Austrian documentary film enjoys growing international attention. "Watch out for the Austrians" is the buzz increasingly heard at many festivals, including the most renowned.

Numerous prizes proving this development have been awarded by venues in Europe, Asia and the United States. Commercial success often accompanies such artistic achievement. Consider the case of Erwin Wagenhofer’s documentary film, We Feed the World, which broke all attendance records.

The topics treated by these films have an international relevance that partly fuels this phenomenon. However, the essential reason for their success lies in how they approach the subject: their filmic realisation and the perpetual renewal of the methods and techniques of documentary storytelling.

Sixty percent of the films funded by the Federal Chancellery are documentary projects. But despite the diversity of their themes and artistic strategies, one trait is intrinsic to all the films funded by the Federal Chancellery: They share the desire to pioneer new forms of cinematic expression.

The funding of innovative projects by the Federal Chancellery clears the way for a multitude of voices to emerge in Austrian film. The publication at hand provides a comprehensive view of success in terms of prizes, festival participation, and distribution. It also provides information about all the films completed or nearing completion this year that were supported by the Film Division of the Department of the Arts.

I wish all these films great success and many viewers.

Franz Morak
State Secretary for the Arts and Media
Notes on a Certain Kind of Austrian Cinema

By Gertjan Zuilhof

It was the year when Michael Pilz released Feldberg that I first came to Austria on behalf of the Rotterdam Film Festival. I seem to remember that the film had its première in Wels during the Austrian Film Days, but a beautiful old cinema in Vienna was rented for the visitor from Rotterdam. All that in order to do justice to the radiant 35mm image and the minimal yet meticulous soundtrack. I was impressed by the craftsmanship and the visual and audio purism, even though I could not know at the time that Pilz was soon to abandon working with classical film techniques and was to become a pioneer in the field of filming using handy video formats.

This year, a film was presented that took me back to the early 1990s. To 1990 itself, to be precise. To the year of Feldberg. We’re talking about the stunning Bellavista by Peter Schreiner. Beautiful, calm and self-assured in black and white and shot in one location, a forgotten German-speaking enclave in the Italian Alps, the kind I thought no longer existed. Schreiner deliberately allowed a lot to pass him by. He filmed his small archaic community as it were with archaic means. He has picked up where he left off in his closely related film I Cimbri (1991) after having not filmed for a long time. The power of his work has remained equally strong. Beautifully captured light in the endless grey tones between black and white may well have something timeless.

During the absence of Schreiner, Pilz has built up an imposing video oeuvre, focusing on personal perspective and lengthy meditations. His recent film Windows, Dogs and Horses (2006) is a very short film by his standards: only 40 minutes. It’s almost a commercial in which many of his themes, characters and locations throughout the world pass review.

Pilz and Schreiner of course only form an exceptional fringe within Austrian documentary, that with names such as Ulrich Seidl, Michael Glawogger and Nikolaus Geyrhalter is itself exceptional enough to have a clear profile in an international sense. Characteristic for the Austrian situation is that the exceptional fringe (Seidl, Glawogger and Geyrhalter certainly don’t make television) has its own fringe.

And what is regarded as fringe everywhere, the world of experimental and avant-garde film, has a status in Austria that is not to be found anywhere else. That status and the related support ensure a continuing production of experimental films. This source has dried out in many places in the world. Only Japan, which also values modern traditions, can measure up to Austria in this regard. Cherishing the avant-garde tradition is also the motor behind loving documentaries such as those by Martina Kudlácek. Notes on Marie Menken (2006) and earlier Im Spiegel der Maya Deren (2003) present proponents of the avant-garde in a committed way and also document how fragile the heritage of the avant-garde is. This vulnerability and commitment also plays a clear role in the film that PRINZGAU/podgorschek made about the once-experimental film maker Donald Richie, best-known as a connoisseur of Japanese film. Sneaking in: Donald Richie’s Life in Film (2002) is a committed homage by a duo of avant-garde artists to one of the pillars of avant-garde history. The Austrian avant-garde has a massive tradition with names such as Kurt Kren and Peter Kubelka that have strangely enough not discouraged young film makers to continue exploring the many rows of the avant-garde. The more mathematical direction is explosively productive in the mood of electronic music and using digital techniques and presented under the title Austrian Abstracts. The alchemic side of the avant-garde has found a sensitive image manipulator in the form of Johannes Hammel.

It was Hammel who many years ago gave me another Feldberg moment with his Die Schwarze Sonne/Black Sun (1992). A jewel in negative black and white that I consider measures up to Chris Marker’s La Jetée. There’s also a new work by Hammel, in the form of his short Abendmahl/Last Supper, that shows that not all roads in avant-garde have been trampled.

Another characteristic of Austrian avant-garde is that there is a younger generation to continue to innovate tradition. Filmmakers such as Peter Tscherkassky with for instance Outer Space (1999) and Martin Arnold with for instance Alone. Life Wastes Andy Hardy (1998) have made classics that match up to the work of the great masters from the 1960s and 1970s.
I want to mention one more guardian of the avant-garde heritage. I first made the acquaintance of Gustav Deutsch with his tightly structured yet humorous *Film-Schule des Sehens 1 – Adria* (1960-1990), made with found holiday footage. Even funnier was his infectious *Taschenkino project* (1995) that was a great success during the 25th Rotterdam festival. And Deutsch is still rummaging through archives looking for forgotten images to put in new contexts.

No fringe, no avant-garde is complete without strong women. Mara Mattuschka shapes a world, an absurd world of its own, focusing on herself in all her exuberance. The recent *Comeback* (2005) is a compact form example of that. Bady Minck made a name for herself as one of the original animation filmmakers with works such as *Mécanomagie* (1996) and *Im Anfang war der Blick* (2002).

I shall reveal one last Feldberg moment. Edgar Honetschlägers’ *Milk* (1997) made it clear to me in a surprising way that an interesting Austrian film does not have to be stern, classical and serious. In his film, Honetschläger showed a portrait of Japan through the eyes of an inquisitive, humorous and slightly anarchic artist. An artist who did not take too much notice of rules, not even the noble rules of the film art. This undisciplined element gave him a lot of freedom in this and later films. Certainly in the small and funny *George in Hollywood* (2002), but also in the slightly stricter new work *Immergrün und die Moderne* (2005). A certain isolation has helped avant-garde film in Austria and protected it from disappearing too much into the fringe, but the work of Honetschläger also shows how refreshing a cosmopolitan approach can be and how the confrontation with a different culture – in his case that of Japan – can nourish his own work.

The international face of Austrian film is of course primarily shaped by the work of Michael Haneke. Then there is a lengthy gap before filmmakers such as Barbara Albert and Jessica Hausner come into view. The avant-gardists also have a clear profile in their own spots and their own niches, not lastly thanks to the diligent worldwide promotion by *sixpackfilm*. You can always wish for more, but it’s good to remember that there is no country in the world, large or small, (unless it’s Japan again) that can boast such a fine reputation in the cinematographic fringe.

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Gertjan Zuilhof (*1955) is a programmer for the International Film Festival Rotterdam. He contributes to the general programme and develops special thematic programmes. He has shifted focus to South East Asia in recent years. Previously, his area of research included the German speaking countries, hence, Austria. He is also on the selection committee for the Hubert Bals Fund, a foundation granting financial support to filmmakers from developing countries.
## Budget

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Budget</th>
<th>Development</th>
<th>Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>€1,217,000</td>
<td>€119,000</td>
<td>€883,000</td>
</tr>
<tr>
<td>2004</td>
<td>€1,288,000</td>
<td>€140,000</td>
<td>€950,000</td>
</tr>
<tr>
<td>2003</td>
<td>€1,205,000</td>
<td>€155,000</td>
<td>€800,000</td>
</tr>
<tr>
<td>2002</td>
<td>€917,000</td>
<td>€130,000</td>
<td>€660,000</td>
</tr>
<tr>
<td>2001</td>
<td>€1,017,000</td>
<td>€132,000</td>
<td>€737,000</td>
</tr>
</tbody>
</table>

### Fiction films
- 6

### Documentary films
- 22

### Avant-garde films
- 20

### Full-length films
- 14

### Short films
- 34

### Total Films
- 48

### Distribution
- €215,000

1) Festival screenings, prints, theatrical releases

## International Awards

### Most International Awards Received 1995 – 2006

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop(^1)</td>
<td>35</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Fast Film</td>
<td>34</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>Outer Space</td>
<td>18</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Dream Work</td>
<td>12</td>
</tr>
<tr>
<td>Gabriele Neudecker</td>
<td>Freaky</td>
<td>11</td>
</tr>
<tr>
<td>Kathrin Resentarits</td>
<td>Ägypten</td>
<td>7</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Instructions for a Light and Sound Machine</td>
<td>7</td>
</tr>
<tr>
<td>Barbara Albert</td>
<td>Die Frucht deines Leibes</td>
<td>6</td>
</tr>
<tr>
<td>Tizza Covi, Rainer Frimmel</td>
<td>Babooska</td>
<td>6</td>
</tr>
</tbody>
</table>

1) Oscar nomination

## Festival Screenings

### Most Frequent Festival Screenings 2002 – 2006

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>256</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Outer Space</td>
<td>88</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Dream Work</td>
<td>85</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Instructions for a Light and Sound Machine</td>
<td>76</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop(^1)</td>
<td>71</td>
</tr>
<tr>
<td>Bady Minck</td>
<td>Im Anfang war der Blick</td>
<td>62</td>
</tr>
<tr>
<td>Ruth Mader</td>
<td>Struggle</td>
<td>48</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td>Exposed</td>
<td>45</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td>Mirror Mechanics</td>
<td>44</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Film ist. 7–12</td>
<td>40</td>
</tr>
</tbody>
</table>

1) Oscar nomination
Rentals

Most Frequently Rented 1995 – 2006

<table>
<thead>
<tr>
<th>Director</th>
<th>Film</th>
<th>Number of rentals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Tscherkassky</td>
<td>Outer Space</td>
<td>194</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Copy Shop</td>
<td>192</td>
</tr>
<tr>
<td>Virgil Widrich</td>
<td>Fast Film</td>
<td>167</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>Alone. Life Wastes Andy Hardy</td>
<td>161</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Happy End</td>
<td>125</td>
</tr>
<tr>
<td>Martin Arnold</td>
<td>passage à l’acte</td>
<td>112</td>
</tr>
<tr>
<td>Lisl Ponger</td>
<td>Passagen</td>
<td>110</td>
</tr>
<tr>
<td>Kathrin Resetarits</td>
<td>Ägypten</td>
<td>109</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Dream Work</td>
<td>108</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Mariage Blanc</td>
<td>103</td>
</tr>
<tr>
<td>Bady Minck, Stefan Stratil</td>
<td>Der Mensch mit den modernen Nerven</td>
<td>92</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Film 1 – 6</td>
<td>83</td>
</tr>
<tr>
<td>Gustav Deutsch</td>
<td>Film 7 – 12</td>
<td>75</td>
</tr>
<tr>
<td>Peter Tscherkassky</td>
<td>Instructions for a Light and Sound Machine</td>
<td>68</td>
</tr>
<tr>
<td>Tim Sharp</td>
<td>Dar-el-Beida</td>
<td>56</td>
</tr>
</tbody>
</table>

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

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

Thomas Pluch Screenplay Award

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

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

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

1993 Paul Harather, Alfred Dorfer, Josef Hader for the screenplay Indien
1995 Reinhard Jud, Dariusch Allahyari, Houchang Allahyari for the screenplay Höhenangst
1998 Stefan Ruzowitzky for the screenplay Die Siebteilbauern
2001 Barbara Albert for the screenplay Nordrand
2004 Barbara Albert for the screenplay Böse Zellen
2005 Jessica Hausner for the screenplay Hotel
2006 Michael Glawogger for the screenplay Slumming
Austria does it again! No place on earth is producing experimental cinema as great as that coming out of [Austria] …

Michael Sicins – TORONTO INTERNATIONAL FILM FESTIVAL
It Happened Just Before
Anja Salomonowitz

It Happened Just Before examines the global phenomenon of female labour trafficking. Anja Salomonowitz has chosen an innovative approach to this theme: Her film is based on the stories of actual victims. These stories are not told by actors, but by people who could have been involved in some way. They are a customs official, a villager, a bartender at a brothel, a diplomat and a taxi driver. A film about false promises, exploitation, guilt, violence and disappointment.

Anja Salomonowitz * 1976 Vienna Austria

Contact
Amour Fou Filmproduktion
Kein Zurück
Daniela Suppan, Armin Schönberger

Julia and Stefan lose their parents in a car accident. While Julia looks for help from a psychologist, Stefan continues to let her know every day that he considers her guilty for their parents’ death. In her desperation, she meets a man who rescues her and her brother and gives her new courage. A film about loss, suicide, love and the hope that it is still worthwhile to live.
Documentary

Struggle is a highly intense and stringent composition, a desperately strong and beautiful film …
Antoine de Baecque – LIBÉRATION about Struggle by Ruth Mader

The strict form is at times reminiscent of Dreyer and Bergman. It seems to have been so long ago that cinema dared seek human sensibilities in a highly disciplined way.
Daniel Kothenschulte – FRANKFURTER RUNDSCHAU about Das wirst du nie verstehen by Anja Salomonowitz

All quotes refer to films that have been supported by the Federal Chancellery.
Six episodes of six different London-based squats and their inhabitants. From political activists in the east to artists up north, from hard working eastern Europeans in the centre to local residents occupying “their” workingman’s café in Broadway Market. All so different but united by one fact: they are squatting. Six stories of life in the city, stories of struggle, celebration, creativity, resignation, fear and hope.

Sepp R. Brudermann * 1975 Vienna Austria
Films (selection) Collective Dreams (2004 short d)
Surviving Ostland (2001 short d)
Giuliana lives in the linguistic enclave of Sappada, Italy, near the Austrian border. Alongside her work in the kitchen of the Bellavista hotel, she studies the dialect of the Plodars, with which she has been familiar all her life. Peter Schreiner accompanies her on a visit to the elders and to her childhood home. Village life confronts them both with the contradictions in their own biographies.

**Babooska**

Tizza Covi, Rainer Frimmel

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

**Bellavista**

Peter Schreiner

Giuliana lives in the linguistic enclave of Sappada, Italy, near the Austrian border. Alongside her work in the kitchen of the Bellavista hotel, she studies the dialect of the Plodars, with which she has been familiar all her life. Peter Schreiner accompanies her on a visit to the elders and to her childhood home. Village life confronts them both with the contradictions in their own biographies.

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

**Rainer Frimmel**  
* 1971 Vienna Austria  

**Peter Schreiner**  
* 1957 Vienna Austria  
In the course of an eight year quest into the disturbing legacy of his Nazi family, filmmaker Marcus J. Carney loses both his grandmother and mother to cancer but gains deep insight on how to break the cycle of unresolved mourning.

Children of the Prophet
Sudabeh Mortezai

Children of the Prophet follows four groups of protagonists in Teheran during the Shiite mourning rituals of Ashura, commemorating the death of Imam Hossein, the grandson of the Prophet Mohammad. The perspective of the protagonists, their beliefs and the different roles the ceremonies play in their lives give an openhearted and intimate insight into Shiite beliefs as well as everyday life in a Moslem society between tradition and modernity.

Sudabeh Mortezai * 1968 Ludwigsburg Germany
On 9 November 1977, the industrialist Walter Palmers was kidnapped in Vienna. After payment of a ransom of 31 million Austrian Schillings, Palmers was released. The kidnappers Thomas Gratt and Othmar Keplinger were arrested at the Swiss-Italian border. It turned out they were related to the German underground movement RAF. After 25 years Gratt and Keplinger speak for the very first time about their political motivations, the mission, the circumstances and the consequences.

**Keine Insel – Die Palmers Entführung 1977**
Alexander Binder, Michael Gartner

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Heimspiel is a cinematic documentation telling the story of a self-managed house for youths in Oberwart. Former visitors and active members tell of their shared experiences and their personal development. The film is told without a narrative voice and pursues the question: what remains of the dream?

**Heimspiel – Rebellion im Grenzland**
Katrien Laschalt, Reinhard Jud

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Katrien Laschalt * 1972 Großröhrsdorf Germany
Reinhard Jud * 1959 Wolfsberg Austria

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Contact
Young Entertainment Group

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Contact
ENKIDU Filmproduktion
Notes on Marie Menken
Martina Kudlácék

In the midst of a Western adventure park 30 kilometres outside of Vienna, a handful of people work to realize their dream of self-determination. Yet a bitter fight for power and domination plays out behind the scenes, all the way to the great showdown. A life on the border of fiction and reality.

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

Florian Flicker * 1965 Salzburg Austria

Martina Kudlácék * 1965 Vienna Austria
Films (selection) In the Mirror of Maya Deren (2001 d) Aimless Walk – Alexander Hammid (1997 d)

Contact
Mischief Films

Sales
sixpackfilm
Vahid who is Bosnian, and Nariman who is Iranian, travel to Konya to the celebrations honoring the ancient Persian poet and mystic Rumi, on the anniversary of his death. Both men have problems with traditional Islam. The goal of the journey is to approach the teachings of Rumi, which represent a poetic, tolerant, mystical current in Islam. Through encounters with masters and also those searching, Rumi’s divine mysticism opens up at intellectual and spiritual levels.

Rule of Law – Justice in Kosovo
Susanne Brandstätter

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

Rumi – Poetry of Islam
Houchang Allahyari, Dariusch Allahyari

Vahid who is Bosnian, and Nariman who is Iranian, travel to Konya to the celebrations honoring the ancient Persian poet and mystic Rumi, on the anniversary of his death. Both men have problems with traditional Islam. The goal of the journey is to approach the teachings of Rumi, which represent a poetic, tolerant, mystical current in Islam. Through encounters with masters and also those searching, Rumi’s divine mysticism opens up at intellectual and spiritual levels.
Six Lovers
Ivan Siljic

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

Contact
nanookfilm

Gerhard Anton Roth

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

Contact
Gerhard Anton Roth
In 1945 brothers Ernst and Peter Hochleitner were young Austrian conscripts in the German Army fighting in Yugoslavia. But when the war ended they were kept there to work and it took years for them to get home. In 2005 the filmmaker Gabriele Hochleitner travelled with them, her father and uncle, back to the Balkans. Against this background the two elderly men recall the war years, their youth and their childhood.

Gabriele Hochleitner
* 1969 Salzburg Austria
Films (selection) Roma Rozdol Rostock (2005 d)
Die Stadt und die Erinnerung (2001 d) Almrausch (1998 d)

Two Sad Boys
Karin Helml, Hermann Peseckas

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

Karin Helml
* 1961 Linz Austria
Films (selection) bis zum letzten tröpferl (2002 short d)

Hermann Peseckas
* 1950 Germany
Films (selection) Puschkinskaja 10. (2001 d)

Premiere March 2006 Diagonale Graz

Premiere July 2006 Das Kino Salzburg
Who’s Afraid of Kathy Acker?
Barbara Caspar

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

Concept
Barbara Caspar

Camera
Marco F. Zimprich

Editors
Karina Ressler
Claudia Nussbaumer

Producers
Annette Piaacane
Markus Fischer
Barbara Caspar

Production
Fischer Film (AT)
CAMEO Film (DE)

Documentary

Who’s Afraid of Kathy Acker?
Barbara Caspar

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

Barbara Caspar * 1979 Graz Austria

Contact
Fischer Film

Yuanyou
Stephan Settele

Austria
Digi Beta 4:3
stereo 84 min

Concept
Stephan Settele

Camera
Stephan Settele

Luis Wang

Documentary

Yuanyou
Stephan Settele

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

Stephan Settele * 1962 Dornbirn Austria

Films (selection) Erwachen aus dem Schicksal (2002 d)
Im Schneeland (1994 d) Play Antigone (1992 short d)

Contact
Stephan Settele
In his films, Gustav Deutsch can explain the essence of cinema in a way that no one else can.

Hans Schifferle – EPD FILM
about the films of Gustav Deutsch

Peter Tscherkassky’s new found footage masterpiece Instructions for a Light and Sound Machine not only was the uncontested highlight of the entire Quinzaine des Réalisateurs sidebar, in its way it was also the best of the many revisionist Westerns that haunted this year’s Cannes Film Festival.

Christoph Huber – CINEMA SCOPE
about Instructions for a Light and Sound Machine
by Peter Tscherkassky
In this experiment on the theme of “repetition”, concern is to link methods of structural film with elements of narrative cinema. The model for the content is provided by Robert Frank’s film OK End Here. Excerpts from the life of a heterosexual couple are serially ordered based on an alpha-numeric principle of montage.

Notes on Film 02
Norbert Pfaffenbichler

Norbert Pfaffenbichler
*1967 Steyr Austria
Films (selection) notes on film 01 else (2002 a-g)

Contact
sixpackfilm

Austria
Digi Beta 16:9 b&w
stereo 96 min
Concept/editor
Norbert Pfaffenbichler
Cast
Ursula Strauss
Lutz Wiskemann
Camera
Dariusz Kowalski
Music
Bernhard Lang

Premiere
March 2006
Diagonale Graz
A conceptual study about movement, effort and persistence, which doesn’t require a narration in the classical sense.

Maya McKechnay – FALTER
about handbikemovie by Martin Bruch

... by equating sign language with film language, Resetarits forges a quiet demonstration of the power of cinema.

CINEMATEQUE UK
about Ägypten by Kathrin Resetarits
Erni
Edgar Honetschläger

Two Japanese women and a beautiful little boy chase the chicken Erni, dressed in various suits, through the city of Vienna.

Austria/Japan
Japanese (Eng sub) HD Cam/Digi Beta 1:1.77 stereo 7 min
Sc Edgar Honetschläger, Reinhard Jud
Cast Erni the chicken, Kazuto Taguchi, Yukiko Kudo, Keiko Kudo Cam Martin Putz
Ed Petra Zapnek Prod Edgar Honetschläger Edoko Institute Vienna (AT) Com Institute Tokyo (JP)

Premiere August 2006
Festival internazionale del film Locarno (CH)
Contact Edoko Institute Vienna
Edgar Honetschläger *1969 Austria

Home
Patric Chiha

Fouad travels with his colleague on a business trip to the Styrian Alps where he spent his summer holidays as a child. While they walk through the fields and woods, he tells of his mother’s escape from post-war Vienna to the glamorous life of a casino star in Beirut. He evokes worlds that no longer exist and in doing so senses a growing alienation from this landscape that he calls home.

Austria/France
French (Ger sub) S-16 mm/Blow up/35 mm 1:1.66 Dolby SR 50 min
Sc Patric Chiha Cast Alain Libolt, Julien Lucas Claudia Martini Cam Antoine Parouty
Ed Annette Dutertre Prod Ebba Sinzinger WILDart FILM (AT) Charlotte Vincent Aurora Films (FR)

Premiere October 2006
VIENNALE Vienna Int. Film Festival
Contact WILDart Film
Patric Chiha *1975 Vienna Austria
**Immergrün und die Moderne**

Edgar Honetschlager

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

**Kotva – Until Dawn**

Reinhard Jud, Ursula Mihelic

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

**resin**

Sigmund Steiner

Being young in a small village in the countryside. Football, having fun, meeting friends. Weekends, winter sun. Also at night.
“A track of the heat of dreadful obsessions” he [Mr. Ellroy] remarked merrily as he gave autographs at a book store. This documentary tracks down the heat, whenever possible.

Janet Maslin – NEW YORK TIMES
about James Ellroy by Reinhard Jud

... the festival’s most poignant film.

Christoph Huber – DIE PRESSE
about Windows, Dogs and Horses by Michael Pilz
Anachoreten
Wilhelm Gaube

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

Austria
16 mm 1:1.37 colour/b&w
mono 24 min
Realisation Wilhelm Gaube

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

being u.m.f.
Johannes Breit

For years, unaccompanied minors have come as refugees (= u.m.f.) to Austria and registered for asylum. In legal terms, they enjoyed the same rights as Austrian youths, but in practice this is often not the case. Three youths from Africa report on their escape, their experiences with the authorities, waiting for a decision on their application for asylum, and their everyday lives in a provincial town in Tyrol.

Austria
English/German (Ger sub)
DV/Digi Beta 4:3 colour/b&w
stereo 33 min
Realisation Johannes Breit

Premiere March 2006 Cine Magic Vienna
Contact Johannes Breit
Johannes Breit * 1989 Hall in Tirol Austria
Films (selection) face of (2005 short d)
60sec Christof (2003 short d)
Documentary Short

**Ich muss dir was sagen**

Martin Nguyen

*Ich muss dir was sagen* is a long-term documentary about a family with unusual four-year-old twins: Oskar and Leo. Oskar has been deaf since birth, Leo can hear. They grow up together with a language that unfolds in silence: sign language.

**Ich muss dir was sagen**

Martin Nguyen

**Austria**

German/sign language (Ger/Eng sub)

DV/Digi Beta 16:9 stereo 65 min

**Concept/Cam** Martin Nguyen

Ed Rosana Saavedra Santis

Prod Mischief Films, Ralph Wieser, Georg Misch

Premiere October 2006

VIENNALE Vienna Int. Film Festival

Sales AUTLOOK Filmsales, sixpackfilm


Documentary Short

**Il Palazzo**

Katharina Copony

On the southwestern border of Rome there is a one-kilometer long dilapidated concrete building: the social housing project Corviale, developed from the mid-1970s to the early 1980s. Some 8,000 people live in this monumental “Palazzo” that resembles a city, standing like a monolith in the open countryside. In excerpts, the film offers a fragmentary description of this unique microcosm of a society pushed to the periphery.

**Il Palazzo**

Katharina Copony

**Austria**

Italian (Ger/Eng sub) S-16 mm/Digi Beta stereo 45 min

**Concept/prod** Katharina Copony

Cam Bernhard Keller Ed Katharina Copony

Premiere October 2006

VIENNALE Vienna Int. Film Festival

**Contact** Katharina Copony


Documentary Short

**Gerhard Schedl – Die ganze Wahrheit**

Barbara Eder

A humorous satire about the first director of the Austrian Film Institute Mag. Gerhard Schedl. The film shows an amusing depiction of the time from the founding of the Austrian Film Subsidies Act through to the founding of the Film Institute and the development of a renowned Austrian film landscape associated with it. A somewhat “different” portrait.

**Gerhard Schedl – Die ganze Wahrheit**

Barbara Eder

**Austria**

DV/Digi Beta 16:9 colour/b&w stereo 42 min

**Concept** Barbara Eder **Cam** Gregor Centner

Ed Tanja Schwaiger, Barbara Eder, Birgit Obkircher

Prod Constanze Schumann, Peter Janecek

Premiere 2005

Contact Peter Janecek

Barbara Eder *1976 Eisenstadt Austria Films (selection) Himmel, Holle, Rosenkranz (2004 short d)

**Katharina Copony**

Barbara Eder

**Austria**

German (Eng sub) S-16 mm/35 mm stereo 30 min

**Concept** Kathrin Resentarits

Cam Sandra Merseburger Ed Emily Artmann

Prod Nikolaus Geyrhalter Filmproduktion Zepp Berensmeier, Markus Glaser

Premiere March 2006 Diagonale/Graz

Contact Nikolaus Geyrhalter Filmproduktion


**Kathrin Resentarits**

Kathrin Resentarits

**Austria**

I Am Me

Kathrin Resentarits

Twins look at each other and ask themselves who they are. Two pairs of girls, seven and thirteen years old, try to differentiate between themselves or become one. Do I think I’m pretty or that she is? While eating and at school, dancing and dreaming: Harmony and individuality become visible. And then there’s the question of who’s the person in the family photos: “And that’s me.”

**I Am Me**

Kathrin Resentarits

**Austria**

German (Eng sub) S-16 mm/35 mm stereo 30 min

**Concept** Kathrin Resentarits

Cam Sandra Merseburger Ed Emily Artmann

Prod Nikolaus Geyrhalter Filmproduktion Zepp Berensmeier, Markus Glaser

Premiere March 2006 Diagonale/Graz

Contact Nikolaus Geyrhalter Filmproduktion

**Documentary Short**

**Im Schatten der Wiener**
Georg Steinböck

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

**Reisen im eigenen Zimmer**
David Gross, Bernhard Braunstein

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

**Mountain Meadow Movie**
Gundula Daxecker

Deep disappointment and reciprocated love often come in close succession. *Mountain Meadow Movie* spends a year observing the emotional highs and lows of four people who work at an agricultural workshop for the multiple handicapped. In the middle of Vienna’s vineyards, grapes are harvested, disputes and affection occur. The film shows the protagonists’ hopes and fears, wit and feeling for language, what it means to accept yourself, and be yourself.

**Santa Cruz for Example**
Günter Schwaiger

The impact of the massacre of Santa Cruz is used as an example for Franco’s terror during the Civil War and the enormous repression which followed, leaving aftermaths down to the present time.
Documentary Short

Tara
Wolfgang Rebernik

Tara Krajaneck is 26 years old. She grew up as the child of an Austrian emigrant in India. Tara travels from her hometown of Bodhgaya to Spiti valley, 3,800 metres-high, on the border to Tibet. Several nuns live there in the cloister they founded. The nuns are hoping for a visit from the Dalai Lama. Five years before, he had stopped at their cloister on his journey through. Together with Tara, the nuns prepare for his visit.

Contact Wolfgang Rebernik
Wolfgang Rebernik * 1968 Graz Austria
Films (selection) An die Mai-Sonne eines September-Lebens/Henrik Ibsen in Gossensass (1996 d)

Windows, Dogs and Horses
Michael Pilz

A film for meditation. Images and sounds and the way they are related to each other mark clear, real, sensory experiences and their traces. Sometimes they appear as minimalist riddles. Meaning can only be derived by approaching them in an open and circum-spect manner.

Premiere January 2006
Int. Film Festival Rotterdam (NL)
Contact Michael Pilz Film
Michael Pilz * 1943 Gmünd Austria
Films (selection) That’s All There Is (2005 d) Indian Diary (2000 d) Feldberg (1990 f)
A cross between Béla Tarr, Jacques Tati, Samuel Beckett, and Aki Kaurismäki, these works rely on minimalism to fashion portraits of modernist decay and the banal scenarios that occur amidst their structures.

Andréa Picard – CINEMA SCOPE
about the films of Josef Dabernig

… a Kafka-esque fantasy … one of the most interesting films I’ve seen in years …

NEW YORK DAILY NEWS
about Copy Shop by Virgil Widrich
A Million in Debt Is Normal, Said My Grandfather

Gabriele Mathes

The film tells the story of my family, of bankruptcy. My father’s furniture company slowly fell apart. When it was no longer possible to pay suppliers, my father had to admit to his failure. Bankruptcy and the shadow that it cast defined the world of my childhood. In the end, however, it is my parent’s love for one another that is visible as a lasting memory in the faded low-quality film images.

**Austria**

English/German 8 mm/S-8 mm/Blow up/35 mm colour/b&w stereo 22 min

**Realisation** Gabriele Mathes

**Ed** Gabriele Mathes, Hermann Lewetz

**Sound** Andrea Sodomka  **Voice** Stefanie Dvorak

**Intel Premiere** November 2006 Duisburger Filmwoche (DE)

**Sales** sixpackfilm

Gabriele Mathes  * 1960 Vienna Austria

Films (selection) Alarmstufe Rot (1992 short f)
I gonna fuck you back to the stoneage (1989 short f)
Bist du geläht (1988 short d)

... as they pass .../mnemosyne01

Brigitta Bödenauer

This film is about the concept of memory. Images from the Kahlenberg hotel in Vienna are compiled, deconstructed and de-contextualized, the narrative logic of space and time ignored. A subjective, emotive interpretation causes the evolution from collection to process (animation on glass) to product. The intersection of these categories shows the disassociation between lived and narrated experience, being and representing, which is at the heart of our mediated society.

**Austria**

Beta SP colour/b&w stereo 6 min

**Realisation** Brigitta Bödenauer

**Premiere** September 2006 NewFormsFestival Vancouver (CAN)

**Sales** sixpackfilm

Brigitta Bödenauer  * 1972 Wiener Neustadt Austria

Films (selection) Can I have 2 minutes of your time? (2005 a-g)
Don’t touch me when I start to feel safe (2003 a-g)
Avant-garde Short

Elements
Dariusz Kowalski

The video piece *Elements* shows the “sum” of an automated video control system, and its functional and operator-less view of Alaska’s snow-covered landscape. The starting material is taken from webcam stills found on a webpage for pilots to survey the weather conditions on-site. The mediated image of the landscape does not result from a directed gaze, but instead, refers to itself and its function of surveillance.

**Austria**
No dialogue 35 mm 1:1.85 stereo 6 min
**Realisation** Dariusz Kowalski
**Sound** Stefan Németh

Premiere January 2006
Int. Film Festival Rotterdam (NL)
Sales sixpackfilm
Dariusz Kowalski *1971 Cracow Poland
Films (selection) Luuskaankangas-updated, revisited (2004 a-g) Ortem (2004 a-g)

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Infra.void
Maia Gusberti

Based on the example of Vienna, *Infra.void* deals with traffic architecture, empty and interstitial spaces surrounded by roadways. Designed nature and resting spots – infrastructural landscapes that are usually perceived from the mobile view of a means of transportation are captured here the other way around from a static perspective. *Infra.void* is a study of spatial, visual and acoustic qualities of these left-over spaces.

**Austria**
No dialogue DV/Beta SP 4:3 stereo 11 min
**Realisation** Maia Gusberti
**Sound** Stefan Németh

Contact Maia Gusberti
Maia Gusberti *1971 Bern Switzerland
Films (selection) .airE (2001 a-g)

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Gugug
Sabine Groschup

In 1999, two years before she died, my grandmother Olga told my family and me stories about her life as a young girl and woman in the countryside in Tyrol, about 1920. Two of this stories are animated in *Gugug*. In the first story Olga is talking about her thoughts about pregnancy and how women have babies. The second part is about having babies, crib death and death and the terms around it.

**Austria**
German 35 mm 1:1.37 colour stereo 6 min
**Concept** Sabine Groschup
**Sound** Eva Ursprung
**Voices** Olga Wille, Elfi and Serafina Spatt
**Prod** Sabine Groschup ASIFA Austria

Premiere October 2006
One Day Animation Festival Vienna
**Contact** Sabine Groschup
Sabine Groschup *1959 Innsbruck Austria

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la petite illusion
Michaela Schwentner

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

**Austria**
German 35 mm 1:1.85 stereo 6 min
**Realisation** Dariusz Kowalski
**Sound** Stefan Németh

Premiere October 2006
VIENNALE Vienna Int. Film Festival
Sales sixpackfilm
Michaela Schwentner *1970 Linz Austria
Films (selection) der kopf des vitus bering (2005 a-g) giuliana 64:03 (2003 a-g)
Avant-garde Short

Last Supper
Johannes Hammel

Chemical treatment has given these home movies a painterly quality, and the immediacy of their unspectacular everyday themes yields to the threat of transience. The film proceeds in fits and starts, its images begin to resemble frescoes or abstract paintings. Near the conclusion the scenes become increasingly serious: A church and a hospital suggest a last supper. Faces appear in the damaged footage as if struggling against their deletion.

Austria
No dialogue S-8 mm/Digi Beta 4:3
stereo 10 min
Realisation Johannes Hammel
Sound Heinz Ditsch

Planes
Thomas Fürhapter

The functionality of a metro station is deconstructed by pulling apart its individual spatial elements. In this way, it presents itself as a composition of vertical and horizontal levels and surfaces that seem to not only structure the users’ movements, but actually make them possible. Sudden disturbances result from these elements taking off on their own, their functionality reverted to the structure of the image.

Austria
DV/Beta SP 4:3
stereo 4 min
Concept Thomas Fürhapter
Ed Branko Bily, Manuel Zauner
Sound Stefan Németh

The Trapdoor
Tim Sharp

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

Austria
Beta SP 4:3
stereo 27 min
Realisation Michaela Grill
Sound Martin Siewert

monroc
Michaela Grill

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

Austria
DVI/Beta SP 4:3
stereo 4 min
Concept Tim Sharp
Tim Sharp

Contact Tim Sharp
Tim Sharp * 1947 Perth Scotland
Films (selection) Traveller’s Tales (2003 a-g)
Dar-el-Beida (1996 a-g)
Avant-garde Short

unilateral
Karø Goldt

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

Austria
DV/Beta SP
stereo 18 min
Realisation Kare Goldt
Sound Rashim

Contact Kare Goldt
Karø Goldt * 1967 Günzburg Germany
Films (selection) solo mit chor (2004 a-g)
subrosa (2004 a-g) falcon (2003 a-g)

Vom Innen; von aussen
Albert Sackl

A body in space, the position is upright. The person is naked, the space initially empty, undefined, a Camera obscura. The camera photographs one single image after another. The body, set in motion by the film, feels its way slowly through the space. Sackl films only the external appearance. But he shows the exterior that weaves in with the interior, such as the light that falls inside the camera.

Austria
No dialogue 16 mm 1:1.37
mono 21 min
Realisation Albert Sackl

Premiere March 2006 Diagonale/Graz
Sales sixpackfilm
Albert Sackl * 1977 Graz Austria
Films (selection) S 10 S Sommer ’99 (1999 a-g)
nach „pièce touchée“ (1998 a-g)

VS-process
lia

The dominant element in this piece are lia’s signature simple geometric abstractions evolving into complex patterns. Although perhaps the work process is not too evident at first glance, the constructive process of the animation is. lia always allows the spectator a glimpse of the basic, elemental shapes and their algorithmic motion, increasing the complexity levels further and further until the computational images arise.

Austria
DV/Digi Beta 4:3 colour/b&w
stereo 5 min
Realisation lia
Sound Bizz Circuits

Premiere April 2006 Osnabrück European Media Art Festival (DE)
Sales sixpackfilm
lia * Graz Austria
Films (selection) flow (2006 a-g)
int. 16/45 / / son01 / 30 x 1 (2005 a-g)
radio_int. 14/37 (2005 a-g)
A phantom film in the tradition of Dreyer’s exemplary Vampyr.

Fritz Gottler – SÜDDEUTSCHE ZEITUNG
about K.of.ka-fragment by Christian Frosch

… he doesn’t mirror the scenes, he creates them.

He does not capture poetry, he tries to reach bigger …
he does not experiment with editing, he searches inside …

Petr Kubica – INTERNATIONAL DOCUMENTARY FILM FESTIVAL JIHLAVA
about Windows, Dogs and Horses by Michael Pilz
At the barbed wire mess between Austria and Hungary in 1989, thousands of East German citizens attempt to flee to the golden West through Hungary. Crassly contrasting this world-political event is the intimate story of an Austrian primary school teacher and a Hungarian member of the voluntary border patrol who fight for the removal and also the preservation of this border at the barbed wire mess.

Peter Wagner

Austria

Films (selection) Die Charly & Pepi-Show (2006 f)
Stefan Horvath – Zigeuner aus Oberwart (2004 d)
Contact
Peter Wagner

Austria

German (Eng sub) DV/Digi
Beta 16:9 colour/b&w
stereo approx. 100 min

Screenplay
Peter Wagner

Cast
Michaela Hurdes-Galli
Christoph F. Krutzler
Zolt Major

Camera
Mario Minichmayr

Producer
Peter Wagner

Production
Eros Kadaver Film

Completion
Winter 2006

The Iron Border

Peter Wagner
The Orange Paper
Gerhard Fillei, Joachim Krenn

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

Gerhard Fillei * 1963 Villach Austria
Joachim Krenn * 1964 Wolfsberg Austria

Contact
finnworks
The reduction to factual observation dissociates the tragedy from the intense emotional relationships gleaming through the gaps in the report, but opens up hinted at chasms in the characters that have long lasting effects in the viewer’s imagination.

Jury “Innovatives Kino” DIAGONALE about A Million in Debt Is Normal, Said My Grandfather by Gabriele Mathes

Reminiscent of early ethnographic novellas by John Berger, with masterful camera work and ingenious concretion of the year in the life of a young juggler, Babooska was perhaps the masterpiece of this Diagonale …

Claus Philipp – DER STANDARD about Babooska by Tizza Covi and Rainer Frimmel
András lives in a small village in southern Slovakia. He has been unemployed for more than 12 years. In order to feed his family of eight, he and his son go to Austria several times a year to beg. The film follows the family over the course of a year, showing their daily lives as beggars in Austria and the conditions they live in, in Slovakia.
Thirty-seven years ago, an earthquake destroyed the Sicilian mountain village Gibellina. Hundreds of people died. The survivors eked out a life in meagre barracks for 15 years. Many left the country. The city was rebuilt 25 km away as a lifeless bedroom community with modern, shoddy architecture and an over-abundance of modern art: an oversized, open-air museum at the border of a failed vision with increasing social and economic problems.

Gibellina – Il terremoto
Joerg Burger

Completion Spring 2007

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

Geburtsklinik Semmelweis
Constantin Wulff

Completion End 2007

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

Contact
Navigator Film

Constantin Wulff * 1962 Hamburg Germany

Contact
Navigator Film

Joerg Burger * 1961 Vienna Austria

Contact
Joerg Burger

Joerg Burger
* 1961 Vienna Austria
Gosprom Charkow

Peter Roehsler

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

Ülkü Akbaba

* 1958 Istanbul Turkey

Films (selection)
- Different voices – Türkisch für Inländer (1998 short f)
- Und der Himmel war grau (1987 short f)

Contact
- Ülkü Akbaba

Grenzgängerinnen – Frauen zwischen Konvention und Revolte

Ülkü Akbaba

* 1958 Istanbul Turkey

Contact
- Ülkü Akbaba

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

Peter Roehsler

* 1950 Austria

Contact
- nanookfilm

Completion Summer 2007

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

Concept
Peter Roehsler

Editor
Susanne Eppensteiner

Production
nanookfilm

Completion January 2007

Austria
DV/Digi Beta 16:9 colour/b&w
stereo 70 min

Concept
Ülkü Akbaba

Camera
Bernadette Dewald
Enis Vardar

Editor
Enis Vardar

Producer
Ülkü Akbaba

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

Kenan Kilic

They arrived 40 years ago, brought into the country as “guest workers”. People with hopes, fears and also with heavy hearts as the departure from their homeland was often a permanent adieu. Today, this first generation of guest workers are approaching the end of their working lives or are already retired. They have spent the most important part of their lives in Austria. How did they experience this time and how do they deal with their new situation: growing old in a foreign land?

Kenan Kilic *1962 Istanbul Turkey

**In Between**

Rikke Petersen

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

Rikke Petersen *1975 Brussels Belgium
In the Year of the Horse
Ebba Sinzinger

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

Los Refrigeradores – Heiße Nächte kühle Schränke
Thomas Lehner

Ice on Cuba – of course it’s there in the cocktails on the beach bar, but for the island’s residents keeping things in a solid, cold state is a matter of survival, a daily struggle. Refrigerators are handed down, restored and cared for; they form the centre of the household and confront their owners with the energy woes of an isolated land at the end of the Cold War that can no longer trade sugar for oil. Ice is civilisation.
From open warfare in Colombia to drug violence on US streets, the film shows how the war on drugs is being fought worldwide. The violent dynamic between unreal profit margins and the heavy machinery to combat the drug trade turns entire societies into hostages of this war. Is the motto from another war fought at another time still true today? “We had to destroy the village, in order to save it.”

**The War on Drugs**

sebastian j. f.

**Das Schweigen und das Schreiben**

Carmen Tartarotti

“I thought it should be a film about keeping silent. Writing and keeping silent. But how do you make something like that? Maybe for other authors it is possible for them to produce other things from their minds when they speak, whereas I cannot produce anything. I don’t want to speak! And this will be the basis for making our film. We’ll do that!” (F. Mayröcker)
Most of the ten works here are experiments in abstraction, but the best, To the Happy Few, is the only real “fever dream”.

Fred Camper – CHICAGO READER
about To the Happy Few by Thomas Draschan

Like all films by Manfred Neuwirth, Tibet Revisited refuses every superimposed didactic, its argumentation is one of form, of concentration, of poetics.

Michael Omasta – FALTER
about Tibet Revisited by Manfred Neuwirth
A series of films directed by Heinz Emigholz, which takes a look at buildings and projects by three famous Austrian architects: Rudolph Schindler, Adolf Loos and Friedrich Kiesler. This film series is a cinematographic document in which architecture and interior design function as a kind of autobiography.
Johannes Hammel has once again contributed to a high point in the short film sector: the awfully beautiful miniature The Lovers turns an old Super-8 sex film into a horror melodrama.

Christoph Huber – DIE PRESSE
about The Lovers by Johannes Hammel

Outer Space is the amazing product of someone obsessed by the fascinating dimension of the cinema.

Christa Blümlinger – NEUE ZÜRCHER ZEITUNG
about Outer Space by Peter Tscherkassky
Towards the end of World War II, British troops moved into Carinthia as an occupying power. Many Carinthians were attracted to them. Heidi has seen what her mother has gone through with men. One was shot by the British, the other was an occupying soldier and married. As Heidi finds out during a picnic that also her beloved Englishman is married, she tries to keep the situation under control.

Ma Nu is a young journalist in a futuristic London. Like all other inhabitants, Ma Nu has no face and attends to her work without undertaking much else. Her life changes drastically when she wakes to discover that where there should be a void, she has a face. In panic, she tries to erase it but can’t. For Faceless, Manu Luksch swaps data controllers for a film team; surveillance devices for cameras and cranes; and a lawyer for a script writer.
A film about lying in the family and its consequences. A disturbed child, an overtaxed mother, a frequently absent father. The title, which means “the frozen sea”, refers to Kafka’s statement: “Books are the axe for the frozen sea in us.” The film is an attempt to tell of the moment in which this type of frozen sea actually forms in a child.

Completion End 2006
Contact Martin Gschlacht Filmproduktion
Lukas Miko * 1971 Vienna Austria

Das gefrorene Meer
Lukas Miko

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

Completion 2006
Contact Mara Mattuschka
Mara Mattuschka * 1959 Sofia Bulgaria
Films (selection) Comeback (2005 a-g) Legal Errorist (2005 a-g) plasma (2003 a-g)
Chris Haring * 1970 Schattendorf
Films (selection) Legal Errorist (2005 a-g)

Part Time Heroes
Mara Mattuschka, Chris Haring

Mono
Barbara Grascher

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

Completion Spring 2007
Contact Barbara Grascher
Barbara Grascher * 1978 Klagenfurt Austria
Tibet Revisited is a grandiose everyday-panorama:
   a lesson in matters of cinematic concentration.

   Constantin Wulff
   about Tibet Revisited by Manfred Neuwirth

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

   Rober Koehler – VARIETY
   about Babooska by Tizza Covi and Rainer Frimmel
**Frauentag**
**Johannes Holzhausen**

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

Austria
DV/Digi Beta 16:9
stereo 40 min
Concept/ed/prod Johannes Holzhausen
Cam Jörg Burger
Completion 2007
Contact Johannes Holzhausen
Johannes Holzhausen * 1960 Salzburg Austria
Films (selection) Auf allen Meeren (2002 d)
Wen die Götter lieben (1992 d)

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**Left Spaces**
**Martin Music**

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

Austria
English DV/Digi Beta 16:9
stereo 40 min
Realisation Martin Music
Completion Summer 2007
Contact Martin Music
Martin Music * 1976 Linz Austria
Films (selection) 3 Mädchen (2003 a-g)
Girl on the beach (2002 a-g)
**Documentary Short Coming Soon**

**Didn’t Land**  
Wilhelm Gaube

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

**Completion** End 2006  
**Contact** Wilhelm Gaube  
**Wilhelm Gaube** * 1925 Oed Austria  
**Films** approx. 250 documentaries

**Under Embargo**  
Joerg Burger

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

**Completion** Spring 2007  
**Contact** Joerg Burger  
**Joerg Burger** * 1961 Vienna Austria  

**Space 2**  
Gregor Stadlober

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

**Completion** Spring 2007  
**Contact** Gregor Stadlober  
**Gregor Stadlober** * 1970 Fohnsdorf Austria  

**Under Embargo**

Joerg Burger

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

**Completion** Spring 2007  
**Contact** Joerg Burger  
**Joerg Burger** * 1961 Vienna Austria  
It will change your ideas about the expressive potential of optical printing and sound remixing.

Sean Uyehara – SAN FRANCISCO INT. FILM FESTIVAL
about Instructions for a Light and Sound Machine by Peter Tscherkassky

Peter Schreiner does not allow any diversions. Only sounds grasp his … film consistently … Peter Schreiner is an Austrian outsider … a radical showman of his reality.

Otto Reiter – SKRIEN
about I Cimbri by Peter Schreiner
Avant-garde Short Coming Soon

**Airborne**

Ben Pointeker

Look! In the juncture between camera and fiction another subject emerges. It is neither purely on the side of production nor purely on the side of fiction, but ingresses both as it emanates from a focalizing act that binds the camera to the fiction. In any case, as Whitman says, “I and mine do not convince by arguments, smiles, rhymes. We convince by our presence.”

**Austria**
DV/Digi Beta
stereo approx. 10 min
**Cam** Ben Pointeker, Victor Jaschke
**Realisation** Ben Pointeker

**Completion** Spring 2007
**Contact** Ben Pointeker

**Aquarena**

Josef Dabernig, Isabella Hollauf

Two people swim in two different places. Their swimming is underscored by an excursion into water’s cultural, biological and technical worlds. The swimming pool at the center of a village square and the sheen of a spa facility blend with the sounds of the violoncello and historical texts on the purity of the waters.

**Austria**
German/English (Eng sub) 35 mm 1:1.37
Dolby SR 20 min
**Cam** Christian Giesser
**Ed** Josef Dabernig
**Prod** Josef Dabernig

**Completion** End 2006
**Contact** Josef Dabernig

**Josef Dabernig** *1956 Kotschach-Mauthen Austria
**Films** (selection) Lancia Thema (2005 a-g)
Rosa coeli (2003 a-g) WARS (2001 a-g)
**Isabella Hollauf** *1956 St. Georgen/Lav. Austria
The personal question of whether there must be an appropriate concept of “homeland” becomes the object in a confrontation with the everyday. From the dimension of territorial power relations through to the loss of sensuality via monetarisation, bureaucratisation and globalisation and the associated destruction of references to one’s world of lived experience, the ideological abuse and appropriation of the concept to the idea of the co-existence of various “homeland” worlds.

Johanna Kirsch

Austria

German/English (Eng sub)

HDV/Digi Beta 4:3 stereo approx. 30 min

Realisation

Johanna Kirsch

Ein Heimatfilm

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

Johanna Kirsch

Austria

Realisation

Johanna Kirsch

Completion

End 2006

Contact

Johanna Kirsch

Bady Minck

Austria/Luxembourg

No dialogue HDV/FAZ 35 mm 1:1.66

Dolby Digital 10 min

Concept

Bady Minck Cam Martin Putz, Jorn Staeger Ed Frédéric Fichelet, Mona Willi Prod Alexander Dumreicher-Kranzelbinder Amour Fou Filmproduktion (AT) Minotaurus Film (LUX)

Completion

End 2006

Contact

Bady Minck

Bady Minck * Luxembourg

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

dream’s dream

Barbara Doser, Kurt Hofstetter

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

Austria

No Dialogue Beta SP 4:3 b&w stereo approx. 13 min

Cam Barbara Doser

Sound Kurt Hofstetter

Completion

End 2006

Contact

Barbara Doser

Barbara Doser * 1961 Innsbruck Austria

Films (selection) ORDER-RE-ORDER (2006 a-g)

You breathe life into my bosom.Oleander (2005 a-g)

elesyn 15.625

Billy Roisz

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

Austria

DV/Beta SP 4:3 stereo 10 min

Realisation

Billy Roisz

Completion

End 2006

Contact

Billy Roisz

Billy Roisz * 1967 Vienna Austria

Films (selection) BYE BYE ONE (2005 a-g)

sources (2004 a-g)

elesyn 15.625 goes back to the fundaments of electronic sound and image synthesis, the electric signals, their frequencies, amplitudes – the basis for colours, lines, tone pitch, movement and dynamics. Video and music are generated by “simple” forms of signal routing like acoustical and optical feedback, radio waves, bended circuits. The result is a very colourful, visually as well as aurally, diorama of electric “synaesthesia” or the idea thereof.

Austria

Completion

End 2006

Contact

Billy Roisz

Completion

End 2006

Contact

Johanna Kirsch

Johanna Kirsch * 1980 Oberndorf/Salzburg Austria

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

Completion

Spring 2007

Contact

Johanna Kirsch

Bady Minck

Austria/Luxembourg

No dialogue HDV/FAZ 35 mm 1:1.66

Dolby Digital 10 min

Concept

Bady Minck Cam Martin Putz, Jorn Staeger Ed Frédéric Fichelet, Mona Willi Prod Alexander Dumreicher-Kranzelbinder Amour Fou Filmproduktion (AT) Minotaurus Film (LUX)

Completion

End 2006

Contact

Bady Minck

Bady Minck * Luxembourg

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

dream’s dream

Barbara Doser, Kurt Hofstetter

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

Austria

No Dialogue Beta SP 4:3 b&w stereo approx. 13 min

Cam Barbara Doser

Sound Kurt Hofstetter

Completion

End 2006

Contact

Barbara Doser

Barbara Doser * 1961 Innsbruck Austria

Films (selection) ORDER-RE-ORDER (2006 a-g)

You breathe life into my bosom.Oleander (2005 a-g)
The starting point is the myth of invisibility and the disappearance associated with it. This withdrawing from the gaze is evident at several levels and is constantly in motion. Locations are a stage-like courtyard entrance, nocturnal landscapes and superimposed urban spaces rolling past. A woman waits in and between these surroundings and disappears into them.

Einsicht Durchsicht Aussicht
Selma Doborac

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

Completion End 2007
Contact Selma Doborac

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

Einstieg zum Paradies um 3 € 20
Edith Stauber

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

Completion 2007
Contact Edith Stauber

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

Imago Mundi
Lisl Ponger

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

Completion 2006
Sales sixpackfilm

Austria
German (Eng sub) Digi Beta 16:9
Dolby stereo 37 min
Concept/ed Lisl Ponger Cam Caroline Champetier Prod Gabriele Kranzbinder, Alexander Dumreicher-Ivanceanu, Amour Fou Filmproduktion

Contact Edith Stauber

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

Completion End 2007
Contact Lisl Ponger

Austria
* 1947 Nürnberg Germany
Films (selection) Phantom Fremdes Wien (2004 a-g)
dejà vu (1999 a-g) Passagen (1996 a-g)
**Avant-garde Short Coming Soon**

**Interstate**

Dariusz Kowalski

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

**Austria**

No dialogue HD 1:1.85 stereo 10 min

**Realisation** Dariusz Kowalski

**Producer** Anja Krautgasser

**Completion** 2006

**Contact** Dariusz Kowalski

**Films** (selection)

- "Cracow Poland"
- "Elements" (2006 a-g)
- "Luukaankangas-updated, revisited" (2004 a-g)

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**Keynote**

Fordbrothers aka Sebastian Brameshuber & Thomas Draschan

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

**Austria**

English DV/Digi Beta 16:9 stereo approx. 5 min

**Concept/ed** Fordbrothers **Cam** found footage

**Prod** Fordbrothers, Amour Fou Filmproduktion

**Completion** End 2006

**Contact** Amour Fou Filmproduktion

**Thomas Draschan** *1967 Linz Austria

**Films** (selection)

- "The Influence of Ocular Light Perception on Metabolism in Man and in Animal (2005 a-g)"
- "Encounter in Space (2003 a-g)"

**Sebastian Brameshuber** *1981 Gmunden Austria

**Films** (selection)

- "Bloodsample (2004 a-g)"
- "Preserving Cultural Traditions in a Period of Instability (2004 a-g)"

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**Night Still**

Elke Groen

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

**Austria**

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

**Concept/ed** groenfilm

**Prod** Fordbrothers, Amour Fou Filmproduktion

**Completion** Summer 2007

**Contact** Elke Groen

**Films** (selection)

- "Jeder siebte Mensch (2006 d)"
- "Bunica (2005 d)"
- "Tito Material (1999 a-g)"

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**Avant-garde Short Coming Soon**

**Lezzieflick**

Nana Swiczinsky

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

**Austria**

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

**Realisation** Nana Swiczinsky

**Completion** Summer 2007

**Contact** Nana Swiczinsky

**Films** (selection)

- "Vanishing Points (2005 short animation)"
- "Wieder Holung (1997 short animation)"

---

**Dariusz Kowalski**

Austria

No dialogue HD 1:1.85 stereo 10 min

**Realisation** Dariusz Kowalski

**Producer** Annja Krautgasser

**Completion** 2006

**Contact** Dariusz Kowalski

**Films** (selection)

- "Elements" (2006 a-g)

---

**Elke Groen**

Austria

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

**Realisation** Elke Groen

**Completion** Summer 2007

**Contact** groenfilm

**Films** (selection)

- "Jeder siebte Mensch (2006 d)"
- "Bunica (2005 d)"
- "Tito Material (1999 a-g)"
Protection Leader
Christian Neubacher

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

Austria
35 mm 1:1.37 colour/b&w
stereo approx. 13 min
Realisation Christian Neubacher
Completion Spring 2007
Contact Christian Neubacher

Christian Neubacher * 1972 Salzburg Austria

Ring Road
Jakob Ballinger

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

Austria/Denmark
No dialogue Digi Beta 1:1.85
stereo 8 min
Concept/light design Jakob Ballinger
Digital artwork Phillip Ballinger
Prod Jakob Ballinger (AT) Martin Stig Andersen
Juliane Beer (DK)
Completion End 2006
Contact Jakob Ballinger

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

Schein Sein
Bady Minck

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

Austria
No dialogue HDV/FAZ 35mm 1:1.66
Dolby Digital approx. 10 min
Concept Bady Minck Cam Martin Putz
Jörn Staeger Ed Frédéric Fichefet Prod Alexander Durnreich-Ivanceanu, Gabriele Kranzelbinder
Amour Fou Filmproduktion (AT) Minotaurus Film (LUX)
Completion Spring 2007
Contact Bady Minck

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

swinging
Michaela Schwentner

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

Austria
No dialogue Beta SP 4:3
Dolby SR approx. 9 min
Realisation Michaela Schwentner
Completion End 2006
Contact Michaela Schwentner

Michaela Schwentner * 1970 Vienna Austria
Films (selection) der kopf des vitus bering (2005 a-g)
Giuliana 64:03 (2003 a-g)

Protection Leader
Christian Neubacher

Austria
35 mm 1:1.37 colour/b&w
stereo approx. 13 min
Realisation Christian Neubacher

Christian Neubacher * 1972 Salzburg Austria

Avant-garde Short Coming Soon

INNOVATIVE FILM AUSTRIA 06 |07
118

INNOVATIVE FILM AUSTRIA 06 |07 119
Tears Work
Christian Frosch

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

Vertigo Rush
Johann Lurf

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