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iF INNOVATIVE
FILM austria

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Federal Chancellery – Film Division
Johannes Hörhan – Director
Schottengasse 1
1014 Vienna
Austria
+43 1 531 15 7530
johannes.hoerhan@bka.gv.at
www.art.austria.gv.at

Publisher and Concept
Carlo Hufnagl – Film Division
Editors
Carlo Hufnagl
Irmgard Hannemann-Klinger
Translation
Dream Coordination Office
Graphic Design
The White House – Klaus Rauch
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Avant-garde film is undoubtedly a shaping force for Austrian cinematography and the innovative spearhead of Austrian artistic production.

In recent years, in particular, rental figures for avant-garde films have increased dramatically. Innovative Austrian works are being shown ever more often at renowned international festivals such as Cannes, Venice, Sundance, and Toronto.

Interest in Austrian avant-garde film begins with the works of the first generation: Kurt Kren and Peter Kubelka – whose films were created more than forty years ago. Also the works of the second generation, for example, VALIE EXPORT, or the third and fourth generations, including Martin Arnold, Lisl Ponger, Peter Tscherkassky, Siegfried A. Fruhauf, and Michaela Schwentner, to name but a few, provide essential contributions to Austrian film history.

Every day seven films created with the support of the Federal Chancellery Film Division are shown somewhere around the world! This remarkable situation documents international acceptance of local Austrian film production.

At the same time, it is necessary to meet new challenges and continue to develop the high level of creative production. In 2003, it was possible to establish film grants, which offer an additional support for young, talented filmmakers. It is my firm belief that the promotion of the next generation provides a crucial building block for Austria's audiovisual future. Additionally, to create a solid basis, we have again increased the innovative film budget, which has shrunk steadily since the mid-1990s.

The present publication gives a detailed look at all of the Federal Chancellery supported films that were completed in the past one and a half years, and those that will be completed shortly. I wish all of these films much success and many viewers.

Franz Morak
State Secretary for the Arts and Media

The Roots of Diversity

By Peter Tscherkassky

Traditions can't be invented. Traditions grow. *John Tyne*

If there is any area of art in which Austria has been able to advance to top international ranks, it is that of avant-garde film. In almost no other country has cinema developed as a pure art form as radically as it has in Austria. An amazing number of works bear witness to a decisively willful, formal innovation as well as uncompromising content; not only in the broadly strewn fields of the versatile, dazzling avant-garde, but also in the other genres of cinematography – documentary film, innovative feature film, animation, and recently also digital picture art (Austrian Abstracts).

This invites us to speculate about the causes. They can be located, roughly speaking, at three different levels: personal, historical, and institutional.

1) Naturally, every success story is deeply connected with the talent and dedication of the persons involved. In our case, we should first mention Peter Kubelka, who was years ahead of his time in anticipating international developments in his masterpieces of “metric film” (1957–1960). Kurt Kren, no less renowned than Kubelka, created his serial picture cascades beginning in 1960. Marc Adria produced early works of abstract and “letterist film”. In 1961, Ferry Radax produced the surrealist masterpiece *Sonne halt!*. Kurt Kren filmed the actions of Otto Mühl and Günter Brus as of 1964, and thereby produced the most important documentation of Viennese Actionism. Concurrently, a second generation of the Austrian avant-garde entered the scene, which included Ernst Schmidt Jr., VALIE EXPORT, Hans Scheufl and Peter Weibel. They established an underground or “independent” cinema. The works of artistically minded feature film directors, such as Walter Bannert, Karl Kases and Franz Novotny, were also associated with the underground. Traditions were established which not only survive to the present day, but have reproduced and spread like rhizomes.

2) What was the historical milieu that enabled early talent to flourish?

As seen from a historical perspective, the almost complete failure of a functioning entertainment-film industry contributed considerably to the birth of a subversive film culture. The so-called Auteur cinema, which existed in larger countries, including France, Germany and Italy, soaked up all the creative talent.

The only way left for the Austrian scene was to go underground, given a complete lack of money, infrastructure and focused cultural policy. However, there was an abundance of creative potential. Critical artists necessarily rejected the popular *Heimatfilm* genre, which located sentimental stories in an idealized past, and suppressed any memory of the wartime past. Instead, they revolutionized the established means of cinematic production.

So much for the 1950s and 1960s. A lot has happened since then, and a great deal has changed in terms of institutions: which brings us to the third category.

3) Creative minds began to effectively fight for substantial film subsidies in the 1960s, just when the underground film scene was in full bloom. Ernst Schmidt Jr. and Peter Weibel put out pamphlets that are now legendary. Politics reacted: in 1973, the system of appointing a commission was introduced: Film experts were brought in to evaluate applications and offer recommendations to those in charge politically, and they thereby began to promote innovative projects, too. The foundation was laid for a success story which is unparalleled in Europe. Step by step, a film scene was made possible through ever more targeted support measures: for example, the appointment to the commission of art-filmmakers who were from the independent scene, which allowed for relative autonomy in considering the quality of works. A film scene was established whose diversity, relative to the size of the country, is still cause for amazement.

This diversity is due in large part to a clear division between the support of the full-length feature films produced by the film industry on the one hand, and the support of non-commercial, low-budget films on the other. The Austrian Filmförderungsfonds (Film subsidies fund, today: Austrian Film Institute – AFI) was founded in 1981. It promotes the production of potentially commercial, full-length feature films. The AFI offers support based on the guidelines of the Filmförderungsgesetz (Film Subsidies Act). The Film Division of the Department of the Arts of the Federal Chancellery offers support in accordance with the Kunstförderungsgesetz (Art Subsidies Act). This calls for “projects with an innovative character”. The film commission of the Federal Chancellery evaluates nearly 300 funding requests per year, ranging from requests for several thousand to a hundred thousand euros. On average, a quarter of the requests are recommended for funding.

Most of these works are distributed throughout a tight network of internationally established and alternative screening venues.

The circulation of the films can be so successful that the term “commercial” would be much more appropriate here, rather than for the full-length feature films that are called commercial (the German-language market is too small for an actual commercial usage of feature films, relative to production costs).

sixpackfilm is a decisive force in this success. sixpackfilm was founded in 1991 and distributes only films and videos termed as “non-commercial”, and which are almost exclusively works supported by the Film Division of the Department of the Arts.

sixpackfilm cooperates worldwide with more than 100 festivals and also operates a rental service which includes all films after their approximately two-year festival circulation. In this way, the films are shown at film screenings and in specialty cinemas for quite a while. For example, Kurt Kren’s films from the 1960s still attract high international rental requests, even after 45 years! Incredible viewing numbers are reached within the target audience, which for certain films can be as high as several thousand, and some even number in the hundreds of thousands.

Such rentals serve a market whose size should not be underestimated: a recent survey revealed that in the U.S. alone, there are 30,000 (!) screening venues whose screens present works from the non-commercial sector. This explains why approximately seven productions made with the support of the Film Division of the Department of the Arts are screened every day throughout the world, also based on a recent survey.

The wretched category of “quotas” should in no way enter into a discussion of artistic film creation when considering these high success values. The best art is always formally innovative and groundbreaking. It is not necessarily, but often ahead of its time as well as its audience. It is a well-known truism that a larger audience is often aware of the value of such works only years later.

We must nonetheless emphatically point out such an accomplishment. For one, from an economic point of view it borders on the miraculous that these films are present in such abundance: the entire production budget of the local independent scene equals approximately half of the production costs for a single Austrian feature film! For another, the quality of these works enjoys high international regard. This is evident merely by the number of international festivals that currently present independently produced films. The Austrian public, however, refuses to recognize the worldwide success of these films.

Fortunately, cultural policy has most certainly recognized and still recognizes that this area enjoys high international success and that it consequently contributes greatly to Austria’s positive image as a locus for the art of moving pictures.

And finally, nearly all of today’s feature filmmakers in Austria began their careers under the auspices of the Film Division of the Department of the Arts. They were able to develop their own highly personal cinematic language beyond cliché and stereotypical narrative grammar. They were required, not least by the Art Subsidies Act, to think and articulate innovatively. They integrated this language when working on full-length films.

Those who are interested in preserving the artistic standard of local feature films also welcome the preservation of the creative basis for the next generation. They support demands to supplement the alarmingly atrophied means now available to the avant-garde, to young filmmakers, and for innovative work. They do so in order to also maintain the diversity of Austrian commercial film. They wish to inspire an atmosphere of mutually motivating appreciation, artistic relentlessness and stimulus for formal innovation, which will also shape the next generation. The evolved traditions will continue to be passed down and the basis for future international success secured, while also maintaining the roots of diversity.

Budget

	2004	2003	2002	2001
Total Budget	€ 1.288.000	€ 1.205.000	€ 917.000	€ 1.017.000
Development	€ 140.000	€ 155.000	€ 130.000	€ 132.000
Production	€ 950.000	€ 800.000	€ 660.000	€ 737.000
Fiction films	3	4	6	5
Documentary films	27	17	23	23
Avant-garde films	21	13	20	26
Full-length films	21	17	12	13
Short films	30	17	37	41
Total Films	51	34	49	54
Distribution¹⁾	€ 198.000	€ 250.000	€ 127.000	€ 148.000

1) Festival screenings, prints, theatrical releases

Festival Screenings

Most Frequent Festival Screenings 1995 – 2005

Director	Film	Number of festivals
Virgil Widrich	<i>Fast Film</i>	256
Virgil Widrich	<i>Copy Shop¹⁾</i>	159
Peter Tscherkassky	<i>Outer Space</i>	88
Peter Tscherkassky	<i>Dream Work</i>	85
Gabriele Neudecker	<i>Freaky</i>	80
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	62
Bady Minck	<i>Im Anfang war der Blick</i>	62
Bady Minck	<i>Mécanomagie</i>	56
Barbara Albert	<i>Die Frucht deines Leibes</i>	51
Ruth Mader	<i>Struggle</i>	48

1) Oscar nomination

Festival Screenings

Most Frequent Festival Screenings 2002 – 2005

Director	Film	Number of festivals
Virgil Widrich	<i>Fast Film</i>	256
Peter Tscherkassky	<i>Outer Space</i>	88
Peter Tscherkassky	<i>Dream Work</i>	85
Virgil Widrich	<i>Copy Shop¹⁾</i>	71
Bady Minck	<i>Im Anfang war der Blick</i>	62
Ruth Mader	<i>Struggle</i>	48
Siegfried A. Fruhauf	<i>Exposed</i>	45
Gustav Deutsch	<i>Film ist. 7-12</i>	40
Nicolas Mahler	<i>Flaschko – Der Mann in der Heizdecke</i>	39
Lotte Schreiber	<i>quadro</i>	26

International Awards

Most International Awards Received 1995 – 2005

Director	Film	Number of awards
Virgil Widrich	<i>Copy Shop¹⁾</i>	35
Virgil Widrich	<i>Fast Film</i>	34
Peter Tscherkassky	<i>Outer Space</i>	18
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	13
Peter Tscherkassky	<i>Dream Work</i>	12
Gabriele Neudecker	<i>Freaky</i>	11
Kathrin Resetarits	<i>Ägypten</i>	7
Barbara Albert	<i>Die Frucht deines Leibes</i>	6
Martin Arnold	<i>passage à l'acte</i>	5
Johannes Hammel	<i>Die schwarze Sonne</i>	5

1) Oscar nomination

Rentals

Most Frequently Rented 1995 – 2005²

Director	Film	Number of rentals
Peter Tscherkassky	<i>Outer Space</i>	168
Virgil Widrich	<i>Copy Shop</i> ¹⁾	167
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	146
Virgil Widrich	<i>Fast Film</i>	136
Martin Arnold	<i>passage à l'acte</i>	105
Lisl Ponger	<i>Passagen</i>	103
Gustav Deutsch	<i>Mariage Blanc</i>	103
Kathrin Resetarits	<i>Ägypten</i>	100
Peter Tscherkassky	<i>Happy End</i>	99
Bady Minck, Stefan Stratil	<i>Der Mensch mit den modernen Nerven</i>	92
Peter Tscherkassky	<i>Dream Work</i>	83
Gustav Deutsch	<i>Film ist. 1-6</i>	80
Gustav Deutsch	<i>Film ist. 7-12</i>	67
Tim Sharp	<i>Dar-el-Beida</i>	56
Lisl Ponger	<i>Déjà vu</i>	55

1) Oscar nomination

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

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

Awards

The Film Division of the Federal Chancellery awards, upon recommendation of an expert jury, yearly or biennial promotional awards and a recognition award.

The endowment of the promotional award (normally, two are given in different genres), comprises € 7,300 per award. Persons recommended for a promotional award must have produced at least three outstanding and innovative works.

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

Promotional Awards

- 2001** Jessica Hausner (fiction)
Christine Maier (cinematographer)
- 2002** Valeska Grisebach (fiction)
Kathrin Resetarits (fiction/documentary)
- 2003** Siegfried A. Fruhauf (avant-garde)
Sabine Derflinger (fiction/documentary)
- 2004** Ruth Mader (fiction)
Norbert Pfaffenbichler (avant-garde)
- 2005** Joerg Burger (documentary)
Josef Dabernig (avant-garde)

Recognition Awards

- 2001** Michael Kreihsl (fiction)
- 2002** Ulrich Seidl (fiction)
- 2003** Nikolaus Geyrhalter (documentary)
- 2004** Manfred Neuwirth (avant-garde)
- 2005** Mara Mattuschka (avant-garde)

Film Grants

Since 2003, the Film Division of the Federal Chancellery has offered up to 10 film grants annually, which are endowed with a total of € 90,000 and are tax-free based on the 1988 Kunstförderungsgesetz (Art Subsidies Act) and the 1988 Einkommenssteuergesetz (Income Tax Law). The period of the grant comprises 10 months; the endowment is awarded as a lump sum.

Available are € 10,000 for each feature film grant, € 10,000 for each documentary film grant, and € 7,500 for each avant-garde film grant.

The aim of this grant is to develop screenplays (feature films) and concepts (documentary films) and to realize avant-garde films, and hereby enable filmmakers a concentrated working continuum.

Screenplays for feature films and concepts for documentary films, both medium-length, should arise, which, throughout the course of the grant year, should be reworked many times, if at all possible with the help of dramaturgic or artistic advice from second or third persons, and optimized to a film-ready final version, including information for artistic implementation.

The call is aimed at directors, screenwriters (no age limit), and film graduates (students need not apply), who have attracted attention in the last year with at least one interesting work.

Grants will be awarded exclusively for innovative artistic projects, which have not applied for or received any other public support and are conceived primarily for the cinema.

Works that have a contemporary fine art approach, that have the character of an installation or have more than one picture carrier, TV projects, or those that are not, in terms of content or total cost volume, a field supportable by the Film Division of the Federal Chancellery, need not apply.

Eligible for application are solely individuals with Austrian citizenship, or persons who have had their primary residence and activity in Austria for at least three years, and who at the time of the application are not developing and/or producing any other project supported by public means.

Film Grants

Fiction

2003 Gabriele Neudecker *...then I started killing bog*
Angela Summereder *Puzzle*

2004 Sabine Derflinger *No Sex for Free*
Thomas Woschitz *Fools*

Documentary

2003 Karin Helml *Spain Was Their Last Hope*
Leopold Lummerstorfer *Auf bald*
Erwin Wagenhofer *C2H5OH-Alkohol*

2004 Rainer Frimmel, Tizza Covi *Das Holländerschiff*
Martina Kudláček *Slivovice – Geist in der Flasche*

2005 Michael Palm *Low Definition Control*
Fridolin Schönwiese *Al Otro Lado*

Avant-garde

2003 Billy Roisz *Sources*

2004 Annja Krautgasser *Mental Maps*
Michaela Schwentner *la petite illusion*

2005 Barbara Doser *123 213*

Thomas Pluch Screenplay Award

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

The Thomas-Pluch-Drehbuchpreis (initiated in 1991 by two writers) was first awarded in 1993. The goal of the award is to aid screenwriters in achieving the recognition they deserve, and to support talented young writers. The main award is endowed with € 11,000. The two Thomas Pluch promotional awards each comprise € 5,500.

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

1993 Paul Harather, Alfred Dorfer, Josef Hader
for the screenplay *Indien*

1995 Reinhard Jud, Tom Dariusch Allahyari, Houchang Allahyari
for the screenplay *Höhenangst*

1998 Stefan Ruzowitzky
for the screenplay *Die Siebteibauern*

2001 Barbara Albert
for the screenplay *Nordrand*

2004 Barbara Albert
for the screenplay *Böse Zellen*

2005 Jessica Hausner
for the screenplay *Hotel*

Documentary

*Austria has produced some of the finest experimental cinema
of the past 50 years; their works achieve a harmony between
conceptual profundity, near mathematical form, and engaging accessibility.
Contemporary Austrian artists continue this tradition ...
with some of the finest avant-garde films of recent years ...*

Ed Halter – THEVILLAGEVOICE

Article 7 – Our Right!

Thomas Korschil, Eva Simmler



Austria/Slovenia

Digi Beta 4:3 colour/b&w
stereo 83 min

Concept

Thomas Korschil
Eva Simmler

Camera

Joerg Burger

Editors

Thomas Korschil
Eva Simmler

Producers

Johannes Rosenberger
Živa Emeršič

Production

Navigator Film (AT)
RTV Slovenija (SL)

Release 30 September 2005
Vienna

Against the backdrop of current Austrian politics, the film reconstructs a history of conflict with the Carinthian minority. This documentary focuses on the eventful 1970s, when a young generation of Carinthian Slovenes took up the fight for their rights as laid down in Austria's State Treaty of 1955. With Haider as provincial governor, it is a fight still being fought today.

Thomas Korschil *1968 Salzburg Austria

Films (selection) Sunset Boulevard (1991 short a-g)
Spring (1991 short a-g) Untitled (1990 short a-g)

Eva Simmler *1969 Vienna Austria

Sales

Navigator Film
sixpackfilm

Bunica

Elke Groen, Ina Ivanceanu



Austria/Luxemburg
S-16 mm/Blow up/35 mm
stereo 80 min
Concept/camera
Elke Groen
Editors
Rosana Saavedra
Elke Groen
Producers
Alexander Binder
Alexander Dumreicher-Ivanceanu
Bady Minck
Elke Kratzer
Production
meter filmproduktion (AT)
Minotaurus Film (LU)

Premiere April 2005
Nyon/Visions du Réel (CH)

Bunica lives in Romania. She is 89 year-old Ana Ionescu, grandmother of one of the film's directors. Her fascinating life story revolves around a century rife with changes and upheavals. Her experiences, memories and social networks lead the viewer to other people, other lives and other realities. In *Bunica*, these people tell their stories, describe their dreams and look to the future.

Elke Groen *1969 Bad Ischl Austria
Films Tito-Material (1998 short a-g)
Snakkerdu Densk in Allensteig (1995 short d)

Ina Ivanceanu *1972 Vienna Austria

Contact
meter filmproduktion

Casablanca – Of the Good Times During the Bad Times

Daniel Ritter



Austria
German/French/English
(Eng/Ger/Fr sub)
Digi Beta 16:9 colour/b&w
stereo 70 min

Key cast
Sophie Freud
Kurt Grossmann
Fritz König
Flor Scemama

Concept
Daniel Ritter

Camera
Christian P. Saupper

Editors
Julia Pontiller, Cordula Thym

Producer
Peter Janecek

Premiere July 2005
Miami Jewish Film Festival (USA)

A story of three people stranded in Casablanca after escaping from Nazi Germany. They meet and form a bond, which gives them hope and human warmth during these hard times.

Daniel Ritter *1968 Vienna Austria
Films (selection) Wir entscheiden gemeinsam (2004 short d)

Contact
Daniel Ritter

Dream of Floating

Barbara Gräftner



Austria/Germany/Canada
HD Cam/Digi Beta 1:1.77
stereo 90 min

Concept
Barbara Gräftner

Camera
Robert Winkler

Editor
Oliver Neumann

Producers
Robert Winkler
Michael Aust
Suzanne Girard

Production
Bonus Film (AT)
Troika Entertainment (DE)
BBR (CA)

Premiere January 2006
Saarbrücken
Max-Ophüls-Preis (DE)

A group of swim-crazy men from Frankfurt no longer want to swim straight. Several years ago they founded a synchronized swimming group, dubbing it "Trio Libido". Learning to do the splits becomes an act of volition. But all this cannot spoil their euphoria, their fantasy and their spirit of self-irony. A documentary dealing with a group of gay men who cannot be stopped in their quest to realize the dream of floating.

Barbara Gräftner *1964 Vienna Austria
Films (selection) Die Testamentmaschine (2005 f)
Unterwegs nach Heimat (2004 d) Mein Russland (2003 f)

Contact
Bonus Film

Easy Money

Sabine Derflinger



Austria
DV Cam/FAZ 35 mm 1:1.78
stereo 83 min

Concept
Sabine Derflinger

Camera
Astrid Heubrandtner

Editor/producer
Bernhard Pötscher

Production
Bernhard Pötscher
Filmproduktion

Release 18 November 2005
Vienna

Begging as a way to make easy money: A shopping street in Vienna is declared a combined living and work space. Unemployed youth dream of a better life. "I wanted to know why, in one of the wealthiest countries in the world, which has a highly developed network of social programs, young people beg on the street. At irregular intervals throughout all four seasons, we shot this film with the youths, observing their lives." (Sabine Derflinger)

Sabine Derflinger *1963 Vöcklabruck Austria
Films (selection) Kleine Schwester (2004 f) Vollgas (2001 f)
The Rounder Girls (1999 d)

Contact
Bernhard Pötscher
Filmproduktion

Edgar G. Ulmer – The Man Off-Screen

Michael Palm



Austria/USA

Digi Beta 4:3
mono 77 min

Concept
Michael Palm

Camera
Joerg Burger

Editors
Michael Palm
Marek Kralovsky

Producers
Georg Misch
Ralph Wieser
Arianné Ulmer-Cipes

Production
Mischief Films (AT)
Edgar G. Ulmer Preservation
Corp. (USA)

Premiere January 2005
Int. Film Festival Rotterdam (NL)

Edgar G. Ulmer – the uncrowned king of B-movies – walked a fine line between art and trash, solid film craft and lurid B-pictures. He achieved cult status and had a major influence on directors such as Scorsese, Bogdanovich and Godard.

The Man Off-Screen is a journey through his enigmatic life, off the biographical path, through truth, lies and fine-spun fiction.

With: Roger Corman, Wim Wenders, John Landis, Joe Dante, John Saxon and Ann Savage.

Michael Palm *1965 Linz Austria
Films Sea Concrete Human (2001 a-g)

Contact
Mischief Films

Exile Family Movie

Arash



Austria

DV Cam/S-8 mm/35 mm
Dolby stereo 90 min

Concept
Arash

Camera
Arash
Arman
Azadeh
Géza Horvát
Ilse Lahofer

Editors
Dieter Pichler
Arash

Producers
Géza Horvát
Arash

Production
Golden Girls Filmproduktion

An Iranian family living in political exile in Europe and America decides to organise a clandestine meeting with the rest of the family still in Iran whom they haven't seen for nearly two decades. The only place that proves to be possible for this meeting is Saudi Arabia. Despite all the dangers, the long awaited, tearful reunion takes place after 20 years of separation but proves to be a huge culture clash between the Muslim and Western worlds.

Arash *1972 Iran
Films (selection) Die Souvenirs des Herrn X (2004 d)

Sales
First Hand Films

F.A.Q.– Frequently Asked Questions

Stefan Hafner, Alexander Binder



Austria
Digi Beta 16:9
Dolby 84 min
Concept
Stefan Hafner
Camera
Alexander Binder
Editor
Karin Hammer
Producer
Elke Kratzer
Production
AB Film

Release 24 June 2005
Vienna

The film *F.A.Q.* seeks answers. *F.A.Q.* attempts to look behind the common medial and cliché-like presentation of the Slovenians of Carinthia as a group with no youth or dynamics. The film director and author, a Slovene from Carinthia, leads himself and his protagonists through partly provocative trials right smack to the centre of the Carinthian conflict – into the “explosive” Slovenian minority.

Alexander Binder *1969 Bad Ischl Austria
Films (selection) Stosseck (2003 d) Wolkenbügel (1999 short d)

Stefan Hafner *1976 Klagenfurt Austria

Sales
AB Film
sixpackfilm

Fokus Pokus €uromatic

Borjana Ventzislavova, Miroslav Nivic



Austria
Digi Beta 4:3
stereo new version 59 min
Realisation
Borjana Ventzislavova
Miroslav Nivic

The film follows different aspects of the everyday life of eleven workers at the famous Viennese amusement park, the “Prater”, throughout the course of a year. How far does the metaphor of a contemporary society go if we take a theme park as the model?

Borjana Ventzislavova *1976 Sofia Bulgaria
Miroslav Nivic *1975 Djakovica Yugoslavia
Films (selection) wishes for fishes (2002 short d)
it's so beautiful (2001 short d)

Contact
Borjana Ventzislavova

Fortune Favours Fools

Daniel Pöhacker



Austria
Digi Beta 4:3
stereo 125 min
Realisation
Daniel Pöhacker
Production
Etoile Film

Premiere March 2005
Graz/Diagonale

True to his favourite fairy-tale Lucky Dog, the stonemason/artist “Drugo” delights his surroundings and encourages us to face life. A wonderful film about the realisation of how to preserve the joy of living – even in a world demanding high performance – by recognizing our peculiarities and accepting our own strengths and weaknesses: Rejoicing in being human rather than trying to impress people by behaving in a way that is neither vibrant nor authentic.

Daniel Pöhacker *1966 Hall in Tirol Austria
Films (selection) Koffer (2003 short d) Waiting City (2000 short d)

Contact
Daniel Pöhacker

Good Morning Austria!

Hannelore Tiefenthaler



Austria
German (Eng sub)
DV Cam/FAZ 35 mm 1:1.85
Dolby Digital 90 min
Concept/editor
Hannelore Tiefenthaler
Camera
Robert Angst, Britta Becker
Dietrich Heller, Alexandra Kordes
Matias Lackner, Ludwig Löckinger
Christine Maier, Sophie Maintigneux
Jerzy Palacz, Bernhard Pötscher
Jutta v. Stieglitz, Bernhard Wallentin
Producers
Nikolaus Geyrhalter
Markus Glaser
Michael Kitzberger
Wolfgang Widerhofer
Production
Nikolaus Geyrhalter
Filmproduktion

Austria, 2004. Nine modern working-class heroes engaged in their daily struggle for survival, accompanied, motivated and influenced by the country’s most popular radio station. *Good Morning Austria!* is a journey through the ups and downs of life as a “human resource”, providing insight into the meaning of work. The film filters out stories from the working masses, thereby granting significance and emotions to individual faces and histories.

Hannelore Tiefenthaler *1956 Salzburg Austria
Films (selection) Drüben, wo ihr herkommt (1991 short d)

Contact
Nikolaus Geyrhalter
Filmproduktion

Marhaba Cousine

Astrid Heubrandtner



Austria
Digi Beta 16:9
stereo 72 min
Concept/camera/producer
Astrid Heubrandtner
Camera
Susanne Eppensteiner
Editor
Charlotte Müllner

Premiere March 2005
Graz/Diagonale

Claudia, Astrid Heubrandtner's cousin, lives in Damascus with her husband and children. She is a practising Muslim. Islam is central to Claudia's thought and life. For Astrid, living in Vienna, religion and family are not central. The film compares their utterly different lives. It is a journey into their shared childhood and the personal, but critical confrontation with the subject of women in Islam and women's roles in general.

Astrid Heubrandtner *1968 Leoben Austria

Contact
Astrid Heubrandtner

Notes on Resistance

Martin Krenn, Nina Maron



Austria
Digi Beta 16:9
stereo 75 min
Concept
Martin Krenn
Nina Maron
Camera
Martin Krenn
Bernhard Pötscher
Editors
Martin Krenn
Thomas Woschitz
Production
Nina Maron
Amour Fou Filmproduktion

Notes on Resistance investigates forms of resistance against fascism during the 1930s and 1940s in Austria, Spain and France. The main protagonist, Harry Spiegel, who died shortly before the shooting of the film, is present via audio tapes, sketches and cartoons. Included are filmed interviews with those who had contact with Spiegel, revealing a generation of resistance fighters who survived the regimes of Dollfuß/Schuschnigg, Franco and Hitler.

Martin Krenn *1970 Vienna Austria
Films (selection) Border Crossing Services (short d)

Nina Maron *1973 Mödling Austria

Contact
Nina Maron

Operation Spring

Angelika Schuster, Tristan Sindelgruber



Austria
 German/English (Eng sub)
 DV Cam/FAZ 1:1.85
 stereo 94 min
Concept
 Angelika Schuster
 Tristan Sindelgruber
Camera
 Robert Angst
Editors
 Angelika Schuster
 Tristan Sindelgruber
 Wolfgang Widerhofer
Producer
 Tristan Sindelgruber
Production
 Schnittpunkt –
 Tristan Sindelgruber Film- &
 Multimediaproduktion
Release 23 September 2005
 Vienna

A documentary thriller about a police investigation and the court proceedings against Africans suspected of belonging to a Nigerian drug ring. New laws were enacted and new methods of investigation put to the test. The film poses the question of whether the defendants ever stood a chance of receiving a fair trial.

Tristan Sindelgruber *1966 Graz Austria
Angelika Schuster *1969 Vienna Austria
Films Forgiven Victims (2002 7 parts total 767 min d)
 Spiegelgrund (2000 d) Opernball (2000 short d)

Contact
 Schnittpunkt –
 Tristan Sindelgruber Film- &
 Multimediaproduktion

Out of Time

Harald Friedl



Austria
 Digi Beta 16:9
 stereo 80 min
Concept
 Harald Friedl
Camera
 Bernhard Pötscher
 Jerzy Palacz
Editor
 Bernhard Pötscher
Producer
 Harald Friedl

Out of Time is a film about very old shops in Vienna and the men and women who keep them. The merchandise is partly old-fashioned, their presentation does not match with contemporary styles. In terms of globalisation and consumerism, these rooms are contradictions in themselves. Still, the shopkeepers run them as long as possible. The film shows the relationship some men and women have to their beloved (or despised) shops.

Harald Friedl *1958 Steyr Austria
Films (selection) Africa Representa (2003 d)

Contact
 Harald Friedl

Roma Rozdol Rostock

Gabriele Hochleitner



Austria
Digi Beta
stereo 115 min
Concept/camera/producer
Gabriele Hochleitner
Editor
Timothy McLeish

Premiere September 2005
Salzburg/Das Kino

Viera is a Ukrainian hairdresser. I met her in Rome five years ago. At the time, she lived there illegally, sending money to her family in the Ukraine. In May 2004, I visited Viera in her own country where she and her husband were waiting to migrate to Germany as refugees. In November 2005, together we took the long-awaited journey to Germany. Today, Viera and her husband Boris live in Rostock.

Gabriele Hochleitner *1969 Salzburg Austria
Films (selection) Die Stadt und die Erinnerung (2001 d)
Almrausch (1998 short d)

Contact
Gabriele Hochleitner

Romane Apsa

Zuzana Brejcha



Austria
Digi Beta
stereo 130 min
Concept/editor
Zuzana Brejcha
Camera
Mario Homolka
Producer
Markus Fischer
Production
Fischer Film

Premiere March 2005
Graz/Diagonale

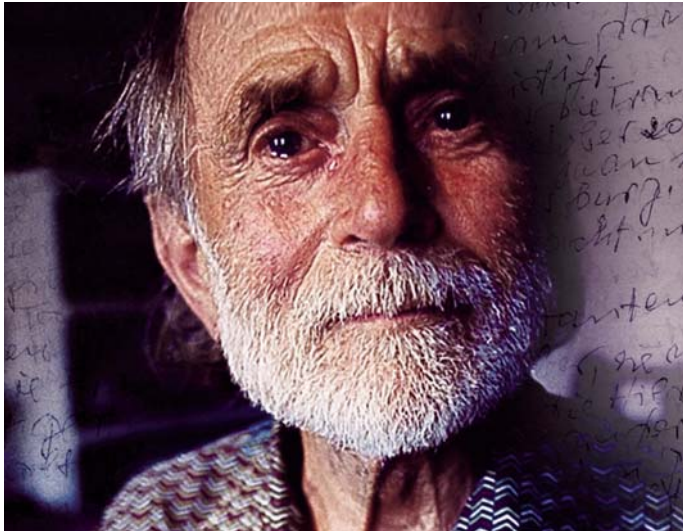
Romane Apsa (Gypsy Tears) is the story of one year in the life of four Romani women representing three generations. It is also about Cyril, a young Roma, and the fight for freedom that he wages against the police and authorities in the settlement of Zehra in eastern Slovakia.

Zuzana Brejcha *1953 Prague Czechoslovakia

Contact
Fischer Film

Sweet Home of the Past – Dialogs in the Land Beyond the Forest

Gerald Igor Hauzenberger



Austria
Digi Beta I:1.66
stereo 90 min
Concept
Gerald Igor Hauzenberger
Camera
Marco F. Zimprich
Dominik Spritzendorfer
Editors
Gerald Igor Hauzenberger
Nina Slatosch
Producers
Arash
Géza Horvát
Production
Golden Girls Filmproduktion

A Saxon man and a Landleri woman live in two small villages in Transylvania. They have witnessed the demise of their culture over the past 50 years. He wants a simple soldier's burial in his garden. No music, no priest. She has already lived five years past the date engraved on her gravestone. The NS regime made them perpetrators and victims. When Hitler fell, he fell, too. She, on the other hand, was interned at a work camp for six years.

Gerald Igor Hauzenberger *1968 Alkoven Austria
Films (selection) East Timor – The Forgotten Resistance (2003 d)
Eclipsa – N'am ce face (1999 d)

Contact
Golden Girls Filmproduktion

Tibet Revisited

Manfred Neuwirth



Austria
DV Cam/FAZ 35 mm 1:1.85
Dolby SR 87 min
Realisation
Manfred Neuwirth
Production
loop media

Tibet Revisited shows 28 scenes from everyday Tibetan life; the scenes are all shot with a static camera, each individual "picture" a "narrative" in its own right lasting several minutes. The 28 views comprise thematic groups exploring the contradictions between a way of life significantly influenced by tradition and modernism's obvious invasion of Tibet. A grandiose panorama of everyday life: a lesson in cinematic concentration.

Release 2 December 2005
Vienna

Manfred Neuwirth *1954 Vienna Austria
Films (selection) magic hour (1999 a-g) manga train (1998 a-g)
Vom Leben, Lieben, Sterben – Erfahrungen mit Aids (1993 d)

Sales
sixpackfilm

Volver la Vista

Fridolin Schönwiese



Austria/Mexico

German/Spanish
(Sp/Ger or Eng sub) 35 mm
Dolby Digital 90 min

Concept

Fridolin Schönwiese

Camera

Johannes Hammel
Rafael Ortega

Editor

Karina Ressler

Producers

Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu

Production

Amour Fou Filmproduktion (AT)
Producciones Sincronía (MX)

Release 19 January 2006

Vienna

Volver la Vista – The gaze back puts the viewer in the perspective of a foreigner. Mexicans living in Austria and Austrians in Mexico: through clichés, yearnings and experiences, they make idealized images of the countries they came from, and by defining where they are, attempt to find identity. They are joined by two cinematographers, who also go to a foreign place, accompanying the narrators and their narratives about the respective, “other” country.

Fridolin Schönwiese *1967 Vienna Austria

Films (selection) *it works* (1998 short d)
Cosmodrom (1995 short a-g) *Luft-Räume* (1991 short a-g)

Sales

sixpackfilm

Avant-garde

It was a tremendous hit.

The audience was overwhelmed.

MUSEUM OF MODERN ART

about *Copy Shop* by Virgil Widrich

*Gustav Deutsch is one of the Austrian avant-garde masters
of found footage manipulation.*

Ed Halter – THE VILLAGE VOICE

about *Welt Spiegel Kino* by Gustav Deutsch

Welt Spiegel Kino

Gustav Deutsch



Austria/Netherlands
 35 mm I:1.37 b&w
 Dolby SR 93 min
Concept/editor
 Gustav Deutsch
Producers
 Manfred Neuwirth
 Frank Roumen
Production
 loop media (AT)
 Nederlands Filmmuseum (NL)

Release 31 March 2005
 Vienna

Three historical camera pans across streets and squares in Vienna, Surabaya and Porto begin a reflection on the relationship between everyday stories and the cinematic machinery.

The film is baffling with its fixed penetration in the dynamics of this relationship. In each of the three pans is a cinema; in the montage, the passers-by become chance protagonists in a series of micro-tales which report equally on cinema and world history.

Gustav Deutsch *1952 Vienna Austria
Films (selection) Film ist. 7-12 (2002 a-g)
 Film ist. 1-6 (1998 a-g) Augenzeugen der Fremde (1993 a-g)

Sales
 sixpackfilm

Fiction Short

Radical.

DER SPIEGEL
about *Struggle* by Ruth Mader

*The documentary is charging the silence
that surrounds this aspect of the criminal
Nazi-machinery in Austria, up to the present time.*

LIBERATION
about *Spiegelgrund* by Angelika Schuster & Tristan Sindelgruber

Gott könnte ein Österreicher sein

Wilhelm Gaube



Austria
16 mm 1:1.37 colour/b&w 25 min
Realisation
Wilhelm Gaube

Gott könnte ein Österreicher sein (God could have been Austrian) is a cinematic attempt at a fictional approach to one's autobiography.

Contact Wilhelm Gaube

Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries

Sehnsucht

Dominique Baudet



Austria
Digi Beta 16:9 stereo 14 min
Key cast Mirjam Klebel, Nicholas Hohmann
Quirin Guggenberger **Sc/prod** Dominique Baudet
Cam Christian Haslecker **Ed** Dominique Baudet
Petra Hinterberger

Sehnsucht is a symbolic visualisation of a family situation. Three people near a highway – on one side a woman and a boy in a van, on the other, a man in a hammock. At their nightly meetings the woman asks the man to come back to the van, but he hears his destiny calling. His job is to collect run-over animals and he wants to finish before going back to his family. Summary: why do so many women feel lonely and so many men misunderstood?

Contact Dominique Baudet

Dominique Baudet *1973 Braunau Austria
Films (selection) Transition (2003 short f)

Documentary Short

*On The Seven Seas feels quite often like hard work.
But the effort pays off, this is a fascinating, unique story,
carved from the flinty rockface of our times.*

Neil Young – JIGSAW LOUNGE
about *On The Seven Seas* by Johannes Holzhausen

... an exceptional phenomena ...

Emmanuel Burdeau – CAHIERS DU CINÉMA
about *Exploration* by Joerg Burger

Collective Dreams

Sepp R. Bruderermann



Austria/UK

Digi Beta 4:3 stereo 60 min

Concept/ed Sepp R. Bruderermann **Cam** Niko Mayr

Prod Spiraleye Productions (UK), Ruta Puisyte
Sepp R. Bruderermann

A portrait of an eastern European kolkhoz (collective farm) village, its people and their lives. The film's atmosphere emerges from the contrast of the past and the present, male and female points of view, old and young.

Unique, private 16 mm footage shot in Soviet times appears like dreams or memories in today's utterly different reality.

One small village represents half a continent.

Premiere March 2005 Bristol (UK)

Contact Spiraleye Productions

Sepp R. Bruderermann *1975 Vienna Austria

Films (selection) The 5th Element (2002 short d)

Julia - Points of View with 15

Axel Traun



Austria

German (Eng sub) Digi Beta stereo 40 min

Concept/cam/prod Axel Traun

Ed Wolfgang Rebernik

Julia's mother has five kids with four different fathers. Julia's chaotic family life is a nightmare; nobody cares about her. But 15 year old Julia is not a victim. She finds words to confront her parents and they have a hard time turning away in front of the camera. Five years later, Julia has managed to graduate from high school, to get a job as a train attendant and to keep her dream alive: to become an actress.

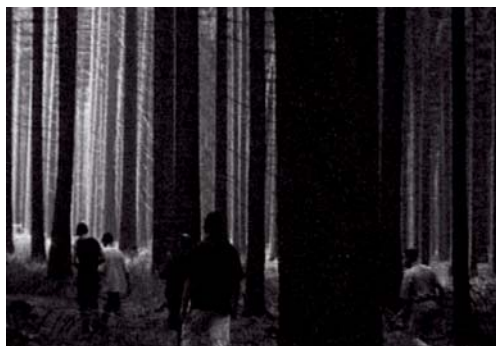
Contact Axel Traun

Axel Traun *1965 Salzburg Austria

Films Im Center (short d)

Forst

Ascan Breuer, Ursula Hansbauer, Wolfgang Konrad



Austria
16 mm/Beta SP b&w stereo 50 min
Concept/ed Breuer, Hansbauer, Konrad
Cam Breuer, Hansbauer, Konrad, Julia Lazarus
Ben Pointeker, Victor Jaschke, Ralo Mayer, Clemens Stachel
Prod Breuer, Hansbauer, Konrad, Philipp Haupt, Lazarus, Pointeker, wr

Forst is a documentary about a forest in the middle of Europe, far from any city. The forest is home to a peculiar community – a world of the stranded. A diffuse system still exerts control keeping this world from intruding into reality and becoming a disturbance. In *Forst*, the banished proclaim their own truth and tell of their empowerment. Slowly recalling their identities as political refugees, they make plans for their escape.

Premiere March 2005
Ankara International Film Festival (TR)
Sales sixpackfilm
Ascan Breuer *1975 Hamburg Germany
Ursula Hansbauer *1973 Salzburg Austria
Wolfgang Konrad *1974 Graz Austria

Ganz normal

Regina Höllbacher



Austria
Beta SP 4:3 colour/b&w mono 53 min
Concept/prod Regina Höllbacher
Cam Joerg Burger **Ed** Regina Höllbacher
Michael Pilz

A normal portrait of an elderly woman leads to the description of an open relationship between a married couple. Maria Brayda remembers her deceased husband, whose passion was playing the zither. Music recordings of the husband's hits become the medium displaying the intensity of their love, which the protagonist supplements with her memories. That which remains open and that which takes a clear path find a delicate balance.
(D. Kamalzadeh)

Contact Regina Höllbacher
Regina Höllbacher *1969 Salzburg Austria
Films (selection) *Das Hinterzimmer* (1995 a-g)

The Gentlemen

Patric Chiha



Austria/France
Digi Beta 1:1.37 stereo 52 min
Concept/ed Patric Chiha **Cam** Antoine Parouty
Prod Kinoko Films (F), Sonia Voss, Patric Chiha

Fourteen painters live and work at the Artists' House of the Gugging psychiatric hospital near Vienna, Austria. Their writing, often at the centre of their works, inspires this film which questions their singular and moving relationship to schizophrenia, to art and to Austria, marked by memories and built-in isolation.

Premiere June 2005 Festival Paris Cinéma (F)
Contact Patric Chiha
Patric Chiha *1975 Vienna Austria
Films (selection) *Casa Ugalde* (2004 short f)

Import Export

Michael Wörgötter



Austria/Germany
Digi Beta 16:9 Dolby 60 min
Concept Michael Wörgötter
Cam Michael Wörgötter, Alexander Binder
Ed Elke Groen, Rosana Saavedra
Prod DE EGO (AT), meter filmproduktion (AT)
Import Export Org. (DE)

This project examines the reciprocal perceptions of a "third world" country (India) and two "first world" countries (Germany/Austria). Historical and current relations are analysed and conveyed via various media and social contexts.

Premiere March 2005 Bombay (IN)
Contact DE EGO
Michael Wörgötter *1963 St. Johann Austria
Films *Boxwhallas* (2000 short a-g)

Kanegra

Katharina Copony



Austria
Digi Beta 16:9 stereo 50 min
Concept Katharina Copony
Cam Bernhard Keller **Ed** Emily Artmann
Prod Nikolaus Geyrhaltel Filmproduktion
Michael Kitzberger

An unlikely tourist group on a seaside vacation. A holiday spot in the low season as a backdrop for the stories, the protagonists' inner journeys: once a year, the Graz Advisory Centre for Mental and Social Concerns travels for one week to Kanegra, a resort in the north of Croatia. An unusual view of a holiday setting, of strangeness and of being a stranger.

Premiere November 2004
Duisburger Filmwoche (DE)
Sales sixpackfilm

Katharina Copony *1972 Graz Austria
Films der wackelatlas – sammeln und jagen mit H. C. Artmann (2001 short d)

Lesson from Bam

Alireza Ghanie



Austria
Digi Beta 16:9 mono 23 min
Concept/ed/prod Alireza Ghanie
Cam Ebrahim Javaheri

Forty days have elapsed since the earthquake in Bam, south-eastern Iran, which reportedly killed over 68,000 people and destroyed the city and ancient mud-brick citadel. The children of the Old Citadel School finally go back to school but hold classes outside as the building has been destroyed. One by one, the children read to the class the compositions they have written about the earthquake. Fateme does not want to read out her essay.

Premiere February 2005
Teheran Int. Film Festival (IR)
Contact Alireza Ghanie

Alireza Ghanie *1959 Teheran Iran
Films (selection) The Wind Game (2002 f)

Nobody Mixed with Nothingness

Johanna Tschautscher



Austria
Italian (Ger/Eng sub) Beta SP 4:3 stereo 47 min
Concept Johanna Tschautscher
Cam Robert Angst **Ed** Dieter Pichler
Prod Aichholzer Filmproduktion, Josef Aichholzer

The Mafia: murder, extortion and revenge. Those who attempt to combat organised crime are faced with silence and the need for 24-hour protection. Why do thousands of young men join the Cosa Nostra? Johanna Tschautscher does not discover motives of greed and lust for power but, rather, the search for lost values and a super-identity that the Mafia alone can give its protégés. "Death is a terrible thing, but it is even more terrible to be a nobody."

Premiere April 2005 Linz/Crossing Europe
Contact Aichholzer Filmproduktion

Johanna Tschautscher *1968 Wels Austria

The Perfect Moment

Andreas Weber



Austria
Digi Beta 16:9 stereo 60 min
Key cast Mario Kempes, Alberto di Stefano
Concept Andreas Weber **Ed** Hubert Rieger
Cam/prod Markus Fischer, Fischer Film

"I slept with the ball under my arm. I've only ever wanted to play football. Nothing else interested me... My life began with football and it will end so." (Mario Kempes in conversation with Andreas Weber)

A character-driven documentary about the rise and the fall of a football hero. A film about a player's life after the final whistle has blown.

Contact Fischer Film

Andreas Weber *1961 Horn Austria
Films (selection) Der Speckjäger (1999 d)

Pessac

Claudia Trinker, Julia Zöllner



The camera goes from living room to living room, yard to bath, kitchen to balcony, and strolls through a typical day in the row houses Le Corbusier built in the 1920s. The film focuses on how the residents have departed from Le Corbusier's original concept in order to feel at home within their own four walls. *Pessac* juxtaposes the utopia of a modern city and the actual needs of the people living there.

Austria
French (Ger sub) Digi Beta 16:9 stereo 52 min
Concept Claudia Trinker, Julia Zöllner
Cam Afra Hämmerle **Ed** Claudia Trinker
Prod Nikolaus Geyrhalter Filmproduktion
Nikolaus Geyrhalter, Markus Glaser
Michael Kitzberger, Wolfgang Widerhofer

Premiere March 2005 Graz/Diagonale
Sales sixpackfilm

Claudia Trinker *1974 Hallein Austria
Julia Zöllner *1973 Freiburg im Breisgau Germany

Unter den Brettern hellgrünes Gras

Karin Berger



A documentary based on the personal narrative of Viennese Romani Ceija Stojka. Focus is on the conditions in Bergen-Belsen, the resources that enabled her and her family to survive, and liberation by the British army. It is about finally feeling free; the first attempts to eat, wash and dress normally; and reflections on life, about hatred and revenge, about a picture of humanity that can deal with these experiences.

Austria
Digi Beta 4:3 stereo 52 min
Concept Karin Berger **Cam** Joerg Burger
Karin Berger **Ed** Thomas Schneider
Prod Navigator Film, Johannes Rosenberger

Premiere October 2005 Leipzig (DE)
Sales AUTLOOK Filmsales, sixpackfilm

Karin Berger *1953 Gmünd Austria
Films (selection) Ceija Stojka (1999 d)
Küchengespräche mit Rebellinnen (1985 d)

The Real Thing Looks Completely Different

Joerg Burger



In over 30 years of work, Wilhelm Gaube, an anomaly in Austrian film, has made over 200 films about art and artists in Austria. Yet for many years, this unique oeuvre has remained largely unseen as Gaube has consistently avoided public exposure. The numerous film excerpts, which follow the development of the now 80-year-old filmmaker, are accompanied by Gaube's self-reflections. Filmmaking as both artistic process and vital worldly experience.

Austria
Digi Beta 4:3 mono 51 min
Realisation Joerg Burger

Premiere October 2004 Viennale
Sales sixpackfilm

Joerg Burger *1961 Vienna Austria
Films (selection) Exploration (2003 short d)
Moscow (2001 short d)

Avant-garde Short

*... birth of an image based on perforations:
Siegfried Fruhauf totally reinvents cinégenie.
A vast choreographic terrain is suddenly opened.*

SENSES OF CINEMA
about *Exposed* by Siegfried A. Fruhauf

... one of the best films of its genre from the past ten years ...

CAHIERS DU CINÉMA
about *Outer Space* by Peter Tscherkassky

Achtung Stufe

Walter Schaidinger



Austria

Digi Beta stereo 22 min

Realisation Walter Schaidinger

Ed chilimascopie Patrick Spanbauer

An associative description of individual, random life situations through the motif of stairs; also a comparison of the social-hierarchical step model with the behaviour of domesticated animals, in this case with chickens.

Contact Walter Schaidinger

Walter Schaidinger *1971 Klagenfurt Austria

All People Is Plastic

Harald Hund



Austria

35 mm Dolby stereo 10 min

Concept/ed Harald Hund

Prod Amour Fou Filmproduktion

Gabriele Kranzelbinder

Alexander Dumreicher-Ivanceanu

You're just a normal guy in the big city. You work day after day in a large office. Your boss is no one special. You work, drive, sit in traffic, watch TV. You're the ultimate workaholic, tenacious and obedient. But you must become like the city. So normal that your place is secure. Think: 1, 2, 3, 4... A day off. A tree, a bird. The bird speaks: Repetition is a repetition is a repetition ...
- BEEP -

Release 11 November 2005

Vienna

Sales sixpackfilm

Harald Hund *1967 Grieskirchen Austria

Films (selection) Habibi Kebab (2002 short a-g)

Comeback

Mara Mattuschka



Austria
Beta SP b&w 14 min
Cast Mimi Minus
Realisation Mara Mattuschka
Cam Sepp Nermuth

Young woman (Mimi Minus) encounters older woman (Mimi Minus) and identifies her as herself. This contact leads to a rift. The older woman dissolves into dust. The younger woman walks away. Art lives on.

Sales sixpackfilm

Mara Mattuschka *1959 Sofia Bulgaria
Films (selection) Legal Errorist (2004 a-g)
Loading Ludwig (1989 a-g) Kaiser Schnitt (1987 a-g)

Domino

Lotte Schreiber



Austria
S-8 mm/DV Cam/Beta SP 12 min
Concept/prod Lotte Schreiber
Cam Lotte Schreiber, Norbert Pfaffenbichler

Domino describes a construction system developed by Le Corbusier in 1914, which revolutionised modern architecture. Here, media artist Lotte Schreiber travels in winter through Greece to film anonymous structures; the commonly found concrete skeletons, of planned residences or hotels. Through strictly framed black-and-white photographs, these "primary structures" become a framework and geographical reference system for the surrounding landscapes.

Premiere March 2005 Graz/Diagonale
Sales sixpackfilm

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

Horizon^{/1}

Annja Krautgasser



Austria
Beta SP 4:3 stereo 5 min
Realisation Annja Krautgasser
Cam Dariusz Krzeczek

The city is random. The camera zooms at a familiar scale and creates a relation between the city's significant points of reference. The pan movement renders the city surface abstract. The observer moves the viewfinder from one city symbol to the next without long pauses for reflection. Through the sweeping movement of a scanner, one experiences a city view as a two-dimensional silhouette that melts into the horizon.

Premiere November 2005 Basel/VIPER (CH)
Sales sixpackfilm

Annja Krautgasser *1971 Hall in Tirol Austria

The Influence of Ocular Light Perception on Metabolism in Man and in Animal

Thomas Draschan, Stella Friedrichs



Austria
16 mm mono 5 min
Realisation Thomas Draschan
Stella Friedrichs
Prod Amour Fou Filmproduktion
Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu

A found footage film in single and double screen versions. The film uses an Italian soft porn soundtrack from the 1960s, played twice. A sequence of images is synched to each repetition. It can be viewed as a double projection (in a video installation) or as a single-screen cinema version. The film images illustrate acts of ocular light perception and are also images with a strong visual impact. It is a type of visual test for the viewer.

Premiere September 2005
San Francisco/Madcat Film Festival (USA)

Contact Amour Fou Filmproduktion

Thomas Draschan *1967 Linz Austria
Films (selection) to the happy few (2003 a-g)
metropolen des leichtsinns (2000 a-g)

Stella Friedrichs *1968 Frankfurt/Main Germany

Instructions for a Light and Sound Machine

Peter Tscherkassky



Austria
35 mm Cinema Scope 1:2.35
b&w Dolby SR 17 min
Realisation Peter Tscherkassky

Walking down the street, the Hero realizes that he is subject to the gruesome moods of several spectators. He defends himself, but dies a filmic death through a tearing of the film itself and descends into Hades, the realm of shades. Here he encounters innumerable printing instructions, the means whereby the existence of every filmic image is made possible: he encounters the conditions of his own possibility, the conditions of his very existence as a filmic shade.

Premiere May 2005
Cannes/Quinzaine des Réalisateurs (F)
Sales sixpackfilm

Peter Tscherkassky *1958 Vienna Austria
Films (selection) Dream Work (2001 a-g)
Outer Space (1999 a-g) L'Arrivée (1998 a-g)

Lancia Thema

Josef Dabernig



Austria
35 mm 1:1.37 Dolby SR 17 min
Realisation Josef Dabernig
Cam Christian Giesser

A car trip to the no-man's land of the garden of Eden. The radio plays fragments of the Belcanto, a wistful reference to the cradle of western culture. The camera focuses on the landscape, the journey is interrupted, the driver gets out. At every stop, he photographs his car. There is a double fetishization through the gaze: of the landscape and architecture by the film camera, and of the mystery of the car by the photographer.

Premiere June 2005 Vienna/Austrian Filmmuseum
Sales sixpackfilm

Josef Dabernig *1956 Kötschach-Mauthen Austria
Films (selection) WARS (2001 a-g)
Timau (1998 a-g) Wisla (1996 a-g)

The Lovers

Johannes Hammel



Austria
S-8 mm/Digi Beta 4:3 stereo 7 min
Realisation Johannes Hammel
Sound Heinz Ditsch
Prod hammelfilm

The second part of a brief trilogy, dealing with the eradication of memory. In the first part, *Die Badenden* (*The Bathers*), the two protagonists were subjected to the chemical decomposition of the film material. *The Lovers*, on the other hand, transforms an old Super-8 porn film into both a tragic love story and a horror movie, and finally into a memory, which is being destroyed in the inner world.

Premiere October 2004 Viennale
Contact Johannes Hammel

Johannes Hammel *1963 Basel Switzerland
Films (selection) MAZY – systems of transitions (2003 a-g) Schwarze Sonne (1992 short f)

Luukkaankangas-updated, revisited

Dariusz Krzeczek



Austria
Beta SP stereo 7 min
Realisation Dariusz Krzeczek
Cam Finnish Webcams

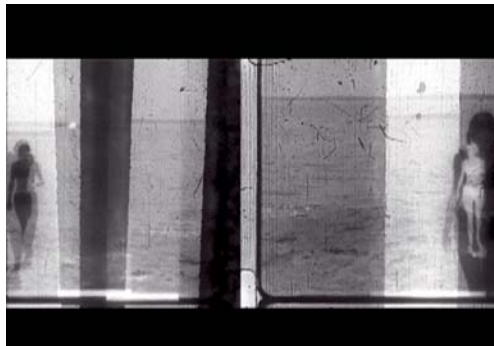
Luukkaankangas-updated, revisited deals with the traffic landscape of the highways and motorways in Finland. They represent the dispositiv of today's mobility, which implicates a specific understanding of space. They form transit spaces without defining a historical or geographical point of reference. The video abstracts the traffic-related tasks of the road and focuses on its formal image as a line, lane or hieroglyph in the landscape.

Premiere March 2005 Graz/Diagonale
Sales sixpackfilm

Dariusz Krzeczek *1971 Cracow Poland
Films (selection) Ortem (2004 a-g)

Mirror Mechanics

Siegfried A. Fruhauf



Austria
35 mm 1:1.85 b&w Dolby SR 8 min
Realisation Siegfried A. Fruhauf

Film as a mirror, and as a further consequence, the phenomenon of identification primarily inherent in feature films, condense to a kind of essence of film's potential. This film reports on cinema and the processes within it. In doing so, it doesn't reveal any secrets, but instead, attempts to transfer – in the sense of seeing what we see – what we do in the cinema and also what might be relevant outside of the film into a visually stimulating and captivating event.

Premiere May 2005
Cannes/Semaine de la Critique (F)
Sales sixpackfilm

Siegfried A. Fruhauf *1976 Heiligenberg Austria
Films (selection) Structural Filmwaste.
Dissolution (2003 a-g) Exposed (2001 a-g)
Höhenrausch (1999 a-g)

Nicht nur für Chinesen

PRINZGAU/podgorschek



Austria
Beta SP 60 min
Realisation PRINZGAU/podgorschek
Ed Florian Schmeiser

Nicht nur für Chinesen (Not only for Chinese) has finished its first phase. There are three foreign writers: Ricarda Denzer, Katharina Schneider and Du Haibin. Each of the participants has edited 10 minutes of our supposed journey in China. A selected panel contributed their opinions. Currently, the Chinese commentaries are being added and also our own thoughts.

Contact PRINZGAU/podgorschek

PRINZGAU *1943 Domschall Slovenia
podgorschek *1955 Linz Austria

Films (selection) sneaking in – Donald Richie's Life in Film (2002 short d)

Odessa

Thomas Baumann, Martin Kaltner, Matteo Fraterno



Austria
Digi Beta 16:9 stereo 33 min
Concept Baumann, Kaltner, Fraterno
Cam Joerg Burger
Ed/prod Baumann, Kaltner

Odessa is a "go film" or "walk about film" realised in the harbour of Napels, where two actors walk around searching for the ship *Odessa*, which was there from 1995-2003. The collapse of the Soviet Union and the ruin of the Black Sea Ship Company stranded the ship in the harbour for seven years. A film about a ship, which doesn't – or almost doesn't – exist, since a cruiser that can't navigate is like a non-existent ship.

Premiere October 2005 Viennale
Sales sixpackfilm

Thomas Baumann *1967 Altenmarkt Austria
Martin Kaltner *1961 Bruck/Mur Austria
Films (selection) HUTAGANG (1996 a-g)
Gehfilmen 6 (1994 a-g)

The Park

Nicolas Mahler



This park ain't no bed of roses.

Austria
Beta SP 5 min
Concept Nicolas Mahler
Ed Alexander Frohner

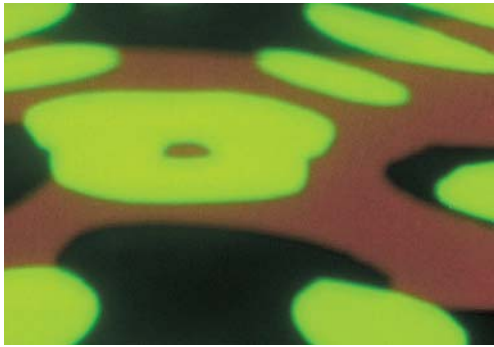
Premiere March 2005 Graz/Diagonale
Contact Nicolas Mahler

Nicolas Mahler *1969 Vienna Austria
Films (selection) Flaschko – Der Mann in der Heizdecke (2002 short animation)

Avant-garde Short

Vanishing Points

Nana Swiczinsky



Austria

35 mm Dolby Digital 8 min

Realisation Nana Swiczinsky

Created without a camera using a bold masking technique. The starting material comprises selected sequences from its predecessor film, *Points of View*. The colours emerge from the brightest primary colour tones; layering them produces white, suggesting a “depthless depth”, a hallucinogenic immersion in the phenomenon of additive colour mixing. The primary geometric cell, the “point”, disappears in its intensification.

Premiere March 2005 Graz/Diagonale

Sales sixpackfilm

Nana Swiczinsky *1969 Vienna Austria

Films (selection) *Wiederholung* (1997 short animation) *points of view* (1999 short animation)

... spectacular essay on the enduring power of cinema ...

Ken Eisner – VARIETY
about *Film ist. 7-12* by Gustav Deutsch

Fiction Coming Soon

*Focusing his considerable gift for kinetic observation
and arresting composition on locations in New York and Tokyo,
... Edgar Honetschläger treats viewers to cinematic interludes
that excite the imagination and tickle the funny bone.*

Lisa Nesselson – VARIETY
about *Milk* by Edgar Honetschläger

Ainoa

Marco Kalantari



Austria
35 mm Dolby Digital 95 min

Key cast
Simon Licht
Verena Buratti
Gabriela Benesch

Screenplay
Nina Munk
Marco Kalantari

Camera
Thomas Benesch

Editors
Emily Artmann
Marco Kalantari

Producers
Philipp D. Weck
Marco Kalantari

Production
cinevista film produktion

Completion 2005

After World War III, a decadent sun king leads a totalitarian regime. Only an old prophecy keeps hope alive in a small group of rebels. Yuri, a member of the resistance, can turn back time by reprogramming the computer that is responsible for the war. But instead of the feared murder-machine, in the android-girl Ainoa he finds the love of his life and a new belief in himself.

Marco Kalantari *1974 Vienna Austria

Contact
cinevista film produktion

It Happened Just Before

Anja Salomonowitz



Austria
Digi Beta/FAZ 35 mm
stereo 90 min
Screenplay
Anja Salomonowitz
Camera
Jo Molitoris
Editor
Gregor Wille
Producers
Gabriele Kranzelbinder
Alexander Dumreicher-
Ivanceanu
Production
Amour Fou Filmproduktion

Completion 2006

Real stories of those affected by trafficking are told by other people. Those speaking the stories have not been affected, yet they could have been involved. The stories tell of the false promises, debts and deception, coercion, violence, exploitation; they tell of rape, threats and slavery. These are the mechanisms that define the trafficking in women. The laws do not protect the women; on the contrary, the women are usually criminalized.

Anja Salomonowitz *1976 Vienna Austria

Films Das wirst du nie verstehen (2003 short d)
Projektionen eines Filmvorführers in einem Pornokino (2001 short f)
Carmen (2000 short d)

Contact

Amour Fou Filmproduktion

The Orange Paper

Gerhard Fillei, Joachim Krenn



Austria/Germany
S-16 mm/Blow up/35 mm 1:1:66
colour/b&w Dolby stereo
approx. 115 min
Key cast
Mark Meyer
Claudia Vick
Sal Giorno
Screenplay/editors/producers
Gerhard Fillei
Joachim Krenn
Camera
Gerhard Fillei
Joachim Krenn
Jarrod Kloiber
Production
finnworks (AT)
Open Pictures (DE)

Completion end 2005

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

Gerhard Fillei *1963 Villach Austria

Joachim Krenn *1964 Wolfsberg Austria

Contact

finnworks

... a highly complex and wonderful work ...

DIE PRESSE

about *Tibetan Recollections* by Manfred Neuwirth

Documentary Coming Soon

Since the oscar-winning Crumb, no other documentary about an artist has shown a family background that is so unbelievable broken – and none has been as gripping as James Ellroy.

Thelma Adams – NEW YORK POST
about *James Ellroy* by Reinhard Jud

Babooska

Tizza Covi, Rainer Frimmel



Austria
 Italian (Ger/Eng sub)
 S-16 mm/Blow up/35 mm
 1:1.66 Dolby stereo 100 min

Concept
 Tizza Covi
 Rainer Frimmel

Camera
 Rainer Frimmel

Editor
 Tizza Covi

Producer
 Rainer Frimmel

Production
 Vento Film

Completion 2005

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

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

Rainer Frimmel *1971 Vienna Austria
Films (selection) Das ist alles (2001 d)
 Aufzeichnungen aus dem Tiefparterre (2000 d)
 Wien: Sieben Szenen (1998 d)

Contact
 Vento Film

Bellavista

Peter Schreiner



Austria
Digi Beta 1:1.85 colour/b&w
mono 120 min
Concept
Peter Schreiner
Giuliana Pachner
Camera/editor
Peter Schreiner
Producers
Susanne Schreiner
Gerhard Kastler
Production
Schreiner, Kastler
Visuelle Kommunikation

Completion summer 2006

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

Peter Schreiner *1957 Vienna Austria

Films (selection) Blaue Ferne (1994 d) | Cimbri (1991 d)
Auf dem Weg (1988 d)

Contact

Schreiner, Kastler
Visuelle Kommunikation

Gibellina - Il terremoto

Joerg Burger



Austria
Italian (Ger/Eng sub)
DV Cam/Digi Beta 16:9
stereo 90 min
Concept
Joerg Burger
Camera
Johannes Hammel
Joerg Burger
Editors
Michael Palm
Joerg Burger
Producer
Joerg Burger

Completion end 2005

An earthquake destroyed the Sicilian mountain village Gibellina 37 years ago. Hundreds of people died. The survivors eked out a life in meagre barracks for 15 years. Many left the country. The city was rebuilt 25 km away as a lifeless bedroom community with modern, shoddy architecture and an over-abundance of modern art: an oversized, open-air museum at the border of a failed vision with increasing social and economic problems.

Joerg Burger *1961 Vienna Austria

Films (selection) Exploration (2003 short d) Moscouw (2001 short d)

Contact

Joerg Burger

Hi Risk

Susi Graf



Austria/USA
 English (Ger sub)
 Digi Beta
 stereo 80 min
Concept/camera/producer
 Susi Graf
Editor
 Ranini Ashare
Production
 Dash Entertainment N.Y. (USA)

Completion 2006

This documentary shows the living conditions of street children out at night in the streets of New York. Many are infected with HIV and many are homeless. The film is about the fight for survival, night-time adventures, desires and longings of these young people in the city.

Susi Graf *Vienna Austria
Films Dreamland (1998 f)

Contact
 Susi Graf

In the Year of the Horse

Ebba Sinzinger



Austria
 Digi Beta 16:9
 stereo approx. 80 min
Concept
 Ebba Sinzinger
Camera
 Robert Winkler
Editor
 Oliver Neumann
Producer
 Vincent Lucassen
Production
 WILDart Film

Completion 2006

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

Ebba Sinzinger *Austria
Films (selection) Goodbye Argentina? (2003 d) Chargaff (1997 d)

Contact
 WILDart Film

The Judge

Susanne Brandstätter



Austria
Digi Beta
stereo 90 min
Concept
Susanne Brandstätter
Camera
Jerzy Palacz
Producer
Josef Aichholzer
Production
Aichholzer Filmproduktion

Completion end 2005

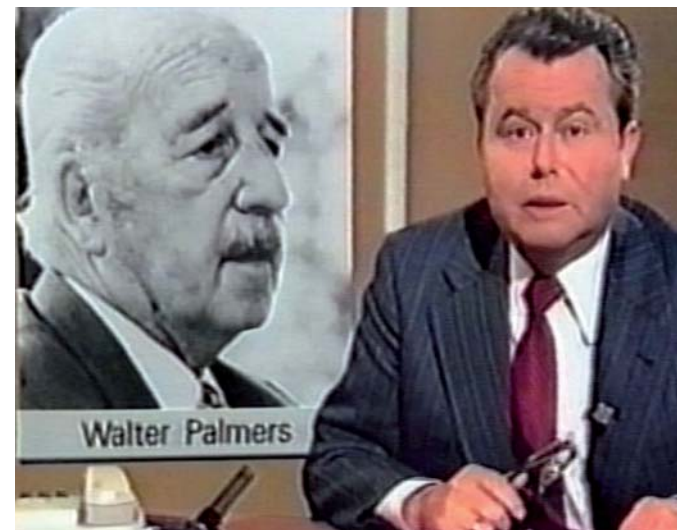
UNO-Judge Claudia Fenz arrives in Prizren optimistic and full of illusions. But the day-to-day frustrations loom large. Against the backdrop of Kosovo, the documentary studies Fenz's attempts to establish democracy in a country where the concept is largely unknown. In Prizren's district court, personal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

Susanne Brandstätter *Los Angeles USA
Films Schachmatt (2003 short d)

Contact
Aichholzer Filmproduktion

Keine Insel – Die Palmers Entführung

Michael Gartner, Alexander Binder



Austria
S-16 mm/Blow up/35 mm
Dolby 90 min
Concept
Michael Gartner
Alexander Binder
Camera
Alexander Binder
Producer
Elke Kratzer
Production
meter filmproduktion

Completion end 2005

On 9 November 1977, the industrialist Walter Palmers was kidnapped in Vienna. After a ransom of 31 million shillings, Palmers was released. The kidnapers Thomas Gratt and Othmar Keplinger were arrested at the Swiss-Italian border. It turned out that they were related to the German underground movement RAF. After 25 years Gratt and Keplinger speak for the very first time about their political motivation, the mission, the circumstances and the consequences.

Alexander Binder *1969 Bad Ischl Austria
Films (selection) Stossek (2002 d) Wolkenbügel (1999 a-g)

Contact
meter filmproduktion

Michael Gartner *1969 Bregenz Austria
Films (selection) Panierte Presswurst (1999 short d)
Wien: Sieben Szenen (1998 d)

Kinder des Windes

Stephan Settele



Austria
Digi Beta 16:9
stereo 95 min
Concept/producer
Stephan Settele
Camera
Stephan Settele
Luis Wang

Completion early 2006

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

Stephan Settele *1962 Dornbirn Austria
Films (selection) Erwachen aus dem Schicksal (2002 d)
Im Schneeland (1994 d) Play Antigone (1992 short d)

Contact
Stephan Settele

Kirtsho

Ulli Gladik



Austria
Beta SP
stereo 80 min
Concept/editor/producer
Ulli Gladik
Camera
Plamen Russev
Ulli Gladik

Completion summer 2006

Kirtsho has been unable to walk since childhood. Born and raised in Bulgaria's largest Roma region, Fakultata (Sofia), it is impossible for him to earn money. Therefore, he comes to Austria to beg. The film is a portrait of Kirtsho, about the process of transformation, about racism, the prejudices transported by the media, and the almost non-existent willingness to implement basic human rights in our affluent society.

Ulli Gladik *1970 Bruck/Mur Austria
Films (selection) Dasreversad (2004 short a-g)
Drei Cents (2004 short d) Haben und Sein (2003 short a-g)

Contact
Ulli Gladik

Notes on Marie Menken

Martina Kudláček



Austria
Digi Beta 4:3 colour/b&w
stereo 90 min
Concept
Martina Kudláček
Camera
Martina Kudláček
Wolfgang Lehner
Joerg Burger
Editor
Henry Hills
Producer
Martina Kudláček

Completion end 2005

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

Martina Kudláček *1965 Vienna Austria
Films (selection) In the Mirror of Maya Deren (2001 d)

Contact
Martina Kudláček

Los Refrigeradores – Heiße Nächte kühle Schränke

Thomas Lehner



Austria
Digi Beta
stereo approx. 90 min
Concept
Thomas Lehner
Reinhard Jud
Camera
Wolfgang Lehner
Gustl Gschwantner
Peter Kasperak
Editors
Karina Ressler
Elke Rittenschöber
Producer
Thomas Lehner
Production
Thomahawk.tv

Completion spring 2006

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

Thomas Lehner *1963 Linz Austria

Contact
Thomas Lehner

Reisen im eigenen Zimmer

David Gross, Bernhard Braunstein



Austria
Digi Beta 4:3
stereo approx. 80 min
Realisation
David Gross
Bernhard Braunstein

Completion 2006

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

David Gross *1978 Salzburg Austria

Bernhard Braunstein *1979 Salzburg Austria

Contact
Bernhard Braunstein

Six Lovers

Ivan Siljic



Austria
DV Cam/FAZ 35 mm
approx. 75 min
Concept
Ivan Siljic
Camera
Peter Roehsler
Producer
Peter Roehsler
Production
Nanook Film

Completion 2006

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

Ivan Siljic *1972 Vienna Austria
Films Rocco (2002 f)

Contact
Nanook Film

Slowenen. Partisanen. Hochverräter.

Gerhard Anton Roth



Austria
Digi Beta 4:3
approx. 90 min
Concept/producer
Gerhard Anton Roth
Camera
Ivan Klaric
Michael Mattuschka
Editors
Robert Angst
Walter Christen
Production
Rothfilm Coop

Completion end 2005

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

Gerhard Anton Roth *1955 Villach Austria
Films (selection) Die Kärntner Partisanen (2002 TV d)
Franjo Tudjman: Ein Leben für Kroatien (1998 TV d)

Contact
Gerhard Anton Roth

Spain Was Their Last Hope

Karin Helml, Hermann Peseckas



Austria
Spanish/German (Ger/Sp sub)
Digi Beta 16:9 colour/b&w
stereo approx. 90 min
Realisation
Karin Helml
Hermann Peseckas
Production
Studio West Salzburg

Completion beginning of 2006

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

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

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

Contact
Karin Helml/Studio West

The War on Drugs

sebastian j. f.



Austria
HDV stereo
approx. 100 min
Camera
David West
Editor
s&a
Producer
sebastian j. f.
Production
Cronos Film

Completion autumn 2006

From open warfare in Colombia to drug violence on US streets, the film shows how the war on drugs is being fought worldwide. The violent dynamic between unreal profit margins and the heavy machinery to combat the drug trade turns entire societies into hostages of this war. Is the motto from another war fought at another time still true today? "We had to destroy the village, in order to save it."

sebastian j. f. *1964 Austria
Films info wars (2004 d)

Contact
Cronos Film

Who's Afraid of Kathy Acker?

Barbara Caspar



Austria/Germany
Digi Beta
stereo approx. 90 min
Concept
Barbara Caspar
Camera
Marco F. Zimprich
Editors
Gesa Marten
Claudia Nussbaumer
Producers
Annette Pisacane
Barbara Caspar
Production
loop media (AT)
CAMEO Film (DE)

Completion 2006

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

Barbara Caspar *1979 Graz Austria

Contact
CAMEO Film

Avant-garde Coming Soon

*Josef Dabernig offers a humorous black-and-white film
of two men watching an imaginary football game:
Fever Pitch meets Waiting for Godot.*

THE ECONOMIST
about *Wisla* by Josef Dabernig

*The best of the lot by far is Copy Shop,
an ingenious, visually stunning experimental film ...*

WASHINGTON POST
about *Copy Shop* by Virgil Widrich

Photography and Beyond

Heinz Emigholz



Austria/Germany

35 mm Dolby stereo
60/25/25 (110) min

Concept/camera/editor

Heinz Emigholz

Producers

Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu

Production

Amour Fou Filmproduktion (AT)
Pym Film Berlin (DE)

Completion 2005

Photography and Beyond is a film series about writing, drawing, sculpture and architecture. The films' themes are the active design and projection of realized ideas – visible as writing, drawing, photography, architecture and sculpture.

From documented and animated notebooks and sketchbooks, something indescribable forms in the cinematic analyses of architecture and sculpture: a film series about the objectification of conceptual ideas.

Heinz Emigholz *1948 Achim Germany

Films (selection) Goff in der Wüste (2003 d)
Miscellanea I (2001 short d) Der zynische Körper (1990 d)

Contact

Amour Fou Filmproduktion

*The ultimate film on dreaming, thus on desire and figurability –
in short, on what is essential to cinema ...*
Dream Work – Best Film of the Year 2001

SENSES OF CINEMA
about *Dream Work* by Peter Tscherkassky

Fiction Short Coming Soon

The Hit List: *Edgar G. Ulmer: The Man Off-Screen.*

THE VILLAGE VOICE
about *Edgar G. Ulmer: The Man Off-Screen* by Michael Palm

Immergrün und die Moderne

Edgar Honetschläger



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

Austria

S-8 mm/DV Cam/Digi Beta mono 60 min

Cast Yukika Kudo

Sc/prod Edgar Honetschläger

Cam Martin Putz **Ed** Kurt Hennrich

Completion 2006

Contact Edoko Institute Vienna

Edgar Honetschläger *Austria

Films (selection) L + R (2000 f) Milk (1998 f)

Kotva

Reinhard Jud, Ursula Mihelic



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

Austria

16 mm stereo 30 min

Key cast Christoph Nechvatal, Miriam Torwesten

Petra Moise **Sc** Reinhard Jud, Ursula Mihelic

Cam Marco Zwitter **Ed** Christine Ölinger

Prod Reinhard Jud, Ursula Mihelic

Completion spring 2006

Contact Reinhard Jud

Reinhard Jud *1959 Wolfsberg Austria

Films (selection) Weg in den Süden (2003 d)
James Ellroy (1993 d)

Ursula Mihelic *1963 Graz Austria

Documentary Short Coming Soon

2. Best Film of 2001: Exposed by Siegfried A. Fruhauf

SENSES OF CINEMA
about *Exposed* by Siegfried A. Fruhauf

*... Fridolin Schönwiese is one of the most virtuoso representatives
of a form of cinematic documentaries,
in which authenticity is no ethical or aesthetic category,
but rather, utter precision in the audio-visual formulation ...*

Robert Buchschwenter – DIE PRESSE
about *it works* by Fridolin Schönwiese

Anachoreten

Wilhelm Gaube



Austria
16 mm I:1.37 24 min
Realisation
Wilhelm Gaube

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

Completion 2006
Contact Wilhelm Gaube

Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries

Frauentag

Johannes Holzhausen



Austria
Digi Beta 16:9 stereo 45 min
Concept/ed/prod Johannes Holzhausen
Cam Joerg Burger

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

Completion 2005
Contact Johannes Holzhausen

Johannes Holzhausen *1960 Salzburg Austria
Films (selection) Auf allen Meeren (2002 d)
Wen die Götter lieben (1992 d)

I Am Me

Kathrin Resetarits



Austria
S-16 mm/Blow up/35 mm approx. 30 min
Concept Kathrin Resetarits
Cam Sandra Merseburger **Ed** Emily Artmann
Prod Nikolaus Geyrhalter Filmproduktion
Nikolaus Geyrhalter; Markus Glaser
Michael Kitzberger, Wolfgang Widerhofer

I Am Me is a film essay which examines the theme of identity, using two pairs of identical twins as an example. The twin girls are put into various situations, both together and separately, to show their everyday lives and thoughts concerning both themselves and their sisters. At the same time these matters can also be seen within a larger context. Fictional and documentary elements intertwine. Omission expresses more than grand gestures do.

Completion 2006
Contact Nikolaus Geyrhalter Filmproduktion

Kathrin Resetarits *1973 Vienna Austria
Films (selection) fremde (1998 short f)
Ägypten (1997 short d)

Im Anfang war das Kino

Constantin Wulff



Austria
Digi Beta 4:3 colour/b&w stereo approx. 60 min
Concept Constantin Wulff **Cam** Joerg Burger
Ed Michael Palm **Prod** Navigator Film
Johannes Rosenberger

The first comprehensive documentary portrait of Armenian filmmaker Artavazd Peleschjan and his unique camera work. The film shows Peleschjan's complex cinematic cosmos and the unique working method of this legendary montage artist from the former Soviet Union. *Im Anfang war das Kino* (In the beginning was the cinema) creates a portrait of Peleschjan in the mirror of his films.

Completion 2006
Contact Navigator Film

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

Im Schatten der Wiener

Georg Steinböck



Austria
Digi Beta 16:9 stereo 45 min
Concept/prod Georg Steinböck
Cam Ralf Jacobs, Ludwig Löckinger
Ed Nora Wieninger

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

Completion 2005
Contact Georg Steinböck

Georg Steinböck *1967 Graz Austria
Films (selection) Billys Holliday (2003 short d)
Stillspeed (2002 short a-g)

Mountain Meadow Film

Gundula Daxecker



Austria
German (Eng sub) Digi Beta 16:9 stereo 55 min
Concept Gundula Daxecker
Cam/ed Ludwig Löckinger
Prod Nikolaus Geyrhalter Filmproduktion
Nikolaus Geyrhalter; Markus Glaser
Michael Kitzberger, Wolfgang Widerhofer

Mountain Meadow Film is about participants in the social work project ALM, a farm in the northwest of Vienna where people with mental and multiple handicaps can do agricultural work and handicrafts. Three social workers and nine participants run a vineyard, handcraft candles, and keep chickens, sheep and donkeys. The film shows this method's successes as well as the resulting conflicts.

Completion 2006
Contact Nikolaus Geyrhalter Filmproduktion

Gundula Daxecker *1968 Salzburg Austria

Documentary Short Coming Soon

Prinzessin Helga-Lee

Johannes Holzhausen



Austria

Digi Beta stereo 30 min

Concept/ed/prod Johannes Holzhausen

Cam Joerg Burger

The 95-year-old princess Helga-Lee is an artificial figure by virtue of many years of self-staging. In doing so, she draws on her origins, her marriage and her acquaintance with Jean Cocteau. Age gnaws at her facade revealing a young girl who has never grown up.

Completion 2006

Contact Johannes Holzhausen

Johannes Holzhausen *1960 Salzburg Austria

Films (selection) Auf allen Meeren (2002 d)

Wen die Götter lieben (1992 d)

Avant-garde Short Coming Soon

*... one of the most fascinating works
brought forth by Austrian cinema in recent years.*

DIE PRESSE

about *Notes From The Basement* by Rainer Frimmel

*Hammels system of transitions is a wonderful discovery,
a major surprise, and Hammel is now one to watch.*

Michael Sicinsk – TORONTO INTERNATIONAL FILM FESTIVAL
about *system of transitions* by Johannes Hammel

Faceless

Manu Luksch



Austria

Digi Beta stereo 60 min

Concept Manu Luksch

Cam London's public state surveillance cameras

Prod Amour Fou Filmproduktion (AT)

Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, Ambient TV (UK)

Ma Nu is a young journalist in a futuristic London. Like all other inhabitants, Ma Nu has no face and attends to her work without undertaking much else. Her life changes drastically when she wakes to discover that there where there should be a void, she has a face. In panic, she tries to erase it, but can't. For *Faceless*, Ma Nu swaps data controllers for a film team; surveillance devices for cameras and cranes; and a lawyer for a script writer.

Completion 2006

Contact Amour Fou Filmproduktion

Manu Luksch *1970 Vienna Austria

Gugug

Sabine Groschup



Austria

35 mm 1:1.66 stereo 5 min

Realisation Sabine Groschup

Sound Eva Ursprung

Prod ASIFA Austria

In 1999, two years before she died, my grandmother told two short stories. The stories are about her life as a young girl in the countryside in Tyrol.

Completion 2006

Contact Sabine Groschup

Sabine Groschup *1959 Innsbruck Austria

Films (selection) Ghosts – Nachrichten von Wem (2000 short animation) Wideawake – Hellwach (1999 short animation)

Interstate

Dariusz Krzeczek



Austria

Beta SP stereo 8 min

Concept/cam/ed Dariusz Krzeczek

Sound Stefan Németh

Prod Annja Krautgasser

The highway produced American space; entire landscapes aimed at the car-driving flaneur. This has fundamentally changed the American landscape and cityscape. The highway has become “common place” and is increasingly the site of social life and entertainment. For many, it has also become the last refuge for privacy and encounters with nature. Streets no longer lead to places; they are the places.

Completion end 2005

Contact Dariusz Krzeczek

Dariusz Krzeczek *1971 Cracow Poland

Films (selection) Ortem (2004 a-g)

mnemosyne 01

Brigitta Bödenauer



Austria

Digi Beta I: 1.33 colour/b&w stereo 4 min

Realisation

Brigitta Bödenauer

The film is about the concept of memory. Images from visits to selected buildings are compiled, deconstructed and de-contextualized. Narrative logic of space and time is ignored. A subjective, emotive interpretation causes the evolution from collection to process to product. The intersection of these categories shows the disassociation between lived and narrated experience, being and representing, which is at the heart of our mediated society.

Completion 2005

Contact Brigitta Bödenauer

Brigitta Bödenauer *1972 Wiener Neustadt Austria

MONROC

Michaela Grill, Martin Siewert



Austria

Beta SP 4:3 stereo approx. 40 min

Realisation Michaela Grill, Martin Siewert

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

Completion 2005

Contact Michaela Grill

Michaela Grill *1971 Feldbach Austria

Films (selection) my kingdom for a lullaby #2 (2003 a-g) o.T. (1999 a-g)

Martin Siewert *1972 Saarbrücken Germany

notes on film 02

Norbert Pfaffenbichler



Austria

Beta SP 4:3 stereo approx. 45 min

Key cast Ursula Strauss, Lutz Wiskemann

Concept/ed/prod Norbert Pfaffenbichler

Cam Dariusz Krzeczek

In this experiment on the theme of “repetition”, the concern is to link methods of structural film with elements of narrative cinema. The model for the content is provided by Robert Frank’s film *OK End Here*. Excerpts from the life of a heterosexual couple are serially ordered based on an alpha-numeric principle of montage. The film music is from Bernhard Lang.

Completion 2006

Contact Norbert Pfaffenbichler

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

la petite illusion

Michaela Schwentner



Austria
Digi Beta 4:3 stereo 5 min
Realisation
Michaela Schwentner

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

Completion early 2006
Contact Michaela Schwentner

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

The Trapdoor

Tim Sharp



Austria
9.5 mm/8 mm/S-8 mm/Blow up/16 mm 26 min
Realisation Tim Sharp

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

Completion 2006
Contact Tim Sharp

Tim Sharp *1947 Perth Scotland
Films (selection) Dar-el-Beida (1997 short a-g)

unilateral

Karø Goldt



Austria
Beta SP stereo approx. 18 min
Realisation
Karø Goldt

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

Completion 2005
Contact Karø Goldt

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

Additional Supported Films

(for which we requested material but did not receive any).

Martin Arnold
The Silent Chorus
Short Avant-garde

Jerusalem Foundation
Wiener Filmprojekt im Herzl Museum

Markus Kaiser-Mühlecker
Echte Bauern
Short Documentary

Jürgen Karasek
Warten auf den Mond
Short Fiction

Peter Kern
Donauleichen
Fiction

Andrea Müller
Bubbels
Short Avant-garde

Gregor Stadlober
Wir Lawogfrauen habens schön
Short Documentary

Christian Wachter
L'intannable
Short Documentary

Maria Welzig, Gerhard Steixner
Schöner Wohnen
Short Avant-garde

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Contact Addresses

Production Companies

AB Film
Kernhausgasse 21
1130 Vienna
Austria
binder@meter.at

**Aichholzer
Filmproduktion**
Mariahilferstraße 58
1070 Vienna
Austria
+43 1 523 40 81
office@aifilm.at

**Amour Fou
Filmproduktion**
Lindengasse 32
1070 Vienna
Austria
+43 1 994 99 11 0
office@amourfou.at
www.amourfou.at

Bonus Film
Bindergasse 11/28
1090 Vienna
Austria
+43 1 319 24 64 0
office@bonusfilm.at
www.bonusfilm.at

**CAMEO Film- und
Fernsehproduktion**
Lübecker Straße 6
50668 Cologne
Germany
+49 221 912 81 20
info@cameo-film.de
www.cameo-film.de

**cinevista
film produktion gmbh**
Philipp D.Weck
Pacassistraße 25
1130 Vienna
Austria
+43 1 804 56 54
office@cinevista.tv
www.cinevista.tv

Cronos Film
sebastian j. f
Bachgasse 3
7552 Stinatz
Austria
+43 1 961 05 22
usr23@charon.at

DE EGO
Ausstellungsstraße 3/15
1020 Vienna
Austria
+43 699 120 40 840
michael.woergoetter@chello.at

Edoko Institute Vienna
Neulinggasse 23/15
1030 Vienna
Austria
+43 1 715 82 20
edgar@sil.at

finnworks
Voelkendorferstraße 40a
9500 Villach
Austria
+43 4242 58 25 05
theorangepaper@finn.or.at

Fischer Film GmbH
Neustiftgasse 32
1070 Vienna
Austria
+43 1 524 74 25
info@fischerfilm.com
www.fischerfilm.com

**Nikolaus Geyrhalter
Filmproduktion**
Hildebrandgasse 26
1180 Vienna
Austria
+43 1 403 01 62
office@geyrhalterfilm.com
www.geyrhalterfilm.com

**Golden Girls
Filmproduktion**
Fockygasse 33/1
1120 Vienna
Austria
+43 1 810 56 36
office@goldengirls.at
www.goldengirls.at

meter filmproduktion gmbh
Hietzinger Hauptstraße 55a/3
1130 Vienna
Austria
+43 1 236 92 97
docs@meter.at
www.meter.at

Mischief Films
Goethegasse 1
1010 Vienna
Austria
+43 1 585 23 24
office@mischief-films.com
www.mischief-films.com

Nanook Film
Kleine Neugasse 4
1040 Vienna
Austria
+43 1 961 82 60
mail@nanookfilm.com
www.nanookfilm.com

Navigator Film
Schottenfeldgasse 14
1070 Vienna
Austria
+43 1 524 97 77
info@navigatorfilm.com
www.navigatorfilm.com

**Bernhard Pötscher
Filmproduktion**
Heumühlgasse 6/11
1040 Vienna
Austria
+43 1 586 45 98
bernhard@poetscher.com
www.poetscher.com

**Sindelgruber Tristan
Film- & Multimediaproduktion**
Große Sperlgasse 19/3
1020 Vienna
Austria
+43 1 913 11 21
schnittpunkt@gmx.at

**Schreiner, Kastler
Visuelle Kommunikation**
Hofgasse 9
1050 Vienna
Austria
+43 1 548 01 88
office@schreinerkastler.at
www.schreinerkastler.at

Spiraleye Productions
Sepp R. Brudermann
Nancy Harrison
26 Inglemere Road
London SE23 2BE
UK
+44 783 011 32 82
sepprb@aon.at

Vento Film
Leitermayergasse 33/20
1180 Vienna
Austria
+43 1 406 03 92
ventofilm@gmx.net

WILDart Film
Gumpendorferstraße 80/2
1060 Vienna
Austria
+43 1 595 29 91
office@wildartfilm.com

Sales

Austrian Film Commission
Stiftgasse 6
1070 Vienna
Austria
+43 1 526 33 23 0
salesdesk@afc.at
www.austrianfilm.com

AUTLOOK Filmsales GbR
Zieglergasse 75/1
1070 Vienna
Austria
+ 43 1 720 55 35 70
welcome@autlookfilms.com
www.autlookfilms.com

First Hand Films
Schaffhauserstraße 359
8050 Zürich
Switzerland
+41 1 312 20 60
info@firsthandfilms.com
www.firsthandfilms.com

sixpackfilm
Neubaugasse 45/13
P. O. Box 197
1070 Vienna
Austria
+43 1 526 09 90 0
office@sixpackfilm.com
www.sixpackfilm.com

Dominique Baudet
Alois-Lidauerstraße 24
5026 Salzburg
Austria
+43 662 63 44 91
dominiqueb@utanet.at

Brigitta Bödenauer
Zentagasse 22/17
1050 Vienna
Austria
+43 699 192 527 50
bb@xdv.org

Bernhard Braunstein
Linzergergasse 28
5020 Salzburg
Austria
+43 650 214 14 28
bernhard.braunstein@yahoo.de

Joerg Burger
Gartengasse 18/21
1050 Vienna
Austria
+43 1 544 14 79
joerg.burger@utanet.at

Barbara Caspar
b.caspar@device.cx

Patric Chiha
9 rue d'Annam
75020 Paris
France
+33 6 74 64 97 40
patricchiha@hotmail.com

Josef Dabernig
Drorygasse 8/1/19
1030 Vienna
Austria
+43 1 715 06 79
dabernig@tuwien.ac.at

Harald Friedl
Josefstädterstraße 29/52-54
1080 Vienna
Austria
+43 1 40 60 469
hf@haraldfriedl.com

Wilhelm Gaube
Bernoullistraße 4/31/6
1220 Vienna
Austria
+43 1 203 22 61

Alireza Ghanie
Rottmayrgasse 34
5020 Salzburg
Austria
+43 662 63 16 89
ghanie110@yahoo.de

Ulli Gladik
Ziegelofengasse 41/28
1050 Vienna
Austria
+43 1 941 26 23
ul.gladik@gmx.at

Karø Goldt
Hillerstraße 7/35
1020 Vienna
Austria
+43 699 11 40 47 00
karoe.goldt@gmx.de

Susi Graf
P. O. Box 150087
Brooklyn, New York 11215
USA
+43 1 917 209 55 49
sgraf@nyc.rr.com

Michaela Grill
Martin Siewert
Bräuhausgasse 49/8
1050 Vienna
Austria
migrill@hotmail.com

Sabine Groschup
Grundsteingasse 17/2/12
1160 Vienna
Austria
+43 1 974 72 61
sabine.groschup@chello.at

Johannes Hammel
Burggasse 88/12
1070 Vienna
Austria
+43 1 968 83 12
hammelfilm@hotmail.com

Karin Helml/Studio West
Franz-Josef-Straße 20/1
A-5020 Salzburg
Austria
+43 662 876 450
k.helml@studio-west.net

Astrid Heubrandtner
Viktorgasse 20/2/21
1040 Vienna
Austria
+43 664 212 58 56
astrid.heubrandtner@chello.at

Gabriele Hochleitner
Tauxgasse 13
5020 Salzburg
Austria
gabriele.hochleitner@aon.at

Regina Höllbacher
Lerchenfelderstraße 70-72/43
1080 Vienna
Austria
regina_hoellbacher@aon.at

Johannes Holzhausen
Habsburgergasse 3/18
1010 Vienna
Austria
+43 699 12 519 713
j.holzhausen@utanet.at

Peter Janecek
Schlosshoferstraße 8/4/3
2301 Groß-Enzersdorf
Austria
+43 660 213 69 66
peterjanecek@gmx.at

Reinhard Jud
Gilmgasse 5/21
1170 Vienna
Austria
+43 664 558 27 64
reinhard.jud@aon.at

Dariusz Krzeczek
Pater Schwartzgasse II A
1150 Vienna
Austria
+43 676 627 71 12
dariusz@vidok.org

Martina Kudláček
+43 699 106 424 10
mariemenkenproject@verizon.net

Thomas Lehner
Margaretengürtel 16
1050 Vienna
Austria
+43 664 337 18 18
tl@sil.at

Nicolas Mahler
Friesgasse 9/11
1150 Vienna
Austria
+43 1 892 89 77
nicolas.mahler@blackbox.net

Nina Maron
Pelzgasse 4/18
1150 Vienna
Austria
nina.maron@rm-r.at

Mara Mattuschka
Florianigasse 12/8
1080 Vienna
Austria
mara.mattuschka@gmx.net

Norbert Pfaffenbichler
Akkonplatz 7/3
1150 Vienna
Austria
norbert@vidok.org

Daniel Pöhacker
Stadtgraben 31
6060 Hall in Tirol
Austria
+43 5223 558 51
daniel.poe@gmx.net

PRINZGAU/podgorschek
Taborstraße 22
1020 Vienna
Austria
+43 1 214 53 97
pod@silverserver.at

Daniel Ritter
Westbahnstraße 31/21
1070 Vienna
Austria
+43 1 522 53 32

Gerhard Anton Roth
Josefstaedterstraße 68/2/24
1080 Vienna
Austria
+43 699 114 61 064

Walter Schaidinger
Krongasse 16/20
1050 Vienna
Austria
+43 699 12 35 48 99
waltex@gmx.at

Michaela Schwentner
Bergsteiggasse 40/19
1170 Vienna
Austria
+43 699 192 310 63
jade@rhiz.org

Stephan Settele
Moosmahdstraße 18
6850 Dornbirn
Austria
stephan.settele@t-online.de

Tim Sharp
Steingasse 26/38
1030 Vienna
Austria
+43 699 1705 57 89
tim.sharp@gmx.net

Martin Siewert
Bräuhausgasse 49/8
1050 Vienna
Austria
migrill@hotmail.com

Georg Steinböck
Lerchenfelderstraße 124-126/1/9
1080 Vienna
Austria
+43 1 924 95 09
georg.steinboeck@chello.at

Axel Traun
Haekkelstraße 1/19
1230 Vienna
Austria
+43 1 888 71 18

Borjana Ventzislavova
Herminengasse 23/24
1020 Vienna
Austria
+43 676 353 46 40
box@nebudu.net