innovative film
austria
Imprint

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Division for Arts and Culture
Film Department

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introduction
“Innovative Film” – Austria’s innovative film funding system has turned into a veritable talent pool in recent years. It is here that new ideas, new formats are created; it is here that perspectives keep being shifted and conventions are defied. A hub of creative energy the results of which are filling movie screens and convincing curators across the globe. The continuing presence of Austrian film at international festivals is truly remarkable.

I will do my bit to allow these dynamic developments to continue and to ensure that attention is paid to future needs and requirements.

This year’s films once again stand out for their diversity and wealth of form. I wish you an adventurous journey in exploring the present catalog!

Thomas Drozda
Federal Minister for Arts and Culture, Constitution and Media

English translation (c) Christine Wagner
Films are the result of a well-established dichotomy often taken for granted, namely image and matter, matter and image. Light is what makes these two elements as one. There is the light that “engraves” the image upon film (impression), and the light that projects it onto the screen (expression). The role these two forms of light play is rarely the same, regardless of how or whether a camera is employed. The difference between them lies in their intensity as well as their function. Matter, even before becoming image, contains hidden energies that can almost exclusively be released by light. Filmmakers such as Peter Tscherkassky reveal not only how the quality and intensity of light can be manipulated, but also how you can choose a specific point in time to intervene in the image-making process and precisely inscribe light upon the hyper thin “skin” of filmic matter. Tscherkassky’s probing of this physical idiosyncrasy specific to analog film constitutes one of the many physical boundaries Austrian avant-garde cinema has explored and/or dissolved over the course of its fertile history. The best of these works are based on a few simple rules: Firstly, it is necessary to know the filmic apparatus inside out to release hidden energies contained in individual frames of film; secondly, matter must not be fetishized beyond functional qualities; and thirdly, emotional attachment to images must be avoided, especially since without light, latent images would only constitute a potential exchange between time and space: Time that renders space, and space that renders time.

In digital cinema the role of light is completely different, not in terms of function (the luminous stimulation of a “plain” surface resulting in the manifestation of images), but in terms of the direct and indirect technological possibilities its light provides potential works. So what makes these two practices similar, besides the creation of images that convey the illusion of movement? As Boris Groys reminds us, the relationship between digital images and the files from which they originate resembles a master and copy, or negative and positive: The file that gives life to the digital image is the invisible master of the visible copy decoded by the computer, kindred to the idea of a Byzantine icon. Without matter, digital cinema has focused purely on images, images that are strong and autonomous, that allow new and unexpected cinematic possibilities: In the shooting phase as well as in post-production phases, everything can be changed ad infinitum, approaching a perfection and clarity that one day will go beyond the human eye. In the digital world, if matter exists, it is merely a physical container of data; the
true container is the file, analogous to a photochemical negative, but invisible to the naked eye – unless we live in the world of the matrix. Under discussion are images that do not need the work of light to exist, images with no living matter attached to them and which cannot develop those hidden energies; however, they can release other, more violent, precise, and geometrical energies which can open other worlds of exploration. This crucial nexus between analog and digital cinema returns us to the question of the light: With digital images light is not revealed through another light, but rather it is rescued from the darkness of a code.

Austrian production over the course of recent years has been exemplary, not only in demonstrating the irreducible specificity of analog film and exploring new digital possibilities, but also in embodying the force of a cinema created by light as well as a cinema created by darkness: On the one hand, there are masterful artists such as Peter Tscherkassky who explores the very space of the frame. He creates work under the constant tension of revealing the naked matter of film as an erotic body, almost literally in his latest masterpiece The Exquisite Corpus. Tscherkassky has dismantled and reinvented found footage, expanding the horizons of Austrian artistic tradition while achieving public and international success well beyond expectations – as clearly demonstrated by prizes awarded at Cannes and Venice, as well as other international venues. On the other hand, there is a new generation of filmmakers including Johann Lurf, an artist admirably scoping out cinematic possibilities including the visual and auditory discontinuities only digital technology can produce. Lurf intensively investigates cinema itself, film after film, capturing contemporary spaces and zones of social and political conflict utilizing various analog tools (from 16 mm to 3D). He is committed to being part of film tradition while at the same time experimenting with digital images. Some of the source material he uses is disintegrated, ready to be broken down even further, rendering new perspectives and auditory bytes (outstanding examples of this process are represented by works such as EMBARGO, RECONNAISSANCE, Endeavour and Twelve Tales Told).

In Austria there has never been a proper “school” of cinematic tradition – despite the cultural and stylistic influence of artists such as Peter Kubelka, Peter Weibel or, more recently, Harun Farocki, who taught for many years in Vienna. Instead, a near unprecedented polyphony of voices continues the work
Introduction

of conveying profound meaning as embodied by innovative forms in the field of moving images. There are no absolute ruptures or boundaries between the voices that have emerged or the perspectives being explored. Instead there is an investigative continuity that has its foundations in the groundbreaking work of Peter Kubelka and Kurt Kren. Nonetheless, as we speak a veritable earthquake threatens this grand fugue of continuity and threatens Austria’s community of filmmakers. Different artists with entirely distinct visions are struggling against the imminent disappearance of the very material upon which their work depends – from Peter Tscherkassky to Gustav Deutsch, from Dietmar Brehm to Norbert Pfaffenbichler, from Björn Kämmerer to Eve Heller. It is as if a sculptor suddenly ran out of marble or clay forever. These artists are facing the threat of being shut out and marginalized. Meanwhile other motion picture artists – digital natives and non-natives alike – are proving it is possible to embrace and work in extraordinary ways with new technologies – not only Johann Lurf, but also Rainer Kohlberger, Sasha Pirker, Hubert Sielecki, and Lukas Marxt, among many others. And it also should not be forgotten that some of them – artists such as Martin Arnold, Josef Dabernig and above all Siegfried A. Fruhauf – have transformed and transfigured the dichotomy of film/video and cinema/installation via extremely compelling and expressive forms. It is simply essential, now more than ever, to support analog production as a form of national and international heritage, and to help artists, filmmakers and production companies finance the increasing cost of materials, laboratory processing and related services. At the same time, it is crucial to provide productive assistance for artistic research and experimentation in the field of new technologies.

In Europe, we seem particularly prone to effectively erase our past, as, for instance, beautifully illustrated by Michael Palm’s film essay Cinema Futures. We were initially confronted with the digital “revolution” when Kodak announced the cessation of film production followed by its subsequent bankruptcy. We rapidly advanced from initial bewilderment to a semi-unconscious acceptance of the new situation. We looked forward to a future in which the logic of economic profit reduced film as we had come to know it into a marginalized “option”, without considering that for many filmmakers the specific medium of film is an absolute necessity. We completely ignored the fact that a whole world is disappearing in front of our eyes, barely comprehending its irreplaceability, and how it will soon
be extinct. In recent years, we got contradictory signals, and almost forgot analog cinema has always been capable of surprising, last ditch efforts – regardless of the fact that the industry is its own best enemy. Super 8 is rising from the ashes, albeit in the form of a niche market producing new film stocks and cameras. While 16 mm has become increasingly expensive and difficult to access, it nonetheless functions as an essential connection between the world of art and that of cinema. Even Hollywood directors such as Christopher Nolan, Terrence Malick, Paul Thomas Anderson, J. J. Abrams and Quentin Tarantino are seeking out disappearing filmic qualities (grain, color, definition), by adopting a near forgotten gauge like 70 mm. These signals reveal a fundamental contradiction: On the one hand, the industry has declared the gradual obsolescence of analog film, reducing it to an obscure “option”; on the other hand, the industry has enabled artists like the Californian Margaret Honda to create a camera-less, beautiful abstract film like *Spectrum Reverse Spectrum* in the extremely rare, and highly expensive gauge of 70 mm.

In this regard, the swan song of film, melancholically sung by Peter Tscherkassky in recent films and writings, constitutes the perfect metaphor for the temporal paradox of our times. In order to look at our future and to mindfully face its complexity, we should cherish and save what we have while at the same time “correcting nostalgia” by transforming it into something more productive. In any case, digital technology as the present and future of cinema should not distract us from hearing the swan song analog film will hopefully keep singing for some time.

English translation (c) Eve Heller

**Giulio Bursi** PhD, film curator, freelance author, film critic, and co-founder of the artist collective Atelier Impopulaire. Based in Berlin and Milan, Bursi has organized exhibitions, projects and retrospectives for institutions including the Tate Modern, MoMA, ZKM (Karlsruhe), Austrian Film Museum, GAM (Turin) and 56th Venice Biennale. He is Adjunct Professor of Expanded Cinema at the IULM University (Milan) and as of 2017 will be Curator of Film at Volksbühne Berlin.
facts + figures
<table>
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<tbody>
<tr>
<td><strong>Total Budget</strong></td>
<td>€ 1,948,709</td>
<td>€ 2,088,981</td>
<td>€ 1,978,385</td>
<td>€ 2,055,471</td>
<td>€ 2,212,215</td>
<td>€ 2,227,713</td>
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<tr>
<td><strong>Development</strong></td>
<td>141,270</td>
<td>154,450</td>
<td>151,400</td>
<td>317,250</td>
<td>233,830</td>
<td>275,998</td>
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<tr>
<td><strong>Production</strong></td>
<td>1,501,327</td>
<td>1,492,145</td>
<td>1,450,610</td>
<td>1,431,092</td>
<td>1,603,710</td>
<td>1,666,575</td>
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<tr>
<td><strong>Fiction films</strong></td>
<td>3</td>
<td>8</td>
<td>6</td>
<td>15</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td><strong>Documentary films</strong></td>
<td>29</td>
<td>21</td>
<td>47</td>
<td>24</td>
<td>22</td>
<td>27</td>
</tr>
<tr>
<td><strong>Avant-garde films</strong></td>
<td>38</td>
<td>37</td>
<td>16</td>
<td>32</td>
<td>32</td>
<td>32</td>
</tr>
<tr>
<td><strong>Full-length films</strong></td>
<td>19</td>
<td>24</td>
<td>39</td>
<td>27</td>
<td>21</td>
<td>30</td>
</tr>
<tr>
<td><strong>Short films</strong></td>
<td>51</td>
<td>42</td>
<td>30</td>
<td>44</td>
<td>44</td>
<td>35</td>
</tr>
<tr>
<td><strong>Total Films</strong></td>
<td>70</td>
<td>66</td>
<td>69</td>
<td>71</td>
<td>65</td>
<td>65</td>
</tr>
<tr>
<td><strong>Distribution</strong></td>
<td>220,662</td>
<td>319,386</td>
<td>376,375</td>
<td>307,129</td>
<td>374,675</td>
<td>300,140</td>
</tr>
</tbody>
</table>

1 Festival screenings, prints, theatrical releases
### Most Frequent Festival Screenings (films released 2013 – 2016)

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tscherkassky</td>
<td><em>The Exquisite Corpus</em> (2015)</td>
<td>69</td>
</tr>
<tr>
<td>Dominik Spritzendorfer/Elena Tikhonova</td>
<td><em>Elektro Moskva</em> (2013)</td>
<td>39</td>
</tr>
<tr>
<td>Paul Wenninger</td>
<td><em>Uncanny Valley</em> (2015)</td>
<td>41</td>
</tr>
<tr>
<td>Nikki Schuster</td>
<td><em>Parasit</em> (2013)</td>
<td>28</td>
</tr>
<tr>
<td>Johann Lurf</td>
<td><em>Twelve Tales Told</em> (2014)</td>
<td>27</td>
</tr>
<tr>
<td>Eve Heller</td>
<td><em>Creme 21</em> (2013)</td>
<td>24</td>
</tr>
<tr>
<td>Ella Raidel</td>
<td><em>Double Happiness</em> (2014)</td>
<td>24</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Exterior Extended</em> (2013)</td>
<td>23</td>
</tr>
<tr>
<td>Johann Lurf</td>
<td><em>EMBARGO</em> (2015)</td>
<td>22</td>
</tr>
</tbody>
</table>

*Deadline awards/festival screenings September 20th, 2016*
### Most International Awards Received 1998 — 2016

<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>Gabriele Neudecker</td>
<td><em>Freaky</em> (2001)</td>
<td>11</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>
</tbody>
</table>

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

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

### Outstanding Artist Awards

**2012**  
Katharina Copony (documentary)  
Michael Palm (avant-garde)

**2013**  
Andreas Horvath (documentary)  
Gabriele Mathes (avant-garde)

**2014**  
Johannes Hammel (avant-garde)  
Ivette Löcker (documentary)

**2015**  
Ascan Breuer (documentary)  
Johann Lurf (avant-garde)

**2016**  
Susanne Jirkuff (avant-garde)  
Händl Klaus (documentary)

### Austrian Art Awards

**2012**  
Barbara Albert (fiction)

**2013**  
Tizza Covi/Rainer Frimmel (fiction)

**2014**  
Florian Flicker († 2014) (fiction)

**2015**  
Hans Scheugl (avant-garde)

**2016**  
Friedl vom Gröller (avant-garde)
This award is dedicated to Thomas Pluch (†1992), screenwriter, author, and co-founder of the ARGE Drehbuch (screenplay working group) – since 2002 the Drehbuchverband Austria (Screenplay Association Austria).

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

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

### Thomas Pluch Screenplay Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Winner</th>
<th>Screenplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Markus Schleinzer</td>
<td>Michael</td>
</tr>
<tr>
<td>2013</td>
<td>Petra Ladinigg und Umut Dağ</td>
<td>Kuma</td>
</tr>
<tr>
<td>2014</td>
<td>Götz Spielmann</td>
<td>Oktober November</td>
</tr>
<tr>
<td></td>
<td>Agnes Pluch and Nikolaus Leytner</td>
<td>Die Auslöschung</td>
</tr>
<tr>
<td>2015</td>
<td>Karl Markovics</td>
<td>Superwelt</td>
</tr>
<tr>
<td>2016</td>
<td>Elisabeth Scharang</td>
<td>Jack</td>
</tr>
</tbody>
</table>
outstanding artist awards
Ascan Breuer

was born in Hamburg and lives and works in Vienna, Cologne and Berlin as a filmmaker, cultural and social scientist. Ascan Breuer is of German-Chinese-Indonesian descent. He studied Communication Sciences, Sociology and Psychology at the University of Vienna as well as Film and Television at the Academy of Media Arts (KHM) in Cologne. Breuer is a member of the artists’ association “WR” and the founder of “Dokumentarisches Labor”. His films and installations are shown internationally at Berlinale, Cannes Film Festival, MoMA New York, Centre Pompidou Paris, etc.

Films (Selection)

2005  Forst (co-director)
2009  The Kurukshetra-Report
2010  Paradise Later – Trilogi Jawa I
2011  Teheran – Lost & Found
2013  Blick zurück ins Zentrum des Blicks (Loop)
       Jacarta Disorder – Trilogi Jawa II
2014  Riding My Tiger – Trilogi Jawa III

In Austrian cinema, Breuer’s work stands for formal and self-reflective innovation in the area of the documentary form.

Ascan Breuer produces his films in his “Documentary Labs” – and the “laboratory” aspect is certainly programmatic for his work: the beautifully crafted, ardently curious experimentation with a variety of documentary approaches. These range from a “performative documentary” approach in Forst (2005, with Ursula Hansbauer and Wolfgang Konrad), for which the filmmakers worked with refugees playing themselves, to an investigative research approach in Jacarta Disorder (2013), which looks at Indonesia’s nascent democratic movement, accompanying two civil-rights activists who fight for decent housing conditions, and a “documentary adaptation of a novel” in Paradise Later (2010), whose source text, Joseph Conrad’s “Heart of Darkness”, is distilled into an increasingly
Awards

accusatory monolog juxtaposed with images of a leisurely boat ride down a slow-moving river on Java. The abject misery of the people by the river thwarts any blind exoticism or ideas of encounters with foreign lands. Ascan Breuer’s most recent film, *Riding My Tiger* (2014), is an autobiographical investigation of the filmmaker’s Indonesian-Chinese family history, interwoven with colonial history and the political atrocities committed in Indonesia in the more recent past. In the course of the film, the spirit tiger said to have haunted the house of Ascan’s grandfather on Java which prompted the director’s sentimental search transforms into the (mythical) voice of the past: By means of Java’s traditional shadow puppet theater, *wayang kulit* – artfully recreated by a master *wayang* puppeteer – the film takes a look at the closely entwined ties between present and past, between the Western and Eastern worlds. The film marvelously succeeds in combining fact, myth and magic to create a truly poetic world.

The issues of displacement, migration, search for identity, self-empowerment of the underprivileged and putting exoticism into question are recurring themes in Ascan Breuer’s films. At the same time he also questions his own conflicting role as a filmmaker and the importance of truth in documentary film. What we value most, and deem prize-worthy, about his films is the filmmaker’s superior use of film-esthetic means and his ability to self-reflectively probe the boundaries of the documentary film.

JURY: IVETTE LÖCKER, KATHARINA MÜCKSTEIN, JOHANNES HAMMEL
Johann Lurf

was born in Vienna in 1982. He studied at the Slade School of Fine Art, London, and at the Academy of Fine Arts, Vienna, and graduated from Harun Farocki’s film class in 2009. He received the State Grant of Austria for Video and Media Art and participated in the Artist-in-Residence Programs at the MAK Center for Arts and Architecture in Los Angeles 2011, the SAIC in Chicago 2015 and in Tokyo 2016. His works have been internationally shown and received awards in numerous exhibitions and festivals. Johann Lurf lives and works in Vienna.

Films (Selection)

2007  VERTIGO RUSH (35 mm)
2008  12 Explosions
2010  Endeavour
2011  Kreis Wr. Neustadt (35 mm/3D)
2012  RECONNAISSANCE
2013  Pyramid Flare (35 mm Vertical Cinema)
2014  EMBARGO (4K/3D)
       Twelve Tales Told (35 mm/3D)
2015  Capital Cuba (35 mm/3D)

Johann Lurf is among the most self-reliant, inquiring and successful representatives of Austrian experimental film.

The filmmaker set off on his journey into film in 2003 with a three-minute tableau short, (ohne Titel)/ (untitled), in which Lurf slowly fills the black screen with twelve parallel film miniatures. In his follow-up study, pan (2005), the camera subtly surveys a clearly delineated everyday scene of urban life in a 360° pan. With the screen divided into three, Lurf carefully and almost imperceptibly plays with distortions of and delays in perception that ultimately suggest a circularity of time.

12 boxing champions, 12 explosions, 12 stories and 12 years later it has become obvious where Lurf’s meticulous, precise camera studies have been taking him: Lurf’s films rock the very foundations of perception, seem to be taking the world apart, explosions and implosions at the same time, hitting viewers with full force despite their apparent humbleness and restraint.
VERTIGO RUSH (2007), his third film, brought the filmmaker overnight international acclaim. The film moves Hitchcock’s famous Vertigo dolly zoom to a forest whose space keeps contracting and expanding as if we were subject to an optical illusion. Parameters of speed, exposure and focal length change at a breathtaking pace, nearly knocking us off our cinema seats.

In 12 Explosionen (12 Explosions, 2008) Lurf plays with viewers’ expectations, suspense and, again, perception: some time into the film we discover that just before each night-time explosion an almost imperceptible cut has been inserted, the framing changes, only to eventually realize that the actual movie has been taking place in our heads. In 12 Boxkämpfer jagen Viktor quer über den großen Sylter Deich 140 9 (The Quick Brown Fox Jumps Over the Lazy Dog, 2009) Lurf has mounted 3,500 individual frames of footage collected from Viennese projection rooms into a turbulent 3-minute “film of films” spanning half of film history, with so much speed, humor and love of the cinema that we keep wanting to pause and review it, studying it frame by frame.

Following on from the hallucinatory Endeavour (2010) and the baffling play with movement and standstill in RECONNAISSANCE (2012), EMBARGO (2014) moves in on Austrian arms manufacturers with elaborate, almost psychedelic tracking shots that dislodge any familiar perspectives of architectural structures and surfaces, using a soundtrack that leaves us all but paranoid at the end of the film.

Lurf’s films are, in the best sense of the word, experimental, unique and mind-blowing. After watching his films, the world seems to have become a different place. And no one familiar with Lurf’s works will ever drive into a roundabout again without thinking and laughing about his Kreis Wr. Neustadt (A to A, 2011).

JURY: IVETTE LÖCKER, KATHARINA MÜCKSTEIN, JOHANNES HAMMEL
austrian art award
Hans Scheugl

was born in Vienna in 1940, and lives and works in the very place as a filmmaker and author. In his 16 mm films he often deals with the issue of real time/film time and, in his Expanded Cinema events in Hamburg, Munich and Vienna, with film as a material and performance. He attended film school in Vienna from 1961 on and served an apprenticeship at the Cinémathèque française in Paris in 1964. In 1968, he founded the “Austria Filmmakers’ Cooperative” with Ernst Schmidt jr., Kurt Kren, Peter Weibel, Valie Export and Gottfried Schlemmer. He has been publishing articles in journals and catalogs since the 1960s and, since 1974, books on the subjects of film, visual arts, art and philosophy. He stopped making films in the seventies. In the 1980s and 1990s he shot feature films and documentaries, also for Austrian television (ORF). He has participated in numerous film festivals, including those in Berlin, Rotterdam, New York, London, Calcutta.

Films (Selection)*

1966 Miliz in der Früh (Militia Early Morning)
1967 Wien 17, Schumanngasse
Hernals
1968 Safety Film
zzz: hamburg special
Eroticon sublim
Der Voyeur
Sugar Daddies
hommage à alfred hitchcock
Ich bin ein Film (I am a film)
1985 Der Ort der Zeit (The Place of Time)
1986 Was die Nacht spricht (What the Night Speaks)
1988 Keine Donau – Kurt Kren und seine Filme (No Danube)
1990 Black/White
1993 Rutt Deen
(Calcutta) GO
Prince of Peace
2013 Homeless New York (recut Black/White 1990)
1. Mai 2004
2015 Dear John

* mainly founded by innovative film austria
Hans Scheufl: the photographer, the experimental and documentary filmmaker active since the 1960s, who has developed his own style in each of these formats. Not to forget: Hans Scheufl, the film buff who has been sharing his love of subversive film with us in a number of books.

Scheufl’s films focus on the private without losing sight of the public sphere. They discuss homosexuality, lost loves, public life, even the filmmaker’s life itself.

Hans Scheufl has remained both an outsider and faithful to art. He has kept coming back to art as if it were the only language for him, the only appropriate means to think, watch and communicate.

Scheufl’s films uphold the small format: A reel of 16 mm film stock corresponds to the time it takes Scheufl’s car to get from one end of Vienna’s Schumanngasse to the other (Wien 17, Schumanngasse; 1967). 47 years later Scheufl gets on a tram with his digital camera to shoot another, no less personal video message, Dear John (2015).

All of these films turn the perceptions of a man who thinks in images into images: To watch them means getting as close to another human being’s perception as is possible in cinema.

JURY: SASHA PIRKER, MAYA MCKECHNEAY, DIETER PICHLER
films
A housemaid working in an exclusive gated community on the outskirts of Buenos Aires embarks on a journey of sexual and mental liberation in a nudist swinger club bordering the high security walls.

Lukas Valenta Rinner

A Decent Woman Lukas Valenta Rinner

Austria/Korea
Spanish (Eng sub)
2K 1:2.35
Dolby 5.1
100 min

Screenplay
Lukas Valenta Rinner
Ana Godoy
Martin Shanly
Ariel Gurevich

Key Cast
Iride Mockert, Martin Shanly, Andrea Strenitz

Camera
Roman Kasseroller

Editor Ana Godoy

Producers Ana Godoy
Lukas Valenta Rinner

Production
Nabis Filmgroup (AT)
Jeonju Cinema
Project (KR)

Premiere August 2016
Sarajevo Film Festival

Contact
Nabis Filmgroup

Lukas Valenta Rinner *1985 Salzburg Austria
Films (selection) Parabellum (2015 f)
A letter to Fukuyama (2011 short f)
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*  
Mister Universo  Tizza Covi, Rainer Frimmel

Tairo is a young animal trainer. With his aging big cats he works for a small Italian circus, eking out an unfulfilled existence. The other performers dislike his cheeky disrespect and give him a wide birth; the only ray of light in his life, beautiful redhead Wendy, does not reciprocate his love. When one of his tigers dies and his good-luck charm disappears, he goes in search of the legendary Mr. Universe, Arthur Robin, who he hopes will help him escape his dreary circumstances.

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

**WINWIN** Daniel Hoesl

Austria  
German/English/Italian/French  
(Eng/Ger sub)  
DCP  
Dolby Digital  
84 min

**Key Cast**  
Christoph Dostal  
Stephanie Cumming  
Jeff Ricketts  
**Camera** Gerald Kerkletz  
**Editor** Natalie Schwager

**Producers**  
Georg Aschauer  
Daniel Hoesl, Gerald Kerkletz, Julia Niemann  
Katharina Posch  
**Production** A European Film Conspiracy

**Premiere** January 2016  
Int. Film Festival Rotterdam

**Contact** A European Film Conspiracy

Daniel Hoesl  
*1982 St. Pölten Austria  
Films (selection) Soldate Jeannette (2013 f)  
The Madness of the Day (2011 short f)  
Lecture of Quotidian Pathos (2009 short f)
documentary
Brenner/Brenner
Julia Gutweniger, Florian Kofler

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

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

Austria/Italy
Italian/German/Urdu/English (Eng/Ger Sub)
DCP
stereo
67 min

Concept
Julia Gutweniger
Florian Kofler

Camera
Julia Gutweniger

Editors
Julia Gutweniger
Florian Kofler

Producers
Julia Gutweniger
Florian Kofler

Production
Villa Mondeo

Premiere April 2016
Crossing Europe Linz

Contact
Villa Mondeo
Brothers of the Night
Patric Chiha

Soft boys by day, kings by night. The film follows a group of young Bulgarian Roma who have come to Vienna looking for freedom and a quick buck. They are selling their bodies as if that’s all they have. What comforts them, so far from home, is the feeling of being together. But the nights are long and unpredictable.

Patric Chiha *1975 Vienna Austria

Concept/Edit
Patric Chiha

Camera
Klemens Hufnagl

Producers
Ebba Sinzinger
Vincent Lucassen

Production
WILDart FILM

Premiere
February 2016 Berlinale
Berlin Int. Film Festival

Contact
WILDart FILM
The “digital revolution” reached the cinema late and was chiefly styled as a technological advancement. Today, in an era where analog celluloid strips are disappearing, and given the diversity of digital moving picture formats, there is much more at stake: Are the world’s film archives on the brink of a dark age? Are we facing the massive loss of collective audiovisual memory? Is film dying, or just changing?

Cinema Futures travels to international locations and, together with renowned filmmakers, museum curators, historians and engineers, dramatizes the future of film and the cinema in the age of digital moving pictures.

**Michael Palm**  *1965 Linz Austria*

**Films** (selection) Low Definition Control – Malfunctions #0 (2011 d) Edgar G. Ulmer –The Man Off-Screen (2004 d) Sea Concrete Human – Malfunctions #1 (2001 short d)
Lydia, Tina, Hamdiatu and Esther have a bright future ahead of them – soon they will be pilots. Hailing from rural Ghana, they would typically take care of the household and children. *Girls Don’t Fly* dives into the daily routine of AvTech Academy, founded by the NGO, Medicine on the Move. What does the reality behind this ambitious project really look like? Narrating the story of four young Ghanaian girls learning to fly, the film showcases the cultural diversity on display and the contradictions that arise when Western ideals meet African values.

Monika Grassl
*1981 Vienna Austria
Films (selection) No Chicken in the Bus (2007 short d)
Her Position in Transition (2006 short d)
Es sind ja Löcher drin (2006 short d)
The frozen, bodiless genes of millions of plants, animals and humans are stored in biobanks around the world. They rekindle dreams of old: re-creating extinct species, ending world hunger, human life without illness or disease. But biobanks do more than that. They put our modern beliefs to the test with a fundamental question: What does it mean to be part of nature in the age of the genome?

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

Clemens Stachel *1974 Wiener Neustadt Austria
In 1933, Aurora Rodriguez shot her 17-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, *Hildegart or: 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.

**Hildegart oder: Projekt Superwoman**

Barbara Caspar

**Austria**
German/English/
Spanish (Ger/Eng sub)
DCP
color/b&w
Dolby Stereo
82 min

**Concept**
Barbara Caspar

**Camera**
Enzo Brandner
Sergio Deustua-
Jochamowitz

**Editors**
Alexandra Schneider
Andrea Unterweger

**Producers**
Peter Wirthensohn
Tommy Pridnig

**Production**
Lotus-Film

**Premiere**
March 2016 Vienna
FrauenFilmTage

**Contact**
Lotus-Film

Barbara Caspar *1979 Graz Austria
Films (selection) Who’s Afraid of Kathy Acker? (2008 d)
Holz Erde Fleisch
Sigmund Steiner

Wood Soil Flesh (Holz Erde Fleisch) explores the world of rural farming, goes in search of a father and the filmmaker’s origins.

Sigmund Steiner *1978 Judenburg Austria

Austria
German (Eng sub)
HD 1:2.39
Dolby Stereo
72 min

Concept/Editor
Sigmund Steiner

Camera
Michael Schindegger

Producers
Flavio Marchetti
Katharina Mückstein
Michael Schindegger
Natalie Schwager
Sigmund Steiner

Production
La Banda Film

Premiere March 2016
Diagonale Graz

Contact
Sigmund Steiner
Life Isn’t a Rehearsal (Das Leben ist keine Generalprobe) documents the implementation of an idea for a unique kind of enterprise: “Waldviertler Werkstätten”, a shoe manufacturing workshop in one of Austria’s economically most precarious regions in northern Lower Austria. How can visions of a fair and better world, as those that drive the company’s owner, Heinrich Staudinger, be realized in the current economic climate?

Nicole Scherg
1976 Würzburg Germany
Films (selection) Großeltern (2004 short d)
Secondo Me follows three cloakroom attendants at three European opera houses: Vienna State Opera, La Scala in Milan and Odessa Opera House. The film reverses the natural order of things, relegating the opera houses and operatic performances to the background, and bringing the ancillary staff to the fore. Secondo Me is about the drama that can be found in the day-to-day lives of ordinary people, in their beliefs, emotions and concerns, and in their approach to the passage of time.

Based on the macroscopic portrait of the Mulberry and Grand Street junction, the main streets of Little Italy and Chinatown in New York City at the turn of the millennium, the film examines origin and belonging, neighborhood and loyalty. *Shops around the corner* asks about future, cuisine, religion, disasters, economics, tradition and speaks of the eternal search for a corner of the world to call our own.

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

Sühnhaus Maya McKechnay

Sühnhaus (House of Atonement) 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 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)
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, *Dance and Get Him!* accompanies boys and men from different religious, cultural and social backgrounds and with very contrary notions of what constitutes a “real man”.

*Tina Leisch* *Munich Germany*


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**Austria**
German (Eng sub)
DCP
Dolby 5.1
83 min

**Concept**
Tina Leisch

**Camera**
Tina Leisch
Peter Roehsler

**Editor**
Petra Zöpnek

**Producer**
Peter Roehsler

**Production**
nanookfilm

**Premiere**
December 2016
Vienna Filmcasino

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

Selma Doborac *1982 Bosnia and Herzegovina
Films (selection) It was a day just like any other in spring or summer. (2012 a-g) Einsicht Durchsicht Aussicht (2008 a-g) Showtime (2006 a-g)
15 kilometers separate the Ionian Sea from the small community of Camini, which at first sight is no different from many other small towns in the Southern Italian province of Reggio di Calabria that time seems to have passed by. But Camini is unlike the rest of the country, the rest of the continent. While the European Union sits idly by, engaging in futile discussions about decent ways to accommodate people forced into migration, Camini sees the migrants as an opportunity.

Joerg Burger *1961 Lower Austria
Films (selection) Focus on Infinity (2014 d)
Wolf Suschitzky – Fotograf und Kameramann (2010 d)
Gibellina – Il terremoto (2007 d)
Unten
Djordje Čenić, Hermann Peseckas

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

Djordje Čenić *1975 Linz Austria
Films (selection) Gastarbeiter (co-director 2007 d) Romski Bal (co-director 2006 d) Der Zeremonienmeister (co-director 2000 short d)

Hermann Peseckas *1950 Bavaria Germany
Films (selection) In meinen Adern fließt kasachischer Tee (co-director 2013 d) Im Ghetto, Die Roma von Stolipinovo (co-director 2009 d) Letzte Hoffnung Spanien. Protokoll einer Odyssee (co-director 2006 d)
Sadi is from a very different world. At 17 she fled female genital mutilation in Gambia. Six months later, having gone “the Backway”, surviving the Sahara, civil war in Libya, and the boat journey, she ends up in Sicily together with many other refugees, most of them men. We visit Sadi often with the camera. She allows us into the tiny room she stays in while waiting for her documents. Sometimes she talks, sometimes she's silent. *In sha’ Allah* tries to understand her West African attitudes. Sometimes open, sometimes closed. Trying to find a common language for the inconceivable.

**Wenn Gott will – In sha’ Allah**
Gabriele Hochleitner, Timothy McLeish

**Concept**
Gabriele Hochleitner
Timothy McLeish

**Camera**
Gabriele Hochleitner

**Editor**
Timothy McLeish

**Producers**
Gabriele Hochleitner
Timothy McLeish

**Production**
Paper Boat

**Premiere**
September 2016
Salzburg DAS KINO

**Contact**
Gabriele Hochleitner
fiction short
Forest of Echoes
Maria Luz Olivares Capelle

A teenager, Christina, loses her friends in the forest. Looking for them she finds the bodies of three drowned kids on the shore of a lagoon. On summer holiday, deep in the woods, three kids, cousins, are playing around a lake when they find a drowned young woman drifting in the water. Games, lies and rituals unfolding into a circular time in which death loses its ultimacy. What is real and what is a mirage? Who is dreaming and who is being dreamed?

Maria Luz Olivares Capelle
*1983 Rufino/Santa Fe Argentina
Films (selection) El ritual del color (2015 a-g) Apariciones (2014 a-g) Te vas a lastimar (2009 short f)

Austria
German (Eng/Span sub)
DCP
Dolby Digital
30 min

Screenplay Maria Luz Olivares Capelle
Key Cast Jasmin Wallner Calista Berger, Katharina Plaim
Camera Sebastian Thaler
Editor László Váncsa

Premiere March 2016 Diagonale Graz

Sales sixpackfilm
Mimikri
Nora Friedel

One night at a country inn, teenagers Jana and Andy dare to break out of their restrictive, lonesome lives in the country. Jana wants luring photos of herself, taken to seduce the much older Tom. Andy tries to prove himself as the photographer. To Jana, embodying the vamp is harder than she thought. Andy wants to help her overcome her shyness but questions her motivation. Not only their friendship is put to the test: New dreams make way for change.

Nora Friedel *1978 Scheibbs Austria
Films (selection) Organic Automat (2011 a-g)
Walk the Shoreline (2006 short d)
Die Flucht aus dem Drama (2005 a-g)

Austria
German (Eng sub)
DCP 1:1.85
surround 27 min

Screenplay Nora Friedel
Key Cast Hannah Friedel
Inge Maux, Konradin Schuchter
Camera Michael Schindelgger
Editor Gerhard Daurer

Producers Katharina Possert, Lisa Scheid
Production Nora Friedel, Das Rund

Premiere November 2016
Cinema Next Film Night Vienna

Contact Nora Friedel

Reality is not impossible
Birgit Scholin

Far removed from the way we live, in a highly technological reality, our hero embarks on a journey towards the images he encounters on screen. We don’t know if he’ll make it there.

Birgit Scholin *1984 Villach Austria
Films (selection) Family Portrait (2013 a-g, f)
Sliver (2012 a-g) Herzplatz (2012 a-g, f)

Austria
German (Eng sub)
4K Animation 16:9
Dolby Stereo
10 min

Realisation
Birgit Scholin

Premiere
March 2016 Vienna
Tricky Women Film Festival

Contact
Birgit Scholin
documentary short
Accelerando
Georg Wasner

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

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

Austria
English version & German intertitles
with English-language translation
DCP
color/b&w
stereo 40 min

Realisation Georg Wasner
Consultants
Judith Fischer, Michael Palm

Premiere October 2016 Viennale
Vienna Int. Film Festival

Sales sixpackfilm

The Fables of Monsieur Gaudart
Nadine Taschler

French cinematographer Marcel Gaudart disappears in Mexico City in 1959. Many years later his granddaughter tries to unravel the dubious circumstances that led to what family and friends call “his suicide”. Long lost friends and family members are found and questioned. Not all of them might be telling the truth but they all talk about “Monsieur Gaudart”, a Catholic priest, father, filmmaker 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 39 min

Realisation Nadine Taschler

Premiere November 2016 Mexico City Festival de Cine Reciclado y Found Footage

Contact Nadine Taschler
Hilda
Karin Berghammer

Hilda is 85 and lives alone on a secluded farm in Lower Austria. She has witnessed almost an entire century and has kept her sense of humor all that time. She has had a good life since her husband died 13 years ago. He was a serious alcoholic. She talks to herself a lot. As her strength diminishes, she realizes her independence is threatened. She goes up into her attic and takes radical action. “I am free ... like a bird!”, she often said.


Austria
German (Eng sub)
HD 16:9
Dolby Stereo
49 min

Concept/Camera Karin Berghammer
Editor Petra Zöpnek

Producer Karin Berghammer
Production
karin berghammer filmproduktion

Premiere April 2016 Vienna
Bellaria Kino

Contact
karin berghammer filmproduktion

Moghen Paris – and all come along Katharina Copony

Ash Wednesday in a Sardinian mountain village. The local community celebrates an archaic and hauntingly anarchic carnival. A parade of egalitarian freedoms defiantly smashes all order. Multifaceted ensembles of animals, humans and objects assemble, leaving dream-like traces of memory. A spectacle most unique by virtue of its unruliness. No narrative meaning is provided, but instead filmic sense is made: Moghen Paris – and all come along is the ecstasy resulting from the meeting of carnival with cinema.


Austria
Italian/German (Ger/Eng/It sub)
DCP
Dolby Digital 61 min

Concept Katharina Copony
Camera Stefan Neuberger
Katharina Copony
Editor Bettina Blickwede

Production
Katharina Copony

Premiere October 2016 Viennale
Vienna Int. Film Festival

Sales sixpackfilm
The diary of filmmaker Sybille Bauer’s late father documents his slow physical decline over a period of six years. Based on this diary, Mein Befinden ist gut, nur zeitlich sehr begrenzt. tries to explore the inner landscape of the film’s main protagonist, Horst Bauer, and the stance he is taking on people and things, shaped as it is by a sense of farewell.

Sybille Bauer  *1989 Linz Austria  

Austria  
German (Eng sub)  
DCP 16:9  
stereo 36 min  

Concept/Editor Sybille Bauer  
Camera Serafin Spitzer

Producers Sybille Bauer  
Serafin Spitzer

Premiere April 2016  
Crossing Europe Linz

Contact  
Sybille Bauer
avant-garde short
Black Holes
Martin Arnold

Since Martin Arnold premiered his “animation beyond animation”, Soft Palate, in 2011, his loose series of short animations derived from the Disney cartoons’ anatomies have expanded into larger numbers and Arnold has become involved in the exploration of questions concerning the subconscious perception of phenomena that can be found in black holes and in the blinks of Pluto and Mickey.

**Martin Arnold**  *1959 Vienna Austria
Films (selection) Haunted House (2013 a-g)
Soft Palate (2011 a-g)
Alone. Life Wastes Andy Hardy (1998 a-g)

**Austria**
No dialog
DCP
6 min

**Realisation**
Martin Arnold

**Premiere** December 2015 Olomouc
PAF – Festival of Film Animation

**Contact**
Martin Arnold
In addition to gambling, Las Vegas brought electrical power and lights to the darkness of the Nevada desert. Filmmakers and musicians Peter Kutin and Florian Kindlinger join forces with German composer Christina Kubisch to make the electromagnetic fields created by the neon and LED storms audible. A symphony of electrosmog is heard while the light seems to have seeped from the pictures and is only visible as abstract dots and lines.

Peter Kutin *1983 Leoben Austria
Florian Kindlinger *1984 Salzburg Austria

Austria
No dialog
ProRes 422 16:9
stereo
13 min

Concept Peter Kutin
Florian Kindlinger
Camera/Editor
Johannes Gierlinger

Premiere May 2016
VIS – Vienna Independent Shorts Festival

Contact
Peter Kutin
**Distortion**
Lydia Nsiah

*Distortion* uses the aesthetic potential of digital encoding techniques on the basis of found avant-garde and ephemeral film footage (e.g. Commissioned Films). Since the films are copy-protected, their digital reproductions are encoded. Copying transforms the moving images into distorted forms and patterns, which are condensed by Nsiah’s rhythmic montage and distilled by Billy Roisz’ soundtrack.

**Lydia Nsiah** *1985 Vienna Austria
**Films (selection)** #000035189 (2013 a-g) Les Photos d’Alix are my images too (2011 a-g)

**Austria**
No dialog
DCP
color/b&w
stereo 5 min

**Realisation**
Lydia Nsiah

**Sound Design**
Billy Roisz

**Premiere** March 2016
Diagonale Graz

**Sales**
sixpackfilm

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**Framing**
Barbara Hölbling
Mario Höber

A montage film centering on image composition: Cultural theorist Thomas Macho’s text, “Werewolves, pigs, terminators”, provides the storyline, calling for an inclusive humanism. Making use of images and varieties of permeability that show the coexistence of different lifestyles in parallel, *framing* documents an identification process that examines in how far the demand for integration and inclusion can be accomplished in everyday life.

**Barbara Hölbling** *1966 Hall/Tyrol Austria
**Films (selection)** Leben hoch 2 (2014 d)
alxanders (2011 a-g) sichten (2006 a-g)

**Austria**
German (Eng sub)
HD 16:9
stereo 17 min

**Realisation**
Barbara Hölbling
Mario Höber

**Producers**
Barbara Hölbling, Mario Höber

**Production** hoelb/hoeb

**Contact**
hoelb/hoeb
G_Girls (Ginny + Gracie)
Susanne Jirkuff

Two fictional characters in a world of economic crisis, both of them girls whose fates have crossed each other’s loosely. Ginny resorts to aggression, is part of a group of animal abusers, yet has no feelings of regret or guilt. Gracie can imagine a better life but no way of getting there.

Susanne Jirkuff *1966 Linz Austria
Films (selection) C_The Reality Check (2012 a-g)
B_The Bitch (2011 a-g) A_The Elusive Life of Mr. A. (2010 a-g)

Austria
English
DCP
Dolby Stereo
11 min

Realisation
Susanne Jirkuff

Premiere March 2016
Diagonale Graz

Sales
sixpackfilm

Ghost Copy
Christiana Perschon

Allegorical images flash up between black frames: over this, a sound montage of scraps of conversation and noise. Inspired by the compositional principle of Günter Brus’ “Wiener Spaziergang” (1965) documented on 8 mm film, Ghost Copy synthesizes amateur analog films of the Austrian war and post-war generation with digital sound fragments from mobile phone recordings found in social networks. Re-purposed found footage sets into motion a regenerative process whereby the disembodied visual voices of the past reach from within the film’s frames into the present.

Christiana Perschon *1978 Baden Austria

Austria
No dialog
DCP color/b&w
stereo 2 min

Realisation
Christiana Perschon

Premiere March 2016
Diagonale Graz

Contact
Christiana Perschon
A news item on “the world’s longest kiss” inspired Gerhard Rühm to create a literary text composed as a piece of music in 4/4 time. The abstract film version is a musical talk-duet, spoken by Rühm himself and Monika Lichtenfeld, in two soundtracks depicted below one another, visualized in black, red, and white color bars. At first, every word is spoken just once, then the words are repeated more often until all words are recited seven times.

Der längste Kuss – Version 1
Hubert Sielecki

Lap of Luxury is an experimental film focusing on aspects of time in film on many different levels. The dense structures of an overgrown backyard garden in downtown Linz provide the raw material for picturesque structures. Split screens and picture-in-picture processes create the dramaturgy for digital painting. Narrative time and narrated time coincide. The image structures address time scales such as time lapse, time jumps, time dilation, flashforwards.

Lap of Luxury
Thomas Steiner

Hubert Sielecki *1946 Rosenbach Austria
Films (selection) Der längste Kuss, Version 2
(2014 a-g) Dialog über Österreich (2012 a-g)
Maria Lassnig Kantate (1992 a-g)

Austria
German
HD 16:9
stereo 4:30 min

Concept
Gerhard Rühm
Realisation
Hubert Sielecki

Producer Hubert Sielecki
Production Animation Films

Premiere March 2016
Diagonale Graz

Contact
Hubert Sielecki

Thomas Steiner *1956 Wels Austria
Films (selection) Theresia (2013 a-g)
Camping Cézanne (2009 a-g) Zocalo (1997 a-g)

Austria
No dialog
HD 1:1.77
stereo 8 min

Realisation
Thomas Steiner

Premiere September 2016 Vienna
Museumsquartier Q21 / ASIFA

Sales
sixpackfilm
Manchmal also denkt man, weil es sich bewährt hat. Wittgensteins Haus.
Lotte Schreiber

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

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

Austria DCP color/b&w Dolby 5.1 20 min

Screenplay/Editor Lotte Schreiber
Key Cast Michael Krassnitzer Emily Artmann Camera Johannes Hammel

Producer Lotte Schreiber

Premiere March 2016 Diagonale Graz

Sales sixpackfilm

not even nothing can be free of ghosts Rainer Kohlberger

This film is created from nothing. There is no camera, no footage, there is no film, nothing can be touched. But boy can we see it. We might be able to feel. A constant pulse unveils materiality in a condition between being and non-being, since matter is merely vacuum fluctuations.

Rainer Kohlberger *1982 Linz Austria Films (selection) moon blink (2015 a-g) humming, fast and slow (2013 a-g)

Austria DCP 1:1.85 Dolby Digital 11 min

Realisation Rainer Kohlberger

Premiere January 2016 Int. Film Festival Rotterdam

Sales sixpackfilm
Jellyfish floating gracefully through the water. Gently swaying sea anemones. Fragmenting close-ups of naked skin. Gaping fissures in rough rock. Sensual body sculptures that blend in their similarity of form and montage to a hybrid film body: silent, beautiful, erotic. The reproduction of bodies far from social ascription as new artistic creations — in and through film.

Katrina Daschner  *1973 Bad Kissingen Germany
Films (selection) Powder Placenta (2015 a-g) Hiding in the Light (2013 a-g) Parole Rosette (2012 a-g)

Austria
No dialog
DCP 1:1.85
stereo 9 min

Concept Katrina Daschner
Camera Hannes Böck
Editors Hannes Böck, Katrina Daschner

Producers Katrina Daschner
Denice Bourbon
Production
Lady Chutney Production

Premiere March 2016
Diagonale Graz

Sales
sixpackfilm

Hotel guests look restrained, sedated in the diffuse light of the service provider’s shimmering cage. A network of joists, pilasters and fluting exposes the proverbial off-season chill in the seating arrangements. Gameboys and smartphones mask a total lack of communication. While in the dining room everything seems under control, outside nature is ready to attack. Resembling the work of cyclopes, the coastline braves the breakers. Rocks form a hyper-expressive bastion against the water, as if the town were a matter of permanent self-justification.

Josef Dabernig  *1956 Kötschach-Mauthen Austria
Films (selection) Zlaté Piesky Rocket Launch (2015 a-g) River Plate (2013 a-g) Hypercrisis (2011 a-g)

Austria
German (Eng sub)
DCP 1:1.85 b&w
Stereo SR 16 min

Concept/Editor Josef Dabernig
Camera Christian Giesser
Text Bruno Pellandini
Music Christoph Herndler
Sound Design Michael Palm

Premiere October 2016 Viennale Vienna Int. Film Festival

Contact
Josef Dabernig
SusY Barbara Doser
Hofstetter Kurt

SusY is an irrational moving image with irrational music performing at the event horizon of order in a synesthetic way. The pattern is generated with Hofstetter Kurt’s “Inductive Rotation” method using a square cut out of a video feedback by Barbara Doser. For moments the super-symmetrical relationship of the aperiodic and asymmetric foreground and background layer becomes visible – a phenomenon that was identified in 2015.

Barbara Doser *1961 Innsbruck Austria
Hofstetter Kurt *1959 Linz Austria
Films (selection) zart_B (2010 a-g) dream’sdreams (2007 a-g) order-re-order (2006 a-g)

Austria
No dialog
HD 16:9 b&w
stereo 7 min

Concept Barbara Doser
Hofstetter Kurt
Camera Barbara Doser
Music Hofstetter Kurt

Producers Barbara Doser
Hofstetter Kurt
Production Parallel Media

Premiere October 2016 Karlsruhe
ZKM – Punto y Raya Festival

Contact
Barbara Doser

Venus & Periphery
Josephine Ahnelt

“Most of the things of this world are not important”, says Jacque Fresco (born in 1916), the self-taught social architect, industrial designer and inventor. The basis of his “Venus Project” has been developed by him extensively and clearly over the decades: He is concerned with the implementation of a new system of values for a common way of life on this planet. (Claudia Siefen)

Josephine Ahnelt *1987 Vienna Austria
Films (selection) 16 x 4 Hand (2015 a-g) Water from Grain (2013 a-g) Tic Tac (2011 a-g)

Austria
English (Ger sub)
HD 16:9
stereo 21 min

Concept/Camera
Josephine Ahnelt
Editor Manuel Stettner

Producer
Josephine Ahnelt

Premiere October 2016
Cinema Next Film Night Vienna

Contact
Josephine Ahnelt
films coming soon
fiction
coming soon
Abschied von den Eltern is based on Peter Weiss’ 1960 story of the same name. Following Weiss’ autobiographical account of his childhood and adolescence and his half-Jewish family’s odyssey across Europe in the 1930s and 1940s, the film cinematographically explores a young man’s fight for personal independence and his struggle for an artist’s life as a painter and writer.

Astrid Ofner *1966 Linz Austria
Films (selection) Tell Me on Tuesday (2007 a-g) Into Emptiness (1993 short d) Savannah Bay (1989 a-g)
Future Music
Lawrence Tooley, Loretta Pflaum

Alec, a 24-year-old Romanian, crashes into a forty-something Viennese gallery owner’s world. Ellie, whose life revolves around fine art and dangerous nocturnal hobbies, is intrigued by this mysterious young man from another world. As they become more than friends, Ellie’s American control freak ex shows up to meddle, her acerbic sister tries to wreck things, and Alec must confront harsh brutality hidden behind façades of civility.

Lawrence Tooley *1974 Shiner/Texas USA

Loretta Pflaum *1972 Vienna Austria

Austria
English (Ger sub)
2K + 4K 1:1.85
Dolby Stereo
approx. 90 min

Screenplay
Lawrence Tooley
Loretta Pflaum

Key Cast
Loretta Pflaum
Anghel Damian
Jeremy Xido

Camera
Tom Jide Akinleminu

Editor
Lawrence Tooley

Producers
Lawrence Tooley
Loretta Pflaum
Martin Maier

Production
Askim Askim Film
Martin Maier Media

Completion 2017

Contact
Askim Askim Film
A taxi driver is taking a woman to the airport. During a stop on the way, a conversation between the taxi driver and his customer completely changes the man’s life … last ride is part of a tetralogy about a homeless taxi driver that began with Ludwig Wüst’s feature debut, Koma, continued in My Father’s House and heimatfilm …

Ludwig Wüst *1965 Vilseck/Bavaria Germany
Phaidros  Mara Mattuschka

Austria
German (Eng sub)
HD 16:9
Dolby Stereo
approx. 90 min

**Screenplay/Editor**
Mara Mattuschka

**Key Cast**
Julian Sharp
Alexander E. Fennon
Nicola Filippelli

**Camera**
Sepp Nermuth

**Producer**
Mara Mattuschka

**Completion**
2017

**Contact**
Mara Mattuschka

Slowly but surely, beautiful Emil frees himself from his role as a projection surface for the lust and desires of others and discovers his love of transsexual Lorelei.

**Mara Mattuschka** * 1959 Sofia Bulgaria
Films (selection) Voices (2014 f) Perfect Garden (co-director 2013 a-g, f) Burning Palace (co-director 2010 a-g, f)
Pepe, a cheerful 17-year-old Roma boy, lives in a run-down house on the outskirts of Vienna with his unpredictable uncle Rocky. To earn money for his family, Pepe goes begging every day, or as he calls it: goes to work. One day, Marcela, a 16-year-old girl from Slovakia, comes to live with them and it’s love at first sight. Together the hardships of life are easier to handle and so they dream of a better and more just future. But Pepe’s despotic uncle Rocky also feels more and more drawn to Marcela and tries to compel her into a forced marriage. A race against time begins.

Austria
Slovak/German (Ger sub)
4K 1:1.85
Dolby Digital
approx. 100 min

Screenplay
Alexandra Makaróvá
Sebastian Schmidl

Key Cast
Simona Kovacová
Roman Pokuta
František Balog

Camera
Georg Weiss

Editor
Lisa Zoe Geretschläger

Producers
Konstantin Seitz
Simon Schwarz

Production
Alternative Productions

Completion
2017

Contact
Alternative Productions
documentary coming soon
Želimir Žilnik’s film *Am Ziel* (Arrived) deals with migration: Starting out in the sixties with workers from the Balkans migrating to neighboring Austria, he looks at present-day refugees and their situation. The film will be shot in Austria, Slovenia, Croatia and Serbia.

*Želimir Žilnik* *1942 Niš Serbia*

Two women yell questions into the blackness of a forest and patiently wait for an answer. An old physicist sits in front of a radio listening to the white noise, waiting for a message from his long-dead wife. A man sings in the dark while a table in front of him slowly levitates. The film is a journey into a world of dream images and hopes, to places where strange things do happen, to people looking for the invisible. A departure towards “the other side”, where the certainties of everyday life no longer apply and anything seems possible.

Judith Zdesar  
*1980 Villach Austria  
Films (selection) All the Shades of One Long Night (2011 d)  
Spaß mit Hase (2010 short f)  
Diary of Someone Waiting (2007 short d)
An essay on how mental illness is perceived in our society, *Anomalie* (abberation) is a film portrait of society’s collective helplessness in dealing with the “other”.
Different opinions and perspectives of experts, self-confessed “lunatics” and witnesses paint a complex picture of our perception of what we generally understand by “mental illness”.

**Richard Wilhelmer** *1983 Judenburg Austria
Films (selection) U.F.O.s Above Berlin II (2013 short f)
Atelier de Conversation
Bernhard Braunstein

In one of the largest libraries in Paris, people from all over the world meet weekly to speak French in the "Atelier de Conversation". War refugees sit next to businessmen, care-free students next to victims of political persecution. In the "Atelier", social, economic and cultural borders vanish, and people who would never have met meet at eye level and share a common objective: to talk, to listen – and to understand.

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
Better Late Than Never (Besser spät als nie) is a film about the disappearance of the Holocaust generation and the implications this has for the future. Starting from the filmmaker’s personal background – he is the son of a former Auschwitz inmate – it presents a very lively group of first-generation Holocaust survivors and the things that are still important to them today when they think about their legacy.

Peter Stastny  *1952 Vienna Austria
Films (selection) Gespräch im Gebirg (1999 a-g)
In the House (1997 f) Nervenkriege (1995 d)
Children below deck! Bettina Henkel

*Kinder unter Deck! (Children below deck!)* is the personal story of three generations: the (late) grandmother, the father and the daughter, who is directing the film. It focuses on the trans-generational transfer of traumatic experiences. It’s a spiritual road movie through deep and diffuse layers of feelings resulting from historical transformations in North-Eastern Europe.

Bettina Henkel  *1966 Freiburg/Breisgau Germany
Films (selection) Theater Str. 6 (2014 short d)
The Children of the Noon
Olga Pohankova, Diego Fiori

The Children of the Noon deals with the universal subject of life. Time passes, marked out by daily activities, for the group of children and teenagers in the orphanage in the small Kenyan village of Nchiru. It soon emerges that being orphaned and the genteel poverty they share are not the only problems that unite them and determine their days. The sudden death of one of their group breaks the narrative rhythm and changes all points of view, weaving a dense web of pains and joys, friendships and hopes.

Olga Pohankova *1979 Bratislava Slovakia  
Diego Fiori *1975 Rome Italy  
Films (selection) The Words Hear the Light (2015 a-g)  
Fiori di Strada – We Are Not the Crazy Ones (2015 d)  
Trilogy of Silence (2009 a-g)
Vienna’s animal shelter is one of the largest institutions of its kind in Europe. A universe of stories unfolds here: of animals, people and the times we live in. *De natura animalium* explores this unique world in which joy and sorrow, life and death, hope and resignation are never far apart. The formal focus of the film is limited to the inside of the shelter and paints a picture of the outside world – unseen by the camera – in which there is no room for the many animals who end up there.

*De natura animalium*  
Flavio Marchetti  
*1980 Rome Italy*

**Austria**  
German (Eng sub)  
4K  
Dolby SR  
approx. 90 min

**Concept**  
Flavio Marchetti  
Katharina Mückstein

**Camera**  
Michael Schindegger

**Editor**  
Natalie Schwager

**Producers**  
Katharina Mückstein  
Flavio Marchetti

**Production**  
La Banda Film

**Completion** 2017

**Contact**  
La Banda Film
In a remote workshop not far from the Styrian Erzberg area, Cliff and Magnus have spent the past seven years building an export business selling used cars and parts to their old home country, Nigeria. Recently, however, Magnus has been forced to close down the venture. Eisenstraße (Iron Route) tells the story of the imminent disappearance of this trade route and a merchant’s promise that has become a curse.

Documentary Coming Soon

Eisenstraße  Sebastian Brameshuber

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

Concept
Sebastian Brameshuber
Camera
Klemens Hufnagl
Editor
Emily Artmann

Producer
Ralph Wieser
Production
Mischief Films

Completion 2018

Contact
Mischief Films
With its focus on culture, Ö1 is one of the most successful radio stations of its kind worldwide. Every day the station’s broadcasters strive to explore and convey current affairs and developments around the world in their programs. The film portrays the Austrian radio station during a phase of restructuring and describes the ethos of the radio professionals in trying to contribute to an open-minded, informed society.

David Paede *1984 Starnberg Germany

Jakob Brossmann *1986 Vienna Austria
Gwendolyn Ruth Kaaserer

Austria
English (Ger sub)
HD 16:9
Dolby Stereo
approx. 80 min

Concept
Ruth Kaaserer
Camera
Serafin Spitzer
Editor
Joana Scrinzi

Producers
Jürgen Karasek
Filip Antoni Malinowski

Production
Soleil Film

Completion
2017

Contact
Soleil Film

Gwendolyn is in her mid-sixties, barely weighs 52 kg and is a two-time weightlifting world champion. After battling salivary gland cancer, the retired anthropologist should really take a step back, but this is far from what Gwendolyn has in mind. She is training to become world champion once again. Supported by her devoted trainer Pat and her Ivorian husband Charlie, her fight against physical and personal limits begins.

Ruth Kaaserer *1972 Kitzbühel Austria
Just when I’ve come to believe I have dealt with my feelings about my parents and where I come from, I inherit half of my father’s run-down old farm house. Ever since, the inheritance has been weighing me down like a rock. I suffer from shortness of breath. I realize: The confrontation with my family is only just beginning.

Ivette Löcker *1970 Bregenz Austria
Films (selection) When It Blinds, Open Your Eyes (2014 d)
Night Shifts (2010 d) Marina and Sasha, Coal Shippers (2008 short d)
In 1992 I left Foča, the town in Bosnia where I was born, with my family. We fled across mountains, villages and towns and were lucky to leave each of these places just before they were hit by the war. Months later, we unexpectedly wound up in Vienna. Struggling to find my way around this new world, I forgot about the country I came from. Twenty-one years later I return to Foča for the first time, trying to find out what happened to the people who stayed behind in the places we passed through during our flight.

Ervin Tahirovic *1982 Foča Bosnia and Herzegovina
Hugo Blanco, Deep River
Malena Martínez Cabrera

The story of Hugo Blanco, a legendary Peruvian peasant leader and famous guerrillero of the 1960s, the “Peruvian Che Guevara”, now a white-bearded, anonymous but tireless 80-year-old fighter: Hugo Indio. How did the inspiring hero come to decide to withdraw from his position of leadership to encourage self-government? The film follows a political life full of tensions between the work of the leader, the people and military repression.

Austria
Spanish/Quechua/German
(Ger/Eng sub)
HD 16:9
Dolby Digital
approx. 120 min

Concept
Malena Martínez Cabrera
Camera
Gustavo Schiaffino
Editors
Alexandra Wedenig
Fabricio Deza

Producer
Malena Martínez Cabrera

Completion
2017

Contact
Malena Martínez Cabrera

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

Martina Kudláček
*1965 Vienna Austria
Films (selection) Fragments of Kubelka (2012 d) Notes on Marie Menken (2006 d) In the Mirror of Maya Deren (2001 d)
The filmmaker is re-visiting Lechovo, a village in the Northwest of Greece and her family’s place of origin, which has been strongly affected by the recession. As traditionally the main profession had been the building trade, the men of the village were among the first in the country to lose their jobs six years ago. Their love of their work and their efforts to overcome the down-wards-spiraling financial situation are at the center of this film.

**Anita Makris**  
*1966 Thessaloniki Greece  
Left to Die 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. A military helicopter, a NATO warship 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
How does the theater of life go on when a renowned actor and theater director in an Islamic country resolves to acknowledge her transsexuality, regardless of any social implications, and decides to undergo sex change surgery to become a man? The film accompanies the protagonist’s extraordinary life circumstances, his self-confident fight against discrimination as well as his positive creative spirit and power to make a new life for himself according to his own design.

Alireza Ghanie  
*1959 Tehran Iran  
Replay/Reply: ANNA
Emilien Awada, Constanze Ruhm

Austria/France
French/Italian/English/German (Eng sub)
2K+4K 1:1.85
color/b&W
Dolby Digital
approx. 70 min

Concept
Emilien Awada & Constanze Ruhm
(= OUT 1)

Camera
Emilien Awada

Editors
Emilien Awada
Constanze Ruhm

Producer
Constanze Ruhm

Production
Les Fées Productions (FR)

Completion
2018

Contact
Constanze Ruhm

A film that reflects on another film and responds to it from a contemporary perspective: At its center is a 16 mm version of ANNA, Alberto Grifi’s and Massimo Sarchielli’s Italian cinéma vérité masterpiece from the 1970s. Researching for the film, we discovered more than 11 hours of uncut footage that never made their way into the film. We are using these rushes to show ANNA – an icon of Italian underground cinema – in a contemporary, critical light.

Constanze Ruhm *1965 Vienna Austria
Films (selection) Kalte Probe (co-director 2013 f) Crash Site/My_Never_Ending_Burial_Plot (2010 f) X Love Scenes (2007 f)

Emilien Awada *1988 Paris France
Schnee
Manfred Neuwirth

Snow: a classic Austrian motif. The documentary essay goes in search of the “magic mountain” of Semmering, in Lower Austria. The images and sounds illustrate the rapid advance of event culture in the mountains, the patriotic pathos and fuss made about Austrian ski racers, the effects of artificial snowmaking, the growth in cable-car infrastructure and their impact on the environment as well as the all-important economic sector of Alpine tourism.

Manfred Neuwirth *1954 Vienna Austria
So We Live – Messages to the Family
Gustav Deutsch

A reflection on a type of film that is about studying with one’s own eyes – the home movie. It deals with film images that people produce about their life away from home, for their families and friends at home or the other way round. From the early days of cinema until today. From 35 mm nitrate film to YouTube uploads and Skype. An “autopsia” in a threefold meaning: that of the old and the new home, that of new communication technologies and that of the genre of home movies that these expand on and redefine.

Gustav Deutsch *1952 Vienna Austria
Films (selection) Shirley – Visions of Reality (2013 f) film is. a girl & a gun (2009 a-g) Welt Spiegel Kino (2005 a-g)
Dad's been a motorway road worker all his life. Dad hasn't traveled much. Dad works with his hands, talks about cement, mixers, tools, and building a school in Nigeria. He talks about the far-away country rather than himself. Dad is retired. Dad goes to Africa for the first time in his life. A father, a daughter, a camera and the Nigerian heat. A journey as a portrait of two people whose views of local development aid couldn't be more different.

Christine Moderbacher

Ein Sommer in Nigeria
Christine Moderbacher

Austria
German (Eng/Fr sub)
HD/VHS/MP4 3:4
color/b&w
Dolby SR
approx. 75 min

Concept/Camera
Christine Moderbacher

Editor
Marie Cordernier

Music
Sofyann Ben Youssef

Producer
Christine Moderbacher

Completion
2017

Contact
Christine Moderbacher

Christine Moderbacher *1982 Vienna Austria
Films (selection) Ein Brief an Mohamed (2013 short d)
Männer in Orange (2010 short d)
Frustrated by the political, artistic and social developments of the society he lives in, Jowan Safadi – a famous Palestinian-Israeli musician and single father of a teenage son – decides to break some of Palestinian artists’ self-imposed rules, with far reaching consequences for his life and both cultural scenes.

Fernando Romero Forsthuber

Austria
Arabic/English/Hebrew
(Eng/Ger sub)
HD 16:9
Dolby Stereo
approx. 75 min

Idea Fernando Romero Forsthuber
Concept
Ari Yehudit Richter
Jürgen Karasek
Camera Jakob Fuhr
Falko Lachmund
Martin Putz
Rabia Salfiti
Editor Wolfgang Auer

Producers
Jürgen Karasek
Filip Antoni Malinowski
Production
Soleil Film

Completion
2017

Contact
Soleil Film
My story of the wind will be told through people who encounter the wind and work with it in various ways. The film juxtaposes these people and what they intend to do with the wind with the nature of the element itself. In this context the wind should be understood as an image of human inability to control nature and as a metaphor for dealing with the unpredictable, the intangible.
avant-garde
coming soon
Shots of starry night skies throughout film history are compiled in chronological order. What is intended to appear as an absolute image for humans, a constant through time, reveals itself as unstable. This occurs as a result of period trends in visual culture and as the technical parameters are constantly transforming. In this respect the mood of each decade can be felt, a moving picture history of the last 120 years will be told.

Johann Lurf 
*1982 Vienna Austria
Films (selection) Capital Cuba (2015 a-g) EMBARGO (2014 a-g) RECONNAISSANCE (2012 a-g)
Memories of a journey, during a trip:
Norway. The Arctic Circle. The Lofoten Archipelago.
Fantastic nature with small cuts.
Cold winter without snow. The frozen sea.
Fish tongues, bunkers, love letters.
Child swallowed by a stone. Woman hums on her euphonium.
Man shows Disney pictures drawn by Hitler.
People arrive, take pictures, then leave.
The Northern Lights. Island dwellers don’t keep silent.
Abandoned places. The ghosts stay. Too much to tell.

Anna Schwingenschuh
*1981 Graz Austria
Films (selection) Der Herzeßfresser (2010 short f)
Mindestens haltbar (2006 short f)
The last part of the *Monologue Trilogy* condenses the 50-year acting career of British character actor James Mason (1909–1984) into a surreal fictional story.

**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)
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*

**Films** (selection) Drauf (2009 short f) lost spaces (2007 short d) oida wos (2007 a-g)
fiction short

coming soon
ENDZEIT – TV Special
Anna Groos, Jan Groos

ENDZEIT, the web series, moves into television with its ENDZEIT – TV Special, writing on its story in the shape of a fictional TV politics show. The permanence of crisis we are presently experiencing is translated into news coverage of the near future, with the narrative universe of ENDZEIT thus increasingly interwoven with current socio-political developments.

Anna Groos *1979 Frankfurt/Main Germany
Jan Groos *1981 Frankfurt/Main Germany
Films (selection) Das ist es, was immer mit den Menschen los und mit den Tieren nicht los ist. (2013 d, f)
Austria
French (Ger/Eng sub)
HD 16:9
color/b&w
Dolby Stereo
approx. 25 min

Contact
Groosproduktion – Verein für Filmschaffen

L’Arbre à guigne
David Kellner

A comic-book classic, restored as an animated film twenty years later, a collaborative project of David Kellner and the book’s original artist, Fabio Viscogliosi. The protagonist of Viscogliosi’s “L’Œil du chat” (Cat’s Eye) is a nameless stray cat who, in the story “L’Arbre à guigne” (which translates as either “cherry tree” or “tree of bad luck”), is promised a lucky streak by a tree. And indeed, the gullible cat suddenly becomes rich, which soon turns out to be an absolute catastrophe.

David Kellner *1983 Darmstadt Germany
Austria
French (Ger/Eng sub)
HD 16:9
color/b&w
Dolby Stereo
approx. 8 min

Concept David Kellner
Fabio Viscogliosi

Producer David Kellner

Completion 2017

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

**Michael Ramsauer**  *1974 Landshut Germany
Films (selection) Mein Fleisch und Blut (2015 f)
Das Letzte was wir wissen (2007 short d)
echos (2005 short f)

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

Screenplay Michael Ramsauer
Key Cast Patricia Hirschbichler,
Stefan Matousch, Kristina Bangert
Camera Georg Geutebrück
Editor Matthias Halbrand
Producer Lixi Frank
Completion 2017
Contact Michael Ramsauer

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Mathias is starting a new job with a haulage company. For him, it’s not just a new job but also a major step towards a new identity. Mathias used to be Magda, something no one at work is supposed to know. Mathias makes friends with his new colleagues. Everything seems perfect. Only when he is with his girlfriend, Mathias still feels Magda’s presence. And then someone from his old job recognizes him.

**Clara Stern**  *1987 Vienna Austria
Films (selection) Wartezeit (2016 short f)
Leuchtkraft (2015 short d) Im Jahre Schnee (2014 short d)

**Austria**
German (Eng sub)
RAW 2K CinemaScope 1:2.35
Dolby Digital
approx. 30 min

Screenplay Clara Stern
Key Cast Gregor Kohlhofer, Magdalena Wabitsch, Ahmet Simsek
Camera Johannes Höß
Editor Matthias Writze
Producer Silvia Winzinger, Chris Dohr
Completion 2017
Contact Clara Stern
documentary short coming soon
Documentary Short Coming Soon
Am Gang
Claudia Dermutz

*Am Gang* is a film about the communal stairs and hallways of an apartment building. Or rather, about its inhabitants. It shows what a silent onlooker in the hallways of a house might notice about the life of the building’s residents. Moments of the tenants’ lives are captured (in image and in sound) that are felt in the peripheral space of the hallways and make up its character. Scraps of thought, associations, interpretations and expanding on them – that is the focus of the film ...

Claudia Dermutz  *1979 Friesach Austria
Films (selection) 30 some things (2012 short d)
3 Stockwerke lang (2010 a-g) ohne einander (2008 short f)

Austria
German (Eng sub)
HD 16:9 color/b&w
Dolby SR
approx. 20 min

Concept Claudia Dermutz
Camera David Auner
Editor Christin Veith

Producer Christine Ajayi

Completion 2017

Contact Claudia Dermutz

Children’s Film
Amina Handke

The story of the first three or four years in a child’s life and its key moments, told from a child’s perspective. A central aspect of early childhood, nonverbal communication and its gradual broadening into language, is conveyed by filmic means, by accompanying a child and its development, its interaction with its environment. We experience the child’s first utterances, moods, emotions and needs. Long-term observation reveals some special features of this period of life.

Amina Handke  *1969 Berlin Germany
Films (selection) Mother of Mother (2015 short d)
Hysteria 2.0.0 v01 (2014 a-g)
Appropriated Beggars (2013 multichannel a-g)

Austria
German (Eng sub)
2K 1:1.85
Dolby Stereo
approx. 30 min

Concept Amina Handke
Camera Leena Koppe
Editor Oliver Neumann

Producers Oliver Neumann
Sabine Moser
Production FreibeuterFilm

Completion 2018

Contact FreibeuterFilm
Although most Yazidi women have lost everything they had, they’re still alive. Displaced after massacres in their home land, they have found shelter in a refugee camp, stuck between the radical Islamic State and their dream destination: Europe. Yet a hope is born in the camp for the female refugees, which is rather inappropriate in the strict religious and patriarchal Yazidi community: a house just for women. Hêvî: A thing with feathers is a deeply poetic approach to the very personal stories of these Yazidi women and a lyrical journey through their everyday lives in the refugee camp.

Helin Celik *1991 Diyarbakır Turkey
Martin Klingenböck *1986 Amstetten Austria

Austria
German (Eng sub)
DCP 16:9 stereo
approx. 60 min

Concept Helin Celik, Martin Klingenböck
Camera Martin Klingenböck, Deniz Blazeg
Editor Ascan Breuer
Producer Martin Klingenböck
Production Martin Klingenböck Filmproduktion
Completion 2017
Contact Martin Klingenböck Filmproduktion
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.

Karin Berger *1953 Gmünd Austria
Films (selection) Herzausreisser (2008 d)
The Green Green Grass Beneath (2005 d)
Ceija Stojka (1999 d)

Austria
German/English (Eng sub)
DV 16:9
stereo
approx. 10 min

Realisation
Karin Berger

Completion
2017

Contact
Karin Berger

O! FORTUNA! – work in progress I-VI Karin Berger

Six brief miniatures from between 1991 and 2016 focus on decisive moments in the director’s life since the birth of her daughter. The film follows the contradictions and absurdities of maternal feelings, dependencies and oppositions, personal fulfilment and love. Documentary footage is mixed with staged scenes, with the protagonists playing themselves.

Karin Berger *1953 Gmünd Austria
Films (selection) Herzausreisser (2008 d)
The Green Green Grass Beneath (2005 d)
Ceija Stojka (1999 d)

Austria
German/English (Eng sub)
DV 16:9
stereo
approx. 10 min

Realisation
Karin Berger

Completion
2017

Contact
Karin Berger

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
HD 16:9
Dolby SR
approx. 30 min

Realisation
Patrick Topitschnig

Producers
Katharina Wallisch
Patrick Topitschnig

Completion
2017

Contact
Patrick Topitschnig
Ralfs Farben
Lukas Marxt

*Ralfs Farben* (Ralph’s Colors) is a film about a recluse suffering from schizophrenia who lives on a volcanic island. It documents the landscape, vegetation and Ralf’s life as he talks about himself, his story and his vision. A reflection on the uncircumventable nature and reciprocity of one’s own perception and the sensations of others.

Lukas Marxt  *1983 Schladming Austria
Films* Shadowland (co-director 2016 a-g)
Circular Inscription (2016 a-g) Wunderschön und ruhig gelegen (co-director 2015 a-g)

Austria
German (Eng sub)
HD 16:9
Dolby Stereo
approx. 45 min

Concept/Editor
Lukas Marxt

Camera
Lukas Marxt
Michael Petri

Producer
Lukas Marxt

Completion
2017

Contact
Lukas Marxt

Rast
Iris Blauensteiner

The residents of a Viennese truck stop and a nearby campsite share a common need: resting and relaxing in between traveling. Be it vacation or because of work, the visitors take their private spaces with them. The everyday rituals performed at the rest stop tell stories about the personalities and situations of those who make these small spaces their home for the night.

Iris Blauensteiner  *1986 Vienna Austria
Films* (selection) Sweat (2014 short f) and one of them is singing (2011 a-g) Milk (2009 short f)

Austria
Multiple languages (Eng sub)
HD
Dolby Stereo
approx. 55 min

Concept Iris Blauensteiner

Camera Carolina Steinbrecher

Editor Svenja Plaas

Music Mira Lu Kovacs

Producers Iris Blauensteiner
Carla Maria Losch

Completion 2017

Contact
Iris Blauensteiner
Two filmmakers following in the steps of a journey, a film about a trip into the past: In 1827 a giraffe was captured in Nubia and shipped to Venice via Cairo. From there, it made its way to Vienna on foot, setting off an outright giraffe-mania in the Imperial capital. Historical paintings, letters and newspaper articles point the filmmakers along their way, the film emulating the illusion-producing technologies of times past – a game and a dance with the times ensues.

Alice Durst *1973 Vienna Austria
Films (selection) Fluchtschicht (2012 a-g)
Arena (2008 a-g) autoconstruction city
(co-director 2006 a-g)

Christian Neubacher *1972 Salzburg Austria
Films (selection) Optical Sound (co-director
2014 a-g) East Man (2009 a-g) Muß ma immer
lachen (2002 short d)

Austria
German/English (Eng sub)
HD Dolby Stereo
approx. 60 min

Realisation Alice Durst
Christian Neubacher

Completion 2017

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

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

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

Realisation
Albert Sackl

Completion
2017

Contact
Albert Sackl

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142_143
Avant-Garde Short Coming Soon
Bojo Beach is a picturesque lagoon at the seaside of Ghana. Between parasols and a few lingering tourists, twenty Ghanaian men are pulling at a rope that leads out of the water. They are fishermen and they come here every day of the week but on Tuesdays, which is the day off for the fish. It takes some hours until the dragnet is out of the water and then the tension mounts: Has it been a good catch, and will it be enough?

Elke Groen *1969 Gmunden Austria
Films (selection) Optical Sound (co-director 2014 a-g) NightStill (2007 a-g) Every Seventh Person (co-director 2006 d)

Ina Ivanceanu *Vienna Austria

Antarctic Traces is a film about the footprints humanity leaves behind in Antarctica. It focuses on architectural structures left behind and their decay.

Michaela Grill *1971 Feldbach Austria
Films (selection) Into the Great White Open (2015 a-g) carte noire (2014 a-g) forêt d’expérimentation (2012 a-g)

Austria
English
HD 16:9
color/b&w
stereo
approx. 30 min

Realisation
Michaela Grill

Completion
2017

Contact
Michaela Grill
The idea of mounting a camera onto a train or car and floating through the streets, tunnels and canals of a city is one of the substantial inventions of early cinema. Throughout film history the dynamic sensation of a parallel or orthogonal travel has been re-made and extended in a thousand ways and its thrills still can be found in the 3D computer games of today. The floating, bodiless eye seems to be a timeless constant of the time based visual arts.

**Constant Ride**  
Martin Reinhart

**don’t know what**  
Thomas Renoldner

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

**Thomas Renoldner**  
*1960 Linz Austria  

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

**Concept/Editor** Thomas Renoldner  
**Camera** Ludwig Löckinger  
**Sound** Andi Haller  
**Completion** 2017  
**Contact** Thomas Renoldner

**Martin Reinhart**  
*1967 Vienna Austria  
Films (selection) Dreams Rewired (co-director 2015 d) tx-dance (2003 a-g) tx-transform (co-director 1998 a-g)

**Austria**  
No dialog  
2K+4K 1:1.85 3D  
Dolby Digital  
approx. 5 min

**Concept/Editor** Martin Reinhart  
**Camera** Martin Putz  
**Producer** Martin Reinhart  
**Completion** 2017  
**Contact** Martin Reinhart
FLUIDE
Thomas Steiner

FLUIDE is an experimental animation short painted on the computer. It probes into different options of dealing with time in film. Present, past and future concur, creating a blueprint of eternity. Structuralist, narrative and abstract elements examine these three aspects of time; by means of time reversal a virtual, endless film evolves.

Thomas Steiner  *1956 Wels Austria
Films (selection) Lap of Luxury (2016 a-g)
Theresia (2013 a-g) Camping Cézanne (2009 a-g)

Austria
No dialog
2K+4K 1:1.85
Dolby SR
approx. 7 min

Realisation
Thomas Steiner

Completion
2017

Contact
Thomas Steiner

The fifth wall
Peter Kutin
Florian Kindlunger

The fifth wall inserts a pane of bulletproof glass between camera and viewers. The pane is transparent and the size of a movie screen. It is a metaphor for the divide between real, holistic experience and the commonplace consumption of content of all kinds via an array of computer displays. The film looks into the options available to knock down the barrier.

Peter Kutin  *1983 Leoben Austria
Florian Kindlunger  *1984 Salzburg Austria
Films (selection) Desert Bloom (2015 a-g)
E# – a glacial tune (2014 a-g)

Austria
No dialog
2K+4K 1:1.85
Dolby SR
approx. 12 min

Concept Peter Kutin
Camera Martin Putz
Editors Peter Kutin
Edward Chapon

Producers Peter Kutin
Florian Kindlunger, Alina Sklenicka

Completion 2017

Contact
Peter Kutin
**Haus der Regierung**
**Herwig Weiser**

*Haus der Regierung* (Government House) is an exploration, with technical instruments, of the conditions of apparatic creation: It is a media archeological investigation in the best sense of the word. Formally, the film builds on the Russian Constructivism of the 1920s but questions it as a both heterogeneous and utopian arrangement. Ontologically as well as esthetically the only reliable stance can be found in-between – in constructed deconstruction.

(Marcel René Marburger)

**Herwig Weiser** *1969 Innsbruck Austria  
Films (selection) Untitled – Face (2013 a-g)  
Untitled – Spiegeltuxer (2011 a-g)  
Entree (1999 a-g)  

**Austria**  
35 mm/16 mm/S-8 mm 1:1.37  
Dolby Stereo  
approx. 12 min  

**Concept/Editor** Herwig Weiser  
**Camera** Herwig Weiser, Natalie Maximova  
Paul Krimmer, Viktor Schaider  

**Completion** 2017  

**Contact**  
Herwig Weiser

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**Highlight**
**Edith Stauber**

At the center of the action is a supposed non-event: a day in a woman’s life. Only parts of her can be seen. What is important is not the woman as an observer but what can be observed: the sensory impressions, images and sounds of everyday life. The film relies on this abundance of impressions. As if built from Lego bricks, a poetically dense atmosphere, a rhythmic soundscape evolves.

**Edith Stauber** *1968 Linz Austria  
Films (selection) Linz/Martinskirche (2014 a-g)  
Nachbehandlung (2012 a-g)  
Eintritt zum Paradies um 3€20 (2008 a-g)  

**Austria**  
No dialog  
HD 16:9  
Stereo  
approx. 8 min  

**Realisation**  
Edith Stauber  

**Completion**  
2017  

**Contact**  
Edith Stauber
Hit the Road
Billy Roisz, Dieter Kovačič

“Nothing behind me, everything ahead of me, as is ever so on the road.”
Jack Kerouac, “On the Road”

Hit the Road is a film about movement, perspective, tramps, escape, speedup, rear-view mirrors, headlamps, junctions, crashes, life, death, time, velocity, dust, asphalt, horizon, weather, traffic lines, maps, chasing, ...

Billy Roisz *1967 Vienna Austria
Films (selection) THE (co-director 2015 a-g)
darkroom (2014 a-g) zounk! (2012 a-g)

Dieter Kovačič *1973 Graz Austria
Films (selection) THE (co-director 2015 a-g)
Bring Me the Head of Henri Chrétien! (co-director 2013 a-g) Schnitzelfilme (2002–2015 a-g)

Austria
No dialog
DCP 2K Flat
surround 5.1
approx. 20 min

Realisation Billy Roisz
Dieter Kovačič

Completion 2017

Contact Billy Roisz
Dieter Kovačič

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)
HD 16:9
Dolby Stereo
approx. 13 min

Realisation Michaela Mandel

Completion 2017

Contact Michaela Mandel
In my memory, Brazil is a film with few images and long stretches of darkness. While the screen remains black, my fears and longings are projected onto it, combining the images and attempting to give them meaning. Brazil has wormed its way into my imagination in a way the country has never been.


**Austria**
English/German
35 mm 1:1.37
Dolby SR
approx. 30 min

**Concept/Camera**
Antoinette Zwirchmayr

**Editor**
Hannes Böck

**Producers**
Klara Pollak
Antoinette Zwirchmayr

**Completion** 2017

**Contact**
Antoinette Zwirchmayr

Merchandise moving on a belt, on track towards a brighter future. In a loop of alienation, products and subjects morph themselves through the waiting line of our head. Please, I forgot my bag and left my money at home. Working hands, gentle bends, dirty brands. But once the scanner beeps 12, there’s no escape.

**Adnan Popović** *1979 Teslić Bosnia and Herzegovina Films (selection) TINAMV 1 (2010 a-g) Walzerkönig (2008 a-g) A Love Song (2006 a-g)

**Line Finderup Jensen** *1991 Copenhagen Denmark

**Parastu** *1987 Vienna Austria

**Juri Schaden** *1984 Vienna Austria

**Austria**

German (Eng sub)
HD 16:9
color/b&w stereo
approx. 12 min

**Realisation**
Line Finderup Jensen

**Contact**
Antoinette Zwirchmayr
one minute woman
Patricia Josefine Marchart

“LAD Ladies” are the nameless beauties of 35 mm films. Their brief appearances at the start of each film reel may have given them the hope that this could be the start of a movie career but are actually used for laboratory density tests. In LAD Ladies, these women are given center stage. Being looped, they can wink, laugh and look as if they were talking. But they get stuck in their repetitions, reducing the idea of lascivious posing for a material test to absurdity.

Elke Groen *1969 Gmunden Austria
Films (selection) Optical Sound (co-director 2014 a-g) NightStill (2007 a-g) Every Seventh Person (co-director 2006 d)

Austria
No dialog
35 mm CinemaScope 1:2.35
color/b&w
Dolby SR
approx. 8 min

Realisation Elke Groen
Producer Elke Groen
Production groen.film
Completion 2017
Contact groen.film

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

Patricia Josefine Marchart *1971 Linz Austria

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

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

Production Visioncraft
Completion 2017
Contact Patricia Josefine Marchart
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 pin-hole photos, glass negatives and CinemaScope 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 dialog
35 mm CinemaScope 1:2.35
b&w
stereo
approx. 22 min

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

**Completion** 2018

**Contact**
Eve Heller

PANORAMIS PARAMOUNT
PARANORMAL Constanze Ruhm, Emilien Awada

A film essay about the site of a former film studio near Paris, Les Studios de St. Maurice, of which no trace remains. In the housing complex of Le Panoramis – built after the studios burnt down in 1971 – film images, sounds and dialogues resurface in untimely ways. Two actresses (and five birds) compete for a role in a movie that will never be shot; film characters get lost in a forest, and unemployed ghosts haunt the reality of Le Panoramis, thereby dislocating the past, present and future of a story that cannot be told.

**Constanze Ruhm** *1965 Vienna Austria
Films (selection) Kalte Probe (2013 f)
Crash Site/My_Never_Ending_Burial_Plot (2010 f)
X Love Scenes (2007 f)

**Austria**
German/French (Eng sub)
DCP 2K 1:1.33 color/b&w
Dolby SR approx. 50 min

**Concept**
Constanze Ruhm & Emilien Awada (= OUT 1)
**Camera/Editor** Emilien Awada

**Producer** Constanze Ruhm
**Production** Les Fées Productions (FR)

**Completion** 2017

**Contact** Constanze Ruhm
**Personne**  
Michaela Schwentner

*Personne* is a film about the act of looking, about watching and being watched. Its narrative structure is derived from vague moments that blur, and challenge, the boundaries of reality and illusion. The film’s few, rather reduced elements of action remain static in long painting-like shots. The film is an arrangement of characters and gazes, used to further develop and intimately stage the act of observation.

**Katrina Daschner**  
*1973 Bad Kissingen Germany  
Films (selection) Seas of Pearls (2016 a-g) Placenta (2015 a-g) Hiding in the Lights (2014 a-g)  
Austria  
No dialog  
16:9 mono  
approx. 9 min  

**Concept/Editor** Katrina Daschner  
**Camera** Hannes Böck  
**Producers** Katrina Daschner  
**Production** Lady Chutney Production  
**Completion** 2017  
**Contact**  
Katrina Daschner

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**Pferdebusen**  
Katrina Daschner

Stroboscope lighting. Darkness. Female performers in glossy suits emerge from a “vagina dentata”. Naked body-saddle sculptures. Breathing horse fur. Nostrils. The beige seating of a former movie theater bonds with the woman-saddle protagonists. Leather applications on faces. Performers vanish, like amazons after a fight. The inconceivability of both setting and bodily boundaries creates an equally disturbing and enchanting state depicting the medium of film as a highly charged projection space of ecstasy.

**Michaela Schwentner**  
*1970 Linz Austria  
Films (selection) The Contest (2015 a-g) Penelope / In the Scenery / Reflecting / Relations (2014 a-g) un divertissement d’amour (2013 a-g)  
Austria  
No dialog  
2K+4K 1:1.85  
Dolby Stereo  
approx. 8 min  

**Concept/Editor** Michaela Schwentner  
**Key Cast** Stephanie Cumming  
Anna Mendelsohn  
**Camera** Martin Putz  
**Producer** Michaela Schwentner  
**Completion** 2017  
**Contact**  
Michaela Schwentner
Shadowland
Lukas Marxt, Vanja Smiljanic

Shadowland explores the impact of a total eclipse of the Sun on a community of eclipse chasers on the Faroe Islands. By appropriating the term “shadowland”, a spatiotemporal space when the Sun is fully eclipsed, the film depicts a variety of rituals people perform in order to engage with this cosmic event of monumental proportions. In Shadowland, the solar eclipse is contextualized as a symbolic crisis of human existence and seen as a liminal space.

Lukas Marxt *1983 Schladming Austria

Vanja Smiljanic *1986 Belgrade Serbia

Austria
No dialog
DCP 2K Flat
Dolby SR
approx. 12 min

Realisation
Lukas Marxt
Vanja Smiljanic

Completion 2017

Contact
Lukas Marxt

The first tracking shots in film history were called “phantom rides”. The term already indicates the impression these shots must have made on viewers: Their origin was assigned to some kind of supernatural entity. As it is an essential component of cinematography, I would like to start from the basis of this cinematic technique. I want to focus on reviving the eerie, the ghostliness of early “phantom rides”. What particularly appeals to me is using visual experience to open up something that goes beyond mere sensory impression, opens up a gap that allows us to enter the worlds of our subconscious.

Siegfried A. Fruhauf *1976 Heiligenberg Austria
Films (selection) Vintage Print (2015 a-g) Heavy Eyes (2011 a-g) Mirror Mechanics (2005 a-g)

Austria
No dialog
DCP 2K Flat
Dolby SR
approx. 12 min

Realisation
Siegfried A. Fruhauf

Completion 2017

Contact
Siegfried A. Fruhauf
18 years after producing his third film, 3/60 Bäume im Herbst, Kurt Kren shot his masterpiece, 37/78 Tree Again, in the USA.
18 years after creating my third darkroom film, L’Arrivée, as an homage to the Lumière brothers and their film, L’Arrivée d’un train en gare de La Ciotat (1895), I have embarked on Train Again, the third film in my “Rushes” series, as an homage to Kurt Kren that simultaneously taps into a profoundly loaded motif in film history. (Peter Tscherkassky)

Lisa Truttmann *1983 St. Pölten Austria
Films (selection) 6500 (2015 a-g) Babash (2014 a-g) Anything Can Happen (2013 a-g)

Austria
English/Spanish (Eng sub)
HD 16:9
Dolby Stereo
approx. 60 min

Realisation Lisa Truttmann
Completion 2017
Contact Lisa Truttmann

Train Again
Peter Tscherkassky

Tarpaulins approaches the process of tent fumigation against termites in Los Angeles. The installation process, the workers’ methods, and the social and symbolic meaning of the termites are depicted alongside the colorful tents as sculptural objects. Through associative and essayistic notes, poetic and documentary fragments, form and function are questioned in the space between microscopic infestation and macroscopic urban Los Angeles.

Lisa Truttmann *1983 St. Pölten Austria
Films (selection) 6500 (2015 a-g) Babash (2014 a-g) Anything Can Happen (2013 a-g)

Austria
English/Spanish (Eng sub)
HD 16:9
Dolby Stereo
approx. 60 min

Realisation Lisa Truttmann
Completion 2017
Contact Lisa Truttmann

Peter Tscherkassky *1958 Vienna Austria
Films (selection) The Exquisite Corpus (2015 a-g) Coming Attractions (2010 a-g) Outer Space (1999 a-g)

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

Concept Peter Tscherkassky
Editors Peter Tscherkassky Eve Heller
Completion 2018
Contact Peter Tscherkassky
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.

*Twilight*
Siegfried A. Fruhauf

*Video_70*
Dextro.org

*Video_70* is the visualization of a piece of music, “Mühlengesang 3” by Alejandro del Valle-Lattanzio, intended to visually support the property of the sound to trigger and/or accompany out-of-the-body experiences.

Dextro.org (= Walter Gorgosilits)
*1968 Mödling Austria
Films (selection) Video_67B (2015 a-g)
Video_65 (2015 a-g) Video_64 (2014 a-g)

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

Realisation
Siegfried A. Fruhauf

Completion
2019

Contact
Siegfried A. Fruhauf
Here we are
in the minuscule phenomenon
of the shimmering consciousness
a flicker of the soul is all that is needed
I believe
coming here was the right thing to do

Rainer Kohlberger *1982 Linz Austria
Films (selection) not even nothing can be free
of ghosts (2016 a-g) moon blink (2015 a-g)
humming, fast and slow (2013 a-g)

Austria
2K 1:1.85
Dolby SR
approx. 10 min

Realisation
Rainer Kohlberger

Completion
2017

Contact
Rainer Kohlberger
scholarships for young talents
Established in 2009, the Federal Coordination Office for the Promotion of Young Talent awards five Start-Up Grants for Young Film Artists a year, selected by an expert jury. The program offers not only financial support but also professional guidance by experts in the field, thereby aiming to create favorable conditions for the young filmmakers to develop their projects.
Die beste Angst
Christoph Rainer

Fiction
Impulsive Leo, a self-proclaimed phobia therapist, forces a traumatized self-help group to go to extremes in facing their fears. With little empathy and a lot of dedication, Leo is set on literally exorcizing the fear from his precarious group. They must confront and become their anxieties. *Die beste Angst* (The Best Kind of Fear) is an explosively absurd encounter with one of the oldest emotions in the world.

Christoph Rainer *1985 Klosterneuburg Austria
Films (selection) Pitter Patter Goes My Heart (2015 short f)
Requiem for a Robot (2013 short f)
Untitled Brazil Project (2012 a-g)

Contact
Christoph Rainer

Fliegenkönig
Florian Pochlatko

Fiction
An endlessly woven thread of characters. All of them geared towards a fresh start, upheaval, or collapse. The character as a cover song. Every man his own island. Life as a dog. A road movie about coming to a standstill. A family film about emotional diaspora. A kaleidoscope of dreams, lives, realities and, ultimately, calling all of these into question. A film about personality concepts, truth and getting out of touch with reality. The wonderful equilibrium just before we start losing it.

Florian Pochlatko *1986 Graz Austria
Films (selection) God of Ghosts (2015 a-g)
Erdbeerland (2012 short f)

Contact
Florian Pochlatko
Stories from the Sea
Jola Wieczorek

Documentary

The Mediterranean has always played a central role in our world. It is crossed, made use of, enjoyed, feared and loved every day, every night. *Stories from the Sea* portrays people aboard three vessels who experience the Mediterranean Sea as a place of longing, a place of work, or a scene of human tragedy. The all-encompassing blue waters, unceasing waves and distant horizons are elements that link the protagonists, regardless of their motivation to go out to sea.

Jola Wieczorek *1983 Poznań Poland


Contact
Jola Wieczorek

Ihr Mädchen seid wie Gärten
Ari Yehudit Richter

Documentary

In every European country, one in three women is forced to commit sexual acts against her will at least once in her life, one in four is subjected to rape. Only 2% of these offenses are reported to the police and less than 1% of the perpetrators brought to court receive a custodial sentence. Why aren’t the offenders held accountable, neither by those they commit their crimes on, nor by the justice system? And what is left to do if the system fails to offer support?

Ari Yehudit Richter *1984 Vienna Austria

Contact
Ari Yehudit Richter
Stray Dogs
Elsa Kremser

Documentary

*Stray Dogs* traces the fate of street dog Laika, the first living animal to be sent to and died up in space. Legend has it that her ghost still roams the streets of the Russian capital alongside her descendants. The documentary is a journey beyond the limitations of the Earth and tells the hitherto untold story of Moscow’s stray dogs – from their rise into space to life on the ground.

Elsa Kremser  *1985 Wolfsberg Austria
Films (selection) Mr & Mrs N. (2014 short d)

Contact
Elsa Kremser
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