if
Austrian avant-garde film continually receives top rankings in the charts of opinion-building media such as Les cahiers du cinéma and senses of cinema. Critics from Asia, Australia, Europe and the USA describe Austria as the country of origin for the best films produced by the avant-garde worldwide for over half a century. Meanwhile, our documentary film production also receives growing international attention and critical acclaim.

Neither the global enthusiasm enjoyed by Austrian film nor the work itself is adequately appreciated on a national level, despite how its permanent presence shapes the country’s contemporary identity. Politics of the day play a considerable role in this situation.

One problem among several is the fact that the budget for innovative film production has been declining over the past years (2006 = 50% of 1992). I have taken a first step to amend this situation by increasing financial support by 100%.

We must continue to expand the financial basis of film production both in terms of furthering new generations of filmmakers as well as fuelling the industry itself. Sustaining the work of established filmmakers and guaranteeing opportunities for new ones will guarantee continued productivity and pave the way for the future.

A further dilemma is posed by the perpetual perception that Austria’s cultural significance lies in past achievements. One of my tasks will therefore be to stimulate a long neglected dialogue that shifts our gaze from the rear-view mirror and provokes a forward-looking approach to our own identity. We need to answer the challenge posed by the medium of our age and broaden the appreciation of audio-visual culture in our society. We will then perhaps be able to collectively experience the international acclaim enjoyed by film.

The ‘black box’ of cinema generates magic that is not based on a continuity of darkness, rather it is intrinsic to the kinetic movement of the projector’s light (image).

Politics should take a cue from the dynamism of the film world. Instead of producing intermezzos and serial episodes, it should develop a suspenseful plot: That might not guarantee an avant-garde politic – but at least we won’t be retrograde.

In this spirit I wish everyone a pleasurable projection at the screenings of this year’s film production.

Dr. Claudia Schmied
Federal Minister for Education, the Arts and Culture
Imagine this tale as a parable of the distinctive paradoxes of avant-garde cinema. Exceedingly erudite conceptual structures and complex aesthetic systems achieve realisation through collisions of light and sound, designed to throw the viewer into a confrontation with the barest elements of cinematic form, made possible with the slightly antiquated products of 19th century science. The formalist edge of Austrian filmmaking has always pushed such extremes — machine flatness and spiritual emotion, animal shock and cognitive puzzle, fleshy materialism and ghostly mystery.

Austria’s success in fostering such a powerful experimental film scene is well known among cineastes worldwide. A conflux of generative factors can be cited: the storied history of avant-garde art and literature in Vienna; the influence of filmmakers such as VALIE EXPORT, Peter Kubelka and Kurt Kren, who attained international renown decades ago; the success of shorts distributor sixpackfilm, which has helped keep Austrian artists prominent in international festivals; and, not least, the long-standing commitment of governmental organizations such as Film Division of the Department of the Arts to fund such adventurous, non-narrative films. Dynamite doesn’t come cheaply.

Look at a sample seven titles underwritten by the Film Division, and the impact of this sustained support will be made clear.


There is a discernable sensibility to Austrian experiments — a cluster of threads that run through many of the finest examples of filmmaking. Commissioned to mark the cinema’s centenary, Kren’s tausendjahrekinó opens with a title screen speckled with black bits of dust and detritus, then volleys through staccato flashes of tourists pointing cameras up at the St. Stephen’s Cathedral in Vienna. Each of their banal snaps is countered by Kren’s guerrilla anthropology, captured with his shaking, zooming lens. Like this one, the best Austrian films are short, brutal and dirty.

Arnold takes Judy Garland and Mickey Rooney, two icons of innocent 1930s Americana, then stretches and remixes their language and body movements into a minuet of robotic jitters and beastly bleats, uncovering an uneasy sexual tension in the triangle of girl, boy and mother. The filmmaker digs deeps, hits nerves.


From the rubble of a decimated cinema in Bosnia and Herzegovina, Groen found propaganda newsreel footage of Yugoslavian President-for-Life Tito. Reprinted, Tito moves silently under layers of decay. Peter Gidal once defined materialist cinema as trafficking in “that space of tension between materialist flatness, grain, light, movement, and the supposed reality that is represented.” To this *Tito-Material* adds the tension between past and present, state-sponsored fantasy and political reality.


The past becomes an ever stranger land in *Film ist.*, filled with disjunctive colonist mansions, supernatural religious footage, and accidentally surrealist science documentaries, all snatched from the era of silent cinema. These fragments are slowed down, re-cut and set to staticky electronic soundscapes. The flicker and hum evoke a hypnotic state: revisiting times lost as a form of disembodied dreaming. The soundtrack itself presages the experiments in digital, visual glitch seen in a more recent generation of Austrian video art.


White oblong shapes float like clouds across one another, sailing across an expanse of movie-screen blackness, each glowing box in the round-cornered shape of a 16 mm sprocket hole. Once again a spirit is summoned from the very materials of the machine.


In Cmelka’s earlier films, *Mit Mir* and *Et In Arcadia Ego*, the filmmaker plays with her own doppelgangers, superimposing herself upon herself multiple times. *camera* uses similar optical tricks to print moving images of woodlands on the interior walls of a small room. Recall that “camera” merely means “room” or “chamber” in Latin: So does the film camera offer a window on the world, or merely an illusion of one? Maybe we can’t really leave the room — or camera — after all.


American critics blithely assume that films from outside our borders always comment on our own culture — as if the world’s artistic output had the mere function of an elaborate vanity mirror for us (“So, tell me honestly, how do I look?”). But here such a claim does not feel like this kind of indulgence. Tscherkassky takes moments from *The Good, the Bad and the Ugly* and handprints them into a rat-a-tat-tat wartime montage. The throbs of exploding bullets reminds us of the clacking of the projector over our heads: The reflection throws us out of the theater and back into the world.

* * *

Certainly not every nation that has chosen to invest its capital into filmmaking has been as fortunate as Austria with the cultural returns. In many other nations, governmental financing and grant foundations make the mistake of underwriting the bland and inoffensive. The strategy in Austria seems to have been to support the strongest elements of the idiosyncratic and rebellious fringe, to encourage daringly noncommercial work, and to strive for art, rather than mere entertainment.

Look at key words from these seven titles: *kino, waste, material, film, exposed, camera, light and sound machine*. Austrian experimental cinema always returns to contemplate its own being, but in doing so, seeks new engagement with the world.

Ed Halter is a critic for the Village Voice, writes for various other publications, and published a history of war and videogames in 2006. He teaches in the department of Film and Electronic Arts at Bard College and lives in New York City.
## Budget

<table>
<thead>
<tr>
<th></th>
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<th></th>
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<td>Total Budget</td>
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<td>€ 1,288,000</td>
<td>€ 1,205,000</td>
<td>€ 917,000</td>
<td>€ 1,017,000</td>
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<td>Production</td>
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<td>883,000</td>
<td>950,000</td>
<td>800,000</td>
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<td>6</td>
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<td>13</td>
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<td>26</td>
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<td>Full-length films</td>
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<td>14</td>
<td>21</td>
<td>17</td>
<td>12</td>
<td>13</td>
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<tr>
<td>Short films</td>
<td>32</td>
<td>34</td>
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<td>37</td>
<td>41</td>
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<tr>
<td>Total Films</td>
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<td>48</td>
<td>51</td>
<td>34</td>
<td>49</td>
<td>54</td>
</tr>
<tr>
<td>Distribution</td>
<td>1</td>
<td>351,000</td>
<td>215,000</td>
<td>198,000</td>
<td>250,000</td>
<td>127,000</td>
</tr>
</tbody>
</table>

1 Festival screenings, prints, theatrical releases

## Festival Screenings

### Most Frequent Festival Screenings 1995 – 2007

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>256</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop</td>
<td>159</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Outer Space</td>
<td>88</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Instructions for a Light and Sound Machine</td>
<td>87</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Dream Work</td>
<td>85</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td>Freaky</td>
<td>80</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>Alone. Life Wastes Andy Hardy</td>
<td>62</td>
</tr>
<tr>
<td>Bady Minck</td>
<td>Im Anfang war der Blick</td>
<td>62</td>
</tr>
<tr>
<td>Bady Minck</td>
<td>Mecanomagie</td>
<td>56</td>
</tr>
<tr>
<td>Barbara Albert</td>
<td>Die Frucht deines Leibes</td>
<td>51</td>
</tr>
</tbody>
</table>

1 Oscar nomination

### Most Frequent Festival Screenings 2004 – 2007

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>256</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Instructions for a Light and Sound Machine</td>
<td>87</td>
</tr>
<tr>
<td>Bady Minck</td>
<td>Im Anfang war der Blick</td>
<td>62</td>
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<tr>
<td>Ruth Mader</td>
<td>Struggle</td>
<td>48</td>
</tr>
<tr>
<td>Siegfried A. Fruhaut</td>
<td>Mirror Mechanics</td>
<td>47</td>
</tr>
<tr>
<td>Dariusz Kowalski</td>
<td>Elements</td>
<td>30</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Welt Spiegel Kino</td>
<td>28</td>
</tr>
<tr>
<td>Harald Hund</td>
<td>All People Is Plastic</td>
<td>28</td>
</tr>
<tr>
<td>Anja Salomonowitz</td>
<td>It Happened Just Before</td>
<td>27</td>
</tr>
<tr>
<td>Dariusz Kowalski</td>
<td>Luukkaankangas</td>
<td>26</td>
</tr>
</tbody>
</table>
Rentals

**Most Frequently Rented 1995 – 2007**

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of rentals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em> ²</td>
<td>203</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em></td>
<td>200</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em></td>
<td>180</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>Alone. Life Wastes Andy Hardy</em></td>
<td>169</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Happy End</em></td>
<td>129</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>passage à l’acte</em></td>
<td>116</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em></td>
<td>116</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td><em>Passagen</em></td>
<td>113</td>
</tr>
<tr>
<td>Kathrin Resatarits</td>
<td><em>Ägypten</em></td>
<td>113</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Mariage Blanc</em></td>
<td>103</td>
</tr>
<tr>
<td>Bady Minck, Stefan Stratil</td>
<td><em>Der Mensch mit den modernen Nerven</em></td>
<td>92</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 1–6</em></td>
<td>85</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em></td>
<td>83</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td><em>Film ist. 7–12</em></td>
<td>76</td>
</tr>
<tr>
<td>Tim Sharp</td>
<td><em>Dar-el-Beida</em></td>
<td>56</td>
</tr>
</tbody>
</table>

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

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

² Oscar nomination

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International Awards

**Most International Awards Received 1995 – 2007**

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td><em>Copy Shop</em> ¹</td>
<td>35</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td><em>Fast Film</em></td>
<td>34</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Outer Space</em></td>
<td>18</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td><em>Alone. Life Wastes Andy Hardy</em></td>
<td>13</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Dream Work</em></td>
<td>12</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td><em>Freaky</em></td>
<td>11</td>
</tr>
<tr>
<td>Tizza Covi, Rainer Frimmel</td>
<td><em>Babooska</em></td>
<td>8</td>
</tr>
<tr>
<td>Arash</td>
<td><em>Exile Family Movie</em></td>
<td>7</td>
</tr>
<tr>
<td>Kathrin Resatarits</td>
<td><em>Ägypten</em></td>
<td>7</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td><em>Instructions for a Light and Sound Machine</em></td>
<td>7</td>
</tr>
</tbody>
</table>

¹ Oscar nomination

² Oscar nomination
Awards

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

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

Promotional Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Genre</th>
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<tbody>
<tr>
<td>2001</td>
<td>Jessica Hausner (fiction)</td>
<td>Christine Maier (cinematographer)</td>
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<tr>
<td>2002</td>
<td>Valeska Grisebach (fiction)</td>
<td>Kathrin Resetarits (fiction/documentary)</td>
</tr>
<tr>
<td>2003</td>
<td>Siegfried A. Fruhauf (avant-garde)</td>
<td>Sabine Derflinger (fiction/documentary)</td>
</tr>
<tr>
<td>2004</td>
<td>Ruth Mader (fiction)</td>
<td>Norbert Pfaffenbichler (avant-garde)</td>
</tr>
<tr>
<td>2005</td>
<td>Joerg Burger (documentary)</td>
<td>Josef Dabernig (avant-garde)</td>
</tr>
<tr>
<td>2007</td>
<td>Tizza Covi, Rainer Frimmel (documentary)</td>
<td>Michaela Schwentner (avant-garde)</td>
</tr>
</tbody>
</table>

Recognition Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>Michael Kreihsl (fiction)</td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td>Ulrich Seidl (fiction)</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>Nikolaus Geyrhalter (documentary)</td>
<td></td>
</tr>
<tr>
<td>2004</td>
<td>Manfred Neuwirth (avant-garde)</td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>Mara Mattuschka (avant-garde)</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>Christine Dollhofer (film)</td>
<td></td>
</tr>
</tbody>
</table>

Thomas Pluch Screenplay Award

This award is dedicated to Thomas Pluch (†1992), screenwriter, author, and co-founder of the ARGE Drehbuch (screenplay working group) – since 2002 the Drehbuchverband Austria (Screenplay Association Austria).

The Thomas-Pluch-Drehbuchpreis (initiated in 1992 by two writers) was first awarded in 1993. The goal of the award is to aid screenwriters in achieving the recognition they deserve, and to support talented young writers. The main award is endowed with € 11,000. The two Thomas Pluch promotional awards each comprise € 3,000.

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.

1993  Paul Harather, Alfred Dorfer, Josef Hader for the screenplay Indien
1995  Reinhard Jud, Dariusch Allahyari, Houchang Allahyari for the screenplay Höhenangst
1998  Stefan Ruzowitzky for the screenplay Die Siebteilbauern
2001  Barbara Albert for the screenplay Nordrand
2004  Barbara Albert for the screenplay Böse Zellen
2005  Jessica Hausner for the screenplay Hotel
2006  Michael Glawogger for the screenplay Slumming
2007  Stefan Ruzowitzky for the screenplay Die Fälscher
This non-journalistic perspective is true to the mode of pure cinema verité as well as the recent wave of rigorous and expressive Austrian non-fiction moviemaking.

VARIETY about Babooska by Tizza Covi and Rainer Frimmel
At the barbed wire mesh between Austria and Hungary in 1989, thousands of East German citizens attempt to flee to the golden West through Hungary. Crassly contrasting this world-political event is the intimate story of an Austrian primary school teacher and a Hungarian member of the voluntary border patrol who fight for the removal and also the preservation of this border at the barbed wire mesh.

**Peter Wagner**  
*1956 Austria*  
Films (selection) Die Charly & Pepi-Show (2006 f)  
Stefan Horvath – Zigeuner aus Oberwart (2004 d)
And yes, the mountain comes to Mohammed. *Bellavista* is coming to Rotterdam.

Gertjan Zuilhof
INT. FILM FESTIVAL
ROTTERDAM
about *Bellavista*
by Peter Schreiner

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

Joerg Burger * 1961 Vienna Austria
Films (selection) Seized (2007 short d)
The Real Thing Looks Completely Different (2004 short d)
Exploration (2003 short d) Moscouw (2001 short d)
Grenzgängerinnen Ülkü Akbaba

In a series of interviews, seven women tell of their experiences in Vienna; their careers, their youth, their bodies, death, love, discrimination and racism. They are women who cross borders and move beyond pre-set spaces and ideas, opening new ones by doing so. They are not presented as exotic creatures, but instead as women who lead their self-determined lives away from the mainstream.

Ülkü Akbaba * 1958 Istanbul Turkey

Hafner’s Paradise Günter Schwaiger

Hafner, a former pig-breeder, ruined inventor, playboy and above all an ex-SS officer, lives in Spain surrounded by Nazi friends and dreaming of the advent of the “Fourth Reich”. Proud and unapologetic, he introduces us into his obscure, grotesque world, made to his measure and which he haughtily rules. Finally however reality catches up with him ...

Günter Schwaiger * 1965 Neumarkt/Salzburg Austria
Films (selection) Santa Cruz for Example (2005 d)
Der Ausflug (2001 short f)
Natasha Ulli Gladik

Natasha lives in a small city in Bulgaria. She lost her job at a toy factory a few years back. She supports her family by driving to Austria several times a year to beg for money. The film follows Natasha and her family over the course of a year, showing her everyday life as a beggar in Austria and her living situation at home.

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

Silence Michael Pilz

“If the mind is silent, and is willing to accept what happens, there are some very receptive happenings. So there is actually nothing to fear.” John Cage (1912–1992), 1973, The Winter’s Tale, Act V, Scene III. Silence is a personal, intimate and a kind of a diary film. It’s a passionate creed for life, love and cinematography. A woman meets a man in different places, different times and in different moods. A film for meditation.

Michael Pilz * 1943 Gmünd Austria
Films (selection) Windows, Dogs and Horses (2006 short d)
That’s All There Is (2004 d)
Feldberg (1990 f)
Heaven and Earth (1982 d)
From open warfare in Colombia to drug violence on US streets, the film shows how the war on drugs is being fought worldwide. The violent dynamic between unreal profit margins and the heavy machinery to combat the drug trade turns entire societies into hostages of this war. Is the motto from another war fought at another time still true today? "We had to destroy the village, in order to save it."

sebastian j. f. *1964 Austria
Films (selection) info wars (2004 d)
Handsome tribute is paid to the eponymous experimental filmmaker in *Notes on Marie Menken*.

Leslie Felperin VARIETY about
*Notes on Marie Menken* by Martina Kudláček
Photography and Beyond — Schindler’s Houses — Part 12

Heinz Emigholz

Austria/Germany
German/English
35 mm 1:1.37
Dolby Digital 99 min

Realisation
Heinz Emigholz

Producers
Gabriele Kranzelbinder
Alexander Dunreicher-Ivanceanu

Production
Amour Fou Filmproduktion (AT)
Heinz Emigholz Filmproduktion (DE)

Premiere
February 2007
Berlinale Int. Filmfestival Berlin (DE)

Contact
Amour Fou Filmproduktion

The film shows forty buildings by the Austro-American architect Rudolph Schindler from the years 1931 to 1952. Schindler’s pioneering work in Southern California is the cornerstone of a branch of modern architecture. All the material for the film was shot in May 2006. The film is thus also an up-to-date portrait of urban life in Los Angeles that has never been documented in this form before.

Heinz Emigholz *1948 Achim Germany
Experimental in construction but accessible to all ...
Brilliantly manipulating found footage from the silent era, Gustav Deutsch views every inch of the frame as a window onto hidden lives.

Jay Weissberg VARIETY about
Welt Spiegel Kino by Gustav Deutsch
Towards the end of World War II, British troops moved into Carinthia as an occupying power. Many Carinthians were attracted to them. Heidi has seen what her mother has gone through with men. One was shot by the British, the other was an occupying soldier and married. As Heidi finds out during a picnic that also her beloved Englishman is married, she tries to keep the situation under control.

**Chocolate Girl**
*Esther Jo Steiner*

In a society without history or future, everybody is faceless. A woman panics when she wakes up one day with a face. The Spectral Children help her to discover the lost power and history of the human face to search for its future. The film was produced according to the ‘Manifesto for CCTV Filmmakers’, entirely filmed by the omnipresent CCTV system, its footage retrieved under the Data Protection Act.

**Faceless**
*Manu Luksch*

**Austria**
German/English (Eng sub)
S-8 mm/HDV/35 mm 1:1.66
Stereo 9 min

Sc/ed/prod
*Esther Jo Steiner*

Cast
*Kaača Kovacevic*
Andrew N. Robertson
James Kermack
Susi Dörfler
Cam
*Philipp Steiner*

Premiere
May 2007 Klagenfurt

Contact
*Esther Jo Steiner*
Das gefrorene Meer
Lukas Miko

A film about lying in the family and its consequences. A disturbed child, an overtaxed mother, a frequently absent father. The title, which means "the frozen sea", refers to Kafka’s statement: "Books are the axe for the frozen sea in us." The film is an attempt to tell of the moment in which this type of frozen sea actually forms in a child.

Lukas Miko * 1971 Vienna Austria

Austria/ Germany
S-16 mm/Blow up/35 mm 1:1.85
Dolby stereo 27 min

Sc Lukas Miko
Cast Felix Steitz
Anna Schudt
Andreas Patton
Cam Martin Gschlacht
Ed Bernd Schlegel

Prod Martin Gschlacht Filmproduktion (AT)
Sabine Lamby
Naked Eye Filmproduktion (DE)

Premiere
January 2007
Film Festival Saarbrücken

Contact
Martin Gschlacht Filmproduktion

Das Spiel 4 Ulrich Kaufmann
Hans Döllinger

This film is the fourth part of a series of shorts about absurd games that transpire at the workplace. While on their lunch break, four doctors attempt to raise their blood pressure in a variety of ways.

Ulrich Kaufmann * 1974 Feldkirchen Austria
Hans Döllinger * 1967 Vienna Austria

Films (selection) Das Spiel 3 (2006 short f)
Das Spiel 2 (2000 short f)

Austria
16 mm/Digi Beta 1:1.37 b&w
stereo 3 min

Sc Ulrich Kaufmann
Cast Gen Seto
Markus Egger
Ronald Pallan
Alexander Gutsche
Cam/ed Ulrich Kaufmann
Hans Döllinger

Prod herr ulle und der doellinger

Premiere
October 2007
Top Kino Vienna

Contact
Hans Döllinger

Mono
Barbara Grascher

Margit, 30 years old, falls in love with Tim who is much younger. She becomes painfully aware of the age difference through the teenager codes that she no longer knows in areas such as fashion, music and language. In her efforts to fit in, she progressively loses touch with herself.

Barbara Grascher * 1978 Klagenfurt Austria
Films (selection) Transkrip (2005 short f)
Nichts über Tim und Pola (2004 short f)

Austria
German (Eng sub)
HD Cam/Digi Beta 1:1.77
Dolby SR 21 min

Sc Barbara Grascher
Cast Martina Zinner
Harri Lampl
Emily Artmann
Cam Lisa Tillinger
Ed Sigmund Steiner

Prod monofilm
Barbara Grascher
Stefan Hafner
Sigmund Steiner

Release
6 March 2007 Vienna

Contact
Barbara Grascher

THE ECONOMIST about *Wisła* by Josef Dabernig
Bügellohe – Vaclavova
Johannes Holzhausen

Bügellohe – Vaclavova tells the story of two young people who live in a small settlement in the woods directly on the border after being expelled by the Czechs in 1946. A farm boy loves a farm girl; she, however, loves another, a Czech who works in the birthplace she has left behind. The son born to them is now 58 years old and their stories are still alive, now and then — although from completely different perspectives.


Austria
DV/Digi Beta 16:9 stereo 40 min

Concept/prod
Johannes Holzhausen
Cam Joerg Burger
Helmut Wimmer
Ed Dieter Pichler
Michael Palm

Contact
Johannes Holzhausen

Didn’t Land
Wilhelm Gaube

Towards the end of World War II, the Allies flew numerous air raids against Vienna and Wiener Neustadt. Although the German Wehrmacht was already weak, some of the raiding planes were still shot down. Over the course of time, these crashes were forgotten. For approximately 15 years, the young retiree Erwin Brause has been occupied with finding these crash sites in Lower Austria.

Wilhelm Gaube * 1925 Oed Austria Films approx. 250 documentaries

Austria
DV/Digi Beta 4:3 mono 45 min

Realisation
Wilhelm Gaube

Contact
Wilhelm Gaube
Mein Leben wäre ein Roman
Regina Höllbacher

A century in pictures. A century in stories. “My life would have made a good novel, but I never wrote it. Didn’t interest me. I preferred to write detective stories. That amused me more.” I take this sentence as spoken by the 100-year-old Countess Helene von Melis-Colloredo as an occasion for a portrait structured in chapters, to realize a novel in filmic form.

Regina Höllbacher * 1969 Salzburg Austria Films (selection) Ganz Normal (2006 short d)
Das Hinterzimmer (1995 a-g)

Austria
DV/Beta SP 4:3
colour/b&w
mono 60 min

Concept
Regina Höllbacher
Cam Joerg Burger
Johannes Hammel
Gabriele Hochleitner
Ed Timothy McLeish

Contact
Regina Höllbacher

Lost Spaces
Martin Music

A one-man camera team on a discovery tour through “squatted” houses in the Netherlands. Why do people prefer to live abroad, away from free-market land? Do they still live on an island of free thought, and what forces their institutionalisation? Is history over? Should I get a proper job? Is it still possible to experiment far away from the laboratory in a world that becomes more and more fundamentalistic about reality? I am trying to find out...

Martin Music * 1976 Linz Austria Films (selection) 3 Mädchen (2003 a-g)
Girl on the beach (2002 a-g)

Austria
English
DV/Digi Beta 16:9
stereo 42 min

Realisation
Martin Music

Contact
Martin Music

Seized
Joerg Burger

Since 1999, the Naple’s authorities have seized approx. 50 international ships and detained them in San Vincenzo’s harbour. The harbour is a military area. Only one ship, the “Current Valletta”, a flagship of Malta, has outlived the years and collapsed into a wreck. Also one sailor has remained: Marijan Ahel, a 56 year old Croatian machinist. He has lived alone on the ship in the harbour for seven years.


Austria
Croatian (Ger/Eng sub)
HDV/Digi Beta 16:9
stereo 40 min

Realisation
Joerg Burger

Premiere
March 2007
Diagonale Graz

Sales
sixpackfilm
Michael Pilz’ inner retrospective journey *Windows, Dogs and Horses* emerged as the festival’s most deeply moving film.

Christoph Huber, DIE PRESSE about *Windows, Dogs and Horses* by Michael Pilz
Evoking patterns of narrative cinema...:

Ben Pointeker

Two people swim in two different locations. Their swimming creates the backdrop for an excursion into the cultural, biological and technical dimensions of the world of water. A village swimming pool and a time-worn health spa resort merge together with the tones of a violoncello and historical texts on keeping water clean.

Josef Dabernig * 1956 Kötschach-Mauthen Austria Films (selection) Lancia Thema (2005 a-g)

Isabella Hollauf * 1956 St. Georgen/Lav. Austria

Austria

German/English (Eng sub)

35 mm 1:1.37

Dolby SR 19 min

Realisation

Josef Dabernig

Isabella Hollauf

Cam Christian Giesser

Prod Josef Dabernig

Premiere

March 2007

Diagonale Graz

Sales

sixpackfilm
Being and Nothingness
Bady Minck

The film makes visible the parameters of music’s generation. Music is poured into pictures: What you see is what you hear. The conductor appears as the tamer of time and the master of silence. The individual musicians are only visible in the extremely brief moments in which they play, with their bodies representing the notes on a visualized score. The progressive deconstruction of the music is visually accompanied by a deconstructed image.

Bady Minck * Luxembourg
Films (selection) In the Beginning Was the Eye (2003 a-g) Mécenomagie (1996 a-g) Man with Modern Nerves (1998 a-g)

Austria/Luxembourg
No dialogue
HDV/TAZ 35 mm 1:1.66
Dolby Digital 10 min

Concept
Bady Minck
Cam Martin Putz, Jörn Staege
Ed Frédéric Fichet, Mona Willi

Prod Alexander Dumreicher-Ivanceanu
Gabriele Kranzlebinder
Amour Fou Filmproduktion (AT)
Minotaurus Film (LUX)

Premiere January 2007
Int. Film Festival Rotterdam (NL)

Sales
sixpackfilm

dream’s dreams
Barbara Doser, Hofstetter Kurt

To dream is to gaze beyond the horizon ... towards an infinitely distant point ... poetic circumscription of technoid video feedback processes conjuring up images as in dreams? dream’s dreams maps out sequences of dreams generated by manipulated video feedback and parallel sound planes — an abstract image flood of flowing line and wave forms — allowing the beholder to gaze beyond the horizon to dream dream’s dreams.

Barbara Doser * 1961 Innsbruck Austria
Films (selection) ORDER-RE-ORDER (2006 a-g)
You breathe life into my bosom. Oleana (2005 a-g)

Hofstetter Kurt * 1959 Linz Austria
Films (selection) ORDER-RE-ORDER (2006 a-g)

Austria
No dialogue
Beta SP 1:1.85 b&w
stereo 13 min

Visuals
Barbara Doser
Sound
Hofstetter Kurt

Premiere
January 2007
Int. Film Festival Rotterdam (NL)

Sales
sixpackfilm

elesyn 15.625
Billy Roisz

elesyn 15.625 goes back to the fundamen-
tal basics of electronic sound and image
synthesis, the electric signals, their frequen-
cies, amplitudes — the basis for colours,
lines, tone pitch, movement and dynamics.
Video and music are generated by "simple"
forms of signal routing like acoustical and
optical feedback, radio waves, bended cir-
cuits. The result is a very colourful, visually
as well as aurally, diorama of electric
"synaesthesia" or the idea thereof.

Billy Roisz * 1967 Vienna Austria
Films (selection) BYE BYE ONE (2005 a-g)
Sources (2004 a-g)

Austria
DV/Beta SP 4:3
stereo 10 min

Realisation
Billy Roisz

Premiere
January 2007
Int. Film Festival
Rotterdam (NL)

Sales
sixpackfilm

fading away
Doris Schmid

Images from the banlieues are projected onto an unstable, unstoppable, moving screen: The screen is a snowy landscape upon which urban imagery is projected from a moving train, creating an irrepressible rhythm. The city disappears into the countryside. On another level, a person disappears into the city. Image, likeness and rephotographed projection are superimposed and interpenetrate one another.

Doris Schmid * 1968 Dielsdorf Switzerland
Films (selection) schauer (2004 a-g)
surface de l’eau (2003 a-g)

Austria
No dialogue
DV/Beta SP 4:3
stereo 6 min

Realisation
Doris Schmid
Cam Philipp Krebs
Sound Oliver Stotz

Premiere
European Media Art Festival
Osnabrück (DE)

Contact
Doris Schmid
Imago Mundi — Challenging what is accepted

*Lisl Ponger*

**Imago Mundi** re-stages a 17th century still life — bringing its symbolic criticism of religious and secular power structures into line with those of a post-colonial, neo-liberal and globalising world. It does so in order to propose a re-reading of both the representation of politics and the politics of representation, leading us on an excursion through layers of symbols, work processes and different art forms.

**Lisl Ponger** *1947 Nuremberg Germany
Films (selection) Phantom Fremdes Wien (2004 a-g) déjà vu (1999 a-g) Passagen (1996 a-g)

**Austria
German (Eng/Fr sub)
D/V/Digi Beta 16:9 stereo 37 min
Sc Lisl Ponger
Cast Marie-Christine Friedrich
Julian Sharp, Peter Ponger
Cam Caroline Champetier
Ed Lisl Ponger
Prod Gabriele Kranzelbinder
Alexander Dumreicher-Ivanov
Amour Fou Filmproduktion
Premiere
March 2007
Diagonale Graz
Sales
sixpackfilm**

Interstate

**Dariusz Kowalski**

The highway produces American space, entire landscapes are oriented to the car driver. It has fundamentally changed the American landscape and the urban picture. The highway has become a “public place”, and is increasingly the site of social interaction and entertainment; for many it has actually become the last refuge for encountering nature. Streets are places.

**Dariusz Kowalski** *1971 Cracow Poland
Films (selection) Elements (2006 a-g)
Luukkaankangas — updated, revisited (2005 a-g)
Otem (2004 a-g)

**Austria
No dialogue
Beta SP 16:9 stereo 10 min
Realisation
Dariusz Kowalski
Prod
Annya Krautgasser
Release
21 February 2007 Vienna
Sales
sixpackfilm**

Keynote

Sebastian Brameshuber & Thomas Draschan

Footage of an Apple PR-event reworked by the Fordbrothers proving compression errors that let the image-sequences collapse within themselves. The result is the abstract, weird appearance of the event’s protagonists — Apple CEO Steve Jobs, Intel CEO Paul Otellini, Adobe CEO Bruce Chizen and Head of Microsoft Apple Business Unit Roz Ho — in this structural re-arrangement.

**Thomas Draschan** *1967 Linz Austria
Films (selection) The Influence of Ocular Light Perception on Metabolism in Man and in Animal (2005 a-g)
Encounter in Space (2003 a-g)

**Sebastian Brameshuber** *1981 Gmunden Austria
Films (selection) Bloodsample (2004 a-g)
Preserving Cultural Traditions in a Period of Instability (2004 a-g)

**Austria
English
D/V/Digi Beta 16:9 stereo 4 min
Concept/ed
Fordbrothers
Prod Fordbrothers
Amour Fou Filmproduktion
Premiere
6th Independent Filmshow Naples (IT)
Contact
Amour Fou Filmproduktion**
Part Time Heroes
Mara Mattuschka
Chris Haring

Time stands still, frozen in the eternity of its recursive nature. Processes do not accumulate diachronically in time, but instead, synchronously in space. Language and energy crystallize in the air and become object. The big eye of the camera is the intersection to one’s own interior.

Mara Mattuschka * 1959 Sofia Bulgaria
Films (selection) Comeback (2005 a-g)
Legal Errorist (2004 a-g) plasma (2003 a-g)

Chris Haring * 1970 Schattendorf Austria
Films (selection) Legal Errorist (2005 a-g)

Austria
English
DV/Beta SP 4:3
stereo 33 min

Sc Mara Mattuschka
Chris Haring
Cast Stephanie Cumming
Ulrika Kinn Svensson
Johnny Schoofs
Giovanni Scarcella
Cam Sepp Nermuth
Ed Mara Mattuschka

Prod Minus Film

Int. Premiere
May 2007
Kurzfilmtage
Oberhausen (DE)

Sales
sixpackfilm

Photography and Beyond — Loos Ornamental
Heinz Emigholz

Interior design as an autobiography — Adolf Loos (1870—1933). Against the grain: material as an ornament. Documentation of the interiors designed by Loos that are still available.

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

Austria/Germany
35 mm
Dolby stereo 60 min

Concept/cam/ed/prod
Heinz Emigholz

Prod Gabriele Kranzlbinder
Alexander Dumreicher-Ivanceanu
Amour Fou Filmproduktion (AT)
Heinz Emigholz Filmproduktion (DE)

Premiere
September 2007 Toronto
Int. Film Festival

Contact
Amour Fou Filmproduktion

Red Nitro
Christoph Weihrich

Red Nitro was created entirely without the technical apparatus of a camera. Film frames were tinted red by hand, and with the help of a rectangular template, each frame was carved into a widescreen ratio. Titles and frames of a found Super-8 film were glued into this opening and finally, sound was stamped into the optical track parallel to the film remanents. All these elements follow a specific rhythm, a score accompanied by a staccato crackle.

Christoph Weihrich * 1968 Vienna Austria

Austria
No dialogue
35 mm 1:1.85
mono 1 min

Realisation
Christoph Weihrich

Premiere
October 2006 VIENNALE
Vienna Int. Film Festival

Sales
sixpackfilm

Ring Road
Jakob Ballinger

The warm light of the car’s flickering high-beams make a nocturnal downpour appear as a dancer on the small rural road, briefly illuminated emotions, body movements. Yet when the rain lightens up, the dancer remains before the windshield. The night is no longer so dark. Trees illuminate from time to time, throw shadows of fantastical figures. Loneliness has given way to the excitement of our imagination.

Jakob Ballinger * 1974 Graz Austria
Films (selection) alser draam (2000 short f)
traumtot (1993 short f)

Austria/Denmark
No dialogue
Digi Beta 1:1.85
stereo 8 min

Concept/light design
Jakob Ballinger
Digital artwork
Philip Ballinger

Prod Jakob Ballinger (AT)
Martin Stig Andersen
Juliane Beer (DK)

Contact
Jakob Ballinger
Sag es mir Dienstag
Astrid Ofner

In early 1920, Franz Kafka and Milena Jesenská first met. Their profound relationship and heartfelt friendship is palpable today in the letters Kafka wrote to Milena. *Sag es mir Dienstag* follows this literary lead, casting their romance of despair, bliss and self-laceration, in a willful, realistic and simultaneously, poetic light.

Astrid Ofner * 1968 Linz Austria
Films (selection) Ins Leere (1993 short d)
Jetzt und alle Zeit (1992 short d) Savannah Bay (1989 a-g)

Austria
German (Eng sub)
35 mm: 1:1.37
colour/b&w
mono 25 min

Concept/cam/prod
Astrid Ofner
Ed Renate Maragh-Ablinger
Astrid Ofner
Voice Sylvie Rohrer

Premiere
October 2007 VIENNALE
Vienna Int. Film Festival

Sales
sixpackfilm

Schein Sein
Bady Minck

The film plays with the levels of optic and aural perception, with the deception of eyes and ears and the tension between two-dimensional reproduction and three-dimensional spatial recreation.

Bady Minck * Luxembourg
Films (selection) In the Beginning Was the Eye (2003 a-g) Mécanomagie (1996 a-g) Man with Modern Nerves (1988 a-g)

Austria
No dialogue
HDV/FAZ 35mm 1:1.66
Dolby Digital 10 min

Concept
Bady Minck
Cam Martin Putz
Jörn Staeger
Ed Frédéric Fichefeu

Prod
Alexander Dumreicher-Ivanceanu
Gabriele Kranzelbinder
Amour Fou Filmproduktion (AT)
Minotaurus Film (LUX)

Premiere
October 2007
Biennale di Venezia (IT)

Contact
Bady Minck

Space 2
Gregor Stadlober

*Space 2* is a group portrait with complete unity of time, place and plot. Picture and sound are de-linked, the sound can lie in the picture, off-screen or anywhere in between. In an architectural space that remains the same, changing “sub spaces” arise, which are more or less independent of one another but nonetheless always remain in communication.

Gregor Stadlober * 1970 Fohnsdorf Austria

Austria
DV/Beta SP 16:9
mono 17 min

Concept
Gregor Stadlober
Cam Harald Dittbacher
Ed Michael Teichmann

Contact
Gregor Stadlober

swinging
Michaela Schwentner

Bridges mainly serve for overcoming natural (landscape) or artificial (architectural) barriers. They present a connection between two geographical points. Bridges enable architectural, stylistic realisations that refer to the object as a whole. Tension and oscillation are often transferred to the form of the respective bridge construction, making it possible to experience and almost feel them.

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

Austria
No dialogue
Beta SP 4:3
Dolby SR 9 min

Realisation
Michaela Schwentner

Int. Premiere
May 2007 Wroclaw (PL)

Sales
sixpackfilm
VERTIGO RUSH
Johann Lurf

A study of the dolly zoom (well known from Hitchcock's Vertigo) based on non-repetitive patterns.

Johann Lurf * 1982 Vienna Austria
Films (selection) pan (2005 a-g) o.T. (2003 a-g)

Austria
35 mm Cinema Scope 1:2.35
stereo 20 min

Realisation
Johann Lurf

Premiere
October 2007 VIENNALE
Vienna Int. Film Festival

Contact
Johann Lurf
These could be the most thrilling 17 minutes in the whole damn Cannes festival.

Jason Anderson about *Instructions for a Light and Sound Machine* by Peter Tscherkassky
Drei — Die Sehnsucht eins zu sein
Caspar Pfaundler

There is a hole in the middle of Vienna: the areaway of the Schottentorpassage. Thousands of people wait here everyday for streetcars, or for the underground train one floor below. Some aren’t waiting for anything. They are simply present and daydreaming. This film is about these “passage dreamers” who are perhaps slightly on the edge and don’t want to go under in the flow of passersby, the “mainstream”.

Caspar Pfaundler *1959 Innsbruck Austria
Films (selection) 1+1 = 5 Die Bonellis (2005 d)
Lost and Found (2001 f)
Mrs. Blumenthal lives with her husband and both her sons in a bleak, dockside neighborhood. She develops an intense social phobia, caused by her worries about the severe accident suffered by her eldest son, Roman. It becomes impossible for her to mix with people and she increasingly barricades herself and her family in their dark apartment, plagued by hallucinations, memories and agoraphobia.

Johannes Hammel * 1963 Basel Switzerland
Films (selection) The Last Supper (2006 a-g) MAZY — system of transitions (2003 a-g) Black Sun (1992 short f)
Universal Love  Thomas Woschitz

Austria
16 mm/Digi Beta stereo
approx. 75 min

Screenplay
Thomas Woschitz

Camera
Enzo Brandner

Editor
Thomas Woschitz

Producer
Gabriele Kranzelbinder
KGP Kranzelbinder
Gabriele Production

Completion
2008

Contact
KGP Kranzelbinder
Gabriele Production

*Universal Love is a global story about love. Seven episodes taking place in seven different parts of the world are narrated through a symbiosis of contemporary storytelling and pop music.

Thomas Woschitz 1968 Klagenfurt Austria
The alchemic side of the avant-garde has found a sensitive image manipulator in the form of Johannes Hammel. *Schwarze Sonne/Black Sun* is a jewel in negative black and white that I consider measures up to Chris Marker’s *La Jetée*.

Gertjan Zuilhof INT. FILM FESTIVAL ROTTERDAM about *Schwarze Sonne* by Johannes Hammel
Bregana
Ivan Siljic

“Amy mother is a dead Yugoslav student leader and lives in Vienna.” Bregana tells the story of a brave young woman who fled her Croatian home at 20 to start a new life in Austria. There she got involved in Yugoslav politics once again, witnessed the Balkan war, drove relief supplies into battlegrounds and saved the live of her bed-ridden mother only to find out about a dangerous family secret which killed half of her ancestors in World War II.

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

Austria
German/Croatian
(Ger sub)
HD/Digi Beta 1:1.77
colour/b&w
stereo
approx. 85 min

Concept
Ivan Siljic
Camera
Peter Roehsler
Susanne Eppensteiner
Editor
Peter Roehsler
Producer
Peter Roehsler
Production
nanookfilm
Completion
End 2007
Contact
nanookfilm
The Cosmology of Peter Kubelka
Martina Kudláček

Austria
German/English
DV/F5 35 mm
colour/b&w
stereo
approx. 100 min

Concept
Martina Kudláček
Camera
Martina Kudláček
Editor
Henry Hills

Production
Mina Film

Completion
2008

Contact
Mina Film

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

Martina Kudláček * 1965 Vienna Austria
Films (selection) Notes on Marie Menken (2005 d)
In the Mirror of Maya Deren (2002 d) L’Amour Fou – Ludvík Sváb (1995 d)

Elektro Moskva
Dominik Spritzendorfer, Elena Tichonova

Austria
Russian (Ger/Eng sub)
DV/Digi Beta 16:9 stereo
approx. 80 min

Concept
Dominik Spritzendorfer
Elena Tichonova
Camera
Dominik Spritzendorfer

Producers
Arash
Michael Seeger
Production
Golden Girls

Completion
2008

Contact
Golden Girls
Film produktion

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, and musicians, inventors, bohemians and collectors of sounds whose boundless creativity has survived, even in a period of post-Soviet reality.

Dominik Spritzendorfer * 1974 Zurich Switzerland
Films (selection) Romski Bal (2005 d)

Elena Tichonova * 1977 Obninsk Russia
Films (selection) Metropolis reloaded (2006 a-g)
Dobry Vecher, Constructor (2002 a-g)
Die fünf Himmelsrichtungen
Fridolin Schönwiese

Residents of the impoverished Mexican village of Tres Valles have been heeding the call of the American dream for many years, leaving their homes and heading for the USA. Caught in a perpetual cycle of hope and despair, they most often travel illegally between the two countries and cultures, leading to the inexorable destruction of their families. The phenomenon of the migrant worker is seen from the perspective of the country of emigration.

Fridolin Schönwiese * 1967 Vienna Austria
Films (selection) Volver la Vista (2005 d)
it works (1998 short d) Cosmodrom (1995 a-g)

Austria
Spanish/English
(Ger sub)
DV/HDV/35 mm /
FAZ 35 mm 1:1.85
Dolby Digital 90 min

Concept
Fridolin Schönwiese
Camera
Johannes Hammel
Editor
Karina Ressler

Producers
Ralph Wieser
Georg Misch
Production
Mischief Films

Completion
End 2008

Contact
Mischief Films

Gosprom Charkow
Peter Roehsler

Gosprom Charkow tells the story of a constructivist building from 1926. Gosprom is in Kharkiv, Ukraine. Gosprom Charkow also tells a story of the Soviet Union, the Austrian Schutzbund fighters who lived in exile in Charkow, World War II, Stalinism, the end of a social system and the post-Soviet present. Gosprom Charkow is a film about people, a building, and their eras.

Austria
Ger/Rus/Ukr (Ger sub)
DV/Digi Beta 16:9
stereo 85 min

Concept
Peter Roehsler
Editor
Susanne Eppensteiner

Production
nanookfilm

Completion
Summer 2008

Contact
nanookfilm
Geburtsklinik Semmelweis  
Constantin Wulff

Geburtsklinik Semmelweis is a documentary portrait of the Semmelweis gynaecological clinic in Vienna, an institution with a rich tradition. More than 2,700 children are born here every year and 5,500 women receive medical care. The film shows the daily challenges faced by doctors, midwives, and technicians, providing a comprehensive documentary of the work that is performed here in this clinic for the event “birth”.

Constantin Wulff *1962 Hamburg Germany  
Spaziergang nach Syrakus (1993 d)

Producers  
Constantin Wulff  
Johannes Rosenberg

Production  
Navigator Film

Completion  
End 2007

Contact  
Navigator Film

Grilagem  
Tom Marschall, Niki Braunshör

This film is about inner migration in Brazil, its socio-economic causes, and its social and ecological consequences. It is set in the Amazon rain forest and federal states of Mato Grosso and Para. BR 163 is being asphalted, a route running directly through the Culaba rain forest to Santarem. Grilagem shows how a vast tropical area is being entirely altered to produce soy for the world market.

Tom Marschall *1974 Vienna Austria  
Films (selection) Out of Bounds (2007 a-g)  
Der Kärntner spricht Deutsch (2004 d)

Niki Braunshör *1971 Vienna Austria

Austria  
Portuguese  
(Ger/Eng sub)  
HDV  
Dolby stereo  
approx. 90 min

Concept  
Tom Marschall  
Niki Braunshör

Camera  
Tom Marschall

Editor  
Christin Veith

Producers  
Stefan Lukacs  
Georg Eggenschviler

Production  
Stefan Lukacs

Filmproduction

Completion  
2008

Contact  
Stefan Lukacs

Filmproduction
Gurbet – Away from Home  Kenan Kilic

They arrived 40 years ago, brought into the country as “guest workers”, people with hopes, fears and also heavy hearts. Today, the first generation of guest workers is approaching retirement and some workers are already retired. They spent the most important time of their lives in Austria. What was it like and how do they deal with the new situation of growing old in a foreign land?

Kenan Kilic * 1962 Istanbul Turkey

Das Holländerschiff  Tizza Covi, Rainer Frimmel

The regular patrons and personnel of a popular dance hall in Vienna’s Prater take center stage in this film. The observation of their daily routines and survival strategies in an era of economic cutbacks reveals a genre scene of Vienna that is rich in contrasts.

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

Rainer Frimmel * 1971 Vienna Austria
Films (selection) Babooska (2005 d) Das ist alles (2001 d)
Aufzeichnungen aus dem Tiefparterre (2000 d)
In Between Rikke U. Petersen

Austria
German/Spanish
(Eng sub)
DV/Beta SP 4:3
stereo
approx. 70 min

Concept
Rikke U. Petersen
Stefan Kutzenberger
Camera/editor
Rikke U. Petersen

Completion
2008

Contact
Rikke U. Petersen

Not all transgender people want a sex change. Some wish to remain “in between”. Gina travels from Vienna to Juchitán in Mexico to meet “Muxes”, men living publicly and without discrimination as women. It is a mind-blowing experience that strengthens her will to be a woman in a male body. Meanwhile Siphi embarks on a different journey: He decides to take hormones but battles with his own doubts and his conservative family from the Austrian countryside.

Rikke U. Petersen * 1975 Brussels Belgium
Films (selection) Vote Faith (2005 d)
Goya – Aufklärer ohne Hoffnung (2004 short d)

In the Year of the Hare Ebba Sinzing

Austria
English (Ger sub)
DV/Digi Beta 16:9
mono 90 min

Concept
Ebba Sinzing
Camera
Robert Winkler
Editor
Oliver Neumann

Producer
Vincent Lucassen
Production
WILDart FILM

Completion
End 2007

Contact
WILDart FILM

The film takes place in Oslo, in the Khmer community in Vienna and in Phnom Penh. The film tells the story of a young man with an intense biography who is confronted by profound questions: They concern “roots”, alternative ways of making a living and finding a female companion, and the fragility of political and personal identities. He travels to the city where his parents came from in order to put himself and the world to the test.

Ebba Sinzing * Linz Austria
Films (selection) Goodbye Argentina? (2003 short d)
Chargpi (1997 d)
Jakarta Disorder Ascan Breuer

The lives of five individuals cross and intersect in the smog of Jakarta, the tropical mega-city. After 30 years of military dictatorship and 300 of colonial rule they're fighting to build a civil society. Their expeditions through the urban jungle reveal fault lines, areas of conflict and contradictory flows that are influencing our modern, globalized world.

Ascan Breuer * 1975 Hamburg Germany Films (selection) Forst (2005 short doc)

Los Refrigeradores — Heiße Nächte kühle Schränke Thomas Lehner

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

Thomas Lehner * 1963 Linz Austria
Romani Paramisi — A Gypsy Fairy Tale
Zuzana Brejcha

The gypsy family Horvath moves en masse from an impoverished settlement in eastern Slovakia to Sheffield, England. They soon find work as cleaning personnel and become affiliated with a sect of Pentecostal Christians. The traditional family order, central to their way of life, begins to crumble under the influence of the religious sect, combined with their new living conditions.

Zuzana Brejcha *1953 Prague Czechoslovakia
Films (selection) Romane Apsa — Gypsy Tears (2005 d)

Austria
Slovak/Romanes/German (Ger sub)
DV/Digi Beta 16:9 stereo approx. 90 min

Concept
Zuzana Brejcha
Camera
Peter Kubela
Astrid Heubrandner
Editor
Zuzana Brejcha

Producer
Peter Roehsler
Production
nanookfilm

Completion
End 2007

Contact
nanookfilm

“...thought it should be a film about keeping silent. Writing and keeping silent. But how do you make something like that? Maybe for other authors it is possible for them to produce other things from their minds when they speak, whereas I cannot produce anything. I don’t want to speak! And this will be the basis for making our film. We’ll do that!” (F. Mayröcker)

Carmen Tartarotti *1950 Latsch Italy
Films (selection) Zwischen Grant und Elend (2006 d) Paradiso del Cavedale (1992 d)
Seelenflecken Karl Bretschneider

Austria
German (Eng sub)
HDV/Digi Beta 16:9 stereo
approx. 90 min

Concept
Karl Bretschneider
Camera
Christian Haake
Editor
Karl Bretschneider

Completion
End 2008

Contact
Karl Bretschneider

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

Karl Bretschneider *1980 Vienna Austria
The Grand Jury Prize is awarded to *Out of Time*, for its courage in choosing an unfashionable constituency, a group of old Viennese merchants, examining the passing of an era of craft and service, and opening up into a meditation on the universal question of the meaning of an individual life.

Jury’s statement of the SEATTLE INTERNATIONAL FILM FESTIVAL 2007 about *Out of Time* by Harald Friedl
Film ist. A Girl and a Gun  
Gustav Deutsch

The phenomenology of the filmic medium previously pursued in terms of cinema’s two places of origin — the scientific laboratory and the amusement park — continues. D. W. Griffith’s statement “A film is a girl and a gun” is the basis for the investigation of a further archetype of cinema: the battle of the sexes, love and hate, eroticism and pornography, passion and violence.

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

Austria/  
The Netherlands  
No dialogue  
35 mm 1:1.37  
colour/b&w  
Dolby stereo 90 min

Concept  
Gustav Deutsch  
Editors  
Gustav Deutsch  
Hanna Schimek

Producers  
Manfred Neuwirth  
Frank Roumen  
Production  
loop media (AT)  
Netherlands  
Filmmuseum (NL)

Completion  
2008

Contact  
loop media
Two of Friedrich Kiesler’s visionary projects are compared — the one realized and the other not: The “Endless House” is seen as an architectural plan that was never executed. The “Screaming of the Book” is a structure built with Arman Baratos on the grounds of the Israel Museum in Jerusalem. An in-depth analysis is presented that simultaneously elaborates on two distinct phases of design — a comparison between “before” and “after”.

Heinz Emigholz *1948 Achim Germany
Chris Markers *La jetée* appears to be a starting point for this work, a precedent that Palm has modified and further developed with a high degree of formal willfullness and imperturbable stylistic poise.

Stefan Grissemann *DIE PRESSE* about *Sea Concrete Human – Malfuction #1* by Michael Palm

**fiction short coming soon**
Theres is 21 years old. On Christmas Eve she returns to her home in Austria. Her father was expecting her to arrive later, and her brother Jakob won’t be coming home, especially on Christmas Eve of all nights. Yet the reason Theres came back was to see him.

Marie Kreutzer * 1977 Graz Austria

Austria
German (Eng sub)
35 mm 1:1.87
Dolby stereo
approx. 5 min

Sc Marie Kreutzer
Cast Pauline Reiner
Fedor Schuster
Harald Windisch
Cam Dani Purer
Ed Ulrike Kofler

Prod mädchenfilm

Completion
End 2007

Contact
Marie Kreutzer
Supervision
Alexander Stecher

Georg Mach is an author who urgently needs to deliver on his first novel. In pursuit of an idea, he meets the jobless Alois Meier whose unpredictable and irritating behaviour makes him seem the perfect main character. So Georg befriends Alois, yet without revealing that in truth he sees him purely as an object of research.

Alexander Stecher *1968 Vienna Austria
Films (selection) Entfernungen (2006 short f)
Flughafenfreunde (2004 short d)

Zwei Personen Film
Markus Engel

Zwei Personen Film treats of two actors living in a self-enclosed universe where a third inhabitant was recently found dead. Suicide? Murder? A staged event? Both characters repeatedly enact fragments of possible scenarios over and over again, until reality and fiction, play and memory, are entirely fused.

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

Austria
German (Eng sub)
HD 1:1.85
stereo
approx. 60 min

Sc Alexander Stecher
Cast Simon Hatzl
Michael Futh
Katharina Schwarz
Cam Lisa Tillinger
Ed Ursula Lösch

Completion
End 2007

Contact
Alexander Stecher

100 >101

Fiction Short Coming Soon
Bady Minck’s *In the Beginning Was the Eye* participates in a typically Austrian massacre play but sets itself apart through the strength of its talent and focus.

Jean-Philippe Tessé *CAHIERS DU CINÉMA* about *In the Beginning Was the Eye* by Bady Minck

... it’s true to the mode of pure cinema verité as well as the recent wave of rigorous and expressive Austrian non-fiction moviemaking, which the docu partly reps.

Robert Koehler *VARIETY* about *Babooska* by Tizza Covi and Rainer Frimmel

documentary short coming soon
Mara — Different Faces of a Diva Elisabeth Maria Klocker

The Viennese magazine *Falter* called Mara Mattuschka “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 facets of this very unique “diva” who is at the same time producer and director of experimental films, painter, actress, singer, teacher, philosopher and mother of two sons.

Elisabeth Maria Klocker * 1967 Bregenz Austria
Films (selection) Die Frau, die Arbeit, die Kunst und das Geld (2007 d)

Austria
DV/Digi Beta 4:3
colour/b&w
stereo
approx. 60 min

Concept
Elisabeth M. Klocker
Cam Elisabeth M. Klocker
Christoph Panzer
Ed Bernadette Dewald
Elisabeth M. Klocker

Completion
2008

Contact
Elisabeth M. Klocker

Marina und Sascha Ivette Löcker

Marina and Sascha live on the Baikal Sea in Siberia, shipping coal. They transport coal from Port Baikal to East Barguzin on Barge Number 1315. The barge is like an island where they can escape the lethargy of everyday life in Russia. Life at sea is full of contradictions. The job is driven by necessity and yet fuelled by a love of nature. They long for a normal life but at the same time want to maintain their independence.

Ivette Löcker * 1970 Bregenz Austria

Austria
Russian (Ger sub)
HDV/Digi Beta 16:9
stereo
approx. 40 min

Concept
Ivette Löcker
Cam Joerg Burger
Ed Igor Heitzmann
Ivette Löcker

Completion
2007

Contact
Ivette Löcker
My Best Friend’s Wedding
Anna Martinetz

Karthik, a young liberal Indian student living in the West suddenly returns to India for a traditionally arranged marriage. In search of a reason, we follow him to India and meet his bride and family. What does love have to do with it? The film explores encodings and narratives of love. Parallels between the Indian way and our own culture (and the universal feelings underlying them) slowly become apparent.

Anna Martinetz * 1978 Vienna Austria Films (selection) Chukka (2003 short d)
Austria
English (Ger sub)
DV/Digi Beta 4:3 stereo approx. 60 min
Concept/cam/prod
Anna Martinetz
Ed Stefan Stabenow
Competition
2008
Contact
Anna Martinetz

No Resting Place
Joerg Burger

A film homage honoring the great Viennese cameraman and photographer Wolf Suschitzky. On the occasion of his 95th birthday, the agile emigrant tells how he achieved world renown as an exile in Britain’s film industry, and reminisces upon his dynamic past.

Joerg Burger * 1961 Vienna Austria Films (selection) Seized (2007 short d)
The Real Thing Looks Completely Different (2004 short d) Exploration (2003 short d)
Moscouw (2001 short d)
Austria
German/English (Ger sub)
HDV/Digi Beta 16:9 stereo 30 min
Realisation
Joerg Burger
Prod Ralph Wieser
Georg Misch
Mischief Films
Completion
2008
Contact
Mischief Films

Überlappungen II
Wilhelm Gaube

Überlappungen II is a sequel to Überlappungen and incorporates portraits of artists as well as a comprehensive account of all films about Viktor Matejka.

Wilhelm Gaube * 1925 Oed Austria Films approx. 250 documentaries
Austria
16 mm mono approx. 5 hours
Realisation
Wilhelm Gaube
Completion
Spring 2008
Contact
Wilhelm Gaube

Wien 15
Thomas Korschil

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

Austria
German/English (Eng/Ger sub) DV/Digi Beta 16:9 stereo approx. 40 min
Realisation
Thomas Korschil
Completion
2008
Contact
Thomas Korschil
Kowalski’s editing, the pumping up of the static images and the organic way the electronic music follows and anticipates the movements of nature make this a breathtaking work of art.

The jury for the GOLDEN IMPACT AWARD 2006 about Luukkaankangas — updated, revisited by Dariusz Kowalski

avant-garde short coming soon
Recreational architecture is a basic component of our landscape. The sight of a functional swimming or ski-lift facility is no surprise. Once they become obsolete, such structures disappear from our field of vision. I want my experimental work to evoke and reveal the beauty of these architectural objects, including auxiliary transportation infrastructure, tunnels, street galleries, etc.

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

Austria
No dialogue
16 mm/Digi Beta
Dolby stereo
approx. 15 min

Realisation
Michaela Schwentner

Completion
End 2007

Contact
Michaela Schwentner

Borgate reflects upon a part of Rome that is on the outskirts of the city, in concrete reference to specific spaces used in historic films (Pasolini Mamma Roma, 1962 and Fellini La dolce vita, 1960). The decay of the modern and the spatial relationship between urban construction and its surrounding environs is thematized in light of this once up-and-coming neighborhood. The city limit as a spatial artifact is visualized as an image.

Lotte Schreiber *1971 Mürzzuschlag Austria Films (selection) Domino (2004 a-g)
I.E. (2003 a-g) quadro (2002 a-g)

Austria
DV/Digi Beta 16:9
colour/b&w
stereo
approx. 14 min

Concept/ed
Lotte Schreiber
Cam Johannes Hammel

Completion
End 2007

Contact
Lotte Schreiber
Einsicht Durchsicht Aussicht
Selma Doborac

Two people have an unusual encounter and ultimately an unusual departure. Their juxta-position and the resulting affected and situational behavior are thematized and stylised to the extent that it creates a demarcation from usual rational contexts in examples of constellations of causes and effects and their results, to the simple mechanism of functionality.

Selma Doborac * 1982 Bosnia and Herzegovina
Films (selection) K bis D, A oder B. (2005 a-g)
Die Abgewandte (2004 a-g)

Austria
No dialogue
16 mm 1:1.37
Dolby SR 15 min

Realisation
Selma Doborac

Completion
End 2007

Contact
Selma Doborac

Eintritt zum Paradies um 3 € 20
Edith Stauber

The myth of paradise has inspired people since the beginning of time. Modern leisure facilities attempt to recreate this illusory place. At the centre of the film: the guests at an outdoor pool. They jump from the tower, sit at the café, swim or sleep. Satiety and prosperity define the atmosphere. The outdoor pool turns out to be a kind of democratic paradise, institutionalized, and in contrast to the exclusivity of the Garden of Eden, it is open to all.

Edith Stauber * 1968 Linz Austria
Films (selection) Über eine Straße (2004 d)
Die Zeit ist da (2001 d)

Austria
German (Eng sub)
Beta SP 16:9
stereo
approx. 7 min

Realisation
Edith Stauber

Completion
2007

Contact
Edith Stauber

Ein Heimatfilm
Johanna Kirsch

The question of whether there is a viable concept of “homeland” is a question in confrontation with everyday life: from territorial power relations to the loss of sensuality via monetisation, globalization and the associated destruction of references to a world of lived experience, from the ideological abuse and appropriation of the concept of “homeland” to the idea of the co-existence of various “homeland” worlds.

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

Austria
German/English (Eng sub)
HDV/Digi Beta 4:3
stereo
approx. 30 min

Realisation
Johanna Kirsch

Completion
2008

Contact
Johanna Kirsch

Hotel Roccalba
Josef Dabernig

Sunday afternoon in Hotel Roccalba: Is this an old-age-home, a recreational facility or simply a hotel? The life of a 12-member group in the dilapidated facility leaves the question open.

Josef Dabernig * 1956 Köttschach-Mauthen Austria
Films (selection) Lancia Thema (2005 a-g)
Rosa coeli (2003 a-g) Wisla (1996 a-g)

Austria
No dialogue
16 mm/Blow up/
35 mm 1:1.37 b&w
stereo SR
approx. 10 min

Sc/ed/prod
Josef Dabernig
Cast
Annenarie, Anni & Wolfgang Dabernig
Josef Dabernig jun. & sen.
Karín & Maria Franz
Isabella Hollauf
Georg Schollhammer
Otto Zitko
Cam Christian Giesser

Completion
Spring 2008

Contact
Josef Dabernig
A deconstructive remix of heteroporn containing a pseudo-lesbian plot. The film is visibly composed of coarse pixels that disturb the view of soft flesh. The pictorial level shifts from a tableau for voyeuristic viewers to the women’s feelings. Symbolic female sexuality is interwoven with mechanical, masculine-connoted images, thereby illustrating the androgynous spectrum of lesbian feeling.

Lezzieflick
Nana Swiczinsky

Low Definition Control – Malfunctions #0
Michael Palm

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

Michael Palm * 1965 Linz Austria
Films (selection) Mozart Sells (2005 a-g) Edgar G. Ulmer — The Man Off-Screen (2004 d) Sea Concrete Human – Malfunctions #1 (2000 a-g)

Austria
No dialogue
DV/Digi Beta 4:3 stereo
approx. 7 min

Realisation
Nana Swiczinsky

Completion
2007

Contact
Nana Swiczinsky

Milli Vanilli was a German duo back in the 1980’s. The band came to its demise during a US tour when the playback track jammed — the scandal was perfect. Their producer let it be known that neither of the guys could sing. The band tofu.gti plays Milli Vanilli’s ‘Girl You Know It’s True’ — something seems to be wrong with tofu’s homage as well: Playback tracks develop a life of their own, the drum lashes out, guitars go mute, the lyrics collapse ...

Milli Vanilli Rebate
Martin Arnold

nightStill
Elke Groen

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

Elke Groen * 1969 Gmunden Austria

Austria
S-16 mm/Blow up/
35 mm 1:1.66
Dolby stereo
approx. 10 min

Realisation
Elke Groen

Completion
2007

Contact
groen.film
Not Still – 45 Frames per Revolution Billy Roisz

The vinyl record is serving as sound and image source for Not Still. Billy Roisz uses various types of cameras (e.g. microscope cam) to go deep into the grooves and scratches of the vinyl, the structure of the label, the messages on the picture discs. She mixes this material with macro takes of film material to bring back and forth the impact on each other’s manipulation on the medium.

Billy Roisz  * 1967 Vienna Austria
Films (selection) elesyn 15.625 (2006 a-g) 
BYE BYE ONE (2005 a-g) sources (2004 a-g)

Austria
DV/Beta SP 4:3 
Stereo
approx. 7 min

Realisation
Billy Roisz

Completion
End 2007

Contact
Billy Roisz

Notes on Film 03
MOSAIK MÉCANIQUE
Norbert Pfaffenbichler

All the shots from a horror film entitled A Film Johnnie (USA 1914) are seen as simultaneous loops that are ordered into a steady grid. The 98 moving images are like Latin ciphers, chronologically proceeding from the top left to bottom right of the screen. Varying shot durations lead to a visually pulsating polyrhythm. Bernhard Lang has composed an analog soundtrack to accompany the deconstructive concept of the film.

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

Austria
No dialogue
35 mm Cinema Scope 1:2.35 b&w 
Dolby stereo 9.30 min

Realisation
Norbert Pfaffenbichler
Sound Bernhard Lang

Completion
2007

Contact
Norbert Pfaffenbichler

Optical Vacuum
Dariusz Kowalski

This film takes hidden webcams as its point of departure. These cameras are used for the surveillance of workers, universities or public spaces, not intended for public consumption. Webcams give the internet “eyes” – they inversely mirror society through their lack of subjectivity and their anonymous gaze. Voyeurism and surveillance, but also unsolicited exhibitionism mutually determine one another through the technology of the internet.

Dariusz Kowalski  * 1971 Cracow Poland
Films (selection) Elements (2006 a-g) 
Luukkaankangas – updated, revisited (2005 a-g) 
Ortem (2004 a-g)

Austria
No dialogue
Beta SP 16:9
Stereo
approx. 30 min

Realisation
Dariusz Kowalski
Sound Stefan Németh
Voice Stephen Mathewson

Completion
2008

Contact
Dariusz Kowalski

Rue St. Honoré
Christian Neubacher

Rue St. Honoré is a found footage film that spans an arc from darkness to light and back again. The film draws its tension from the opposition of light and dark, silence and loudness, stillness and motion. In stereo and wide screen image, it lives through all stages of cinematic history, from the simple shadow play through to action films.

Christian Neubacher  * 1972 Salzburg Austria

Austria
35 mm 1:1.37
Colour/b&w
Stereo
approx. 10 min

Realisation
Christian Neubacher

Completion
End 2007

Contact
Christian Neubacher
Running Sushi
Mara Mattuschka, Chris Haring

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

Mara Mattuschka • 1959 Sofia Bulgaria Films (selection) Comeback (2005 a-g) Legal Errorist (2005 a-g) plasma (2003 a-g)
Chris Haring • 1970 Schattendorf Austria Films (selection) Legal Errorist (2005 a-g)

Austria
English
DV/Digi Beta 16:9 stereo approx. 35 min

Sc Mara Mattuschka, Chris Haring
Cast Stephanie Cumming, Johnny Schoofs
Cam Sepp Nermuth
Ed Mara Mattuschka

Prod
Minus Film

Completion
2008

Contact
Mara Mattuschka

Rushes
Peter Tscherkassky

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

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

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

Realisation
Peter Tscherkassky

Completion
2009

Contact
Peter Tscherkassky

stroboscopic noiz 01
Manuel Knapp

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

Manuel Knapp • 1978 Wolfsberg Austria Films (selection) visibility of interim (2007 a-g) accelerated lines (2005 a-g)

Austria
No dialogue
DV/Digi Beta 16:9 b&w stereo approx. 8 min

Realisation
Manuel Knapp

Completion
End 2007

Contact
Manuel Knapp

Tears Work
Christian Frosch

Tears in the cinema cancel the distance of in-between time. Tears are far-reaching and contagious. The film concentrates its gaze on the salty liquid. Tears Work is a dense, touchingly comical film about tears and work and cinema.

Christian Frosch • 1966 Waidhofen/Thaya Austria Films (selection) K.aF.ka-fragment (2002 f) Die totale Therapie (1997 f)

Austria
No dialogue
HDV/Digi Beta b&w stereo approx. 14 min

Concept/ed/prod
Christian Frosch
Cam Johannes Hammel

Completion
2007

Contact
Christian Frosch
The film wellen takes as its point of departure a state to which it recurring returns: the blank screen and dead silence. A solitary tone arises from this “pre-cinematic” condition, its varying frequency and amplitude meandering above and below the threshold of hearing — as if the blank screen is set in motion by the complex vibrations of an analog oscilloscope.

**Marco Antoniazzi**

*1972 Bozen Italy

**Austria**
No dialogue
DV/Digi Beta 16:9 b&w
mono
approx. 20 min

**Realisation**
Marco Antoniazzi

**Completion**
End 2007

**Contact**
Marco Antoniazzi
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<th>Production Companies &amp; Sales</th>
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<tr>
<td><strong>Amour Fou Filmproduktion</strong></td>
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<tr>
<td>Lindengasse 32</td>
</tr>
<tr>
<td>1070 Vienna/Austria</td>
</tr>
<tr>
<td>+43 1 994 99 11–0</td>
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<td><a href="mailto:office@amourfou.at">office@amourfou.at</a></td>
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<td>Schwindgasse 11/2</td>
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