewhere in Java) but this time, the desert is contrasted against some pockets of verdant forests. Perhaps intended as a love letter to Rizal’s wife (Katia Engel), the film is a meditation on love. Then, in *Fugu*, we see an experimental melodrama of a polygamous marriage. When the marriage breaks up, the couples look back with nostalgia and regret. But instead of intense quarrels and shouting matches, the film only features two lines of dialogue. The entire relationship dissolution is captured through unspoken feelings.

While these experimental films were being made, Rizal was a hired hand for commercial cinema. His cinematographic eye was quickly seized upon and he ended up shooting 21 feature films for director Hanung Bramantyo, who is one of the country’s top commercial film directors. Today, Rizal still works in the experimental medium with Katia Engel, his wife. Their latest installation was held in Bali, Indonesia, in March this year: “How Much Land Does a Man Need” explores nature and humanity through film and photography.

The other case study for Asia would be today’s film festival celebrity, the experimental director from Thailand, Apichatpong Weerasethakul. Interestingly, while Faqzan Rizal went local, Weerasethakul went global. *Uncle Boonmee Who Can Recall His Past Lives* won the Cannes’ Golden Palm in 2010, *Tropical Malady* won a Cannes’ Special Jury Prize in 2004, *Blissfully Yours* took the Best Film award in the Tokyo Filmex in 2002, while he had his first retrospective at the Singapore International Film Festival in 2001. Of course, Weerasethakul is also a familiar figure in Austria as the Austrian government funded *Syndromes and a Century* (2006), one of six films for Mozart’s 250th anniversary.

Innovation takes on a different character from different cultural perspectives. While innovation seeks to achieve breakthroughs and shatter orthodoxies, that spirit of questioning and openness is framed by one’s living conditions and cultural backgrounds.
But life’s reverberations create echoes from history. Austrian cinema has had a major worldwide cinematic impact since early film history through its émigré directors such as Fritz Lang, Joseph von Sternberg, Billy Wilder and Otto Preminger, all of whom established reputations in Hollywood. They were the invisible or spiritual wave that inspired Austria to have its largest film production boom in the 1950s.

Just as this boom petered off, the important Viennese Actionism burst into the 1960s with the work of four key figures, Günter Brus, Otto Muehl, Hermann Nitsch and Rudolf Schwarzkogler. They demolished and resisted commodified art and provided experimental film with a nervous burst of new energy. They rejected narrative structure completely, as well as commercial clichés. It was this spirit of questioning and openness, and even of revolt, that permeated Austria’s tendency toward a challenging cinema.

Viennese Actionism was a good foil to the experimental film generation, such as Peter Kubelka, Franz Novotny, Valie Export, Otto Muehl, and Peter Weibel, who had begun their work in the late 1950s and the 1960s. Their dedication and constant output confirmed the need for state film funding, which dawned in 1981. Many of today’s avant-garde filmmakers, such as Peter Tscherkassky and Martin Arnold are internationally well known. Even distributors such as sixpack film have built a solid reputation. For example, Peter Tscherkassky’s films have made their way to the Singapore International Film Festival.

Austria takes pride in the fact that the country’s experimental filmmaking has impacted on world cinema history. But that support for, and belief in, free thinking and expression remains a far-off dream for us in Asia.

Or as an infamous gonzo journalist once said: “When the going gets weird, the weird turn pro.”
Philip Cheah is a film critic and the editor of *BigO*, Singapore’s only independent pop culture publication. He is Vice President of NETPAC (Network for the Promotion of Asian Cinema). He is program consultant for the Southeast Asian Film Festival, the AsiaPacificFilms.com website, Jogja-NETPAC Asian Film Festival, Shanghai International Film Festival, Hanoi International Film Festival, and the Dubai International Film Festival. He is co-editor of the books *And the Moon Dances – The Films of Garin Nugroho*, Noel Vera’s *Critic After Dark* and Ngo Phuong Lan’s *Modernity and Nationality in Vietnamese Cinema*. In 2004, he was awarded the Korean Cinema Award at the 9th Pusan International Film Festival for his contribution to Korean film. In 2006, he was awarded the Asian Cinema Prize at the 8th Cinemanila International Film Festival for his contribution to Asian film. He is the patron of the South East Asian Screen Academy in Makassar, Indonesia.
## Budget

<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Budget</strong></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>
<td>€ 2,025,300</td>
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<tr>
<td><strong>Development</strong></td>
<td>317,250</td>
<td>233,830</td>
<td>275,998</td>
<td>255,060</td>
<td>237,300</td>
<td>151,600</td>
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<tr>
<td><strong>Production</strong></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>
<td>1,395,000</td>
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<tr>
<td>Fiction films</td>
<td>15</td>
<td>11</td>
<td>6</td>
<td>10</td>
<td>9</td>
<td>7</td>
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<tr>
<td>Documentary films</td>
<td>24</td>
<td>22</td>
<td>27</td>
<td>28</td>
<td>33</td>
<td>30</td>
</tr>
<tr>
<td>Avant-garde films</td>
<td>32</td>
<td>32</td>
<td>32</td>
<td>24</td>
<td>28</td>
<td>26</td>
</tr>
<tr>
<td>Full-length films</td>
<td>27</td>
<td>21</td>
<td>30</td>
<td>20</td>
<td>26</td>
<td>21</td>
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<tr>
<td>Short films</td>
<td>44</td>
<td>44</td>
<td>35</td>
<td>42</td>
<td>44</td>
<td>42</td>
</tr>
<tr>
<td><strong>Total Films</strong></td>
<td>71</td>
<td>65</td>
<td>65</td>
<td>62</td>
<td>70</td>
<td>63</td>
</tr>
<tr>
<td><strong>Distribution</strong>¹</td>
<td>307,129</td>
<td>374,675</td>
<td>300,140</td>
<td>486,575</td>
<td>315,200</td>
<td>478,700</td>
</tr>
</tbody>
</table>

¹ Festival screenings, prints, theatrical releases
### Most Frequent Festival Screenings 2010 – 2013

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Coming Attractions</em> (2010)</td>
<td>58</td>
</tr>
<tr>
<td>Thomas Renoldner</td>
<td><em>Sunny Afternoon</em> (2012)</td>
<td>45</td>
</tr>
<tr>
<td>Norbert Pfaffenbichler</td>
<td><em>Conference – Notes on Film 05</em> (2011)</td>
<td>38</td>
</tr>
<tr>
<td>Tizza Covi/Rainer Frimmel</td>
<td><em>The Shine of Day</em> (2012)</td>
<td>36</td>
</tr>
<tr>
<td>Harald Hund</td>
<td><em>Apnoe</em> (2011)</td>
<td>32</td>
</tr>
<tr>
<td>Michael Palm</td>
<td><em>Low Definition Control – Malfunctions #0</em> (2011)</td>
<td>27</td>
</tr>
<tr>
<td>Paul Wenninger</td>
<td><em>trespass</em> (2012)</td>
<td>26</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Schwere Augen</em> (2011)</td>
<td>26</td>
</tr>
<tr>
<td>Catalina Molina</td>
<td><em>Talleres Clandestinos</em> (2010)</td>
<td>25</td>
</tr>
<tr>
<td>Josef Dabernig</td>
<td><em>Hypercrisis</em> (2011)</td>
<td>24</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Tranquility</em> (2010)</td>
<td>21</td>
</tr>
</tbody>
</table>
### Most Frequent Rentals 1995 – 2013

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of rentals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em> (1999)</td>
<td>278</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em> (2001)</td>
<td>255</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em> (2003)</td>
<td>231</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>152</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>137</td>
</tr>
<tr>
<td>Kathrin Resetarits</td>
<td><em>Ägypten</em> (1997)</td>
<td>136</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>119</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 1–6</em> (1998)</td>
<td>113</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Mariage Blanc</em> (1996)</td>
<td>113</td>
</tr>
<tr>
<td>Mara Mattuschka</td>
<td><em>Kugelkopf</em> (1985)</td>
<td>95</td>
</tr>
</tbody>
</table>

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

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

<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 Division of the Department for the Arts bestows, upon recommendation of an expert jury, yearly or biennial Outstanding Artist Awards and an Austrian Art Award. The endowment of the Outstanding Artist Award (normally, two are given in different genres), comprises € 7,300 per award. Persons recommended for an Outstanding Artist Award must have produced at least three outstanding and innovative works.

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

### Outstanding Artist Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>Tizza Covi, Rainer Frimmel (documentary)</td>
</tr>
<tr>
<td></td>
<td>Michaela Schwentner (avant-garde)</td>
</tr>
<tr>
<td>2008</td>
<td>Dariusz Krzeczek aka Kowalski (avant-garde)</td>
</tr>
<tr>
<td></td>
<td>Martina Kudláček (documentary)</td>
</tr>
<tr>
<td>2009</td>
<td>Billy Roisz (avant-garde)</td>
</tr>
<tr>
<td></td>
<td>Peter Schreiner (documentary)</td>
</tr>
<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>
</tbody>
</table>

### Austrian Art Award

<table>
<thead>
<tr>
<th>Year</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>Christine Dollhofer (film)</td>
</tr>
<tr>
<td>2008</td>
<td>Peter Roehsler (film)</td>
</tr>
<tr>
<td>2009</td>
<td>Götz Spielmann (fiction)</td>
</tr>
<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>
</tbody>
</table>
This award is dedicated to Thomas Pluch (†1992), screenwriter, author, and co-founder of the ARGE Drehbuch (screenplay working group) – since 2002 the Drehbuchverband Austria (Screenplay Association Austria).

The Thomas-Pluch-Drehbuchpreis (initiated in 1992 by two writers) was first awarded in 1993. The goal of the award is to aid screenwriters in achieving the recognition they deserve, and to support talented young writers. The main award is endowed with € 11,000. The two Thomas Pluch promotional awards each comprise € 5,500.

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

2005  Jessica Hausner  
for the screenplay Hotel

2006  Michael Glawogger  
for the screenplay Slumming

2007  Stefan Ruzowitzky  
for the screenplay The Counterfeiters

2008  Ernst Gossner  
for the screenplay South of Pico

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

2010  Jessica Hausner  
for the screenplay Lourdes

2011  Martin Ambrosch  
for the screenplay Spuren des Bösen

2012  Markus Schleinzer  
for the screenplay Michael

2013  Petra Ladinigg und Umut Dağ  
for the screenplay Kuma
most wanted
Peter Tscherkassky
Coming Attractions

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

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

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

Tom Gunning

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

Austria 2010 No dialogue 35 mm 1:1.37 b&w Dolby SR 25 min
Premiere September 2010 Venice Int. Film Festival/Orizzonti Competition
Thomas Renoldner
Sunny Afternoon

45 International Festival Screenings
Melbourne, Bristol, Hong Kong ...

4 International Awards
Poznan (Best Music Film), Ljubljana (Jury Special Mention),
Krakow (Honorable Mention), Ottawa (Best of touring program)

Given its methods for grabbing attention and poking fun at its own self-conscious style, Sunny Afternoon is a film that might be more at home in an art gallery than at a festival. The advantage of a festival is that this kind of film can be shown alongside more conventionally narrative films, allowing it to reach a larger audience and stir up their ideas about what avant-garde film is or should be.

Alison Frank

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

Austria 2012 English 35 mm 1:1.85 Dolby Digital 7 min
Premiere March 2012 Diagonale Graz
Norbert Pfaffenbichler
Conference – Notes on Film 05

38 International Festival Screenings
Venice, Jihlava, Telluride ...

5 International Awards
Recife (Best Sound), Madrid – Semana del Cine Experimental (Second Prize of the Jury), Seoul EXIS (Fuji Award, International Competition), Zagreb – 25fps (Grand Prix), Belgrade (Relevant Film)

Conference by Norbert Pfaffenbichler functions as something of a farce, with its rhyming montage displaying the various fictional film personages of Adolf Hitler. The film bears witness to the idea that evil has many faces and is easily banalized.

Greg de Cuir

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

Austria 2011 Digi Beta/FAZ 35 mm b&w stereo 8 min
Premiere September 2011 Venice Int. Film Festival/Orizzonti Competition
Tizza Covi | Rainer Frimmel
The Shine of Day

36 International Festival Screenings
Locarno, Berlin, New York ...

12 International Awards
Locarno (Best Actor: Walter Saabel), Saarbrücken (Max Ophüls Preis),
Andrei Tarkovsky “Zerkalo” International Film Festival (Prize of the Russian
Guild of Film Critics)

*The Shine of Day* sheds light on major societal questions in poetic and often tragicomic ways: freedom, identity, self-discovery and self-presentation. And, in particular, our ability to actively shape all these, depending on the childhood we had or the country we are from. In its simplicity a particularly courageous film.

Jury Statement SAARBRÜCKEN

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

Austria 2012 German (Eng sub) S-16 mm/Blow up DCP Dolby SR 90 min
Premiere August 2012 Int. Film Festival Locarno
Harald Hund
Apnoe

32 International Festival Screenings
Rio de Janeiro, Paris, Nashville ...

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

Apnoe is a term for suspension of external breathing. Apneists in this context are people who can hold their breath for a long time. *Apnoe* is a continuation of a series about living spaces, to which *Mouse Palace, Tomatoheads* and *Dropping Furniture* belong. The series represents human existence under absurd conditions.

**DIAGONALE GRAZ**

*Apnoe* is a term for suspension of external breathing. Apneists in this context are people who can hold their breath for a long time. *Apnoe* is a continuation of a series about living spaces, to which *Mouse Palace, Tomatoheads* and *Dropping Furniture* belong. The series represents human existence under absurd conditions.

**Austria 2011** HD 16:9 stereo 10 min
**Premiere** January 2012 Int. Film Festival Rotterdam
Michael Palm
Low Definition Control – Malfunctions #0

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

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

*Low Definition Control* is a meaty philosophical encounter, something which discusses our position in an observed world with an honest line of enquiry, searching for the root of our reclusiveness since the turn of the millennium. Of course, these discussions are necessary in film, experimenting with cinema’s position in documenting our anxieties and conditioning, and at the same time, exploring how we can address these issues.

Andrew Latimer

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

*Austria 2011* German (Eng sub) 35 mm CinemaScope 1:2.35 color/b&w Dolby Digital 95 min

Premiere October 2011 Viennale – Vienna Int. Film Festival
Paul Wenninger
trespass

26 International Festival Screenings
Edinburgh, São Paulo, Rio de Janeiro, Tampere ...

3 International Awards
Annecy (Distinction for a First Film), Birmingham (Flatpack WTF Award),
Vienna One Day Animation Festival (Jury Special Mention, Audience Award)

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

Christian Höller

The camera, in a single continuous shot, moves through a great variety of landscapes and interiors, while remaining the steady observer and companion of the male character whose body is the film’s one constant feature and a monad of sorts. The man, though he moves outside these ever-changing, unstable spaces and their axes of time, is at the same time inside and yet somehow separated or liberated from them.

Austria 2012 No dialogue HD 1:1.85 5.1 mix 11 min
Premiere October 2012 Viennale – Vienna Int. Film Festival
Siegfried A. Fruhauf
Schwere Augen

26 International Festival Screenings
Montreal, London, Seoul ...

_Schwere Augen_ (Heavy Eyes) is a series of double negative images blended in and out of static background, as though multiple prophetic faces appeared through your television screen at four o’clock in the morning. Fruhauf’s film is part flicker and part editing effect, utilizing its soundtrack – like its images – as a lead pipe to its casualty. It’s honest because it knows it’s an assault on the senses and doesn’t back down.

Ian Hubbard

_Austria 2011_ No dialogue 35 mm 1:1.85 b&w Dolby SR 10 min
_Premiere_ October 2011 Viennale – Vienna Int. Film Festival

Tranquility

21 International Festival Screenings
Seattle, New York, Vilnius ...

1 International Award
Madrid – Semana del Cine Experimental (Best Film Editing)

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

Bert Rebhandl

_Austria 2010_ No dialogue 35 mm 1:1.66 Dolby SR 7 min
_Premiere_ October 2010 New York Film Festival/Views from the Avant-Garde
Catalina Molina
Talleres Clandestinos

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

6 International Awards
Warsaw Grand Off (Best Script), Salzburg Film:Riss (Best Fiction Film),
Vila do Conde (EFA Award), Graz Diagonale (Special Mention Youth Jury)

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

Austria 2010 Spanish (Ger/Eng sub) HD/Digi Beta 1:1.77 Dolby Stereo 40 min
Premiere March 2012 Diagonale Graz
Josef Dabernig
Hypercrisis

24 International Festival Screenings
Mar del Plata, Montreal, New York ...

As the world remains suspended in a waiting game with unpredictable outcome, Dabernig presents a clever, concise examination of creative block and cultural entropy.

Nomination Statement VENICE

A former retreat for Soviet cinematographers in the South Caucasus has been repurposed to accommodate writers. But that does not seem to work very well either. At present, Boris Martov from Moscow, a talent from the promising times of the Perestroika, is its only resident. Amidst the faded glory of the institution for privileged artists, the poet tries to overcome his continuing creative crisis.

Austria 2011 No dialogue 16 mm/Blow up 35 mm 1:1.85 Stereo SR 17 min
Premiere September 2011 Venice Int. Film Festival
films
fiction
Peter Schreiner undertakes a psychoanalytic quest into human existence, in what is a cross between Freud and Sartre, magical and minimalist. Two lovers, marked by life, expose their deepest emotions, looking for the right words for their inner demons. It all comes down to reason and feeling. And to the impossibility of understanding yourself, let alone someone else. Schreiner’s magnum opus is spiritualizing and stimulating. Majestic landscape shots fade into close-ups of faces, meticulously examined by the camera. (Chinlin Hsieh)

**Fata Morgana** Peter Schreiner

**Austria**
German (Eng sub)
HD 16:9 DCP
b&w mono
140 min

**Realisation**
Peter Schreiner

**Key Cast**
Giuliana Pachner
Christian Schmidt
Awad Elkish

**Producer**
Peter Schreiner

**Production**
Peter Schreiner
Filmproduktion
echt.zeit.film

**Premiere**
January 2013
Int. Film Festival
Rotterdam

**Sales**
sixpackfilm

Peter Schreiner *1957 Vienna Austria

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

**Gehen am Strand** Caspar Pfaundler

**Austria**
**German**
2K 1:1.85 DCP
Dolby Digital
112 min

**Screenplay** Caspar Pfaundler
**Key Cast**
Elisabeth Umlauft
Karl Fischer
Claudia Martini

**Camera**
Peter Roehsler

**Editor**
Caspar Pfaundler

**Producer**
Peter Roehsler

**Production**
nanookfilm

**Premiere**
March 2013
Diagonale Graz

**Contact**
nanookfilm
My Blind Heart  Peter Brunner

Kurt, who suffers from an incurable disease and is almost blind, lives with his hyper-present mother. He resorts to drastic means to take his life in his own hands and goes on a journey that blurs the boundaries between perpetrator and victim. In the streets Kurt meets Conny, a 13-year-old runaway. She readily participates in Kurt’s protest against his body, not knowing what moves him or into which abyss his journey is leading. How much guilt can one individual endure?

Peter Brunner  *1983 Vienna Austria  
Fanni has had enough of money and leaves to buy a tent. Anna has had enough of pigs and leaves the farmer – one needle in the haystack. In the new game, Fanni rolls the dice while Anna does not think twice – she knocks down all the pins. Together they raise their voices and shape one mutual tune. Differences attract each other, and cheerfully they move on – together on their distinct journeys, where their dreams are set – towards a new found liberty.

Daniel Hoesl  *1982 St. Pölten Austria
14-year-old Jasmin (Sophie Stockinger) is living with a foster family when her mother, Eva (Nina Proll), gets out of prison on parole. Jasmin desperately wants to meet her mother. She persuades Eva to take her to the village where Eva’s grandparents used to live. During the trip they start building a relationship: as girlfriends, as mother and daughter, and as two persons who take a hesitant look into the past in order to arrive in the present.

Katharina Mückstein *1982 Vienna Austria
Films (selection) Die Vereinigung (2008 short f)
Das Erbe (2006 short d)
documentary
Karamo is the name of a man who was deported from Austria 727 days ago. Since then, his wife and three children have been living in the family's nice apartment on their own. The film is about binational couples and their confrontation with immigration law: 21 couples were filmed, each adding another episode to the story, as if passing on the relay. Together they tell a story, the story of the method behind the madness of bureaucracy. It thus creates a documentary mosaic, a love film against the law.

Anja Salomonowitz *1976 Vienna Austria

Austria
German (Eng sub)
HD 1:2.35 DCP
Dolby Stereo
80 min

Concept
Anja Salomonowitz
Camera
Martin Putz
Editor
Petra Zöpnek

Producers
Alexander Dumreicher-Ivanceanu
Bady Minck

Production
Amour Fou
Filmproduktion

Premiere
February 2013 Berlinale
Int. Film Festival Berlin

Contact
Amour Fou
Filmproduktion
Vera Kohn, a Jewish woman of German descent born in Prague in 1912, fled from Czechoslovakia to Latin America in 1939, where she built a new life for herself, first as a stage actress in Quito, Ecuador. The trauma of losing home has never left her. A severe mental breakdown changed her life. The documentary essay tells the story of various encounters of the filmmaker, whose Austrian grandfather was an SS soldier, and the remarkable 98-year-old psychologist and Zen teacher.

And There Was Fire in the Center of the Earth
Bernhard Hetzenauer

**Austria**
German/Spanish
(Span/Ger/Eng sub)
HD 16:9 DCP
color/b&w
Dolby SR
78 min

**Concept**
Bernhard Hetzenauer

**Camera**
Diego Arteaga
Francois Laso
Bernhard Hetzenauer
Dario Aguirre
Diego Falconi
Maria Rank

**Editors**
Amparo Mejias
Bernhard Hetzenauer

**Producer**
Bernhard Hetzenauer

**Premiere**
May 2013
EDOC Quito Ecuador

**Contact**
Bernhard Hetzenauer
“Good morning! May we drop in for a moment?”

Debts Inc. takes a look at occupational groups that live on those who have difficulties servicing their debts: the bailiffs, collection agencies, private investigators, debt advisers, auctioneers. It follows debtors and collection agents playing tag and it watches those who, as part of their jobs, convert debts into loans, payment plans, interest payments, lease-purchase agreements and evictions. Debts Inc. is a film about demolition zones within the economic system, and about the skilful management of new poverty.

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

Andreas Horvath  
*1968 Salzburg Austria
Films (selection) Postcard from Somova, Romania (2011 short d) Arab Attraction (co-director 2010 d) This ain’t no Heartland (2004 d)
What does Russia sound like? The fabled electronic synthesizers from the Soviet era have been cult instruments since the collapse of Communism, due to their unmistakable sound and unreliable operation. They tell innumerable curious stories about Lenin’s dream of electrifying Russia, the myth of progress, musicians, inventors, bohemians and collectors of sounds whose boundless creativity has survived, even in a period of post-Soviet reality.

Dominik Spritzendorfer 1974 Zurich Switzerland
Films (selection) Romski Bal (co-director 2006 d)

Elena Tikhonova 1977 Obninsk Russia
Films (selection) Metropolis reloaded (2006 a-g)
Dobriy Vecher, Constructor (2002 a-g)
Fair Wind – Notes of a Traveller
Bernadette Weigel

A poetic, meditative documentary born from the idea of “falling in love with the world at first sight”. Alone and armed with her 8 mm camera, Weigel sets off by boat from Vienna, traveling East with no fixed destination in mind. Her journey takes her downstream on the Danube to Bulgaria, then onward by train, bus, ferry and minibus through Romania, Ukraine, Georgia, Azerbaijan and Kazakhstan. Images, sounds, associations, atmospheres – they dance together to tell stories. It is an invitation to the audience to embark on journeys of their own.

Bernadette Weigel *1977 Vienna Austria
The film is a reflection on Carlo Ginzburg’s book, “I Benandanti”, which describes the medieval folk tradition of “benandanti” (“good walkers”), who believed they had special powers to fight witches, ogres and demons threatening harvests and children. Who are the “benandanti” of today and who are the witches and ogres of our times? Can these assigned roles be put into question? Fiori di Strada (“Flowers of the Streets”) analyses three stories, trying to recover the sense of truth and the truth of the sense, starting from the relations between individuals and the respect that every statement of the human race deserves.
A road trip through Libya during the last weeks of the uprising against Muammar al-Gaddafi's regime. *Libya Hurra* ("Free Libya") documents a collective mood characterizing people in one particular place in a narrow time window. Without losing itself in facts and statements, the film outlines the realities of life in long sequence shots filmed during an armed revolution that usually – even in a country in the focus of media attention – remains completely hidden. At the end, the filmmaker stands in front of Gaddafi’s former palace. The revolution is over and the time window has closed.

**Fritz Ofner** *1977 Friesach Austria
The Viennese magazine Falter called Mara Mattuschka a “Diva of the 90s”. Due to her unique film style as well as her appearance on stage, she is well known to the interested audience. Her work has been awarded many prizes. However, not everyone is aware of the many faces of this “diva” who is somehow different and, at the same time, is a producer and director of experimental films, painter, actress, singer, teacher, philosopher, and mother of two sons.

Elisabeth Maria Klocker  
*1967 Bregenz Austria

Films (selection) Die Frau, die Arbeit, die Kunst und das Geld (2007 d) Ragnar (2005 d)

Austria  
German (Eng sub)  
DV/Digi Beta 4:3 DCP  
color/b&w  
stereo 90 min

Concept
Elisabeth M. Klocker

Camera
Elisabeth M. Klocker  
Florian Benzer  
Bernadette Dewald

Editors
Bernadette Dewald  
Elisabeth M. Klocker

Premiere
October 2013 Viennale  
Vienna Int. Film Festival

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

Edgar Honetschläger *1967 Vienna Austria
Films (selection) Aun – the beginning and the end of all things (2011 f) Sugar&Ice (2008 short f) chickensuit (2005 a-g)
Robert Tarantino – A Rebel Without a Crew
Houchang Allahyari

A humorous film on the life and work of the jobless young filmmaker Robert Tarantino, who is trying to make a film. A “rebel without a crew” – without budget, but with dedicated young actors – he shoots a horror trash movie in which a psychopathic mass murderer carves a bloody trail through Vienna.

Houchang Allahyari *1941 Tehran Iran
Films (selection) Das persiche Krokodil (2012 short d)
Die verrückte Welt der Ute Bock (2010 f) Bock for President (2009 d)

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

Concept
Houchang Allahyari
Camera/Editor
Daniel Kundi

Producer
Houchang Allahyari
Production
allahyari filmproduktion

Premiere
March 2013
Diagonale Graz

Contact
allahyari filmproduktion
Roque Dalton, let’s shoot the night!
Tina Leisch

Austria
Spanish (Eng/Ger sub)
HD/Digi Beta 16:9
Dolby Digital
85 min

Concept
Tina Leisch
Erich Hackl
Camera
Gerald Kerkletz
Editor
Karina Ressler

Producer
Ursula Wolschlager
Production
Witcraft Szenario
Verein kinoki

Premiere
May 2013
Santa Tecla, El Salvador

Contact
Tina Leisch

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

Tina Leisch * Munich Germany
Films (selection) Dagegen muss ich etwas tun (2009 d)
Gangster Girls (2008 d) riefenstahlremix (2003 short d)
Serçavan – Above My Eyes
Tina Leisch, Ali Can

For more than 30 years, Kurdish men and women have been fighting for civil rights in Turkey. Today their movement is the most feminist, most intercultural and most multi-religious movement in the Middle East. Not only facing harsh repression by the Turkish state, the Kurdish movement is also persecuted in many EU countries. We meet Kurdish politicians in exile in Europe and travel to Turkey on their behalf: the portrait of an uprising.

Ali Can *1973 Dersim Turkey

Tina Leisch * Munich Germany
Rain on a window pane, a fire truck, a tomcat with innumerable offspring: it is an intentionally unintentional gaze that allows for chance encounters, for stories and memories – leads that Ruth Beckermann follows across Europe and the Mediterranean. Nigerian asylum seekers in Sicily, an Arab musician in Galilee, nationalists drunk on beer in Vienna, the Capitoline Wolf, and three veiled young women trying for minutes to cross a busy road in Alexandria. Threads, cloth and textiles pop up like book marks in a fabric of movement, of traveling or seeking refuge. Those who go Those who stay is a story of being on the move, in the world and one’s own life.

Ruth Beckermann *1952 Vienna Austria
For a year, the documentary accompanies the vehicle camp community Treibstoff (Fuel), on their search for a home. The idea of vehicle sites is new to Austria. We witness the community’s struggle to obtain a political solution for legalized sites. Community members talk about their hopes, motivations and anger while they move on, in an odyssey, as it were, from wasteland site to wasteland site. The land owners keep trotting out the same excuse: Something is being built here! With every eviction, tensions rise.

Birgit Bergmann *1985 Villach Austria  
Films (selection) Traumberuf Straßenbahnfahrer (2008 short d)  

Stefanie Franz *1986 Graz Austria  
Films (selection) möchtegern (2008 short f)  

Oliver Werani *1968 Vienna Austria  
Films (selection) Plakatieren verboten (2012 short d)
Urban Nomads is a documentary about the life of street performers, or buskers. It portrays three protagonists who provide deep insight into their particular way of life and making a living, presenting an extreme tension between personal freedom and existential insecurity. We accompany these urban nomads as they travel far and wide across Europe.

Gregor Buchhaus *1979 Vienna Austria
avant-garde
A Masque of Madness shows Boris Karloff in about 170 different roles. From the beginnings of his career in the silent era until his death in 1969, the English-born actor starred in a vast spectrum of films, ranging from master pieces of film history to cheap horror flicks. Footage from all extant films has been remounted non-chronologically and in parallel, compressing a life-long acting career into a few minutes. The actor encounters no one but himself, at different ages, in different roles and costumes.

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

Austria
English (Ger sub)
Digi Beta
Dolby Stereo
color/b&w
80 min

Realisation
Norbert Pfaffenbichler

Key Cast
Boris Karloff

Sound
Christof Amann

Premiere
August 2013
Int. Film Festival Locarno

Sales
sixpackfilm
Four women and a man of different nationalities have occupied a disused bordello – “Perfect Garden”. They live and work there on their own, on a quest for lust and sensual pleasure, taking on self-chosen roles in pursuit of new self-definitions in the interaction with each other and the bar’s few remaining punters. While a mafia boss tries to take over of the place, the feral woman overpowers the mobster’s chauffeur outside. A dream-like, hypnotic film in which reality and utopia blur.

**Mara Mattuschka** *1959 Sofia Bulgaria
**Chris Haring** *1968 Schattendorf Austria

**Films (selection)** Burning Palace (2009 a-g) Running Sushi (2008 a-g) Part Time Heroes (2007 a-g)
fiction short
Albatrosse
Mike Kren

As an adult, Leos remembers his childhood in 1970s Communist Czechoslovakia, his escape to Austria and his first impressions of his new home as well as the things and people he had to leave behind. A film about the lightness and fleetingness of childhood memories and the weight they can have for a person’s entire life.

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

Austria
German
35 mm CinemaScope 1:2.35
Dolby SR 13 min

Screenplay Clara Trischler
Camera Xiaosu Han
Andreas Thalhammer
Editor Bettina Enigl

Producer Roberto Gruber

Premiere May 2013 Vienna
Cinema Next

Contact Mike Kren

Das ist es, was immer mit den Menschen los und mit den Tieren nicht los ist. Jan & Anna Groos

A young woman has gone missing. Parents, friends, a pastor and a policeman tell her story. But the jigsaw pieces do not seem to fit together and fail to paint a coherent picture of the young woman. Little by little, the missing woman’s thread of identities unravels. Was her model of life an avant-garde attempt to break the boundaries of identity or just a reckless ego trip?

Anna Groos *1979 Frankfurt/Main Germany
Jan Groos *1981 Frankfurt/Main Germany

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

Screenplay Anna Groos, Jan Groos
Key Cast Andreas Patton
Andrea Clausen
Camera José Lorenzo Wasner
Editor Gernot Grassl

Premiere January 2013 Saarbrücken
Film Festival Max Ophüls Preis

Contact Jan Groos
Marzenka
Albert Meisl

Marek has failed at university and he has failed in building a life of his own. 28 years old, he has retreated to his old bedroom at his mother’s house. Yet when his young cousin, Marzenka, arrives from Poland in order to study in Vienna, his refuge is at risk.

Albert Meisl *1978 Munich Germany
Films (selection) Sickness of the Youth (co-director 2007 f)

Austria
German/Polish (Ger sub)
16 mm CinemaScope 1:2.35
Dolby Digital 25 min

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

Producer
Esther Hassfurther

Premiere June 2013 Salzburg
Cinema Next

Contact Produktion
Esther Hassfurther

Pfitscher
Florian Kofler
Julia Gutweniger

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

Julia Gutweniger *1986 Merano Italy

Florian Kofler *1988 Merano Italy
Films (selection) Fi Johr fi Johr (2011 short d)
August/September (2010 short f)

Austria/Italy
German dialect (Ger/It/Eng sub)
HD 16:9
stereo 40 min

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

Producers Florian Kofler
Julia Gutweniger
Production Villa Mondeo

Premiere April 2013
Crossing Europe Linz

Sales sixpackfilm
VOID
Stefan Lukacs

Following a failed deportation, three police officers take a momentous decision: they abduct the African deportee, torture him and resolve to cover up their crime by murder. VOID is the protocol of a spiral of violence – based on the true story of Gambian Bakary J.

Stefan Lukacs  *1982 Vienna Austria  
*Films (selection) Zombiefiction (2010 short f)  

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

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

*Producers  
Georg Eggenfellner  
Stefan Lukacs  
*Production  
NonPlus Filmproduktion  

Premiere  
December 2012 Vienna  
This Human World Festival  

Contact  
NonPlus Filmproduktion
documentary short
I can’t cry much louder than this  Robert Cambrinus

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

Robert Cambrinus  *1965 Vienna Austria

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

Concept
Robert Cambrinus
Editor
Nathan Cubitt

Producer
Robert Stokvis
Production
Concept Films

Premiere March 2013
Diagonale Graz

Sales
sixpackfilm

If that’s so, then I’m a murderer  Walter Manoschek

On March 29th, 1945, three members of the Waffen-SS shot and killed at least 57 Jewish slave laborers in the village of Deutsch Schützen in Austria. Among the perpetrators was Adolf Storms. 63 years after the massacre, I conducted a 15-hour interview with him. In talking to abettors and survivors of the massacre, the events are reconstructed. Adolf Storms died in 2010, shortly before the trial against him was opened.

Walter Manoschek  *1957 Vienna Austria

Austria
German (Eng sub)
Digi Beta 16:9
stereo 68 min

Concept
Walter Manoschek
Camera
Stephan Mussil
Rainer Komers
Daniel Binder-Lichtenstein
Editor
Walter Manoschek

Producer
Walter Manoschek

Premiere
October 2012 Viennale Vienna Int. Film Festival

Contact
Walter Manoschek
In the Twinkling of an Eye
Othmar Schmiderer
Angela Summereder

Philosophical positions on the question of what differentiates human beings and animals constitute the starting point for a cinematic discourse in which goats serve both as a projection surface and as “actors”. Bodo Hell, literary author and herdsman, draws comparisons between the field of the text and the field of pasture, and follows in the tracks of the enigmatic goats in their open space of the “never nowhere without not”. A parable on the relationship between human beings and animals, subject and object, thinking and life.

Othmar Schmiderer *1954 Lofer Austria
Back to Africa (2008 d)

Angela Summereder * Ort/Innkreis Austria
Films (selection) Jobcenter (2009 d)
Zechmeister (1981 f)

Austria
German (Eng sub)
HD/DCP
color/b&w
Dolby SR 32 min

Concept/Editors Angela Summereder
Othmar Schmiderer
Camera Othmar Schmiderer

Producer Othmar Schmiderer
Production Othmar Schmiderer Filmproduktion

Premiere March 2013 Diagonale Graz
Contact Othmar Schmiderer Filmproduktion

(JC{639})
Sabine Groschup

Sabine Groschup’s experimental film about John Cage’s ORGAN^2/ASLSP, a work to be played “as slowly as possible”, documents the widely acclaimed 639-year performance in Halberstadt, Germany, in striking images and superb sound design. In homage to Cage, Groschup leaves the course of her film to chance. Others do random “scene-drawings” of her 89 established scenes (= 89 tones in the composition for organ) to determine the (respective) final cuts.

Sabine Groschup *1959 Innsbruck Austria

Austria
German (Eng sub)
HD 1:1.66
color/b&w
stereo 29 min

Concept/Editor Sabine Groschup
Camera Jerzy Palacz
Black-and-white photography
Barbara Klemm
Sound Eric Spitzer-Marlyn

Producers Sabine Groschup
Georg Weckwerth

Premiere
February 2012 Vienna

Contact Sabine Groschup
Landfill Fiesta
Claudia Wohlgenannt

Mika cannot wait to see the jungle, so he travels to Nicaragua with his great aunt, who has taken with her yet another mission: to organize a party for the people of Managua’s landfill. Here, Mika meets eleven-year-old Francis and other children, who live in a completely different world. She has a completely different take on certain things. Can they become friends?

Claudia Wohlgenannt *1975 Lustenau Austria
Austria
German/Spanish (Eng sub)
Digi Beta 16:9
stereo 29 min

Concept
Claudia Wohlgenannt
Camera
Matthias Halibrand
Editor
Joana Scrinzi

Producer
Claudia Wohlgenannt
Production
Plan C Filmproduktion

Premiere May 2013 Erfurt
Deutsches Kinder-Medien-Festival
Goldener Spatz

Contact
Plan C Filmproduktion

The Phantom of Memory
Friedemann Derschmidt

What is memory for? What do we want from it? We say we want to learn from it. But that is not happening. It hasn’t happened for hundreds of years ... These words sound particularly irritating when one knows they come from the mouth of Ilana Shmueli, poet and Holocaust survivor. Just when the last eye witnesses to the Shoah and the Second World War are leaving us forever, Ilana sets out, accompanied by Friedemann Derschmidt, to find new ways of formulating the question of memory.

Friedemann Derschmidt *1967 Salzburg Austria
Films (selection) Meisterschaft (2005 d)
Altes Haus (2000 d) Rudyn (1999 d)
Austria
German/English/Hebrew (Eng sub)
HD 16:9
stereo 45 min

Concept Friedemann Derschmidt
Karin Schneider, Ilana Shmueli
Camera Oliver Schneider
Editor Elke Groen

Producer Kurt Mayer
Production kurt mayer film

Premiere March 2013
Diagonale Graz

Contact
kurt mayer film
avant-garde short
Creme 21
Eve Heller

A voyage into the slippery nature of conceiving time. Educational films about the physics, measurement, and perception of time provide the material basis for a cinematic language cut-up. Creme 21 taps into the 26-frame discrepancy between sound and image inherent to 16 mm film in order to literally displace the logic of the original material and render a poetically expansive temporal contemplation.

Eve Heller *1961 Northampton USA
Films (selection) Self-Examination Remote Control (2009 a-g) Ruby Skin (2005 a-g) Behind This Soft Eclipse (2004 a-g)

Austria
English
HD 1:1.77
color/b&w
stereo 10 min

Realisation
Eve Heller

Premiere
October 2013
New York Film Festival

Sales
sixpackfilm

CroAX-evoluting errors
Adele Raczkövi

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

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

Austria
No dialogue
HD 16:9
Dolby Stereo 4 min

Concept
Adele Raczkövi
Ed Siblik
Camera
Eduardo Roca Silva
Editor
Adele Raczkövi

Premiere March 2013 Vienna
Tricky Women Film Festival

Contact
Adele Raczkövi
Dark Liquidity
Didi Bruckmayr

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

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

Austria
No dialogue
HD 16:9
color/b&w
Dolby Digital 7 min

Realisation
Didi Bruckmayr

Premiere April 2013
Crossing Europe Linz

Contact
Didi Bruckmayr

Un divertissement d’amour
Michaela Schwentner

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

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

Austria
English
Digi Beta 16:9
Dolby SR 11 min

Concept/Editor
Michaela Schwentner
Key Cast
Anna Mendelssohn
Irene Coticchio
Hubsi Kramar
Camera Martin Putz
Sound Nik Hummer

Premiere March 2013
Diagonale Graz

Sales
sixpackfilm
exhaustibility
Eni Brandner

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

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

Austria
No dialogue
HD 16:9
stereo 9 min

Realisation
Eni Brandner
Sound
Christof Dienz

Premiere
November 2012
One Day Animation Festival Vienna

Contact
Eni Brandner

Exterior Extended
Siegfried A. Fruhauf

An epileptic piece of cinema. Frame by frame, Siegfried A. Fruhauf has digitally reworked and rearranged analog film footage and copied it back onto 35 mm film. The result is challenging and radical. While the camera’s original gaze looks out into a garden from a ruined house, with increasing reworkings, interiors and exteriors begin to merge. What emerges is a special space that can be subjectively experienced: its imaginary inside. (Diagonale)

Siegfried A. Fruhauf  *1976 Heiligenberg Austria
Films (selection) Schwere Augen (2011 a-g)
Tranquility (2010 a-g) Palmes d’Or (2009 a-g)

Austria
No dialogue
35 mm 1:1.85
b&w
Dolby SR 9 min

Realisation
Siegfried A. Fruhauf

Premiere
March 2013
Diagonale Graz

Sales
sixpackfilm
The title already leads us astray: Friedl vom Gröller’s film is not about the amusement park we usually associate with the name. The spectacle in the film takes place in a much more basic sense. Evident here are conscious references to both Viennese Actionism and to one of Gröller’s early films. What is “unsettling” about Im Wiener Prater is the gaze forced upon the viewer: a woman looks at us, questioning and self-confident – now that is pure cinema of attraction. (Naoko Kaltschmidt)

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 2 min

Sales
sixpackfilm

Ever since the beginnings of performance art, the camera has stood ready as recording apparatus. Film and video seem to be the most suitable medium for playing back the movements of bodies in space and over time, complex processes and narrative entanglements. Yet what happens in the opposite case, when the space performs and along with it, the recording apparatus? (Claudia Slanar)

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

Austria
No dialogue
HD 16:9 stereo 15 min

Concept
Flora Watzal
Key Cast
Robert Sedlacek
Sibel Toprakkiran

Camera
Judith Benedikt

Premiere
March 2013
Diagonale Graz

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

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

Austria
German (Eng sub)
Digi Beta
stereo 45 min

Realisation
Barbara Hölbling
Mario Höber

Premiere September 2013
Steirischer Herbst

Contact
hoelb/hoeb

Designed by Josef Maria Olbrich in 1898, the main exhibition hall of the Vienna Seces- sion is generally regarded as the first White Cube of art history. The myth of the neutral space has a long tradition of being critically examined by the institution itself. Using 19 especially designed cameras, Main Hall adds a purely cinematographic gesture to the space’s history by having it look at its own architecture.

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

Austria
No dialogue
35 mm 1:1.33
5 min

Realisation
Philipp Fleischmann

Premiere September 2013
Toronto Int. Film Festival

Contact
Philipp Fleischmann
A Messenger from the Shadows
Norbert Pfaffenbichler
Notes on Film 06-A/Monologue 01

A one-person piece for the “man with a thousand faces”, silent horror-film icon, Lon Chaney. Chaney rose to fame as a master of disguise with a penchant for grotesque appearances and torturous contortions. Pfaffenbichler has remounted the 46 preserved films of the 200 that Chaney made into a tribute to his art, to the uncanny power of the horror film, and to the paradoxical enchantment of cinema. An atmospheric nightmare piece about the prisoners of a shadow realm, condemned to eternal life through the light of the projector’s beam. 
(Christoph Huber)

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

Austria
No dialogue
HD 1:1.77 DCP
color/b&w
Dolby SR 60 min

Realisation
Norbert Pfaffenbichler
Key Cast Lon Chaney
Sound Bernhard Lang

Premiere March 2013
Diagonale Graz

Sales
sixpackfilm

Parasit
Nikki Schuster

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

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

Austria
No dialogue
HD/Digi Beta 16:9
stereo 8 min

Realisation
Nikki Schuster
Soundtrack
Billy Roisz

Producer
Nikki Schuster

Premiere March 2013
Diagonale Graz

Sales
sixpackfilm
Rooms
Johannes Hammel

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

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

Austria
No dialogue
S-8 mm/Digi Beta 4:3
stereo 10 min

Realisation Johannes Hammel
Sound Heinz Ditsch
Bernhard Fleischmann
George W. Johnson

Producer Johannes Hammel
Production hammelfilm

Premiere March 2013
Diagonale Graz

Sales
sixpackfilm

Sound on Film Elke Groen
Christian Neubacher

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

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

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

Austria
No dialogue
35 mm 1:1.85
Dolby SR 12 min

Realisation
Elke Groen
Christian Neubacher

Producer
Elke Groen
Production
groen.film

Contact
groen.film
Avant-garde Short

Josephine Ahnelt accompanies two youths, a boy and a girl, with her Super 8 camera. Where does the trip that is life lead them? As viewers, we know nothing about the protagonists, everything is a matter of projection and guessing: But it is precisely through this indirect, lyrical, documentary-like form that a voyeuristic enthusiasm for stories beyond pure representation finds nourishment. (Brigitta Burger-Utzer)

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

Austria
No dialogue
HD
b&w
13 min

Realisation
Josephine Ahnelt

Premiere November 2013
Denver Film Festival

Sales
sixpackfilm

Und du hast nie etwas gesehen
Nives Widauer
Meinhard Rauchensteiner

The video piece is an attempt to provide a reverse perspective countering the events of March 1938, when Adolf Hitler proclaimed Austria’s “Anschluss” to the German Reich. Long lines of sight across Heldenplatz, filmed from the buildings surrounding the square, cast a net across the site and at the same time convey a normality shown in the banality of a bystander leaning casually against the respective buildings.

Nives Widauer
*1965 Basel Switzerland
Films (selection) Todesfuge (1999 a-g)
Sie nahten sich mir ganz ohne Scheu (1998 a-g)
flugs (1993 a-g)

Meinhard Rauchensteiner
*1970 Vienna Austria

Austria
DV 4:3
Dolby Stereo
17 min

Concept Nives Widauer
Meinhard Rauchensteiner
Key Cast Wolfram Berger
Camera Robert Neumüller
Editors Florentin Berger
Nives Widauer

Producer Kurt Mayer
Production kurt mayer film

Contact
kurt mayer film

Water from Grain
Josephine Ahnelt

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

Austria
No dialogue
HD
b&w
13 min

Realisation
Josephine Ahnelt

Premiere November 2013
Denver Film Festival

Sales
sixpackfilm
Werbung is all about cinema advertisements. Using the same code and the same language, it is an undercover counter-strike, a secret agent in the form of celluloid. Adverts are all about sexy curves, fast cars and pure enjoyment, on the surface. Dig deeper into it and you’ll see what’s behind it.

Thomas Glänzel *1981 St. Pölten Austria
Films (selection) Trailer (2010 a-g)
Domino 16 (2009 a-g)

Austria
English
35 mm 1:1.85 DCP
Dolby SR
2 min

Realisation
Thomas Glänzel

Sound
Tomas Karasek

Premiere
April 2013 St. Pölten Cinema Next

Contact
Thomas Glänzel
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.

Astrid Ofner *1968 Linz Austria
Films (selection) Tell Me on Tuesday (2007 a-g) Jetzt und alle Zeit (1993 short d) Savannah Bay (1989 a-g)
Das Gedicht  
Alex Trejo

Austria
German (Eng sub)
HD
Dolby Stereo 75 min

Screenplay
Alex Trejo

Key Cast
Max Viehreg
Pilar Fantova
Andrea Clausen

Camera
Benjamin Klein

Producer
Florian Brüning

Completion
2014

Contact
Alex Trejo

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

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

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.

Lukas Valenta Rinner *1985 Salzburg Austria
Films (selection) About the distance (co-director 2012 d)
A letter to Fukuyama (2010 short f)
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.

**Sarah and Sarah**

Peter Kern

Austria

English (Ger sub)

DV Cam/Digi Beta 1:1.85

b&w

stereo 70 min

Screenplay

Peter Kern

Key Cast

Traute Furthner

Margarete Tiesel

Florian Hanel

Camera

Peter Roehsler

Producer

Michael Klangvoll

Production

Kulturfabrik Austria

Completion

2014

Contact

Kulturfabrik Austria
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.

Maria Hengge *1970 Chicago USA
Films (selection) The Last Bus (2008 short f)
documentary coming soon
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

Films (selection) All the Shades of One Long Night (2011 d)
Anna Through the Mirror  Susanne Brandstätter

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

**Concept/Editor**  
Susanne Brandstätter

**Camera**  
Joerg Burger

**Producer**  
Susanne Brandstätter  

**Completion**  
2014

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

Manfred Neuwirth

*1954 Vienna Austria

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 ...

**Bianca läuft ...** Tina Bara

**Austria**

**German**

**HD 16:9**

**mono**

**Dolby Digital**

**approx. 83 min**

**Concept/Camera**

Tina Bara

**Editors**

Tina Bara

Oliver Brodt

**Producer**

Tina Bara

**Completion**

2014

**Contact**

Tina Bara

Tina Bara  *1962 Kleinmachnow Germany

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 facade 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*
Cinema Futures

Michael Palm

Cinema Futures is a complex film essay on the future of the cinema and of film in times of digital moving pictures. At a time when analogue film is rapidly disappearing and cinema and TV are going digital, we are faced with a massive loss of audio-visual memory. Are film and TV archives at the brink of a dark age? Is film dying? Or is it only changing?

**Michael Palm** *1965 Linz Austria

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

Concept
Michael Palm
Camera
Joerg Burger
Editor
Michael Palm

Producer
Ralph Wieser
Production
Mischief Films

Completion
2014

Contact
Mischief Films
Chinese mega cities are houses of mirrors, prisms that multiply the longing for a life elsewhere – a yearning that can be satisfied with the help of replicas of cities and places in the West. Hallstatt and its Chinese clone epitomize the original and copy of such fabricated dreams. Dreams and reality combine on parallel levels of expression to visualize the Chinese dream.

**Double Happiness** Ella Raidel

**Austria**  
German/English/Chinese dialect (Ger/Eng/Mandarin sub)  
HD 16:9  
Dolby Stereo  
approx. 80 min

**Concept**  
Ella Raidel

**Camera**  
Martin Putz  
Ella Raidel

**Editors**  
Karina Ressler  
Ella Raidel

**Producers**  
Peter Janecek  
Ella Raidel

**Completion**  
2014

**Contact**  
Ella Raidel

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)
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”.

Echte Männer? Tina Leisch

Austria
German
HD 1:1.85
stereo
approx. 90 min

Concept
Tina Leisch

Camera
Tina Leisch
Peter Roehsler

Editor
Petra Zöpnek

Producer
Peter Roehsler

Production
nanookfilm

Completion
2014

Contact
nanookfilm
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.
Emile Zuckerkandl is the only grandson of the famous Austrian journalist, Berta Zuckerkandl. After years of fleeing from the Nazi regime he managed to build a major scientific career in the US. 89 years old today, he lives in California with his wife Jane. His memories paint a vivid picture of 20th-century history with all its highs and lows.

Rainer Frimmel *1971 Vienna Austria
Tizza Covi *1971 Bolzano Italy
Films (selection) The Shine of Day (2012 f)
La Pivellina (2009 f) Babooska (2005 d)

Austria
German/English
HD 16:9
stereo
approx. 80 min

Concept
Rainer Frimmel
Camera
Rainer Frimmel
Editors
Tizza Covi
Rainer Frimmel

Producer
Rainer Frimmel
Production
Vento Film

Completion
2014

Contact
Vento Film
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.

**Escape to the Other Side** Ralf Jacobs

**Austria**
German/French/English (Ger/ Fr/Eng sub)
HD 16:9
Stereo 97 min

**Concept**
Ralf Jacobs
Martin Leidenfrost

**Camera**
Ralf Jacobs

**Editors**
Ralf Jacobs
Roland Zumbühl

**Producer**
Ralf Jacobs

**Production**
Ralf Jacobs Film

**Completion**
2014

**Contact**
Ralf Jacobs
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

Austria
English
4K 1:1.85
Dolby Stereo
approx. 90 min

Concept
Fate
Camera
Lukas Gnaiger
Editor
s&a

Producer
sebastian j. f.
Production
Cronos Film

Completion
2014

Contact
Cronos Film
Everyday Rebellion
Arman T. Riahi, Arash T. Riahi

Everyday Rebellion is a feature documentary and cross-media project about the power of creative, non-violent activism and modern civil disobedience. A project about the various methods of non-violent resistance, new and old, shown through recent movements such as Occupy Wall Street, 15m, Femen, the Iranian and Syrian uprisings as well as the Arab Spring. Everyday Rebellion shows the work and life of activists all over the world who often risk their lives to fight for a better tomorrow.

Arman T. Riahi *1981 Isfahan Iran

Arash T. Riahi *1972 Isfahan Iran

Austria/Switzerland
Multiple languages (Eng/Ger sub)
HD 1:2.35 stereo 120 min

Concept
The Riahi Brothers
Camera
Mario Minichmayr
The Riahi Brothers
Dominik Spritzendorfer

Producers
Arash T. Riahi
Michael Seeber
Sabine Gruber
Hercili Bundi
Susanne Guggenberger

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

Completion 2014

Contact Golden Girls
Filmproduktion
Focus on Infinity
Joerg Burger

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

Joerg Burger *1961 Vienna Austria
Photographer Erich Lessing is a great witness to and chronicler of the 20th century, 89 years old by now but far from retired. Lessing’s post-war photo reportages document political events, such as the signature of the Austrian State Treaty or the Hungarian Revolution of 1956. He still is on the board of Magnum Photos and has been developing smartphone apps for some time.

Tizza Covi *1971 Bolzano Italy
Rainer Frimmel *1971 Vienna Austria
Films (selection) The Shine of Day (2012 f)
La Pivellina (2009 f) Babooska (2005 d)
The film focuses on the lives of four trans-identified people who were born as women. Trans-identified means choosing to live in another gender than the one you were assigned at birth. It features, e.g. extensive interview sessions, a visual discourse about the transgender body and a panel discussion about transgender activism and politics. The film will be side-narrated by an animated fictional tale about the rites of passage in a society where everybody is free to choose their gender.

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

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

Shopping malls have been thriving in European cities for many years. Popular with customers and controversial in public discourse, they are transforming the economic structures, social relations and architectural landscapes of our cities. The documentary follows this movement: the film meets important players in development, marketing and architecture, as well as politicians, consumers and retailers in different countries all across Europe.

_Ulli Gladik  *1970 Bruck/Mur Austria_


_Austria/Croatia_  
German/English/ Croatian (Eng sub)  
HD 16:9  
Dolby Stereo  
approx. 90 min

_Concept_
Ulli Gladik

_Camera_
Klemens Hufnagl  
Enzo Brandner  
Sandra Merseburger

_Producers_
Arash T. Riahi  
Michael Seeber  
Sabine Gruber  
Siniša Juričić

_Production_
Golden Girls  
Filmproduktion (AT)  
Nukleus Film (HR)

_Completion_
2014

_Contact_
Golden Girls  
Filmproduktion
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  

Austria  
HD/Digi Beta 16:9  
Dolby Stereo  
approx. 90 min

Concept/Editor  
Sigmund Steiner

Camera  
Michael Schindenger

Editor  
Sigmund Steiner

Producer  
Flavio Marchetti

Production  
La Banda Film

Completion  
2015

Contact  
Sigmund Steiner
Is it easy to be young? Six women and men from Saint Petersburg who grew up in the turbulent days of the 1990s offer some answers. Their stories and memories loosely intertwine to form a collective biography. They take a look at their lives: at their revolt against their parents and against the system, their search for identity – at “Yeltsin, Punk & Heroin.”

Ivette Löcker  
*1970 Bregenz Austria  
I am a film worker. I am lucky, I like my job. Still, I face financial problems, exhaustion, existential fears. But fear does not change or improve anything. Thus I am taking a break, for a change of perspective. And I have started to ask questions: from workers in a self-managed Serbian factory, from young creative-industry workers who are building a network in Graz and see life as a whole, and from a visionary from Brazil who started to introduce democratic management in his multinational enterprise 30 years ago.

Elisabeth Scharang

*1969 Bruck/Mur Austria
Films (selection) Vielleicht in einem anderen Leben (2010 f)
Mein Mörder (2006 f) Tintenfischalarm (2006 d)
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 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.

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 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

Austria
Italian/English/German/Tigrinya
(Ger/Eng/It sub)
4K Digital 1:1.85
Dolby Stereo
approx. 90 min

Concept
Jakob Brossmann

Camera
Christian Flatzek
José Lorenzo Wasner

Editor
Bettine Susanne Ties

Producer
Jakob Brossmann

Completion
2014

Contact
Jakob Brossmann

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 *1968 Alkoven Austria

An archaic bronze foundry in the heart of Tirana.

60-year-old bronze specialist, Vladimir Metani, used to cast propaganda and eternity into opulent monuments on behalf of the regime during the Communist era. He has now been commissioned to create another monument for the 100th anniversary of Albania’s independence. Where is Albania 20 years after the collapse of the dictatorship? A film on the individual and collective search for identity.

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

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

Katharina Lampert
*1976 Vienna Austria
Films (selection) verliebt, verzopft, verwegen (co-director 2009 d)
The Ninth Biospherian
Ralo Mayer, Oliver Gemballa

Through interwoven narratives of real and fictional protagonists the film approaches the multifaceted history of Biosphere 2, a spectacular yet all but forgotten experiment in Arizona. From 1991 to 1993, eight people lived inside this self-sufficient miniature version of Earth, testing future space colonies and exploring global ecology. An archeology of past futures that evokes today’s global challenges, tracing the phantoms still haunting the ruins.

Ralo Mayer *1976 Eisenstadt Austria
Films (selection) Limes (2001 short d)

Oliver Gemballa *1972 Hamburg Germany
Films (selection) Geld und Angst haben wir nicht gekannt (2005 short d) San Bernardino (2003 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.

**Barbara Caspar** *1979 Graz Austria*  
**Films (selection)** *Who’s Afraid of Kathy Acker?* (2008 d)
Schubert’s Ghost

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

Bruno Moll

Austria/Switzerland
German
DCP 16:9
stereo 85 min

Concept
Bruno Moll

Camera
Christian Haake

Producers
Mathias Forberg
Viktoria Salcher
Christof Neracher

Production
Prisma Film- und Fernsehproduktion (AT)
Hugofilm
Productions (CH)

Completion
2014

Contact
Prisma Film- und Fernsehproduktion

Rustem, 23, is a professional poker player. Born and raised in Russia, he lives in Berlin and has already won more than 100,000 dollars. He starts 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

Austria
German (Eng sub)
DCP
stereo
approx. 70 min

Concept
Katharina Copony

Camera
Stefan Neuberger

Editor
Stefan Stabenow

Producers
Michael Kitzberger
Nikolaus Geyrhalter
Markus Glaser
Wolfgang Widerhofer

Production
Nikolaus Geyrhalter
Filmproduktion

Completion
2014

Contact
Nikolaus Geyrhalter
Filmproduktion

Katharina Copony *1972 Graz Austria
Sühnhaus  

Maya McKechnay

Austria
German (Eng sub)
DCP
Dolby SR
approx. 90 min

Concept
Maya McKechnay

Camera
Martin Putz

Editor
Oliver Neumann

Producers
Oliver Neumann
Sabine Moser

Production
FreibeuterFilm

Completion
2014

Contact
FreibeuterFilm

*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 McKechnay**  *1974 Munich Germany  
Films (selection) Was geht (co-director 2013 d)*
Boxing is a brutal sport. A men’s world. But is there a difference when women box? Tiffanie loves fast cars and beautiful women. An amateur boxer, she wants to qualify for the Olympic Games. Jaci, a professional, eats, drinks and sleeps boxing, living from one fight to the next. Tree, a devout Catholic, quit boxing for an unsettled, adventurous life as a stuntwoman. All three live on the edge of society, making a living from odd jobs. As boxers, they do something that is considered male par excellence: being aggressive. Always on the lookout for a challenge – in the ring and in life – their journeys are a daily struggle for survival. A soul search.

Tough Cookies Ruth Kaaserer

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

Concept
Ruth Kaaserer
Camera
Ruth Kaaserer
Editor
Joana Scrinzi
Completion
2014

Contact
Ruth Kaaserer

Films (selection) In Watte (2001 short d) balance (2000 short d)
Documentary filmmaker Djordje Čenić sets out on an autobiographical journey that starts in the “guestworker” 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.

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)
Andreas Eriksson from Sweden feels something we cannot feel or see. It is called electromagnetic hyper-sensibility. 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

Austria
German (Eng sub)
DV/Digi Beta 16:9
Dolby Stereo
approx. 70 min

Camera
Judith Benedikt
Editor
Joana Scrinzi

Producer
Claudia Wohlgenannt
Production
Plan C Filmproduktion

Completion
2014

Contact
Plan C Filmproduktion

Anna Katharina Wohlgenannt  *1982 Vienna Austria
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

Austria
South Tyrolean dialect (Ger/Eng sub)
DV/Digi Beta 16:9 DCP
Dolby Stereo
approx. 90 min

Screenplay
Carmen Tartarotti
Ria Endres

Camera
Carmen Tartarotti

Editors
Ferdinand Ludwig
Carmen Tartarotti

Producer
Carmen Tartarotti

Production
Carmen Tartarotti
Filmproduktion

Completion
2014

Contact
Carmen Tartarotti
The quiet, observing and absurd is the secret of Ilse Aichinger’s poetry, a secret preserved in the images of “Where I live. Snapshots of Memory.” Aichinger’s Super 8 films, which have never been exhibited before, keep alive the amazement at our existence and how we exist. It is a perspective of alienation that allows us to remain alert to “all attempts of nature and societies to put us to sleep”. Engaging all our senses, the film invites us to explore Ilse Aichinger’s work, which, in its uniqueness, both epitomizes the 20th century and is timeless in its existential dimension.

Christine Nagel  *1969 Wertheim/Main Germany
Films (selection) Seegeister (2002 short f)
A documentary about four young Egyptian women with different social backgrounds, united in their fight for a more just society. For one year, we follow their everyday lives and their struggle in post-revolutionary Egypt. Eloquent and determined, they fascinate and challenge our clichés and prejudices about Arabic 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 men-dominated world.

Alexandra Schneider *1979 Münsterlingen Switzerland
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
Celebrated tenor Alex Gottfarb is not alone: his “inner house” is shared by shy Alexander, sexy Sandra, teenager Lex and wunderkind Xandi – split personalities of himself. With the help of a psychoanalyst, Dr. Fränger, and his répétiteur, 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) Qvid Tvm (2012 a-g) Burning Palace (2010 a-g)
fiction short
coming soon
DMD KIU LIDT
Georg Tiller

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

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

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

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

**Producer** Georg Tiller
**Production** naivsuperfilm (AT)
spaces production (DE)

**Completion**
2014

**Contact**
naivsuperfilm

Schwitzen
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
Dolby Stereo
approx. 40 min

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

**Producer** Daniela Praher
**Production** Daniela Praher Filmproduktion

**Completion**
2014

**Contact**
Daniela Praher Filmproduktion
Seeing Clara
Magdalena Lauritsch

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

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

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

Screenplay
Magdalena Lauritsch
Peter Hengl

Key Cast Sonja Romei
Fritz Hörtenthaler
Alexandra Timmel

Camera Anselm Hartmann

Editor
Bettine Ties

Producer
Eva Hartl

Completion
2014

Contact
Magdalena Lauritsch
documentary short
coming soon
Autopsy of a Nightmare
Hubert Sauper

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

**Hubert Sauper** *1966 Kitzbühel Austria

Austria
German/English
HD
stereo approx. 60 min

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

**Producer** Gabriele Kranzelbinder
Production
KGP Kranzelbinder Gabriele Production

Completion
2014

Contact
KGP Kranzelbinder
Gabriele Production

Les Fables de Monsieur Gaudart
Nadine Taschler

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
Noema
Christiana Perschon

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

Christiana Perschon *1978 Baden Austria

Austria
German (Eng sub)
HD
Dolby Stereo
approx. 29 min

Realisation
Christiana Perschon

Completion
2014

Contact
Christiana Perschon

Networking
Alireza Ghanie

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

Alireza Ghanie *1959 Tehran Iran

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

Concept/Editor
Alireza Ghanie

Camera
Alireza Ghanie
Jagan Nivas

Completion
2014

Contact
Alireza Ghanie
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 traveling 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

Completion
2014

Contact
Reiseckers Reisen Filmproduktion

When I was seven, I was at my grandfather’s brothel for the first time. We sat on a sofa in the lobby and he told me a story. When the story got really exciting, he stopped all of a sudden and disappeared with two prostitutes. My grandmother looked away, blankly, as if she were somewhere else entirely.

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
approx. 25 min

Concept
Antoinette Zwirchmayr
Camera
Rosa John
Editors
Rosa John
Antoinette Zwirchmayr

Producers
Carmen Weingartshofer
Antoinette Zwirchmayr

Completion
2014

Contact
Antoinette Zwirchmayr

On 4 Wheels
Michael Reisecker

The Pimp and His Trophies
Antoinette Zwirchmayr
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
2014

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 the portrait of the intersection of Little Italy and Chinatown in NYC and the effect the images from 1999 and today have on each other, the film raises questions of origin, cuisine, catastrophes, life and death and talks about the eternal search for a corner of this earth that we may call our own.

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

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

Concept Jörg Kalt
Screenplay Jörg Kalt, Nina Kusturica
Camera Eva Testor
Editor Nina Kusturica

Producers Nina Kusturica
Eva Testor
Production Mobilefilm Produktion

Completion 2014

Contact Mobilefilm Produktion
avant-garde short coming soon
#000035189
Lydia Nsiah

#000035189 assembles Super 8 factory recordings and digitized found footage. By transferring ephemeral film material into digital video and vice versa, the quality rating of images and tones in a possible future archive becomes obsolete: image-preservation fluctuates between today’s hi-tech production, the shift of gaze (from industrial insider to consumer) and the vanishing amateur aesthetics of the first common moving picture archive, Super 8.

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

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

Realisation
Lydia Nsiah

Completion
2014

Contact
Lydia Nsiah

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

Concept
Virgil Widrich
Editor
Oleg Prodeus

Producer
Virgil Widrich
Production
Virgil Widrich Film- und Multimediaproduktion

Completion
2014

Contact
Virgil Widrich Film- und Multimediaproduktion
Buildings
Johannes Hammel

Following on from *Rooms, Buildings* is the second part of a planned trilogy about the aesthetics 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. 25 min

**Realisation**
Johannes Hammel

**Key Cast**
Karl Fischer

**Music**
Heinz Ditsch

**Producer**
Johannes Hammel

**Production** hammelfilm

**Completion**
2014

**Contact**
hammelfilm

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Camera
Norbert Pfaffenbichler

The experimental short negotiates the conventions of the invisible camera. In a bare room without windows or doors, someone puts up a futile fight against the steady gaze of a bodiless camera. The camera evades the protagonist’s physical attacks by changing position by means of hard cuts.

**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**
DV/Digi Beta 16:9
color/b&w
Dolby Stereo
approx. 10 min

**Concept/Editor**
Norbert Pfaffenbichler

**Camera**
Martin Putz
Dariusz Kowalski

**Completion**
2014

**Contact**
Norbert Pfaffenbichler
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
Dolby SR approx. 13 min

Concept/Editor
Billy Roisz
Kamera
Lisbeth Kovačič
Billy Roisz
Sound
Dieter Kovačič
Peter Kutin

Completion
2014

Contact
Billy Roisz

Embarago
Johann Lurf

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

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

Austria
35 mm 1:1.37
stereo approx. 29 min

Concept
Johann Lurf

Completion
2014

Contact
Johann Lurf
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 1:1.85  
b&w  
Dolby SR approx. 20 min

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

Completion  
2014

Contact  
sixpackfilm

Februar
Josephine Ahnelt

A family-portrait – at its center Helene, who once gave herself the nickname, *Februar* (“February”), after her birth month. In 2006, Helene and her husband Omar moved from Vienna to Cartagena (Colombia) because Austrian laws would not allow him to stay. In 2013 Helene’s mother and brother come to visit her. The camera observes what words cannot tell but gestures, expressions and looks can convey.

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

Austria  
No dialogue  
35 mm  
b&w  
15 min

Realisation  
Josephine Ahnelt

Completion  
2014

Contact  
Josephine Ahnelt
The Hungry Sisters
Michaela Mandel

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

Michaela Mandel *1972 Salzburg Austria

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

Realisation
Michaela Mandel

Completion
2014

Contact
Michaela Mandel

Into the Great White Open
Michaela 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.

Michaela Grill *1971 Feldbach Austria
Films (selection) forêt d’expérimentation (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. 20 min

Realisation
Michaela Grill

Sound
Philip Jeck

Completion
2014

Contact
sixpackfilm
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. This experimental short is dedicated to Schindler’s architecture and modernism. At its center is the Mackey Penthouse today, starring the two coeval protagonists, *Mutterliebe* and *Gone with the Wind*.

**Mackey vs. Film**

Klaus Pamminger

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.

**Odessa Crash Test**

Norbert Pfaffenbichler

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
HD 16:9
color/b&w
Dolby Digital
approx. 10 min

**Concept/Editor**

Norbert Pfaffenbichler

**Camera**

Martin Putz
Dariusz Kowalski

**Completion**

2014

**Contact**

Norbert Pfaffenbichler
**one minute woman**
Patricia Josefine Marchart

*one minute woman* is a film project that visualizes gender related role models and power structures: from the nun to the 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)
DV/Digi Beta 16:9
Dolby Stereo
approx. 33 min

Concept/Editor
Patricia Josefine Marchart
Camera
Patricia Josefine Marchart
Arne Marchart

Production
Visioncraft

Completion
2014

Contact
Patricia Josefine Marchart

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**Out of Sight**
Eve Heller

The Währinger Friedhof in Vienna is a forgotten Jewish cemetery marked by grave stones eroding behind a high stone wall. The lives of people interred and their offspring overlap with the rise of photochemical imaging, analog 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 pinhole 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
No dialogue
35 mm CinemaScope 1:2.35
b&w stereo
approx. 22 min

Concept/Editor
Eve Heller
Camera
Hans Selikovsky
Eve Heller
Peter Miller

Completion
2015

Contact
Eve Heller
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 abîme*. 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/Digi Beta 16:9  
Dolby Stereo  
15 min  

**Penelope in the Scenery Reflecting Relations**  
Michaela Schwentner  

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*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 17 min  

**Concept/Producer**  
Josef Dabernig  

**Key Cast**  
Maria Berrios  
Wolfgang Dabernig  
Ingeburg Wurzer  

**Camera**  
Christian Giesser  

**Editors**  
Josef Dabernig  
Michael Palm  

**Completion**  
2014  

**Contact**  
sixpackfilm
Taipei Recyclers
Nikki Schuster

Taipei – ghosts, gods, typhoon and karaoke. Small creatures emerge from the city’s urban niches and crevices, created from trash from the streets and typical local products. The creatures’ clanking body parts interact with Taipei’s soundscape. After Paris, Buenos Aires and Berlin, Taipei is the fourth city about which a Recyclers film has been made.

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

Austria/Germany
No dialogue
HD 16:9
stereo
approx. 7 min

Realisation
Nikki Schuster

Producer
Nikki Schuster
Production
Fiesfilm (DE)

Completion
2014

Contact
Nikki Schuster

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) Schwere Augen (2011 a-g) Tranquility (2010 a-g)

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

Realisation
Siegfried A. Fruhauf

Completion
2014

Contact
Siegfried A. Fruhauf
Wotruba
Thomas Draschan

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

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

**Austria**
No dialogue
HD
stereo 6 min

**Realisation**
Thomas Draschan

**Completion**
2014

**Contact**
Thomas Draschan
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.
holz.erde.fleisch
Sigmund Steiner

Documentary

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)

Contact
Sigmund Steiner

Hotel National
Richard Wilhelmer

Fiction

A pregnant woman’s adventurous trip in a dystopian world between realism and dream. “To depart from reason, with confidence and in the firm conviction that one is following it.” (Michel Foucault)

Richard Wilhelmer *1983 Judenburg Austria
Films (selection) U.F.O.s above Berlin 2
(co-director 2013 short f) Adams Ende (2011 f)
Strange Love (2010 a-g)

Contact
Richard Wilhelmer
Online Dating – How to find a date by Friday
Constanze Schumann

Is there anyone in our day and age who has not tried the internet jungle to find the love of their lives on one of the dedicated websites? Anyone who also happens to live in New York, a mecca for singles, and has little dating experience is bound to face absolute madness. Structured like a week’s diary, Online Dating is a survival manual and what-to-do guide for singles. Following the 10 Golden Rules, it is a highly amusing account of the adventures, feats and defeats of brave New Yorkers.

Constanze Schumann *1980 Vienna Austria
Films (as assistant producer) Blutgletscher (2013 f) Inside America (2010 d)

Contact
Constanze Schumann

Und mit 12 war ich dann tot
Barbara Kaufmann

The images: scenes of everyday family life. The sound: a girl talking about the events leading up to a murder. Her murder by her own father. “And when I was 12, I was dead.”

Barbara Kaufmann *1978 Klagenfurt Austria
Films (selection) 23 Rear Windows (2010 short d) Transcript (2005 short f)

Contact
Barbara Kaufmann
Fiction

A large supermarket is the only meeting place for the people living in Lerchenfeld, the small industrial suburb of Krems. It is here that feisty Julian (14) encounters loner Marko (16). In revolt against the dreary small-town life where consumerism is everything, they break into the supermarket one night in an act of adolescent mischief. A brief moment of freedom that Julian will pay for with his life ...

Stephan Richter  *1980 Dresden Germany
Films (selection) Better dead than read (co-director 2011 a-g) The Ride (2011 a-g) Comeback (co-director 2010 short d)

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