innovative film
austria

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Division for Arts and Culture
Film Department

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introduction
Art history has a long chronology of styles and modes of expression, which made people sceptical at their first appearance, yet later came to be celebrated as masterly.

The medium of film has not remained untouched by this phenomenon, either. At the time when cinema came into being, moving pictures were foreign to the public, but they were soon to give rise to an almost unlimited fascination. The world of film quickly became a diversified cosmos characterized by a broad spectrum of artistic forms of expression.

I would like to invite everyone to delve into the rich variety of cinematic forms. In particular, unconventional film projects can awaken our curiosity and open up new angles, which enable us to see hitherto unknown worlds and perspectives.

In keeping with its mandate, the film promotion section of the Federal Chancellery has been supporting innovative projects for years. In my point of view, promoting filmmaking, and particularly filmmakers, constitutes a major contribution towards increasing the visibility of exciting, new ideas. And finally, the numerous examples of this prove it is worthwhile supporting project concepts that may seem unconventional, at first glance. In retrospect, it is often these which are celebrated as exemplary on both national and international screens.

The current edition of the present catalog enables a detailed overview of the innovative films that were sponsored by the federal government over the past year. I would like to wish all the best to all of those involved!

Mag. Gernot Blümel, MBA

Federal Minister within the Federal Chancellery for the EU, Arts, Culture and Media

English translation by Renée von Paschen
We are what we perceive. The extent and the characteristics of our world are determined by the capacity of our senses to grasp our environment and thus influence and determine our activities in it. This is according to biologist, Jakob von Uexküll, in his book (originally published in German in 1934) *A Foray into the Worlds of Animals and Humans: With a Theory of Meaning* (new English translation 2010). New biomedical experiments are attempting to analyze and emulate the complex visual perceptions of animals, which are far superior to the human senses, using a high degree of imagination and technological support. If we consider cinema to be a cultural artefact that attempts to record and emulate the world in order to create new visions, then it is experimental film, in particular, which suggests an expanded perception of reality. This can drive the human senses to their limits, which may serve to expand our field of thought.

By exploring cinematographic technology, subverting viewing behaviors and liberating forms of depicting reality, experimental film, in its rich and broad spectrum, presents new opportunities of viewing and understanding images in a different way, as well as critically and aesthetically scrutinizing film as a medium. In addition, such filmic works create a platform for further imagining the interrelationships amongst bodies, technologies and environments. This leads us to the threshold of our senses and perceptual experiences, and it forms a close relationship between image and bodily perception. Spinoza created the basis for a theory of affects, when he proclaimed that each body can be positively or negatively affected. Deleuze spoke of Spinoza as the thinker, who gave the body back to philosophy, so that somatic and intellectual process can be considered equal in the production of knowledge.

Experimental film has forged a programmatic path to produce different images of reality, both in subjective and objective terms. And it makes these images by creatively and unconventionally using existing film technology. In this scope, the artistic and conceptual research of cinema’s material *dispositif* via the examination of the major elements of cinema was an important project of the avant-garde. The two-dimensionality of the screen and its limits; light in...
opposition to darkness; the concept of the frame as the minimal unit of meaning and its temporal articulation; the vertical sequence of images in the camera and projector; the constitution of the film material and emulsion, as well as its exploration as a surface for intervention in manual, painterly, mechanical and chemical form; and camera movement as an autonomous element, etc. Via these artistic interventions, filmmaking practices take on special corporeal and cognitive elements, which provide new visions, and not only new forms of perception, thus expanding the language of cinematography.

These explorations were furthered and expanded in a digital context in order to uncover and examine new technological forms of expression for the medium of film. Whether it be the materiality of digital data, the common influence of video games on filmic visual language; the Internet as a limitless source of materials and simultaneity of information; the connectivity of data; or the critical investigation of new image-making technologies, such as drones, surveillance cameras, GoPro cameras, satellite imagery, VR (Oculus Rift) and 360° image technology – all of this visual research into the image and standard perception is a part of the innovative spirit of experimental film.

In this context, an ongoing dialog between the classics of the avant-garde and contemporary film production is imperative. The past should not be revered in the form of a fetish, or white-washed with melancholic nostalgia. Instead, the visionary power, the intuitive, creative impulse of these films should be recognized, and their continuing development and reawakening is to be promoted in contemporary film-making.

In this day and age, the flow of information is more omnipresent than ever before. Since almost all data have become images, and screens follow us everywhere, deeply anchored in our cognitive process in the world, experimental film has become essential as a result in the form of resistance against the banality of images, against their reduction and their one-dimensionality.
As a liberator in the face of repetitive, commercial, serial mass image production on the medial assembly line.

Whether it be analog or digital, whether film is conceived as footage or as data, experimental film is an invitation to devote ourselves to the images and discover new worlds, to drift along and activate our senses, to enter new territories of perception and alter the thought models of visual culture. We are that which we are able to perceive and would like to perceive.

English translation by Renée von Paschen

Maria Morata, born in Madrid in 1970. Independent curator, film scholar, and university lecturer. Studied Visual Communication in Madrid; Film Studies in Paris; and Art in Context in Berlin. Free-lance curator in the field of film and video for museums and art institutions, such as Arsenal – Institute for Film and Video Art in Berlin; CCCB and MACBA in Barcelona; Matadero Intermediae in Madrid; Steirischer Herbst in Graz; Arts Santa Mònica in Barcelona; and La Casa Encendida in Madrid. Since 2007, lecturer on Film and Video Art at the Universities of Berlin, Frankfurt/Main, Düsseldorf, Bayreuth and Potsdam. Numerous publications in catalogs and journals. Member of the selection committee of the section of Short Films for the Berlinale; Kassel DokFest and DOK Leipzig. Main fields of work: experimental and avant-garde film, as well as contemporary audiovisual practices. Current research on the interrelationships of media technologies and human and non-human agents.
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Budget</strong></td>
<td>€ 1,922,561</td>
<td>€ 2,237,969</td>
<td>€ 2,148,789</td>
<td>€ 2,088,981</td>
<td>€ 1,978,385</td>
<td>€ 2,055,471</td>
</tr>
<tr>
<td><strong>Development</strong></td>
<td>220,117</td>
<td>361,898</td>
<td>181,800</td>
<td>187,450</td>
<td>151,400</td>
<td>317,250</td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td>1,373,866</td>
<td>1,503,710</td>
<td>1,681,327</td>
<td>1,532,145</td>
<td>1,450,610</td>
<td>1,431,092</td>
</tr>
<tr>
<td>Fiction films</td>
<td>3</td>
<td>9</td>
<td>3</td>
<td>8</td>
<td>6</td>
<td>15</td>
</tr>
<tr>
<td>Documentary films</td>
<td>22</td>
<td>17</td>
<td>29</td>
<td>21</td>
<td>47</td>
<td>24</td>
</tr>
<tr>
<td>Avant-garde films</td>
<td>18</td>
<td>12</td>
<td>38</td>
<td>37</td>
<td>16</td>
<td>32</td>
</tr>
<tr>
<td>Full-length films</td>
<td>19</td>
<td>18</td>
<td>19</td>
<td>24</td>
<td>39</td>
<td>27</td>
</tr>
<tr>
<td>Short films</td>
<td>24</td>
<td>20</td>
<td>51</td>
<td>42</td>
<td>30</td>
<td>44</td>
</tr>
<tr>
<td><strong>Total Films</strong></td>
<td>43</td>
<td>38</td>
<td>70</td>
<td>66</td>
<td>69</td>
<td>71</td>
</tr>
<tr>
<td>Distribution¹</td>
<td>328,578</td>
<td>372,361</td>
<td>285,662</td>
<td>369,386</td>
<td>376,375</td>
<td>307,129</td>
</tr>
</tbody>
</table>

¹ Festival screenings, prints, theatrical & platform releases
## Most Frequent Festival Screenings of Films Produced 2015 – 2018

<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>76</td>
</tr>
<tr>
<td>Paul Wenninger</td>
<td><em>Uncanny Valley</em> (2015)</td>
<td>55</td>
</tr>
<tr>
<td>Johann Lurf</td>
<td>★ (2017)</td>
<td>36</td>
</tr>
<tr>
<td>Rainer Kohlberger</td>
<td><em>keep that dream burning</em> (2017)</td>
<td>31</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Fuddy Duddy</em> (2016)</td>
<td>30</td>
</tr>
<tr>
<td>Siegfried A. Fruhauf</td>
<td><em>Vintage Print</em> (2015)</td>
<td>29</td>
</tr>
<tr>
<td>Luz Olivares Capelle</td>
<td><em>Forest of Echoes</em> (2016)</td>
<td>29</td>
</tr>
<tr>
<td>Lukas Marxt</td>
<td><em>Imperial Valley (cultivated run-off)</em> (2018)</td>
<td>28</td>
</tr>
<tr>
<td>Rainer Kohlberger</td>
<td><em>moon blink</em> (2015)</td>
<td>26</td>
</tr>
<tr>
<td>Rainer Kohlberger</td>
<td><em>not even nothing can be free of ghosts</em> (2016)</td>
<td>25</td>
</tr>
</tbody>
</table>

*Deadline September 18th, 2018*
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 € 10,000 per award. Persons recommended for an Outstanding Artist Award must have produced at least three outstanding and innovative works.

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

### Outstanding Artist Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>Johannes Hammel</td>
<td>avant-garde</td>
</tr>
<tr>
<td></td>
<td>Ivette Löcker</td>
<td>documentary</td>
</tr>
<tr>
<td>2015</td>
<td>Ascan Breuer</td>
<td>documentary</td>
</tr>
<tr>
<td></td>
<td>Johann Lurf</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2016</td>
<td>Susanne Jirkuff</td>
<td>avant-garde</td>
</tr>
<tr>
<td></td>
<td>Händl Klaus</td>
<td>documentary</td>
</tr>
<tr>
<td>2017</td>
<td>Sudabeh Mortezai</td>
<td>documentary</td>
</tr>
<tr>
<td></td>
<td>Mona Willi</td>
<td>film</td>
</tr>
<tr>
<td>2018</td>
<td>Katrina Daschner</td>
<td>avant-garde</td>
</tr>
<tr>
<td></td>
<td>Daniel Hoesl</td>
<td>fiction</td>
</tr>
</tbody>
</table>

### Austrian Art Awards

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>Florian Flicker († 2014)</td>
<td>fiction</td>
</tr>
<tr>
<td>2015</td>
<td>Hans Scheugl</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2016</td>
<td>Friedl vom Gröller-Kubelka</td>
<td>avant-garde</td>
</tr>
<tr>
<td>2017</td>
<td>Brigitta Burger-Utzer</td>
<td>film</td>
</tr>
<tr>
<td>2018</td>
<td>Siegfried A. Fruhauf</td>
<td>avant-garde</td>
</tr>
</tbody>
</table>
This award is dedicated to Thomas Pluch (†1992), screenwriter, author, and co-founder of the ARGE Drehbuch (screenplay working group) – since 2002 the Drehbuchverband Austria (Screenplay Association Austria).

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

Every year since 2004, international juries select 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>Writer(s)</th>
<th>Screenplay</th>
</tr>
</thead>
<tbody>
<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>
<tr>
<td>2017</td>
<td>Händl Klaus</td>
<td>Kater</td>
</tr>
<tr>
<td>2018</td>
<td>Kathrin Resetarits</td>
<td>Licht</td>
</tr>
</tbody>
</table>
outstanding artist award
Sudabeh Mortezai


Films

2018  Joy (fiction)
2014  Macondo (fiction)
2009  Im Bazar der Geschlechter (documentary)
2006  Children of the Prophet (documentary)

Sudabeh Mortezai seems to be particularly interested in the “clash of the cultures,” but not in the sense of a “war of cultures,” rather as the collision of modern times and tradition, life between religion and modern society, as well as the coexistence of various cultures. She portrays complex sociopolitical interconnections and focal points in an impressive manner, whether it be Iran with its Islamic society, or the everyday life of Chechen asylum applicants here in Vienna. Sudabeh Mortezai is a courageous and committed filmmaker, as well as being curious and political. Her first documentary film, Children of the Prophet (2006) already provided a multifaceted, surprising view of life in Iran, which is currently determined by Islam, a life between tradition and modern times. Her next film, again a documentary, Im Bazar der Geschlechter
(2009), gives us an even more vivid picture of the intimate lives of people in Iran. It portrays the taboo marital form of a “limited-term marriage,” a little-known factual aspect in the lives of women and men in the Islamic Republic of Iran. The film surprises us by focusing on the intimate lives of people in a society that is determined by the “vice squad” police, separation of the genders, and the mandatory use of veils for women. It shows us, as does *Children of the Prophet,*
how society and people manage to create liberal spaces for themselves, despite this repressive system. The film astonishes and surprises us.

Sudabeh Mortezai also availed herself of a documentary approach in making her first feature film *Macondo* (2014), which won numerous awards. She knows how to work with amateurs and how to direct them. The leading role in *Macondo* is a ten-year-old refugee boy named Ramasa from Chechenia, now living here in Vienna. The movie is told from his perspective. The film follows the everyday lives of refugee applicants in the 11th district of Vienna in great detail and with touching empathy. Sudabeh Mortezai’s searching gaze sensitively examines assumed certitudes without making a final judgement.

Lars-Olav Beier wrote in *Spiegel* magazine on the occasion of the noteworthy premier of the feature film *Macondo* in the scope of the Berlinale Competition: “Sudabeh Mortezai shows how entertaining and moving an observation of everyday life can be, if the camera is held at eye-level, and no use is made of special effects or music (...). The film is a fine study of childhood and masculinity, closely observed and touching, as the filmmaker never leaves her hero’s side. A film with a big heart.”

JURY: HÄNDL KLAUS, HANNE LASSL, VIKTORIA SALCHER

English translation by Renée von Paschen
Mona Willi

Born in Innsbruck in 1968; lives and works in Vienna. Worked as a film editor since the 1990s; known for her collaboration with directors, such as Michael Glawogger, Barbara Albert and Michael Haneke. In 2010, she was awarded the editing prize by the Filmstiftung NRW for the film Das weiße Band, as well as being nominated for the German Film Prize (Best Editing). She received the Austrian Film Prize (Best Editing) for Die Lebenden in 2013. She was also nominated for the César (Best Editing) for Haneke’s Liebe in 2013. In 2016, she was awarded the Editing Prize for Thank You for Bombing along with Claudia Linzer. Both of them also received the Austrian Film Prize, category Best Editing, for the same film in 2017. Willi took over Michael Glawogger’s film footage after he passed away in Liberia in 2014 while filming an untitled film. Under the name Untitled, premiered at the Berlinale in 2017, Willi finished making a movie that encompasses images from Glawogger’s four-and-a-half-month journey through the Balkans, Italy and Africa. In 2017, she also received the Diagonale Editing Prize in the category “best artistic editing - feature film” for Wilde Maus together with Ulrike Kofler and Christoph Brunner.

Selection of Films (Edited by Mona Willi)

2017  Untitled (Michael Glawogger, Monika Willi)
       Wilde Maus (Josef Hader)
       Happy End (Michael Haneke)
2015  Thank You for Bombing (Barbara Eder)
2014  Last Summer (Leonardo Guerra Seràgnoli)
2012  Die Lebenden (Barbara Albert)
       Liebe (Michael Haneke)
2011  Whores’ Glory (Michael Glawogger)
2010  Das weiße Band (Michael Haneke)
2007  Funny Games U.S. (Michael Haneke)
2005  Workingman’s Death (Michael Glawogger)
2003  Wolfzeit (Michael Haneke)
       Böse Zellen (Barbara Albert)
2001  Die Klavierspielerin (Michael Haneke)
1999  Nordrand (Barbara Albert)
1998  Suzie Washington (Florian Flicker)
As a film editor, Monika (Mona) Willi has already proven herself a co-author of the greatest possible empathy in important films, such as Suzie Washington, Nordrand, Die Klavierspielerin, Wolfzeit, Böse Zellen, Workingman’s Death, Funny Games U.S., Das weiße Band, Whores’ Glory, Liebe, Wilde Maus, Untitled, and Happy End.

After gathering her first professional experience in television reporting and documentary film, Mona Willi met Florian Flicker, who had the foresight to entrust her with the editing of Suzie Washington. This film illustrates – as do her following films – how exacting Mona Willi can be with rhythm, landscape, and particularly space, in terms of sound and image.

Her sensitivity in working with images, as well as her determined character and her imagination help her to edit wonderful footage, making wonderful films. Mona Willi’s candor has allowed her to create very diverse, highly impressive films while working with very diverse, strong-willed filmmakers, such as Barbara Albert, Martin Bruch, Michael Glawogger, Michael Haneke and Jörg Kalt, to name only a few.

In our opinion, her candor and love of good film footage, a good story, a good film, for which Mona Willi adapts herself according to the particular needs of each project, is highly distinctive with regard to the possibilities and requirements of filmmaking in Austria. Empathetic conglomerates of people, visions and ideas – connections based on trust and the willingness to honestly engage with each other – are needed to make films that move us.
However, it is Mona Willi’s understanding of the multi-faceted nature of the film footage, and her undeniable professional talent as a film editor, which enabled her to turn the footage of *Untitled* into a special film that also carries her personal signature. This understanding and knowhow will hopefully serve well to let Mona Willi continue to make many more important movies in the future.

JURY: HÄNDL KLAUS, HANNE LASSL, VIKTORIA SALCHER

English translation by Renée von Paschen
austrian art award
Brigitta Burger-Utzer

On the High Art of Mediation
Laudatio by Peter Tscherkassky

Without the contribution of Brigitta Burger-Utzer, the Austrian film landscape would have a much more limited outlook.

She studied Theater and Art History at the University of Vienna, followed by Photography at the Graphic Arts School in Vienna (Graphische Lehr- und Versuchsanstalt). Following this, she began working for the Art Section of the Austrian Federal Government. At the same time – in the late 1980s – she completed her diploma in Cultural Management (Kepler University, Linz) with the goal of becoming a freelancer. When promoting art, then without official backing!

In 1977 she saw the scandalous film Unsichtbare Gegner directed by Valie Export, which awakened her enthusiasm. By this time, Brigitta had discovered the broad scope of avant-garde film for herself. Her biography is closely interwoven with this field.

In each form of art, an absolute zero point can be found, beyond which all rules are rendered invalid and all creative means become freely available. In the case of film, that can be found in the metric works by Peter Kubelka or the serial works by Kurt Kren. This was followed by a further radical phase in expanded cinema, including work by Valie Export, Ernst Schmidt Jr., and Hans Scheugl, amongst others.

Despite the great art film legacy that was accumulated during these years in Austria, the scene of film pioneers became quieter in the 1970s, before the third generation began to form in the 1980s. And this was exactly when Brigitta entered the scene. As a cultural manager, she founded sixpackfilm in 1990 with Martin Arnold, Alexander Horwath, Lisl Ponger and the author. Its mandate was to offer professional representation and mediation on an international level for non-commercial filmmakers, something which had been hitherto lacking.

sixpackfilm brought the best films made by the pioneers (short feature films, documentaries, animated films and video art) to the international festival circuit.
Success stories were quick to follow. After a short time, the strongholds of feature film were taken – Cannes, Venice and the Sundance Film Festival – and the prizes came pouring in. The motto seemed to be: “Since we’re welcome, let’s win some prizes!”

In addition to film distribution, Burger-Utzer’s concept also included presenting historic film footage along with newer films. She organized the Austrian Avant-Garde Cinema tour program, which went to 13 venues in the USA (incl. the MoMA in New York and the Art Institute in Chicago), as well as London and Tokyo.

However, the focus wasn’t on exporting creative film. While the Austrian Film Museum presented the works of the New American Cinema in the 1960s and 1970s, those who were not present missed out on connecting with international filmmaking in the 1980s.

Brigitta wanted to alleviate this deficit, so the Found Footage Festival (possibly the first in the world) was initiated when sixpackfilm’s activities began in 1991. This was followed by Unknown Territories – American Independent Films with a focus on new works. And with the beginning film series In Person, Burger-Utzer brought the international who’s who of avant-garde film to Vienna, including Su Friedrich, Ernie Gehr, Matthias Müller, Sadie Benning, Vivian Ostrovsky, etc. Another icon of American underground film, Kenneth Anger, was invited to Vienna in 1995 (in cooperation with Hans Hurch from the office of “hundertjahrekinobi”) along with his frame enlargements (icons).

It would require too much time to list all the tours, which the award-winner put together and sent on the road over the past 25 years. Therefore, a few highlights will be noted: the film series FilmArt Takes Position ALIEN/NATION on the topic of migration in 1997 (along with Gustav Deutsch and Wilbirg Brainin-Donnenberg), in order to make a statement against xenophobia. In 1998, Brigitta was instrumental in occupying the Gartenbaukino (which became a program cinema) in order to prevent its closure.

On the occasion of the opening of the Austrian Cultural Forum in New York, Brigitta presented 13 programs under the title of VISIONary Avant-Garde Cinema in 2002. In 2003, she published the book Frank Films – the Film and Video Work of Robert Frank (along with Stefan Grissemann) and curated the associated film screenings in the scope of the Diagonale. In 2004, Brigitta initiated the founding
of the DVD label INDEX (in cooperation with the Medienwerkstatt Wien). This label published around 50 DVDs primarily by Austrian filmmakers and video artists. In 2007, she curated the large-scale Valie Export Retrospective in the Austrian Film Museum. This cooperation resulted in the digitalization of all of the artist’s film and video footage.

From 2012 to 2016, Burger-Utzer organized a tour entitled Breaking Ground. It presented 60 years of experimental cinema from Austria and was shown in 13 top-notch cinemas and museums (from the Centre Pompidou in Paris to the Anthology Film Archives in New York, and the Museum of Modern Art in Moscow, etc.). Currently another Found Footage film show is being planned for 2019.

Parallel to these activities, Burger-Utzer has succeeded in building a film distribution center that encompasses 1,600 titles of Austrian films and videos! This roughly corresponds to the number of annual loans. The work involved would have been impossible without well-motivated staff. That also requires a special talent – namely, creating a working atmosphere to enable such success stories.

One thing became clear to me while writing this short review of the work of a lifetime (which is fortunately ongoing): I’m grateful that Brigitta Burger-Utzer did not pursue her original choice of career path, which was that of a school teacher…

JURY: FRIEDL VOM GRÖLLER-KUBELKA, GABRIELE JUTZ, PETER TSCHERKASSKY

English translation by Renée von Paschen
films
Aufbruch
Ludwig Wüst

Gatekeeper
Loretta Pflaum
Lawrence Tooley

Phaidros
Mara Mattuschka

Zerschlag mein Herz
Alexandra Makarová
fiction
A jobless carpenter drives through the countryside, picks up an elderly lady and takes her to her final destination. The road movie Aufbruch (Departure) – the final part of a tetralogy about a homeless driver that began with Ludwig Wüst’s feature debut, Koma, and continued with My Father’s House and heimatfilm – is defined by reduction: one day, two characters, three places. A man leaves a woman, a woman leaves a man. Both meet for a short while. Great changes await them at the end of this journey.

**Aufbruch** Ludwig Wüst

**Austria**
German (Eng sub)
DCP
stereo
103 min

**Screenplay**
Ludwig Wüst

**Key Cast**
Claudia Martini
Ludwig Wüst

**Camera**
Klemens Koscher

**Editor**
Samuel Käppeli

**Producers**
Ludwig Wüst
Maja Savic

**Production**
film-pla.net

**Premiere**
February 2018 Berlinale
Berlin Int. Film Festival

**Contact**
Ludwig Wüst
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 the harsh brutality hidden behind the façade of civility.

*Gatekeeper* Loretta Pflaum, Lawrence Tooley

**Austria**
English/German/
Romanian/Pashto
(Eng sub)
DCP Dolby Stereo
93 min

**Screenplay**
Lawrence Tooley
Loretta Pflaum

**Key Cast**
Loretta Pflaum
Antje Hochholdinger
Anghel Damian

**Camera**
Tom Jide Akinleminu

**Editor**
Lawrence Tooley

**Producers**
Lawrence Tooley
Loretta Pflaum
Martin Maier

**Production**
Askim Askim Film
Martin Maier Media

**Premiere**
October 2017
Hof Int. Film Festival

**Contact**
Askim Askim Film
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 rundown 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.
Die andere Seite
Judith Zdesar

Anomalie
Richard Wilhelmer

Chaos
Sara Fattahi

Hugo Blanco, Deep River
Malena Martinez Cabrera

JOURNEY THROUGH A SMALL HOLE IN A GLOVE
Anna Schwingenschuh

Kein halbes Leben
Sybille Bauer

Kinder unter Deck
Bettina Henkel

Lechovo
Anita Makris

Die Melancholie der Millionäre
Caspar Pfaundler

The Most Beautiful Country in the World
Želimir Žilnik

Redemption Blues
Peter Stastny

ROTE ERDE WEISER SCHNEE
Christine Moderbacher

SIE ist der andere Blick
Christiana Perschon

Snow
Manfred Neuwirth

DIE TAGE WIE DAS JAHR
Othmar Schmiderer
documentary
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* (Aberration) 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*

Chaos tells the stories of three women, who have given up on life in three different cities. One lives in Damascus. She has completely stopped speaking to anyone else, isolating herself in her flat. The other has fled to Sweden, where she devotes herself entirely to her painting, thus hoping to rid herself of the torments of the past. The third has ended up in Vienna and faces an unknown future, reflecting the spirit of a female poet who fled Austria after World War II. Chaos attempts to develop a dialog among these three women – in the end, an impossible conversation.

Sara Fattahi *1983 Damascus Syria
Hugo Blanco, Deep River
Malena Martínez Cabrera

Portrait of the “Peruvian Che Guevara,” a famous guerrilla of the 1960s and legendary peasant leader. How did the inspiring hero come to withdraw from his position of leadership to encourage self-government? The filmmaker meets the white-bearded but tireless Blanco as an anonymous environmental activist in the aftermath of the Peruvian Internal War, a war in which the blood of 60,000 indigenous people was the price of a generation’s dream turned into a nightmare: the dream of the armed revolution.

Malena Martínez Cabrera *Tacna Peru
Films (selection) Arcane (2017 short d)
Felipe, come back (2009 d) Ramiro en Viena (2002 short d)
JOURNEY THROUGH A SMALL HOLE IN A GLOVE
Anna Schwingenschuh

Austria
German/English/
Norwegian (Eng sub)
DCP
Dolby SR
104 min

Concept
Anna Schwingenschuh

Camera
Florian Werner

Editor
Zuhal Er

Sound Design
Niclas Wohlleben

Producer
Anna Schwingenschuh

Premiere
March 2018
Diagonale Graz

Contact
Anna Schwingenschuh

The Norwegian archipelago Lofoten is a popular travel destination. In the summer. Not many tourists travel there in the winter. Calm, cold, darkness – slowness. Cod fishing. The island’s residents and those who want to become, and don’t want to be, remain. A film, that starts like a travelogue, but then spreads out like a spider’s web, and thus tells of island life from various perspectives. Of Northern Lights and desires – “as though we were on another planet.”

Anna Schwingenschuh *1981 Graz Austria
Films (selection) Der Nerzerlfresser (2010 short f)
Mindestens haltbar (2006 short f)
Kein halbes Leben  Sybille Bauer

Kein halbes Leben (Not Half a Life) deals with the quest for happiness and the overcoming of human loss as recounted by Renate (57), Kerstin (24) and Florian (29). Each of them finds fulfillment in their relationship with their dog, while simultaneously trying to overcome the absence of a loved one. The multifaceted depth of the human-animal relationship is revealed by the film's intimate observation of these three lives, which revolve around their owners' dogs. The dogs symbolize their owners' longing for freedom and acceptance.

Sybille Bauer  *1989 Linz Austria
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 Northeastern Europe.

Bettina Henkel *1966 Freiburg/Breisgau Germany
Films (selection) Theater Str. 6 (2014 short 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 eight years ago. Their love of their work and their efforts to overcome the downward-spiraling financial situation are at the center of this film.

Anita Makris *1966 Thessaloniki Greece
Films (selection) Dear Father (2009 a-g)
Dr. H. inherited a house worth millions in the inner city of Vienna, from an aunt who really was not his aunt. Dr. H. is depressive and wants to die – if it were not for his brother B., who is not really his brother. Dr. H. talks about how, with the help of a veterinarian, he rescued B. from the coma that befell him after a stroke. And how B. helped him to land the house from his so called aunt. Dr. H. has a plan for a charitable foundation ...

**Caspar Pfaundler**

*1959 Innsbruck Austria
The Most Beautiful Country in the World
Želimir Žilnik

The film Das schönste Land der Welt follows a group of young migrants in Vienna who break through the administrative labyrinths of checkings and gaining status and residence. We see their anxieties, mutual encouragement and achievements – while mastering the foreign language, they demonstrate skills in their professions, clarity and knowledge on entrance exams for schools and universities. It is also a story about new and old friendships, about the feeling of freedom in the new environment, without the pressure of war threats and the patriarchal stance of the family life.

Želimir Žilnik *1942 Niš Serbia

Austria/Croatia/
Slovenia/Serbia
Multiple languages
(Ger/Eng/Serbian sub)
DCP 2K
CinemaScope 1:2.40
stereo
102 min

Concept Želimir Žilnik
Camera Peter Roehsler

Producer
Peter Roehsler
Production
nanookfilm (AT)
factum documentary film project (HR)
tramal films (SI)
TV Vojvodina (RS)

Premiere
October 2018 DocLisboa
Int. Film Festival

Sales
sixpackfilm
Redemption Blues
Peter Stastny

Redemption Blues journeys through emotional terrain seventy years after the Shoah. Grounded in its maker’s personal story as the son of a former Auschwitz inmate, the film engages survivors in a dialog circling around key issues that remain relevant today, including conflicting impulses to memorialize or to forget; the promise of religion and its inadequacy for many; and the emergence of new enemies confounded with the old. While mourning anew in this late stage of history, new vistas might be cleared and new songs sung that could balance the blues that continues to course through our veins.

Peter Stastny *1952 Vienna Austria
Films (selection) Gespräch im Gebirg (1999 a-g)
In the House (1997 f) Nervenkriege (1995 d)
Just when they are departing from Austria, the director’s father decides to join her on a journey with local parishioners accompanying their village priest to his home in the Biafra-region of Nigeria to construct a school. The first joint trip taken by father and daughter in years presents problems compounded by distorted cultural encounters and the aftermath of a war long over. **RED EARTH WHITE SNOW** reflects a personal father-daughter journey, and a cinematic diary about interdependencies and the incompatibility of independence movements and Christian missionary projects.

**Christine Moderbacher** *1982 Vienna Austria
SHE Is the Other Gaze. A collaboration with visual artists of the older generation, who participated in the Viennese art scene after the 1970s and engaged in the women’s movement. These women recall how their self-determination and role as feminist pioneers evolved from a combination of artistic ambitions, economic constraints, adaptation and resistance to prevailing patriarchal social structures. In a dialog with the filmmaker and her camera, they share reflections of their early works and discuss artistic practices.

Christiana Perschon  *1978 Baden Austria
Films (selection) das bin nicht ich, das ist ein bild von mir (2018 a-g) Ghost Copy (2016 a-g) Noema (2014 short d)
Snow is. It falls and spreads out like a blanket, transforming the world into a mythological landscape. Everything sounds different, steps, distant bells, the ski racing announcer, the content laughter of children, even silence. Snow crunches underfoot and in general, you get around differently – via skis, snowboard, snow shoes, sleds, and ski lifts – or more slowly than usual, like by car on slippery streets. Snow plays a role in the tourism industry and its metaphors are paradoxical: Snow guns assure snow. In 23 deeply wintery motifs, Snow explores the Semmering region of Lower Austria. A film to hear, an audio piece to see. (Michael Omasta)

Manfred Neuwirth *1954 Vienna Austria
THE DAYS AND THE YEAR depicts the life and agricultural work of Gottfried and Elfie on a small farm in the Waldviertel region of Austria. Having decided in favour of “small-scale” farming, the two of them have consequentially pursued this aim, always regarding their animals as living creatures and the soil as a cosmos in its own right. The film tenaciously follows the trail of this life, dispensing with any commentary or explanation in order to build up a story of how widespread resource-destroying agricultural practices and unrestrained consumerism lead to an absurd situation and how the effects of it are felt: There is another way.

Othmar Schmiderer

Austria
No dialog
DCP 1:1.85
Dolby Stereo
87 min

Concept
Angela Summereder
Othmar Schmiderer

Camera
Othmar Schmiderer

Editor
Arthur Summereder

Producer
Othmar Schmiderer

Production
o.schmiderer
filmproduktion

Premiere
November 2018 DOK Leipzig
Int. Festival for Documentary Film

Contact o.schmiderer
filmproduktion

Othmar Schmiderer *1954 Lofer Austria
Boomerang
Kurdwin Ayub

Die Geschichte vom Eisbär,
der nach Afrika wollte
Mo Harawe

TNT - Boxerstory
Mark Gerstorfer
fiction short
Adnan would like nothing better than to attend his ex-wife’s housewarming party, but he hasn’t been invited. Katharina and Adnan haven’t been divorced for long. Their three children, Dana, Aida and David are trying to do the right thing for both of them. They go to their mother’s party, while trying to boost their father’s spirits, however he doesn’t want to accept reality. He stakes out the situation in front of the house of the woman he still loves.

Kurdwin Ayub *1990 Dohuk Irak
Films (selection) Paradies! Paradies! (2016 d) sexy (2012 a-g) Adele1 (2011 a-g)

Austria
German
DCP 2K surround 5.1
21 min

Screenplay Kurdwin Ayub
Key Cast Hasan Ali Mete Atlana Puntigam Laura-Alica Wallner
Camera Caroline Bobek Editor Roland Stöttinger

Producer Ebba Sinzinger Vincent Lucassen
Production WILDart FILM

Premiere March 2018 Diagonale Graz

Sales sixpackfilm
Pride, a broken heart and a lack of money are the forces that drive TNT, a has-been boxer, who never made it to the top. To get his hands on some cash, he accepts a dodgy deal to “fix” his last fight. Yet only moments before stepping into the ring, it becomes clear to him that losing the fight will be tougher than expected.

Mark Gerstorfer
*1979 Hallein Austria
Films (selection) Erlösung (2014 short f)
Lebensretter Konstantin (2012 short f)

Austria
German/English (Eng sub)
2K CinemaScope 1:2.39
Dolby Stereo
20 min

Screenplay
Mark Gerstorfer
Editor
Sebastian Longariva
Producer
Steven Swirko
Premiere
August 2018
Montreal World Film Festival

Contact
Mark Gerstorfer

Die Geschichte vom Eisbär, der nach Afrika wollte
Mo Harawe

Aisha fled from Syria, her final destination was meant to be Vienna. But the human traffickers left her alone in Maribor, Slovenia. The only person, who can help her is her ex-boyfriend back then in Syria, who now lives in Austria. Things left unsaid and unanswered questions rise during that intimate interlude on the road.

Mo Harawe
*1992 Mogadishu Somalia
Films (selection) Ein letztes Mal (2016 short f)
Ausweis (2014 short f)

Austria
Arabic (Ger sub)
HD 16:9 stereo
28 min

Screenplay/Editor
Mo Harawe
Key Cast
Shiraz Shahoud
Saad Al Ghefari
Camera
Alexander Sprenger

Producer
Alexander von Piechowski
Premiere
April 2019 Vienna
LET’S CEE Film Festival

Contact
Mo Harawe

TNT – Boxerstory
Mark Gerstorfer

Pride, a broken heart and a lack of money are the forces that drive TNT, a has-been boxer, who never made it to the top. To get his hands on some cash, he accepts a dodgy deal to “fix” his last fight. Yet only moments before stepping into the ring, it becomes clear to him that losing the fight will be tougher than expected.

Mark Gerstorfer
*1979 Hallein Austria
Films (selection) Erlösung (2014 short f)
Lebensretter Konstantin (2012 short f)

Austria
Arabic (Ger sub)
HD 16:9 stereo
28 min

Screenplay
Mo Harawe
Editor
Sebastian Longariva
Producer
Alexander von Piechowski
Premiere
April 2019 Vienna
LET’S CEE Film Festival

Contact
Mo Harawe
60 Elephants.
Episodes of a Theory.
Sasha Pirker
Michael Klein

perForming me?(!)
Luz Olivares Capelle
documentary short
perForming me?(!)
Luz Olivares Capelle

perForming me?(!) is a catalog of gestures, a remix of media-images, a documentary flirting with elements from musical films. It is not about the body, it is about the embodiment. Which or whose choreographies are subject to my behavioral patterns? A cinematic rehearsal space is offered as a laboratory to research the tensions between the performance of one’s own individuality and the staging of identity stereotypes.

Luz Olivares Capelle
*1983 Rufino/Santa Fe Argentina
Films (selection) Forest of Echoes (2016 short f)
El ritual del color (2015 a-g) Apariciones (2014 a-g)

VIA – Vienna Shorts Festival
Sales sixpackfilm

60 Elephants.
Episodes of a Theory.
Sasha Pirker, Michael Klein

Yona Friedman’s architectural and urbanistic theories are famous, starting with those of “self-planning.” While they date back to half a century ago, they seem to have become topical. Pirker and Klein film in Paris, at home, but also in the streets, and while his voice supports the images, he will never appear on them himself. A fertile back and forth is set up between the urban landscapes and the provocative wisdom in the voice of this old elephant. (Jean-Pierre Rehm)

Sasha Pirker *1969 Vienna Austria
Films (selection) Exhibition Talks (2015 co-director a-g) Paperwork (2012 short d)
The Future Will Not Be Capitalist (2010 a-g)

Michael Klein
*1980 Grieskirchen Austria

Austria
Films (selection) Exhibition Talks (2015 co-director a-g) Paperwork (2012 short d)
The Future Will Not Be Capitalist (2010 a-g)

Premiere
July 2018 FIDMarseille
Int. Film Festival
Sales
sixpackfilm
Dachszenen
Annja Krautgasser

das bin nicht ich,
das ist ein bild von mir
Christiana Perschon

FLUIDE
Thomas Steiner

Imperial Valley
(cultivated run-off)
Lukas Marxt

Invest in Failure
(Notes on Film 06-C,
Monologue 03)
Norbert Pfaffenbichler

Kassa Track
Adnan Popović
Line Finderup Jensen
Parastu
Juri Schaden

Paris Episoden
Friedl vom Gröller

Pfauenloch
Katrina Daschner

Remapping the Origins
Johannes Gierlinger

SABAUDIA
Lotte Schreiber

Winter Bienen
Josephine Ahnelt
avant-garde short
Dachszenen
Annja Krautgasser

This film assumes an experimental essayistic form to cast its voyeuristic gaze on surrounding roofs and rooftop landscapes and tell brief episodic tales about daring youths, routinized roofers and sunbathing retirees, while broaching questions regarding hope, future prospects and everyday survival within our society.

Annja Krautgasser *1971 Hall/Tyrol Austria
Films (selection) Waldszenen (2015 short f)
Re-Run (2015 a-g) Romanes (2012 short d)

Austria
German (Eng sub)
DCP surround 5.1
19 min

Concept/Editor
Annja Krautgasser
Camera Martin Putz
Annja Krautgasser

Premiere March 2018
Diagonale Graz

Contact
Annja Krautgasser
**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**

German (Eng sub)

DCP 2K 1:1.85
b&w
stereo
7 min

**Realisation**

Thomas Steiner

**Premiere** April 2018

Crossing Europe Linz

**Contact**

Thomas Steiner

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**das bin nicht ich, das ist ein bild von mir**

*Christiana Perschon*

Roasting skewers, hairpins and nails were the tools of self-liberation in the photo series “Destruction of an Illusion” by Karin Mack, which was produced in 1977 with a self-timer and her hand processing work in the darkroom. Forty years later it is not me, it is an image of me is a new perspective that transforms and sets into motion the examination of the self-image and role as a woman. Light and rotation create an illusory horizon of perception inherent in filmmaking and make the living shadows dance in the delirium of the real.

*Christiana Perschon* 1978 Baden Austria

Films (selection) Sie ist der andere Blick (2018 d)
Double 8 (2016 a-g) Noema (2014 short d)

**Austria**

German (Eng sub)

DCP color/b&w
stereo
10 min

**Realisation**

Christiana Perschon

**Premiere** March 2018

Diagonale Graz

**Contact**

Christiana Perschon
Avant-Garde Short

Imperial Valley (cultivated run-off)
Lukas Marxt

The Imperial Valley stretches to the southern border of California. Through the efforts and investment of the agricultural industry, an inhospitable desert region was transformed into an oasis of verdure whose existence is subject to the strictly defined demands of human engineering. Contemplating the relationship between the landscape and civilization, the film unfolds in almost abstract shots taken from a bird’s-eye view.

Lukas Marxt  *1983 Schladming Austria
Films (selection) Fishing Is Not Done On Tuesdays (co-director 2017 a-g)
Shadowland (co-director 2017 a-g)
Reign of Silence (2013 a-g)

Austria
No dialog
2K 1:1.85
Stereo
14 min

Realisation
Lukas Marxt
Sound Design
Jung An Tagen

Producer Lukas Marxt

Premiere February 2018 Berlinale
Berlin Int. Film Festival

Sales sixpackfilm

Invest in Failure (Notes on Film 06-C, Monologue 03)
Norbert Pfaffenbichler

The last part of the Monologue Trilogy condenses the career of a British character actor into a surreal fictional story: The filmmaker covers half a century based on excerpts from the 160 works of the elegant Englishman James Mason (1909–1984) – in contrast to Karloff and Chaney, an actor who (other than the process of aging) seems almost changeless. As a brooding romantic anti-hero, in the post-war years, Mason made the leap to become a Hollywood star, to then travel nearly all continents and genres as a co-production globetrotter from the 1960s onward. (Christoph Huber)

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

Austria
Multiple languages
DCP 2K color/b&w
Dolby Stereo
63 min

Realisation Norbert Pfaffenbichler
Key Cast James Mason

Premiere October 2018 Viennale
Vienna Int. Film Festival

Sales sixpackfilm
With *Paris Episodes*, I take on a film form new to me, consisting of several elements: The indifferent gaze of the camera records the human face as a portrait, a sight unavailable to the naked eye without violating social convention; the exposure of contemporary social and societal circumstances; collaborators briefly accompanied on their life’s journey; connections between various protagonists. My concept is of a documentary nature. My challenge is to unite portraits of actors who people my personal universe and their ways of life. The city of Paris will function as a unifying element.

**Kassa Track**

Popović, Finderup Jensen, Parastu, Schaden

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)

**Line Finderup Jensen**
*1991 Copenhagen Denmark
Films (selection) Neighbourhood (2016 a-g)

**Parastu** *1987 Vienna Austria
Films (selection) suite dreams (2016 a-g)

**Juri Schaden** *1984 Vienna Austria
Films (selection) Heldenplatz (2017 a-g)

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

**Realisation** Adnan Popović
Line Finderup Jensen
Parastu, Juri Schaden

**Production** Studio Orlinder Krinkel

**Premiere** November 2017 Vienna
2 Days Animation Festival

**Sales** sixpackfilm

**Paris Episoden**

Friedl vom Gröller

**Paris Episodes**
Avant-Garde Short

Białystok is a city in transformation, a former melting pot of cultures where history is being re-negotiated – ideas, beliefs and ideologies are in a perpetual struggle. The film links a collective historiography with current social developments. It is an essayistic meditation on loss, continuity and progress – searching for clues in a city which might potentially stand for more. Perhaps, it stands for Europe as a whole, as well as the future of its inhabitants.

Johannes Gierlinger *1985 Salzburg Austria
Films (selection) Die Ordnung der Träume (2017 a-g)
A subsequent fulfilment of a prehistoric wish (2015 a-g)
The fortune you seek is in another cookie (2014 d)

Austria
No dialog
DCP
Dolby Digital 5.1
10 min

Concept Katrina Daschner
Camera Hannes Böck
Editors Hannes Böck
Katrina Daschner
Music/Sound Design
Sabine Marte

Producer Katrina Daschner
Production Lady Chutney Production

Premiere March 2018
Diagonale Graz

Sales sixpackfilm

Pfauenloch
Katrina Daschner

A dreary stone grotto populated by mysterious beings lurking in narrow niches, appearing as hordes of zombies with dead eyes, or disturbing with beautifully abhorrent faces. Atmospheric projections intensified by a cataclysmic horror soundtrack to an enthralling ghost train ride through uncanny terrain. (Michelle Koch)

Katrina Daschner *1973 Bad Kissingen Germany
Films (selection) Pferdebusen (2017 a-g)
Perlenmeere (2016 a-g)
Powder Placenta (2015 a-g)

Austria
No dialog
DCP
Dolby Digital 5.1
10 min

Concept Katrina Daschner
Camera Hannes Böck
Editors Hannes Böck
Katrina Daschner
Music/Sound Design
Sabine Marte

Producer Katrina Daschner
Production Lady Chutney Production

Premiere March 2018
Diagonale Graz

Sales sixpackfilm

Remapping the Origins
Johannes Gierlinger
SABAUDIA
Lotte Schreiber

This essay film focuses on the countryside of Agro Pontino as well Sabaudia, a small city in the region constructed under Mussolini that formally expresses a pure example of architectural rationalism. On the one hand the film reflects the phenomenon of Fascism as a historical fact and on the other as a contemporary reality returning with renewed intensity to Europe. How this film captures landscape and architecture is informed by the spirit of Pier Paolo Pasolini who had a vacation villa built on the coast of Sabaudia...

Lotte Schreiber *1971 Mürzzuschlag Austria
Films (selection) If I had land under my feet (2017 a-g) Manchmal also denkt man, weil es sich bewährt hat. Wittgensteins Haus. (2016 a-g, short f) Exhibition Talks (co-director 2014 a-g)

Austria
Italian (Ger/Eng sub)
HD/S-8 mm 16:9
color/b&w Dolby Stereo
20 min

Concept/Editor Lotte Schreiber
Camera Johannes Hammel
Producer Lotte Schreiber

Premiere October 2018 Viennale
Vienna Int. Film Festival

Sales sixpackfilm

Winter Bienen
Josephine Ahnelt

From bee hives on top of skyscrapers to noise bands underground: Winter Bienen (Winter Bees) explores and questions our common notions of vision and sound – above and below the streets of Tokyo.

Josephine Ahnelt *1987 Vienna Austria
Films (selection) Venus & Periphery (2016 a-g) Water from Grain (2013 a-g) Tic Tac (2011 a-g)

Austria
English/Japanese (Ger sub)
HD 16:9
color/b&w
14 min

Concept
Josephine Ahnelt
Graphics
Araki Koman
Editor
Maiko Endo
Sound Design
Wolf-Maximilian Liebich

Premiere June 2018
VIS – Vienna Shorts Festival

Sales sixpackfilm
films coming soon
Garden
Peter Schreiner

Leftright
Thomas Marschall
fiction

coming soon
Awad was kidnapped by the militia, kept imprisoned and tortured.

Julia finds out she is suffering from a life threatening disease.

Herman is plagued by nightmares.

Sandu spent his childhood living in institutional homes and was often beaten.

Omar fled the inferno of the Syrian war with his wife and children.

A film within a film: A garden becomes a stage for its protagonists and a childhood paradise – a nightmare, a prison, and a scene of war.

Peter Schreiner
*1957 Vienna Austria
Martha and Alex are driving in a car through an unspecific countryside. Their constant self-centered lingual battle reveals the tricky but humorous interaction of a couple, full of misunderstandings and awkward positions. Entirely self-absorbed, diverse events unfold around them.

**Austria**

English
4K CinemaScope 1:2.39
Dolby SR
approx. 90 min

**Screenplay**
Thomas Marschall
Anna Mendelssohn

**Key Cast**
Anna Mendelssohn
Joep van der Geest

**Camera**
Martin Putz

**Editor**
Stefan Fauland

**Producer**
Daniela Praher

**Production**
Daniela Praher
Filmproduktion

**Completion**
2019

**Contact**
Daniela Praher
Filmproduktion
AB JETZT WIRD’S ERNST
Sebastian Arlamovsky

Die Begegnung
Tatia Skhirtladze
Anna Khazaradze

DAVOS
Daniel Hoesl

Eisenstraße
Sebastian Brameshuber

Elfie Semotan,
Photographer
Joerg Burger

Emile
Rainer Frimmel
Tizza Covi

Fugue
Artemio Benki

gehört, gesehen
David Paede
Jakob Brossmann

In the Barracks
Katharina Copony

it works 20
Fridolin Schönwiese

Kommunikation
Pavel Cuzuioc

KRAI – Eine Landschaft
Aleksey Lapin

Kurt Kren
Martina Kudláček

Left to Die
sebastian j. f.

Mirrors
Alireza Ghanie

My Room
Monika Stuhl

Nebenan
Ulli Gladik

Pinkafeld
Elke Groen

Refugee Lullaby
Ronit Kertsner

Replay/Reply: ANNA
Constanze Ruhm
Emilien Awada

Space Dogs
Elsa Kremser
Levin Peter

Stories from the Sea
Jola Wieczorek

Die Tagträume des
Nikolaus Habjan
Johannes Hammel

Verschwinden
Thomas Heise

Widerstandsmomente
Jo Schmeiser

WIND
Martin Putz

ZUSAMMENLEBEN
Thomas Fürhapter
documentary coming soon
AB JETZT WIRD’S ERNST (From now on it gets serious) is a documentary about a young generation of refugees in Austria and the time after asylum was granted to them. A snapshot of the process of growing up in a foreign country, supported by “ROB – Rugby Opens Borders,” a rugby initiative for refugees. Khaled is a young Syrian and the ROB team’s captain. Over a period of two years we see how he and the team navigate their life between responsibility and adolescence.

Sebastian Arlamovsky *1986 Austria
During the Cold War, the four legendary female chess players from Georgia revolutionized women's chess across the globe, and became Soviet icons of female emancipation. *Die Begegnung* (The Encounter) reveals their interwoven biographies and is both a rare look into the present lives of chess stars Nona Gaprindashvili, Nana Alexandria, Maia Chiburdanidze and Nana Ioseliani, as well as a chronicle of their lasting legacy.

**Concept** Tatia Skhirtladze

**Camera** Jerzy Palacz

**Editor** Petra Zöpnek

**Producers**
Karin Berghammer (AT)
Anna Khazaradze
Nino Chichua
Linda Jensen (GE)
Sarita Matijević (RS)
Alexander Dumreicher-Ivanceanu (AT)

**Production**
berg hammer film (AT)
1991 Productions (GE)
Playground produkcija (RS)
AMOUR FOU (AT)

**Completion** 2019

**Contact** berg hammer film
The continental plates of Europe and Africa meet in the Central Eastern Alps, just where Davos is located. It is the highest town in the Alps and where global elites meet annually at the World Economic Forum: a tectonic location in every sense of the word. The most diverse people and cultures come together and form a global village here. The film accompanies people on the scene in Davos for an entire year, rendering an impression of the place and its residents.

Daniel Hoesl
*1982 St. Pölten Austria
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 merman’s promise that has become a curse.

Sebastian Brameshuber  
*1981 Gmunden Austria
Films (selection) In, Over & Out (2015 a-g) Of Stains, Scrap & Tires (2014 short d) And There We Are, in the Middle (2014 d)
Elfie Semotan is considered the grande dame of Austrian photography. The 77-year-old photographer has successfully worked over half a century at the intersection of art-, fashion- and commercial photography. Semotan is shown at work on the streets, in the studio and with stars in New York, and reflects in artistic dialog not only on her work but also about a profession in the throes of radical change. The film serves as an hommage to the great artist, but also to the passion for photography itself.

Joerg Burger  
*1961 Lower Austria

Films (selection) Un solo colore (2016 d)  
Focus on Infinity (2014 d)  
Wolf Suschitzky – Photographer and Cameraman (2010 d)
Emile Rainer Frimmel, Tizza Covi

Emile Zuckerkandl was the only grandson of the famous Austrian journalist, Berta Zuckerkandl. After years fleeing from the Nazi regime he managed to build a major scientific career in the US. The memories of the 90-year-old paint a vivid picture of 20th-century history with all its highs and lows. In November 2013 Emile Zuckerkandl died in Palo Alto, California, the victim of a brain tumor.

Rainer Frimmel *1971 Vienna Austria
Tizza Covi *1971 Bolzano Italy
Martin is a young Argentinian piano virtuoso and a composer. He has been a patient at El Borda, the largest psychiatric hospital in Latin America, since his breakdown four years ago. Once a child prodigy and the most promising talent of his generation, he is now trying to overcome his mental illness, to return to his life outside the asylum and performing on stage, all the while working on his new composition “Enfermaria.”

Artemio Benki *1966 Paris France
Films (selection) Intrusion (2003 short f)
Island on the Roof (2001 short f) Prague Stories (1999 f)
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
My grandmother has been running the cafeteria in an army barracks on the southern Styrian border to Slovenia for twenty-three years. I live here as a little girl with my mother. Growing girls live in a military barracks, our extended family finds its home in a military environment: The film reconstructs our family on location, stepping into a space of memory and fantasy.

*Katharina Copony*  
*1972 Graz Austria*  
*Films (selection) Moghen Paris – Und sie ziehen mit (2016 d)*  
*Spieler (2014 d) Oceanul Mare (2009 d)*
The short film *it works* released in 1998 documented four handicapped children as they went about their everyday work routines. 20 years later these children have grown into wonderful 30-year-old men and women who now stand in the prime of their lives. This film finds a personal and filmic intimacy much like its precursor, while questioning what socially normative concepts determine who is or is not considered handicapped nowadays.

**Fridolin Schönwiese**  *1967 Vienna Austria*

**Films** (selection) Kopie aus dem Bundesarchiv (2015 a-g)  
The Five Cardinal Points (2011 d)  
Volver la vista – The Gaze Back (2006 d)
Kommunikation tells the poetic story of telecommunications field engineers and their customers in Austria, Bulgaria, Romania, Ukraine and Moldova. The film is an audio-visual allegory on communicating, on how we interact – with and without the use of technology – and on our dependence on communications technologies. And yet with all these tools and channels for communication, we still inhabit a modern-day Tower of Babel; a discordant variety of languages, personalities and perspectives.

Pavel Cuzuioc *1978 Republic of Moldova
Films (selection) Secondo Me (2016 d)
Raisa (2015 short f) Digging for Life (2011 d)
In Jutanovka, a small town on the Ukrainian border, we delve into the relationships of the young people and their families. Accompanied by the cacophony of propaganda on the Russian state radio and in the Orthodox Church, the young people flee into patriotism, historical whitewashing and militarism, while the elder generation subjects itself to a daily routine of absurd Orthodox religious rules and phoney traditions.

Aleksey Lapin *1988 Tomsk Russia
Films (selection) 100 Euro (2018 short f)
Geschichte 2000 (co-director 2017 short f)
Rhythmus 59 (co-director 2016 short f)

Contact
Horse&Fruits
Filmproduktion
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)
Left to Die  sebastian j. f.

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
Films (selection) War on Terror™ (2011 d)
The War on Drugs (2007 d) info wars (2004 d)
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.

**Mirrors** Alireza Ghanie

**Austria**
Farsi/multiple languages
(Ger/Eng sub)
HD 16:9
Dolby Digital
approx. 85 min

**Concept/Editor**
Alireza Ghanie

**Camera**
Kave Shahlou
Alireza Ghanie

**Producer**
Alireza Ghanie

**Completion** 2019

**Contact**
Alireza Ghanie

Alireza Ghanie *1959 Tehran Iran

**Films** (selection) Networking (2014 short d)
Lessons from Bam (2005 short d) Windspiel (2002 f)
Documentary Coming Soon

Nothing exceptional to report. The starting point for one is the ultimate achievement for the other.
Lorenzo, Matteo, Barbara, Dagmara and Carla live in Perugia. They either suffer from a mental handicap or a psychological disturbance. They live in a settlement called Prisma, together with people whose normalcy is calculated to be contagious. Behavioural disturbances such as anorexia and autoaggression permanently improve in this environment. But the “normal” people also experience changes.

Monika Stuhl *1964 Vienna Austria
Vienna’s working-class districts are considered the cradle of Austrian social democracy. Yet for many years now, the Social Democratic Party has been losing ground in their traditional districts. Many people do not bother to go to the polls anymore or are shifting to right-wing populist parties. *Nebenan* (Nextdoor) portrays three people, accompanying them as they make their way in their private spheres, their everyday worklife, and to election meetings. The film conveys their problems, fears and convictions.

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

**Concept**  
Ulli Gladik

**Camera**  
Ulli Gladik  
Elke Groen

**Producer**  
Ulli Gladik

**Completion**  
2019

**Contact**  
Ulli Gladik
Pinkafeld is a small city in Austria that gained adverse publicity as a “Nazi village” during the presidential election of 2017, when a majority of its citizens voted for their famous neighbor, the right-wing candidate Norbert Hofer. What do people really think in regard to homeland, populism, refugees and identity, about us vs. them, and group prejudices? *Pinkafeld* shows a society in transition, in danger of being divided by populism. It is about a small city that reflects Europe’s zeitgeist.

**Elke Groen** *1969 Gmunden Austria  
Films (selection) Bojo Beach (2017 short d)  
Optical Sound (co-director 2014 a-g) NightStill (2007 a-g)
Fall 2015. A video shared thousands of times. The nomadic Jewish shepherd Hans Breuer sings Yiddish songs to a Syrian family on a journey crossing the Austrian border. He cannot do otherwise than aid these refugees. They remind him of his father who in 1938 had to depend on the kindness of strangers in England. With humor and shepherd cunning, now Hans’ endeavors to help make the refugees’ arrival in the new world a little easier.

Ronit Kertsner

Refugee Lullaby Ronit Kertsner

Austria/Israel
German/English
(Eng sub)
HD 16:9
Dolby Digital 5.1
approx. 75 min

Concept/Editor
Ronit Kertsner

Camera
Jerzy Palacz
Shalom Rufeisen

Producers
Ebba Sinzinger (AT)
Ronit Kertsner (IL)

Production
WILDart FILM (AT)
Ronit Kertsner (IL)

Completion
2019

Contact
WILDart FILM

Ronit Kertsner *1956 Jerusalem Israel
Films (selection) H. I. Jew Positive (2013 d)
Torn (2011 d) Menachem and Fred (2009 d)
Replay/Reply: ANNA
Constanze Ruhm, Emilien Awada

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 its 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) PANORAMIS PARAMOUNT PARANORMAL – Three Times a Film (co-director 2017 a-g) Kalte Probe (co-director 2013 f) Crash Site/My_Never_Ending_Burial_Plot (2010 f)

Emilien Awada *1988 Paris France
Films (selection) PANORAMIS PARAMOUNT PARANORMAL – Three Times a Film (co-director 2017 a-g)
Space Dogs  
Elsa Kremser, Levin Peter

Space Dogs goes on a quest in search of the stray dog named Laika, the first living being sent into outer-space, where she succumbed to extreme heat. Legend has it that today her ghost wanders with her descendants through the streets of the Russian capital. This documentary film journeys beyond earthly boundaries, while telling the unknown story of Moscow’s stray dogs – from their ascent into space to their life on the face of the Earth.

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

Levin Peter *1985 Jena Germany  
Films (selection) Beyond the Snowstorm (2016 d)  
A Promise (2012 d) Sonor (2010 short d)
Stories from the Sea
Jola Wieczorek

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 women 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
The Daydreams of Nikolaus Habjan is a long-term project. Over the next two years, director Johannes Hammel will have the opportunity of accompanying artist extraordinaire, Nikolaus Habjan. This film is intended to give closeup views of the artist’s diverse fields of work, as well as an encompassing overview of his creative œuvre to present, including puppetry, theater and opera directing, and whistling – an overview of the vast professional spectrum of the 30-year old artist, who seems to be at home in almost all the genres of the theater and opera.

Johannes Hammel *1963 Basel Switzerland
Films (selection) Buildings (2015 a-g)
Jour sombre (2011 a-g) Folge mir (2010 f)

Austria
German (Eng sub)
DCP
Dolby Digital 5.1
approx. 90 min

Concept/Camera
Johannes Hammel
Additional Camera
Reinhard Mayr
Jan Zischka
Johannes Gierlinger
Editor
Sophie Reiter

Producer
Johannes Hammel
Production
hammelfilm

Completion
2021

Contact
hammelfilm

Die Tagträume des Nikolaus Habjan
Johannes Hammel
Verschwinden  Thomas Heise

Verschwinden (Disappearing) goes in pursuit of the family of writer and director Thomas Heise: the story of a family in the 20th century that had found itself by chance, was torn apart, and now the surviving children and grandchildren are disappearing. The story of the film is told in front of a background of contemporary events, at central places in Vienna and Berlin, between the trainstations of Praterstern and Ostkreuz. A filmic collage.

Thomas Heise  *1955 Berlin GDR

**Austria/Germany**  
German
HD 16:9  
color/b&w  
Dolby Digital 5.1  
approx. 90 min

**Concept**  
Thomas Heise

**Camera**  
Stefan Neuberger

**Editor**  
Dieter Pichler

**Producers**  
Heino Deckert (DE)  
Johannes Rosenberger  
Constantin Wulff (AT)

**Production**  
Ma.ja.de Filmproduktion (DE)  
Navigator Film (AT)

**Completion**  
2019

**Contact**  
Navigator Film
Widerstandsmomente  Jo Schmeiser

Widerstandsmomente (Moments of Resistance) carries voices, writings and objects from the anti-Nazi resistance into the present. Politically engaged women of today respond to historical resistance and make links to current events. A line is drawn from what was before and what is today to what might be: a society based on solidarity without discrimination or exclusion.

Jo Schmeiser  *1967 Graz Austria
Films (selection) BILDgenerationen (co-director 2014 short d)
(co-director 2004 d)

Austria
German (Eng sub)
HD 1:1.85
Dolby Digital 5.1
approx. 90 min

Concept
Jo Schmeiser
Camera
Sophie Maintigneux
Editor
Michael Palm

Producers
Peter Janecek
Jo Schmeiser
Production
PLAESION Film + Vision

Completion 2019

Contact
PLAESION Film + Vision
Wind itself is inaudible. All we hear is the sound emanating from its encounter with obstacles. Wind is invisible, what we see are its effects, what we perceive we intimate. The wind itself remains a phantom, like the cinematic principle of picture and sound, creating sensations in our minds. The story of wind will be told through people who encounter and work with this phantom element in various ways. The film contrasts their intentions and tells about the primordial human effort to direct nature.

Martin Putz  *1967 Vienna Austria
How is Vienna’s culture mediated to migrants? The documentary feature entitled *LIVING TOGETHER* follows new migrants from different countries beginning with their first step into a new country. What expectations do migrants have of Vienna? What information and values are mediated to them in the “integration courses” and what is not?

**Thomas Fürhapter**  *1971 Vienna Austria*

**Films** (selection) Die dritte Option (2017 d)  
Michael Berger. Eine Hysterie (2010 d) Planes (2006 a-g)
Filmwechsel
Manfred Schwaba

RALF
Lukas Marxt
avant-garde
coming soon
For around two years, Antoinette Zwirchmayr and I have been corresponding regularly. We have an ongoing exchange about everyday topics and ideas for films, with notes on current events. The expectation of a new letter in the mailbox is comparable to the tension experienced while developing a film in the darkroom. Presently, we’ve changed our medium for a year: 16 mm black & white film in place of letter paper. Instead of writing down our thoughts on paper, we’re using light to create film footage.

Manfred Schwaba *1973 Vienna Austria
Films (selection) 52 Films or: My First Garden (2017 a-g)
Tagebuch bis erster Schnee (2017 a-g) Atlantic35 (2016 a-g)
RALF 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 (selection) Shadowland (co-director 2016 a-g)
Cape Ground (2016 a-g)
Wunderschön und ruhig gelegen (co-director 2015 a-g)
Stellen Sie sich vor
Ulrike Putzer
Matthias van Baaren
fiction short coming soon
Stellen Sie sich vor
Ulrike Putzer
Matthias van Baaren

Stellen Sie sich vor... (Imagine/Introduce Yourself...), that is a filmic picture puzzle. A theatrical film about an actress on the one hand, and a documentation about acting on the other.

Ulrike Putzer *1982 Vienna Austria
Films (selection) Hände zum Himmel (co-director 2013 short d)
Elephant Skin (co-director 2009 short f)

Matthias van Baaren *1977 Vienna Austria
Films (selection) Hände zum Himmel (co-director 2013 short d) Die Falten des Königs (2011 short d)

Austria
German (Eng sub)
HD 16:9 stereo
approx. 25 min

Concept Ulrike Putzer
Matthias van Baaren
Camera Harald Traindl

Completion 2019

Contact Ulrike Putzer
Matthias van Baaren
Am Gang
Claudia Dermutz

Children's Film
Amina Handke

Sie kommt!!
Alice Durst
Christian Neubacher

Wolfgang's Freedom
Gregor Centner
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 *1978 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. 25 min

Concept Claudia Dermutz
Camera David Auner
EditorChristin Veith

Producer Christine Ajayi
Completion 2019
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 2019
Contact FreibeuterFilm
Sie kommt!!
Alice Durst
Christian Neubacher

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 its 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 2019

Contact Christian Neubacher

Wolfgang’s Freedom
Gregor Centner

As a prisoner in a correctional facility, Wolfgang has lost his right to choose his own residence and largely forfeited his freedom. He does time in a transitional space society has chosen for him because he could not follow its rules. Wolfgang however does not complain about his situation, he enjoys the time he is locked up alone in his cell. How much freedom is possible under such circumstances, to what degree does freedom depend on the conditions in which we see ourselves trapped?

Gregor Centner *1977 Ravensburg Germany

Austria
German (Eng sub)
HD 1:1.85
Dolby Stereo
approx. 20 min

Realisation
Gregor Centner

Completion 2019

Contact
Gregor Centner
Albert Sackl
Antarctic Traces
Michaela Grill
Austrian Pavilion
Philipp Fleischmann
Constant Ride
Martin Reinhart
don’t know what
Thomas Renoldner
Ephemeral Places
Bernd Oppl
Heavy Metal Detox
Josef Dabernig
LAD Ladies
Elke Groen
Lieb Dich
Sabine Groschup
Object of Work
Stefan Juster
Out of Sight
Eve Heller

Plum Circus
Katrina Daschner
Testa
Karl-Heinz Klopf
Train Again
Peter Tscherkassky
tax-reverse
Martin Reinhart
Virgil Widrich
Video_70
Dextro.org
avant-garde short coming soon
14/15
Albert Sackl

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

Albert Sackl *1977 Graz Austria
Films (selection) Steifheit 1-3/7 (2018 a-g)
Im Freien (2011 a-g) Vom Innen; von aussen (2006 a-g)

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

Realisation
Albert Sackl

Completion
2019

Contact
Albert Sackl

Antarctic Traces
Michaela Grill

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
2019

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.

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 2019

Contact
Martin Reinhart

Philipp Fleischmann *1985 Hollabrunn Austria
Films (selection) The Invisible Cinema 3 (2017 a-g) mumok kino (2017 a-g) Main Hall (2013 a-g)

Austria
No dialog
35 mm 1:1.33
approx. 5 min

Realisation
Philipp Fleischmann

Completion
2019

Contact
Philipp Fleischmann

Austrian Pavilion
Philipp Fleischmann

The final part of a series of analog films dealing with Austrian art institutions since 2013. The series uses site-specific cameras and includes the Secession, the Generali Foundation, the Austrian Film Museum and the mumok cinema. The films aim to merge a structural approach of the historical film avant-garde dealing with material and camera (60s, 70s) together with discussions of institutional critique on the format of exhibiting (90s). Austrian Pavilion will close the series, filming the Austrian Pavilion in Venice.

Philipp Fleischmann *1985 Hollabrunn Austria
Films (selection) The Invisible Cinema 3 (2017 a-g) mumok kino (2017 a-g) Main Hall (2013 a-g)

Austria
No dialog
35 mm 1:1.33
approx. 5 min

Realisation
Philipp Fleischmann

Completion
2019

Contact
Philipp Fleischmann

Constant Ride
Martin Reinhart

The final part of a series of analog films dealing with Austrian art institutions since 2013. The series uses site-specific cameras and includes the Secession, the Generali Foundation, the Austrian Film Museum and the mumok cinema. The films aim to merge a structural approach of the historical film avant-garde dealing with material and camera (60s, 70s) together with discussions of institutional critique on the format of exhibiting (90s). Austrian Pavilion will close the series, filming the Austrian Pavilion in Venice.

Philipp Fleischmann *1985 Hollabrunn Austria
Films (selection) The Invisible Cinema 3 (2017 a-g) mumok kino (2017 a-g) Main Hall (2013 a-g)

Austria
No dialog
35 mm 1:1.33
approx. 5 min

Realisation
Philipp Fleischmann

Completion
2019

Contact
Philipp Fleischmann

Austrian Pavilion
Philipp Fleischmann

The final part of a series of analog films dealing with Austrian art institutions since 2013. The series uses site-specific cameras and includes the Secession, the Generali Foundation, the Austrian Film Museum and the mumok cinema. The films aim to merge a structural approach of the historical film avant-garde dealing with material and camera (60s, 70s) together with discussions of institutional critique on the format of exhibiting (90s). Austrian Pavilion will close the series, filming the Austrian Pavilion in Venice.

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Films (selection) The Invisible Cinema 3 (2017 a-g) mumok kino (2017 a-g) Main Hall (2013 a-g)

Austria
No dialog
35 mm 1:1.33
approx. 5 min

Realisation
Philipp Fleischmann

Completion
2019

Contact
Philipp Fleischmann
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
Films (selection) Fuck the Cancer! (2016 d, a-g)
Sunny Afternoon (2012 a-g) Mozart Party ’06 (2006 short animation)

Austria
English
DCP 4K 16:9
b&w
surround 5.1
approx. 8 min

Concept/Animation/Editor
Thomas Renoldner
Camera
Ludwig Löckinger
Sound Design
Andi Haller

Completion
2019

Contact
Thomas Renoldner

Ephemeral Places
Bernd Oppl

In *Ephemeral Places*, temporary and anonymous locations become staged – including non-locations and places of transit like waiting halls, passageways, and sleeping rooms. In the film these backdrops become subject to a process by means of substances that behave chaotically within these spatial environs. A new, unforeseeable spatial event results from the force field of the contradiction between structure and chance.

Bernd Oppl *1980 Innsbruck Austria
Films (selection) Substanzaufnahme (co-director 2016 a-g) Hotel Room (2011 short f)
Flock (2010 short f)

Austria
No dialog
HD 16:9
Dolby
approx. 10 min

Realisation
Bernd Oppl

Music
Andreas Kurz

Completion 2019

Contact Bernd Oppl
Heavy Metal Detox
Josef Dabernig

*Heavy Metal Detox* is an aesthetic paraphrase on the removal of amalgam dental fillings. This dental procedure is portrayed in varying perspectives – spiritual, sarcastic, existential and nihilistic – becoming a cantata in the form of a film.

**Josef Dabernig**
*1956 Kötschach-Mauthen Austria*
Films (selection) Stabat Mater (2016 a-g)  
Zlaté Piesky Rocket Launch (2015 a-g)  
River Plate (2013 a-g)

Austria
No dialog  
DCP 1:1.85  
b&w Stereo SR  
approx. 12 min

**Concept/Editor** Josef Dabernig  
**Camera** Christian Giesser  
**Music** Christoph Herndler  
**Sound Design** Michael Palm

**Producer**  
Josef Dabernig

**Completion** 2019  
**Contact**  
Josef Dabernig

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LAD Ladies
Elke Groen

*"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) Bojo Beach (2017 a-g) Optical Sound (co-director 2014 a-g) NightStill (2007 a-g)

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

**Realisation**  
Elke Groen

**Production** groen.film

**Completion** 2019  
**Contact** groen.film
Lieb Dich
Sabine Groschup

_Lieb Dich_ (Love You) is a declaration of love to the art of the love-letter, creative writing and poetry. A man is standing by a desk and contemplating an envelope. He seats himself at the desk, opens the envelope and takes out a letter from his lover. While he begins reading, a colorful, sensual tale of passion, love, attachment, assurances and promises is projected on the envelope in the form of drawings, in writing, in speech and song.

_Sabine Groschup_ *1959 Innsbruck Austria
Films (selection) (JC{639}) (2012 short d)
Gugug (2006 a-g) Ghosts – Nachrichten von Wem (2000 a-g)

_Austria_
German (Eng sub)
HD 16:9
color/b&w Dolby Stereo
approx. 10 min

Concept/Editor
Sabine Groschup
Key Cast Markus Meyer
Camera Jerzy Palacz
Sabine Groschup

Producers Sabine Groschup
Thomas Renoldner

Completion 2019

Contact
Sabine Groschup

Object of Work
Stefan Juster

_Object of Work_ is a 20-minute-long abstract experimental film, which was made exclusively for a stereoscopic space. Specially programmed software converts sound frequencies into 3D vectors, and 3D images into sound. The program enables an unconventional architecture via sound compositions and 3D constructions/animations, resulting in a stereoscopic sculptural survey of the space.

_Stefan Juster_ (=Jung An Tagen)
*1985 Linz Austria
Films (selection) Current Shot 02
(co-director 2017 a-g) Clairvoyant (2015 a-g)
Current Shot 01 (2007 a-g)

_Austria_
No dialog
2K Stereoscopic
color/b&w Stereo
approx. 20 min

Concept
Stefan Juster
Programming
Scott Sinclair
3D Modeling
Milica Balubdžić

Completion 2019

Contact
Stefan Juster
Out of Sight
Eve Heller

The Währinger Friedhof in Vienna is a forgotten Jewish cemetery marked by gravestones eroding behind a high stone wall. The lives of people interred and their offspring overlap with the rise of photochemical imaging, 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 CinemaScopic film footage.

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

Austria
No 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 2020

Contact Eve Heller

Plum Circus
Katrina Daschner

In *Plum Circus*, we are confronted with the crazy rollercoaster relationship of the longstanding couple in Schnitzler’s “Dream Novella,” and we simultaneously find ourselves in the circus ring of a grotesque vaudeville. There are ropewalkers, who are also weightlifters; a large cat-lady, who attacks her cats with milk; and fat rabbits, colored licorice, feathers and cotton candy. A short, fast, colorful rush – a bit too sugar-sweet for the usual taste.

Katrina Daschner  *1973 Bad Kissingen Germany
Films (selection) Pfauenloch (2018 a-g)
Pferdebusen (2017 a-g) Perlenmeere (2016 a-g)

Austria
No dialog
HD 16:9 Stereo 5.1
approx. 10 min

Concept Katrina Daschner
Camera Hannes Böck
Editors Hannes Böck
Katrina Daschner

Producer Katrina Daschner
Production Lady Chutney Production

Completion 2019

Contact Katrina Daschner
Testa
Karl-Heinz Klopf

Testa is a complex reflection on an extraordinary building, the National Library of Argentina, designed by the Argentinian architect Clorindo Testa in 1962. In two vertiginous tracking shots – the second folding back upon the first – the camera scans a sculptural structure of exposed concrete. While a seemingly endless spatial continuity develops, multiple suggestions about the building are transmitted. The viewers’ imaginations generate the actual architecture itself.

Karl-Heinz Klopf *1956 Linz Austria
Films (selection) A Tropical House (2015 short d)
Tower House (2013 short d) Plan (2011 short d)

Train Again
Peter Tscherkassky

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)

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

Austria
Spanish (Ger/Eng sub)
2K 1:1.90
color/b&w
Dolby SR
approx. 18 min

Concept Karl-Heinz Klopf
Camera Roman Kasseroller
Editor Tatia Skhirtladze

Producer Karl-Heinz Klopf
Production KlopfKurz Vienna

Completion 2019

Contact
Karl-Heinz Klopf
It comes as no surprise that cinema-in-the-cinema shots are often used in horror movies. They are irritating and unsettling since they remind us – the immobile viewer hidden in cosy darkness – of our own questionable position. What is behind the silver screen? What, if the powers of unlimited imagination intrude our reality? In a previously unseen way tx-reverse makes it possible to experience the collision of these two worlds and climaxes in a whirl of light defining their narrow borderline.

Martin Reinhart *1967 Vienna Austria
Films (selection) Dreams Rewired (co-director 2014 d) tx-dance (2003 a-g) tx-transform (co-director 1998 a-g)

Virgil Widrich *1967 Salzburg Austria
Films (selection) back track (2015 a-g) Copy Shop (2001 a-g) tx-transform (co-director 1998 a-g)

Austria
2K CinemaScope 1:2.35
stereo approx. 5 min

Concept/Editors Martin Reinhart, Virgil Widrich
Camera Martin Putz
OmniCam 360 Jana Pape, Danny Tatzelt
Christian Weissig

Producer Virgil Widrich
Completion 2019

Contact Virgil Widrich
Film- und Multimediaproduktion
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.
Ich bin mein Versteck
Antoinette Zwirchmayr

Fiction

A rotund, greedy house threatens to devour its residents. Four women are constructing spherical buildings, working alone or together. Powerless attempts to gain power, sovereign experiences of powerlessness, the will to create, fantasies of freedom, and the desire for security give rise to paradoxical interaction, in which the spheres become distorted and overlap, finding their own individual orbits.

Antoinette Zwirchmayr *1989 Oberndorf Austria
Films (selection) The Shadow of Utopia (2018 a-g)
Josef – My Father’s Criminal Record (2016 d)
The Pimp and His Trophies (2014 d)

Contact
Antoinette Zwirchmayr
IDIOT BOX
Sebastian Schmidl

Fiction

Since Agnes barely survived an attack on a Viennese night club, her family’s life has become increasingly turbulent. Her parents begin to continually shield the student and her younger brother from the outside world. While their space for personal development is ever-more limited, the needs of the parents and their children drift gravely asunder. Initially a conscious haven, the family’s own home becomes a living environment that is radically cut off from the outside world.

Sebastian Schmidl *1986 Vienna Austria

Contact
Sebastian Schmidl

Das Schiff auf der Donau
Liesa Kovacs

Experimental Documentary

The filmmaker began her project with private research into the Nazi past of her own grandmother, as well as on the forgotten screenplay “Das Schiff auf der Donau” written by the German-Jewish communist Friedrich Wolf in 1938, based on the factual deportation of Austrian Jews from Burgenland across the Danube River into the neighboring countries. It is a (self)critical investigation of the continuing presence of racism in Austria, the filmmaker’s perspective as a white European (Caucasian), as well as her own history as the descendant of fascist perpetrators.

Liesa Kovacs *1985 Vienna Austria
Films (selection) Femme Brutal (co-director 2015 d) Nora (co-director 2014 d, a-g) Policeman (co-director 2012 a-g)

Contact
Liesa Kovacs
Mira is a professional ice hockey player at the peak of her career. Her life starts to change when her brother Peter shows up again after six years and when her competitor, Theresa, enters Mira’s team. Going out at night Mira and Peter play a game making up different identities. Theresa joins in. Mira starts to dress up as David. What started as a game turns into a new identity for Mira, where she is open and even free to admit that David fell in love with Theresa.

Clara Stern  *1987 Vienna Austria

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Clara Stern
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