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if

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Does Film Require Mediation?

Film is the medium of our age and a further branch of artistic endeavor, yet our society continues to consider it unequal to traditional forms of expression such as opera and theater.

Young people in particular tend to take films at face value, distracted by an apparent immediacy that hides complexities just below the surface. The audience is in danger of being unable to grasp the essential meaning of film, let alone to recognize the manipulative capabilities of the medium. I herein recognize an urgent need for action in relation to political consciousness raising and the strengthening of critical thought in our society.

In 2008 I established a priority to mediate on the behalf of film in order to stimulate and support individual initiatives in this regard, inspired by the Oscar awarded to *The Counterfeiters* by Stefan Ruzowitzky.

Such mediation is intended to open our eyes and move us to recognize new possibilities of seeing, allowing us to expand personal access to the band width and diversity of filmic expression.

Artistically innovative film is an essential aspect of the cinematic spectrum. It influences the image of Austrian film abroad where it is prized and celebrated, while often being undervalued at home.

As Minister of the Arts I therefore am not only challenged to support contemporary artistic creativity but also to foster its sustainable dissemination and integration in our society. The complexity of our lives is reflected in the arts, allowing us to recognize novel perspectives and pursue unprecedented intellectual possibilities. In this spirit I hope that reading this catalog will instil a desire for new and stimulating discoveries!

Dr. Claudia Schmied
Federal Minister for Education, the Arts and Culture

Pride of Idiosyncrasy

Werner Ruzicka

It was in 1989, soon after Germany's reunification, that the film festival Duisburger Filmwoche became concerned with avoiding the hegemony of inter-German discourse and connected artwork anticipated at the time. The idea was to expand the sphere of the festival beyond the films of a now larger Germany expected to be in a heightened state of self-reflection, and to embrace German language films in general – including works from Switzerland and Austria. Since 1990, the programs of the Duisburger Filmwoche thus gave Austrian films an equal footing – and that essentially pragmatic decision contributed to enriched debates about form and content in the field of filmmaking.

For the manner of perceiving and processing reality characteristic of Austrian film – and I will here be speaking primarily to the documentary genre in its broadest sense – includes singular features, perhaps even idiosyncrasies that distinguish its cinematic art from that of others.

This difference is not due to a single style, a particular school of thought or presentation, nor the pursuit of specific subjects – let alone folkloric Austrianisms. Rather it can be attributed to an avoidance and even refusal of unambiguousness. One reason for this, which has been well chronicled and precisely described, is the role played by the avant-garde in Austria – a tradition which is alive and well-nourished, conducive to a cinema in osmotic dialogue with neighboring art forms. This has led to an understanding that simplistic models of objective truth are unfit to convey the ambivalent nature of reality.

Hence innovative film in Austria is never satisfied with the first layer of what is observed: There are always further layers that call the clarity of initial sight into question and give reflective pause to what is seen. This is attended by a highly evolved formal sense exercised through painstaking attention to the choice and application of filmic means. Exquisite visual composition is conspicuous alongside strikingly elaborate sound work.

One almost always feels reminded of something remote and other in Austrian film. Take for example Ulrich Seidl's image tableaux. They are arranged like stage settings where protagonists behave like actors, often speaking in a laconic and insistent manner casually reminiscent of language to be found in the work of Thomas Bernhard.

Film protagonists appear to originate from performances or improvisational theater – as if they are uncomfortable in their own skin and need to get used to their bodies. They are often of a deviant nature, tending toward destruction, and often self-destruction – crazy, displaced persons, forced out of an amicable,

hegemonial discourse. At the same time these figures are introduced with great empathy and presented in an idiosyncratic world, such as in the films of Fridolin Schönwiese (*it works*) or Katharina Copony (*Kanegra*).

These precarious bodies and biographies are often inserted into topographies that evolve into a kind of terra incognita, into landscapes of the soul, strangely timeless and without location. We might here again consider Seidl and his Vienna films, or Egon Humer's *Postadresse: 2640 Schlöglmühl*, as well as Gerhard Benedikt Friedl and his filmic delineation of the town *Knittelfeld*.

But Austrian cinema is not limited to introversion: An Agitprop phase during the time of anti-Haider campaigning accounts for works that know to intervene. However even here, Austrian film does not succumb to simplistic persuasion, but instead describes an ambiguity of conditions. *Aufzeichnungen aus dem Tiefparterre* by Rainer Frimmel is a flamboyant sociogram of one who always falls short, an abysmal treatise about resentment and the petite bourgeoisie.

However it is not the case that such specificity is evident solely in the depiction of subjects that play within Austrian topographies. An almost cool yet opulent, analytical as well as sensuous gaze is focused equally upon people and conditions elsewhere: Consider the ambitious conception of time and other worlds in the work of Geyrhalter (*Somewhere Else*) and Glawogger (*Working Man's Death*) – and sentimental travel films like *Auf allen Meeren* by Johannes Holzhausen or just recently *Der Weg nach Mekka – Die Reise des Muhammad Asad* by Georg Misch.

Early on, Austrian film decisively turned its attention to neighboring countries in the southeast, describing changed conditions in mental and political structures. To observe and become acquainted with what is foreign and other while simultaneously honoring its autonomous nature is the privilege and challenge of documentary art – and a necessary blueprint to counterbalance virulent xenophobia precisely in Austria.

According to Jean Cocteau, to film is to witness death at work. Such “morbidity” is clearly encountered in Austrian film and perhaps to no small degree plays a determining role. The number of films dedicated to biographies of successful or doomed authors, artists, photographers, etc., is considerable. These portraits are painstakingly delineated with archival and almost tender care, providing multifaceted insight into the avant-garde scene. They constitute posthumous legacies which at the same time assure perpetual recognition and acknowledgment. These are not simply reports and testimonials, but painstaking and subtle descriptions

of artistic practice itself. The films of Michael Pilz, Martina Kudláček, and Joerg Burger among others can be cited in conjunction with this phenomenon. It is notable that Austrian film focuses upon neighboring art forms in a manner that appears to be unprecedented in the history of cinema.

Austrian film opens up a particular world, often counteracting the explicit nature of a narrative mainstream that threatens dominion elsewhere. The images and thoughts it inspires in the mind of the viewer give rise to a lively unrest. – What greater compliment can be made to film?

Werner Ruzicka * 1947. Studied German philology, philosophy and social sciences in Bochum. From 1974 head of Kommunale Filmarbeit (association of community cinemas) in Bochum. From 1978 to 1982 participation as director and head of production in documentary long-term project *Prosper / Ebel – Eine Zeche und ihre Siedlung* (Prosper / Ebel – A coal mine and its settlement). From 1982 various projects for television and theater. Since 1985 head of Duisburg Film Festival. Lecture assignments on documentary film, inter alia, at Munich University of Film and Television, and seminars on documentary film organised by Goethe Institute in various countries including China, India and Israel.

Budget

	2007	2006	2005	2004	2003	2002
Total Budget	€ 2,025,300	€ 996,300	€ 1,217,000	€ 1,288,000	€ 1,205,000	€ 917,000
Development	151,600	158,300	119,000	140,000	155,000	130,000
Production	1,395,000	487,000	883,000	950,000	800,000	660,000
Fiction films	7	8	6	3	4	6
Documentary films	30	12	22	27	17	23
Avant-garde films	26	18	20	21	13	20
Full-length films	21	6	14	21	17	12
Short films	42	32	34	30	17	37
Total Films	63	38	48	51	34	49
Distribution¹	478,700	351,000	215,000	198,000	250,000	127,000

¹ Festival screenings, prints, theatrical releases

Festival Screenings

Most Frequent Festival Screenings 2005 – 2008

Director	Film	Number of festivals
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	95
Anja Salomonowitz	<i>It Happened Just Before</i>	51
Siegfried A. Fruhauf	<i>Mirror Mechanics</i>	38
Barbara Doser	<i>even odd even</i>	35
Dariusz Kowalski	<i>Elements</i>	31
Arash	<i>Exile Family Movie</i>	31
Tizza Covi, Rainer Frimmel	<i>Babooska</i>	30
Gustav Deutsch	<i>Welt Spiegel Kino</i>	29
Harald Hund	<i>All People Is Plastic</i>	28
Günter Schwaiger	<i>Hafner's Paradise</i>	27

Most Frequent Festival Screenings 1995 – 2008

Director	Film	Number of festivals
Virgil Widrich	<i>Fast Film</i>	256
Virgil Widrich	<i>Copy Shop¹</i>	159
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	95
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

¹ Oscar nomination

Rentals

Most Frequently Rented 1995 – 2008 ¹

Director	Film	Number of rentals
Peter Tscherkassky	<i>Outer Space</i>	218
Virgil Widrich	<i>Copy Shop</i> ²	217
Virgil Widrich	<i>Fast Film</i>	198
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	184
Peter Tscherkassky	<i>Happy End</i>	137
Peter Tscherkassky	<i>Dream Work</i>	128
Martin Arnold	<i>passage à l'acte</i>	122
Lisl Ponger	<i>Passagen</i>	117
Kathrin Resetarits	<i>Ägypten</i>	113
Gustav Deutsch	<i>Mariage Blanc</i>	105
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	97
Gustav Deutsch	<i>Film ist. 1–6</i>	93
Gustav Deutsch	<i>Film ist. 7–12</i>	84
Lisl Ponger	<i>déjà vu</i>	58
Barbara Albert	<i>Die Frucht deines Leibes</i>	56
Tim Sharp	<i>Dar-el-Beida</i>	56

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

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

² Oscar nomination

International Awards

Most International Awards Received 1995 – 2008

Director	Film	Number of awards
Virgil Widrich	<i>Copy Shop</i> ¹	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
Tizza Covi, Rainer Frimmel	<i>Babooska</i>	8
Arash	<i>Exile Family Movie</i>	7
Kathrin Resetarits	<i>Ägypten</i>	7
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	7

¹ Oscar nomination

Awards

The Film Division of the Department of the Arts bestows, 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 is in the amount of € 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)
- 2007 Tizza Covi, Rainer Frimmel (documentary)
Michaela Schwentner (avant-garde)
- 2008 Martina Kudláček (documentary)
Dariusz Krzeczek aka Kowalski (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)
- 2007 Christine Dollhofer (film)
- 2008 Peter Roehsler (film)

Thomas Pluch Screenplay Award

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

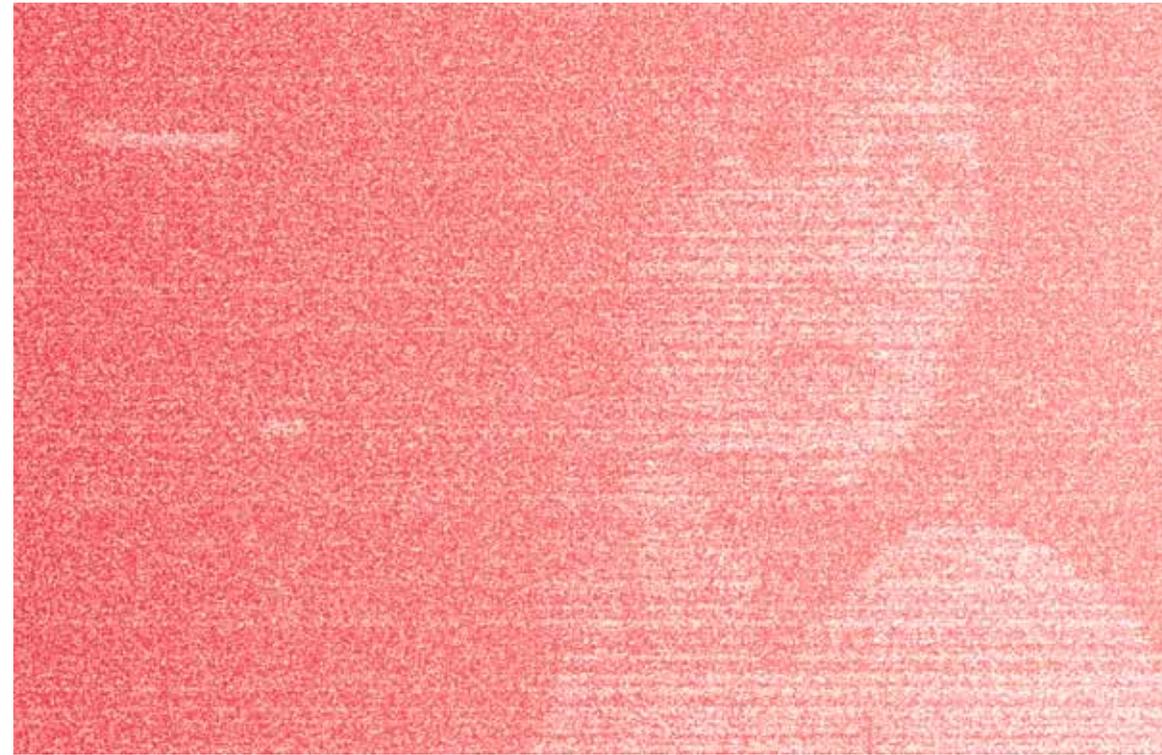
The Thomas-Pluch-Drehbuchpreis (initiated in 1992 by two writers) was first awarded in 1993. The goal of the award is to aid screenwriters in achieving the recognition they deserve, and to support talented young writers. The main award is endowed with € 11,000. The two Thomas Pluch promotional awards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

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

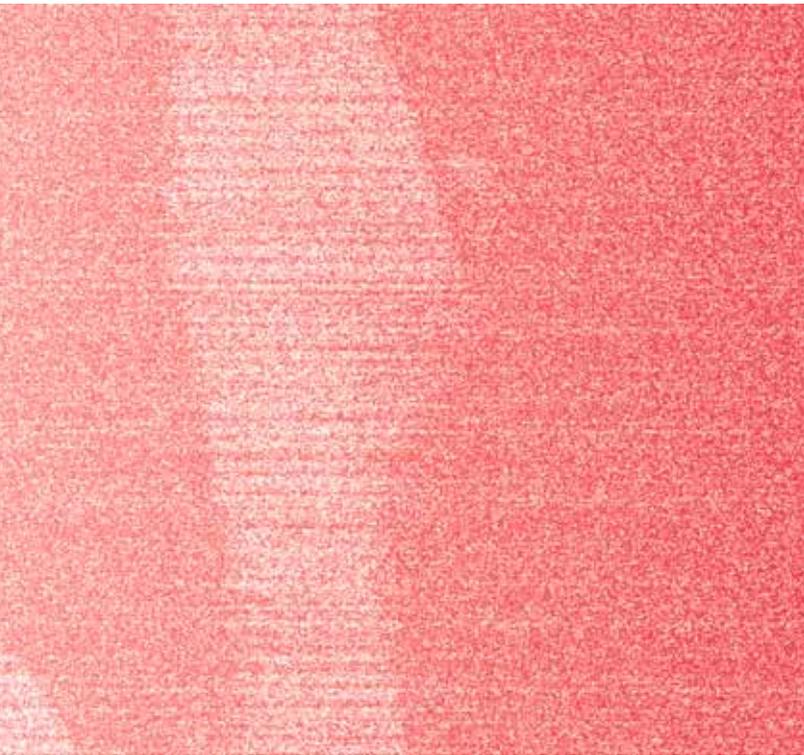
- 1993 Paul Harather, Alfred Dorfer, Josef Hader
for the screenplay *Indien*
- 1995 Reinhard Jud, Dariusch Allahyari, Houchang Allahyari
for the screenplay *Höhenangst*
- 1998 Stefan Ruzowitzky
for the screenplay *Die Siebteilbauern*
- 2001 Barbara Albert
for the screenplay *Nordrand*
- 2004 Barbara Albert
for the screenplay *Böse Zellen*
- 2005 Jessica Hausner
for the screenplay *Hotel*
- 2006 Michael Glawogger
for the screenplay *Slumming*
- 2007 Stefan Ruzowitzky
for the screenplay *Die Fälscher*
- 2008 Ernst Gossner
for the screenplay *South of Pico*

Tizza Covi and Rainer Frimmel track this nomadic community over the course of a year in a film that has the admirable fly-on-the-wall objectivity of a Frederick Wiseman film.

LA WEEKLY about *Babooska* by Tizza Covi and Rainer Frimmel



fiction
→



March Händl Klaus

Austria
German (Eng sub)
35 mm 1:1.85
Dolby Digital 83 min

Screenplay
Händl Klaus

Key Cast
Florian Eisner
Isolde Ferlesch
Julia Strauhal

Camera
Gerald Kercketz

Editor
Joana Scrinzi

Producers
Antonin Svoboda
Martin Gschlacht
Händl Klaus

Production
coop99 filmproduktion
Händl Klaus Film

Premiere
August 2008 Locarno
Int. Film Festival (CH)

Sales
Austrian Film Commission

A group suicide of three friends without apparent motive or letter of farewell is deeply unsettling to a small Tyrolean community. *March* tries to get close to family and friends who find themselves returned to an everyday life that looks as if nothing has changed.

Händl Klaus * 1969 Innsbruck Austria
Films (selection) Kleine Vogelkunde
(1998 short animation)



Universallove Thomas Woschitz

Austria/Luxemburg
Various languages
(Ger/Eng sub)
S-16 mm/Blow up/35 mm
stereo 75 min

Screenplay/editor
Thomas Woschitz
Key Cast Magda Gomes
Dušan Aškovi , Kyoichi
Komoto, Liza Machover
Samir Menouar
Camera Enzo Brandner
Music Naked Lunch

Producers
Gabriele Kranzelbinder
Jeanne Geiben
Production
KGP Kranzelbinder
Gabriele Production (AT)
Red Lion (LUX)

Premiere
September 2008 Int. Film
Festival Toronto (CAN)

Contact
KGP Production

Human beings are at the heart of *Universallove*, living and loving all over this strange and wonderful planet. Brooklyn, Belgrade, Tokyo, Rio De Janeiro, Marseille and Luxembourg. The images do not need much dialogue to explain what people have on their minds. Songs by Naked Lunch serve as emotive lightbulbs exposing inner landscapes, making *Universallove* a new kind of musical about love and its universal and local conditions.

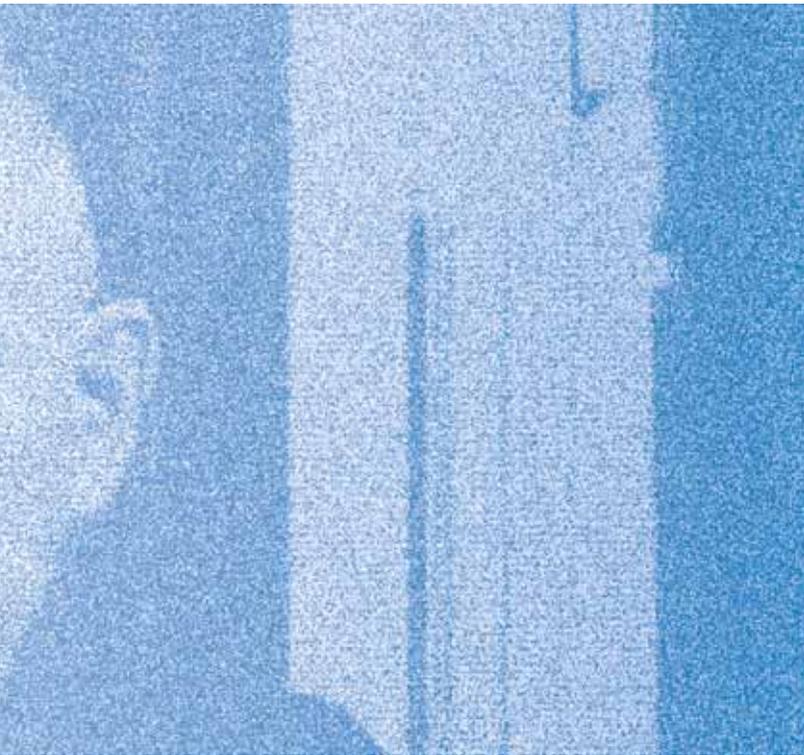
Thomas Woschitz * 1968 Klagenfurt Austria
Films (selection) Die Josef-Trilogie (2004 f)
Girls and Cars (2003 short f)

The film further strengthens the reputation of veteran documentarian Schreiner, who's quietly and steadily established himself among Europe's most respected practitioners of non-fiction cinema. But the film is by no means an example of an "auteur" imposing his individual vision upon the world. Instead it's a remarkable example of intense collaboration between artist and subject, one so close that, such traditional distinctions and labels seem inappropriate.

Neil Young BRADFORD INTERNATIONAL FILM FESTIVAL
about *Bellavista* by Peter Schreiner



documentary
→



A Prima Vista Michael Pilz

Austria

No dialogue Super 8/
16 mm/Digi Beta 4:3
colour/b&w
stereo 91 min

Realisation

Michael Pilz

Production

Michael Pilz Film

Premiere

January 2008 Int. Film
Festival Rotterdam (NL)

Sales

sixpackfilm

A Prima Vista is a meditative cinematographic journey by the poetic documentary filmmaker Pilz. Parts of his earlier work and home movies merge in a spontaneous composition. Eastern and Western wisdom serve to guide the way.

Michael Pilz * 1943 Gmünd Austria

Films (selection) *Windows, Dogs and Horses* (2006 short d)
That's All There Is (2004 d) *Feldberg* (1990 f) *Heaven and Earth* (1982 d)



Gangster Girls Tina Leisch

Austria
 German (Eng sub)
 HD/Digi Beta 16:9
 Dolby Stereo 79 min

Concept
 Tina Leisch

Camera
 Gerald Kerkletz
 Leena Koppe

Editors
 Karina Ressler
 Julia Pontiller
 Tina Leisch

Producer
 Ursula Wolschlager
Production
 Verein Kinoki

Premiere
 October 2008
 VIENNALE Vienna
 Int. Film Festival

Contact
 Tina Leisch

They are caught between heroin trips, toy pistol mug-gings, mad shopping sprees and the depths of misery. They crave a substitute for happiness smuggled into their prison cells before their next leave. Within the context of a theater production staged in the women's jail Schwarzau, young prisoners improvise scenes from their lives, especially from their everyday lives in prison. When and why did they take the step that led them to jail? How does imprisonment affect them?

Tina Leisch *1964 Munich Germany
Films Riefenstahl Remix (2003 short d)
 Vergiss Europa! (1999 short f)



Gurbet – Away from Home Kenan Kilic

Austria
 Turkish/German
 (Ger/Eng sub)
 DV/Digi Beta 16:9
 colour/b&w
 stereo 98 min

Concept
 Kenan Kilic
Camera
 Robert Angst
 Kenan Kilic
Editor
 Kenan Kilic

Producer
 Kenan Kilic
Production
 Kilic Filmproduktion

Premiere
 April 2008
 Diagonale Graz

Contact
 Kenan Kilic

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

Kenan Kilic *1962 Istanbul Turkey
Films (selection) Nachtreise (2002 f) Das Tuch (1996 short f)
 Gillette (1990 short f)



Into the World Constantin Wulff

Austria
DV/FAZ 35 mm 1:1.66
Dolby Stereo 88 min

Concept
Constantin Wulff
Camera
Johannes Hammel
Editor
Dieter Pichler

Producers
Constantin Wulff
Johannes Rosenberger
Production
Navigator Film

Premiere
April 2008 Visions du
Réel - Int. Documentary
Film Festival Nyon (CH)

Contact
Navigator Film

This moving portrait of a maternity hospital in Vienna grants intriguing insight into the drama, the pain and beauty of coming *Into the World*. In its entire complexity and variety the everyday miracle of giving birth as well as the cycle of its accompanying routine procedures within the clinic are demonstrated with the stylistic means of Direct Cinema. *Into the World* is a chronicle of the beginning of life and the organisational apparatus that we are born into.

Constantin Wulff *1962 Hamburg Germany
Films (selection) Heldenplatz, 19. Februar 2000 (2002 d)
Traid (1999 short f) Spaziergang nach Syrakus (1993 d)



Romane Apsa Revisited Zuzana Brejcha

Austria
Slovak/Romanes/
German (Ger sub)
DV/Digi Beta 16:9
Dolby Stereo 90 min

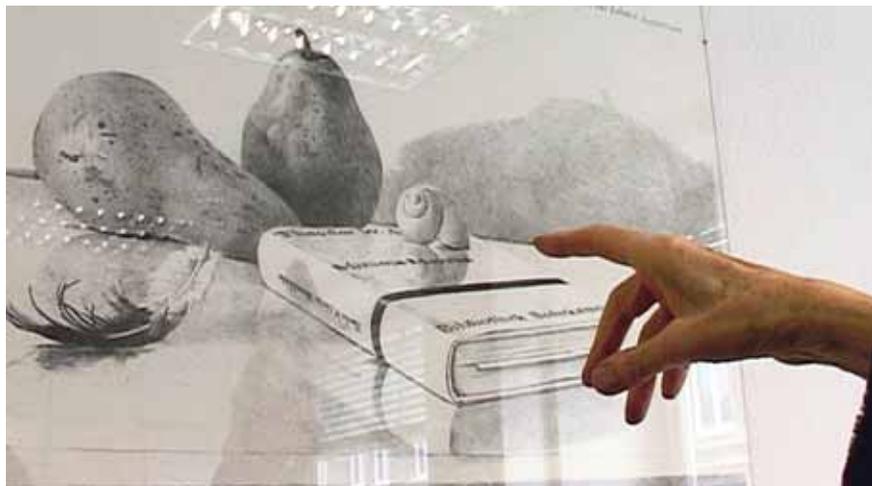
Concept
Zuzana Brejcha
Camera
Josef Sieber
Editor
Zuzana Brejcha

Producer
Peter Roehsler
Production
nanookfilm

Contact
nanookfilm

A good portion of people from *Romane Apsa* who followed the calling of the "Jesus Army" are living and working in central England where they earn a substandard wage. They mourn the loss of their native Slovakian and original way of life. The rude awakening of their current existence motivates many to prepare for a return to the homeland.

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



Das Schreiben und das Schweigen

Carmen Tartarotti

Austria/Italy/Germany
DV/Digi Beta 16:9
colour/b&w
stereo 89 min

Concept

Carmen Tartarotti
Georg Janett

Camera

Pio Corradi
Carmen Tartarotti
Johannes Hammel

Editors

Ferdinand Ludwig
Carmen Tartarotti

Production

Carmen Tartarotti
Filmproduktion

Premiere

October 2008
VIENNALE Vienna
Int. Film Festival

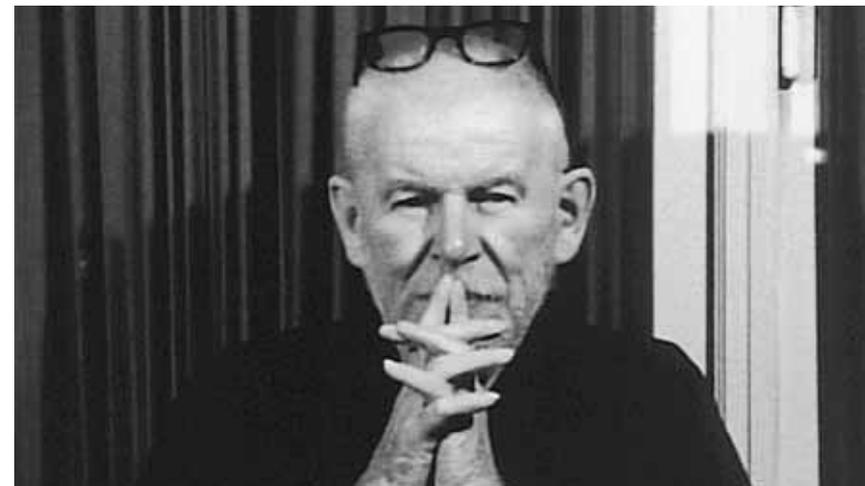
Contact

Carmen Tartarotti

“Perhaps it is true that authors access other things in their brain by talking. I can’t access anything – I don’t like talking! And this will be the foundation for our film. This is what we’ll do!” (Friederike Mayröcker).
A filmic reality that contains the beginnings of a departure from having fallen silent and returning back to silence. Radically anti-narrative, for an audience that wants to have an unadulterated experience of Friederike Mayröcker.

Carmen Tartarotti * 1950 Latsch Italy

Films (selection) Zwischen Grant und Elend (2006 d)
Paradiso del Cevedale (1992 d)



Überlappungen II Wilhelm Gaube

Austria
16 mm colour/b&w
mono 5 hours

Realisation

Wilhelm Gaube

Contact

Wilhelm Gaube

Überlappungen II (Overlappings II) is a sequel to *Überlappungen* and incorporates portraits of artists as well as a comprehensive catalogue of all films about Viktor Matejka.

Wilhelm Gaube * 1925 Oed Austria
Films approx. 250 documentaries

A small,
unpolished
jewel of a
film ...

Hans Schifferle
SÜDDEUTSCHE
ZEITUNG about
Lost and Found by
Caspar Pfaundler



fiction short





The Big Bliss As it Were

Alexander Stecher

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

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

Austria
German (Eng sub) HD 1:1.78
stereo 53 min

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

Contact
Alexander Stecher



Punsch Noël

Marie Kreutzer

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

Marie Kreutzer * 1977 Graz Austria

Films (selection) White Box (2006 short f)
un peu beaucoup (2002 short f)
Cappy Leit (2000 short f)

Austria

German (Eng sub)
35 mm 1:1.87
Dolby Stereo 10 min

Sc Marie Kreutzer

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

Prod mädchenfilm

Premiere April 2008
Diagonale Graz

Sales
sixpackfilm



Tata Morgana

Sinisa Vidovic

Several pensioners from differing backgrounds meet every day at a chess field in a park in Linz. One of them is Mile. He plays a round of chess with his best friend Halid. The atmosphere is cheerful until a young man approaches Mile after a few moves. It is his son Nikola, whom Mile has not seen for a long time. Nikola wishes for his father to come home. But where is his home now?

Sinisa Vidovic * 1979 Rijeka Croatia

Films (selection) republika? (2006 a-g)

Austria

Serbo-Croatian (Ger/Eng sub)
HDV/FAZ 35 mm
Cinema Scope 1:2.35
stereo 15 min

Sc Sinisa Vidovic

Key Cast Zijah Sokolovic
Ljubisa Lupo Grujcic
Ismet Veladzic
Cam Lukas Kronsteiner
Antonin Pevny
Ed Sinisa Vidovic
Bernhard Pevny

Contact

Sinisa Vidovic

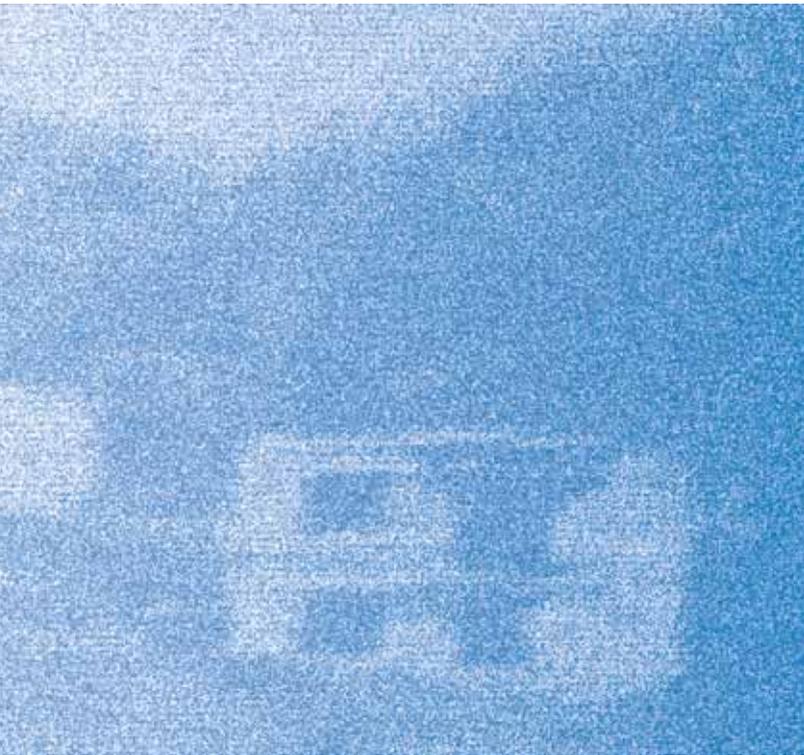
Michael Pilz makes us aware of the fact that the artistic documentary presupposes an ability to portray the self in the best Lumièrean sense.

Christa Blümlinger about the filmmaker Michael Pilz



documentary short





Km 43.3. Transylvanian Timber

Georg Tiller, Claudio Pfeifer

The European border runs between Romania and the Ukraine. It can only be accessed by a small railroad, used by a Swiss-Romanian wood production company for transporting timber and by Romanian border officials who monitor the traffic crossing borders. This region is understood as a zone whose borders run in all directions and whose working conditions seem like the return of reality to a new Europe.

Georg Tiller * 1982 Vienna Austria
Films (selection) Turm der Vögel (2008 short f)
Goljadkin (2005 short f)

Claudio Pfeifer * 1978 Freiburg Germany
Films (selection) Vacuum (2006 a-g)
Zwischen den Welten (2005 short d)

Austria/Germany
Romanian (Eng/Ger sub)
35 mm 1:1.85 stereo 42 min

Realisation
Georg Tiller
Claudio Pfeifer

Production
Naivsuperfilm (AT/DE)

Premiere March 2008
Wiesbaden goEast
Film Festival (DE)

Contact
Georg Tiller



Marina and Sasha, Coal Shippers

Ivette Löcker

Marina and Sasha spend the whole summer working on Lake Baikal. As soon as the ice on the lake melts, they begin transporting coal on their barge. There are fewer and fewer orders. This may be their last season.

Ivette Löcker * 1970 Bregenz Austria

Austria
Russian (Ger/Eng sub)
HDV/Digi Beta 16:9
stereo 32 min

Concept
Ivette Löcker
Cam Joerg Burger
Ed Igor Heitzmann
Ivette Löcker

Premiere
April 2008
Diagonale Graz

Sales
sixpackfilm



Pharao Bipolar

Bernhard Braunstein,
David Gross

Pharao Bipolar is a film that takes place in the areas of culture and illness. The artist Werner Ludvig Buchmayer is suffering from bipolar disorder since the age of 15. The filmmakers accompany him during work on his own "Pharao film". *Pharao Bipolar* documents his mental ups and downs.

Bernhard Braunstein * 1979 Salzburg Austria
Films (selection) *Reisen im eigenen Zimmer* (2006 d) *Bilderfalle* N.Y. (2004 short d)

David Gross * 1978 Salzburg Austria
Films (selection) *Reisen im eigenen Zimmer* (2006 d) *Stellvertretend in den Tod* (2003 d)

Austria
DV/Digi Beta 16:9
mono 60 min

Concept/cam
Bernhard Braunstein, David Gross
Ed Dieter Pichler

Prod Mischief Films
Ralph Wieser, Georg Misch
Bernhard Braunstein, David Gross

Contact
Mischief Films



Roses of Sarajevo

Gloria Dürnberger,
Gregor Grkinic

Roses of Sarajevo tells the story of a young Austrian woman who travels to the formerly war-torn region of Bosnia-Herzegovina. The aim of her search is to comprehend what it is like to live through war. She encounters the memories of survivors from Sarajevo. The inhabitants of the city provide insight into the everyday life of war back then, and how they adapted to the situation.

Gloria Dürnberger * 1981 Vienna Austria
Films (selection) *Ima Neka Tajna Veza* (2004 short d)

Gregor Grkinic * 1981 Vienna Austria
Films (selection) *Zellular* (2007 short d)

Austria
Bosnian (Eng/Ger sub)
DV/Digi Beta 16:9
stereo 43 min

Concept Gloria Dürnberger
Cam Gregor Grkinic
Ed Gregor Grkinic
Gloria Dürnberger
Harald Aue

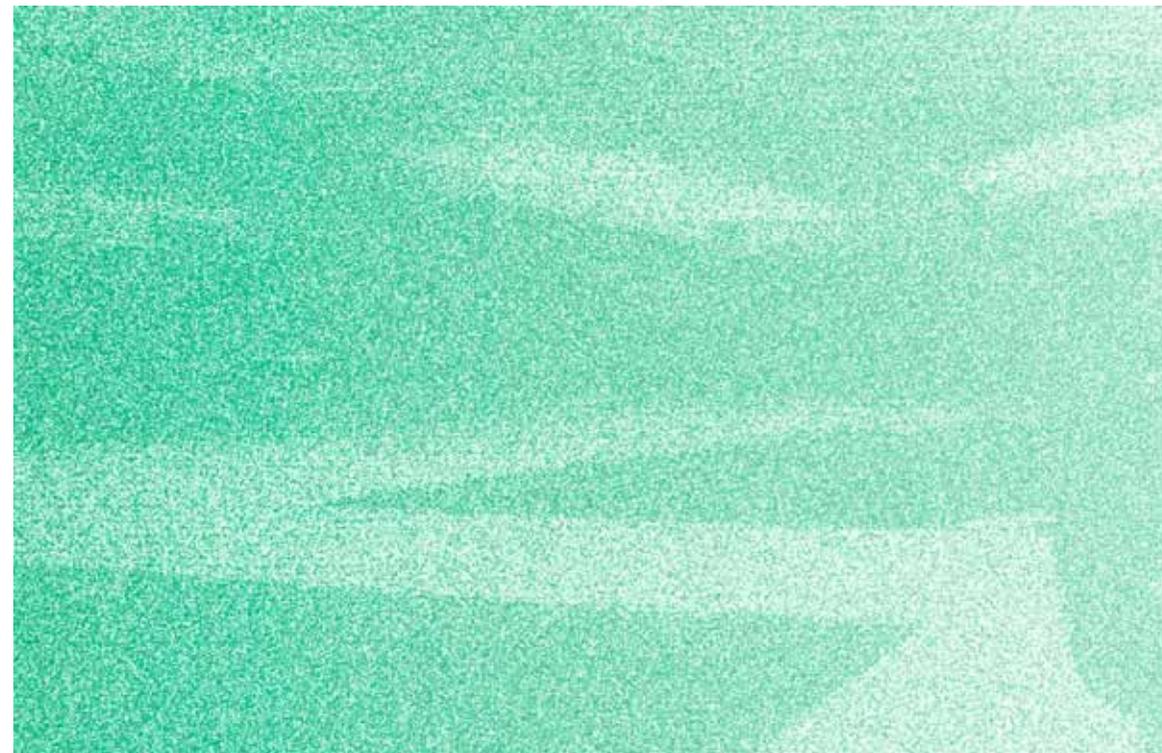
Prod kurt mayer film

Premiere April 2008
Diagonale Graz

Contact
kurt mayer film

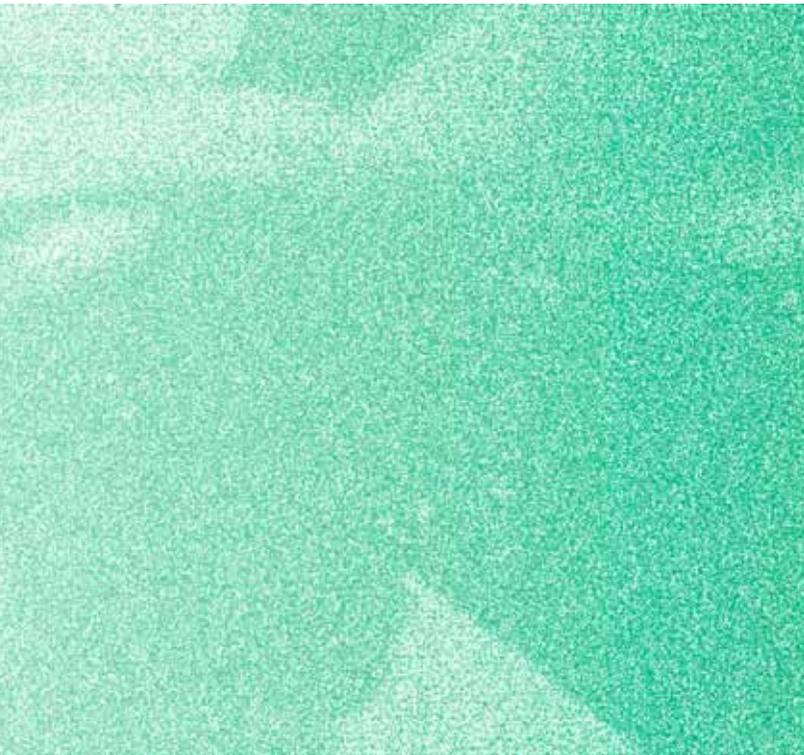
If there truly is such a thing as a work
of desolate beauty, this film is it.

EDINBURGH INTERNATIONAL FILM FESTIVAL (Catalogue)
about *Elements* by Dariusz Kowalski



avant-garde short





alpine intervention –
alpine[an]notation
Michaela Schwentner

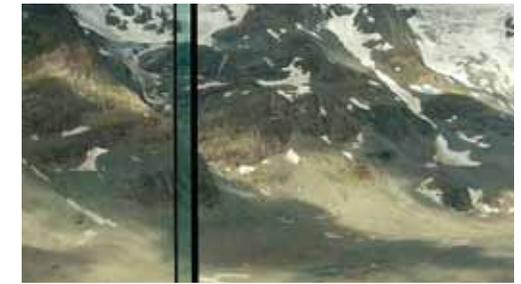
alpine[an]notation is a poetic composition based on mountain architecture. Unlike previous parts of the trilogy, it focuses more on the film material itself.

Michaela Schwentner * 1970 Linz Austria
Films (selection) *la petite illusion* (2006 a-g)
swinging (2006 a-g) *tester* (2004 a-g)

Austria
Digi Beta 4:3
Dolby Stereo 2 min

Realisation
Michaela Schwentner

Sales
sixpackfilm



alpine passage
Michaela Schwentner

alpine passage is a film comprised by individual images of a journey across Alpine passes. The mountain remains before us, as impressive as a painting, foregrounded by architecture that makes it possible to examine the mountain up close. A panorama view from a mountain pass cannot completely exclude a view of Alpine road architecture.

Michaela Schwentner * 1970 Linz Austria
Films (selection) *la petite illusion* (2006 a-g)
swinging (2006 a-g) *tester* (2004 a-g)

Austria
Digi Beta 4:3
Dolby Stereo 6 min

Realisation
Michaela Schwentner

Premiere April 2008
Diagonale Graz

Sales
sixpackfilm



bellevue
Michaela Schwentner

The originating material for *bellevue* consists of webcam recordings from the Großglockner, condensed into a nine-minute "time image". Schwentner's method benefits from static takes which reveal to greatest possible effect the interplay of appearing and eluding, modes of revealing and concealing. Thus, the figure of the mountain uncovers and covers itself in a constant, modulating movement. (Christian Höller)

Michaela Schwentner *1970 Linz Austria
Films (selection) *la petite illusion* (2006 a-g) *swinging* (2006 a-g) *tester* (2004 a-g)

Austria
DV/Beta SP 4:3
Dolby Stereo 9 min

Realisation
Michaela Schwentner

Premiere July 2008
Curtas Vila do Conde
Int. Film Festival (PT)

Sales
sixpackfilm



Borgate
Lotte Schreiber

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

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

Austria
35 mm 1:1.85 colour/b&w
stereo 15 min

Realisation Lotte Schreiber
Sound Bernhard Lang
Cam Johannes Hammel

Int. Premiere July 2008
Curtas Vila do Conde
Int. Film Festival (PT)

Sales
sixpackfilm



cityscapes
Michaela Grill,
Martin Siewert

The perception of the city in the modern era is characterized by its momentary and fleeting nature. Social and architectural constructions rush by and are fragmented. *cityscapes* uses archival material from the Austrian Film Museum and attempts to make them legible along these lines. Single images are isolated from the cinematographic flow in order to scrutinize their inscribed cognitive potential.

Michaela Grill *1971 Feldbach Austria
Martin Siewert *1972 Saarbrücken Germany
Films (selection) *monroc* (2005 a-g) *trans* (2003 a-g)

Austria
No dialogue 35 mm
b&w stereo 16 min

Realisation
Michaela Grill, Martin Siewert

Prod Michaela Grill, Martin Siewert
Österreichisches Filmmuseum

Premiere March 2007
Diagonale Graz

Sales
sixpackfilm



Cover Version
Martin Arnold

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

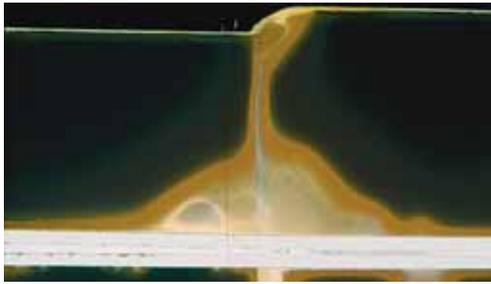
Martin Arnold *1959 Vienna Austria
Films (selection) *Alone. Life Wastes Andy Hardy* (1998 a-g) *passage à l'acte* (1993 a-g) *pièce touchée* (1989 a-g)

Austria
No dialogue HD 16:9
9 min

Realisation
Martin Arnold

Premiere
November 2007
Vienna

Sales
sixpackfilm



East Man
Christian Neubacher

East Man is a found footage film that follows an arc from darkness to light and back again. The film draws its tension from the opposition between light and darkness, silence and loudness, stillness and motion. In stereo and wide-screen images, it lives through every stage of cinematic history, from simple shadow play to action films.

Christian Neubacher * 1972 Salzburg Austria

Austria
35 mm 1:1.85 colour/b&w
Dolby SR 10 min

Realisation
Christian Neubacher

Contact
Christian Neubacher



Einsicht Durchsicht Aussicht
Selma Doborac

Two people have an unusual encounter and ultimately an unusual parting. Their juxtaposition and the resulting affectual and situational behavior are thematized and stylized, demarcating usual and rational contexts in constellations of cause and effect, revealing simple mechanisms of functionality.

Selma Doborac * 1982 Bosnia and Herzegovina
Films (selection) Showtime (2006 a-g) K bis D. A oder B. (2005 a-g) Die Abgewandte (2004 a-g)

Austria
No dialogue 16 mm
stereo 25 min

Realisation
Selma Doborac

Contact
Selma Doborac



Eintritt zum Paradies um 3 € 20 Edith Stauber

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

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

Austria
German (Eng sub)
DV/Beta SP 4:3
stereo 12 min

Realisation
Edith Stauber

Premiere
April 2008
Crossing Europe Linz

Sales
sixpackfilm



exoearth
Günter Stöger

Model-like structures based on the actual remains of an existing military infrastructure located in the salt desert of Utah slowly glide through the movie frame, appearing as if implanted upon the flat plain of a simulated space. The horizontal plane divides the frame into two equal spaces and operates as a link between slow superimpositions. A continuous low stimulus provokes instability of perception and a transformation of patterns into symbols transpires.

Günter Stöger * 1970 Carinthia Austria
Films (selection) setting04_0006 (2006 a-g) paradox_paradise (2005 a-g)

Austria
No dialogue
HDV/Digi Beta 16:9
stereo 32 min

Realisation
Günter Stöger

Premiere
February 2008
transmediale (DE)

Contact
Günter Stöger



four by
Lukas Marxt

four by makes a loop out of six seconds from a Super 8, found-footage home movie. It shows the transformation of a home movie into a cinematic narrative film. The 4:3 ratio expands to 1:1.85 and later to 1:2.35, representing that 4:3 is dying and at the same time exists solely in the memory of the expanded image.

Lukas Marxt * 1983 Schladming Austria

Austria
35 mm stereo 5 min

Realisation
Lukas Marxt

Premiere
April 2008
Indie Lisboa (PT)

Contact
Lukas Marxt



home.movie Martin Bruch,
Reinhilde Condin

home.movie is a cinematic self-portrait and actual description of a period in the life of Martin Bruch who operates his wheelchair entirely by hand ...

Martin Bruch * 1961 Hall in Tiroil Austria
Reinhilde Condin * 1954 Auer/Ora Italy
Films fenster - drei sätze (2006 a-g)
handbikemovie (2003 d)

Austria
English DV/FAZ 35 mm 1:1.85
Dolby Digital 10 min

Concept Martin Bruch, Reinhilde Condin
Cam Martin Bruch
Ed Cornelia Schöpf
Sound/Music Achim Tang, Quadro Nuevo,
Kluster

Premiere October 2008
VIENNALE Vienna Int. Film Festival

Sales
sixpackfilm



Hotel Roccalba
Josef Dabernig

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

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

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

Sc/ed/prod Josef Dabernig
Cast Annemarie, Anni &
Wolfgang Dabernig
Josef Dabernig jun. & sen.
Karin & Maria Franz
Isabella Hollauf
Hedwig Saxenhuber
Georg Schöllhammer
Ingeburg Wurzer
Otto Zitko
Cam Christian Giesser

Premiere August 2008
Locarno Int. Film Festival (CH)

Sales
sixpackfilm



Lezzieflick
Nana Swiczinsky

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

Nana Swiczinsky * 1969 Vienna Austria
Films (selection) Vanishing Points (2005 short animation)
Wieder Holung (1997 short animation)

Austria
No dialogue
DV/Beta SP 4:3
stereo 7 min

Realisation
Nana Swiczinsky

Int. Premiere
September 2008
Split - Festival of
New Film and Video (CR)

Sales
sixpackfilm



Mosaik Mécanique
Notes on Film 03
Norbert Pfaffenbichler

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

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

Austria
35 mm Cinema Scope 1:2.35
b&w Dolby Stereo 9:30 min

Realisation
Norbert Pfaffenbichler

Sound Bernhard Lang

Premiere January 2008
Österreichisches Filmmuseum

Sales
sixpackfilm



NightStill
Elke Groen

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

Elke Groen * 1969 Bad Ischl Austria
Films (selection) Jeder siebte Mensch (2006 d)
Bunica (2005 d) Tito Material (1999 a-g)

Austria
S-16 mm/Blow up/35 mm 1:1.66
Dolby Stereo 9 min

Realisation
Elke Groen

Premiere October 2007
VIENNALE Vienna Int. Film Festival

Sales
sixpackfilm



Night Sweat
Siegfried A. Fruhauf

Night Sweat reflects on perceptions and appearances prefigured by the media, yet not without emotionally involving its audience. This is especially clear in the second chapter wherein stroboscopic flashes of light at night are accompanied by a snarling soundtrack of noise. An elevated view of the moon collides in a consciously brutal way with an arsenal of motives from horror and splatter movies. (Thomas Edlinger)

Siegfried A. Fruhauf * 1976 Grieskirchen Austria
Films (selection) Mirror Mechanics (2005 a-g)
Structural Filmwaste. Dissolution 1 (2003 a-g)
Exposed (2001 a-g)

Austria
No dialogue
High 8/FAZ 35 mm 1:1.85
Dolby SR 10 min

Realisation
Siegfried A. Fruhauf

Int. Premiere July 2008
Curtas Vila do Conde
Int. Film Festival (PT)

Sales
sixpackfilm



Not Still
Billy Roisz

The vinyl serves as the sound and image source for *Not Still*. Billy Roisz uses various types of cameras (e.g. microscope cam) to go deep into the grooves and scratches of the vinyl. He mixes this material with macro takes of film material to push and pull their reciprocal impact on the medium – waking up the undead imprints on vinyl and celluloid with electromagnetic waves of sound and light.

Billy Roisz * 1967 Vienna Austria
Films (selection) elesyn 15.625 (2007 a-g)
BYE BYE ONE (2006 a-g) sources (2004 a-g)

Austria
DV/Beta SP 4:3
stereo 10 min

Realisation
Billy Roisz

Sound eRikm, dieb13

Premiere April 2008
Diagonale Graz

Sales
sixpackfilm



Optical Vacuum

Dariusz Kowalski

In the world of the internet, paradigms of former visual apparatus are outdated: Central perspective has been replaced by myriads of perspectives conveyed by webcams ceaselessly pumping data into the digital stream of information. Therefore the "vacuum" in the title of Dariusz Kowalski's filmic essay does not represent a void but rather a powerful generator that incessantly duplicates the world into images. (Dietmar Kammerer)

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

Austria
 English (Ger sub)
 Beta SP 16:9
 stereo 60 min

Realisation Dariusz Kowalski
Cam Webcams
Diary Stephen Mathewson
Sound Stefan Németh
Prod Medienwerkstatt Wien

Int. Premiere July 2008
 Festival Int. du Documentaire
 Marseille (FR)

Sales
 sixpackfilm



Rabbit at the Airport – The Finish Line

Jakob Ballinger

1. One is always heading for something – even when escaping. 2. Silhouettes sometimes reveal their true face in the light. 3. Oversized hares on flight runways that don't exist.

Jakob Ballinger * 1974 Graz Austria
Films (selection) Ring Road A141 (2007 a-g)
 Alser draam (2000 short f)

Austria
 No dialogue
 35 mm 1:1.85
 stereo 2 min

Realisation
 Jakob Ballinger
 Mario Minichmayr
 Juliane Beer
 Martin Stig Andersen

Contact
 Jakob Ballinger



Running Sushi

Mara Mattuschka, Chris Haring

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

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

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

Austria
 English DV/Digi Beta 16:9
 stereo 28 min

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

Int. Premiere April 2008
 Int. Kurzfilmtage Oberhausen (DE)

Sales
 sixpackfilm



Steifheit I+II

Albert Sackl

The man in this film beats off in private while at the same time pointing the camera at himself and addressing an off-screen outsider. ... The two unedited scenes, made ten years apart, were shot single-frame. Time-lapse photography condenses four hours of footage into three minutes of projection time for each part. ... Exposing yourself on a stage like this makes you vulnerable because of your pressing needs. Why would anyone do such a thing? (Achim Lengerer)

Albert Sackl * 1977 Graz Austria
Films (selection) Vom Innen; von aussen (2006 a-g) 5 10 5; Sommer 99 (2000 a-g)
 Gut ein Tag mit Verschiedenem (1998 a-g)

Austria
 No dialogue 16 mm 1:1.37
 stereo 6 min

Realisation
 Albert Sackl

Premiere November 2007
 Int. Experimental Cinema
 Exposition Montevideo (UY)

Sales
 sixpackfilm



Tear Works

Christian Frosch

The film consists of eight structured portraits, each based upon a long shot of the figure in a social space and a close-up. According to Roland Barthes, there is a difference in photographic portrayal, between *inter est* (Latin: to be in between) and the *punctum*, an unmediated engagement. Tears in cinema dissolve the distance of being “in between”. Tears transcend space and are contagious.

Christian Frosch *1966 Waidhofen/Thaya
Austria
Films (selection) *Silent Resident* (2007 f)
K.a.F.ka fragment (2000 f) *Total Therapy* (1998 f)

Austria
No dialogue Digi Beta
Dolby Stereo 10 min

Sc/ed Christian Frosch
Key Cast Britt Beyer
Ursula Ofner
Walfriede Schmitt
Norman Desmond
Roland Jaeger
Jenitha Tonar
Cam Johannes Hammel

Premiere April 2008
Diagonale Graz

Contact
Christian Frosch



Walter Schmögner Filme

Walter Schmögner

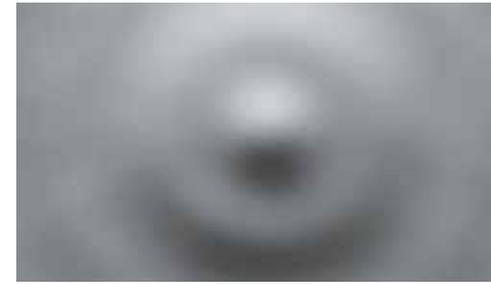
Walter Schmögner – painter, illustrator, musician and experimental filmmaker. Super 8 films made between 1969 and 1973 show absurdities and autobiographical material.

Austria
German Digi Beta 16:9
stereo 120 min

Realisation
Walter Schmögner

Prod Lhotsky Film
Eva-Maria Stelljes
Georg Lhotsky

Contact
Lhotsky Film



waves

Marco Antoniazzi

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

Marco Antoniazzi *1972 Bolzano Italy
Films (selection) *Verkaufen Verkaufen*
(2006 short d) *Das Kettenkarussell* (2004 short f)
für einen moment (2001 short f)

Austria
DV/Digi Beta 16:9
b&w mono 13 min

Realisation
Marco Antoniazzi

Premiere April 2008
Diagonale Graz

Contact
Marco Antoniazzi

Bellavista is a film of impressive visual power precisely because Schreiner doesn't simply succumb to the beauty and supposed idyll of the landscape, but nonetheless succeeds in conveying its mood and poetry. A picture is thereby created that is full of holes – not a statement, but rather a collection of the impressions of a place, a space.

Barbara Pichler KOLIK.FILM about *Bellavista* by Peter Schreiner



fiction
coming soon
→



Domaine Patric Chiha

Austria/France
French/English (Ger sub)
35 mm 1:1.85
Dolby SR 100 min

Screenplay
Patric Chiha

Key Cast
Béatrice Dalle
Isäie Sultan
Sylvie Rohrer
Udo Samel

Camera
Josée Deshaies

Editor
Karina Ressler

Producers
Ebba Sinzinger
Vincent Lucassen
Charlotte Vincent
Production
WILDart FILM (AT)
Aurora Films (F)

Completion
Spring 2009

Contact
WILDart FILM

Pierre is a teenager who spends all his time with Nadia, a flamboyant woman in her thirties. They are good friends, almost lovers. The anarchy of Nadia's life fascinates this young man on the threshold of adulthood. But Nadia is a wounded woman who is addicted to alcohol. She indulges herself over the course of time. At first Pierre thinks that he can help her, and holds her back ...

Patric Chiha * 1975 Vienna Austria
Films (selection) Où se trouve le chef de la prison? (2007 short f) Home (2006 short f) Casa Ugalde (2004 short f)



Drei. Die Sehnsucht eins zu sein

Caspar Pfaundler

Austria
Digital 4K Dolby Stereo
approx. 100 min

Screenplay
Caspar Pfaundler

Key Cast
Gerti Drassl
Claudia Kottal
Michael Masula
David Oberkogler
Hannes Tanheiser
Markus Westphal

Camera
Peter Roehsler
Editor
Caspar Pfaundler

Producer
Peter Roehsler
Production
nanookfilm

Completion
2008

Contact
nanookfilm

The Schottenpassage is a public space in Vienna where people cross paths every day. Their encounters take place in silence, their relationship to one another is often experienced only through inner monologue.

Caspar Pfaundler *1959 Innsbruck Austria
Films Lost and Found (2001 f)



Folge Mir

Johannes Hammel

Austria
HDV/FAZ 35 mm 1:2.35
b&w Dolby Stereo
approx. 80 min

Screenplay
Johannes Hammel

Key Cast
Daniela Holtz
Roland Jaeger
Simon Jung
Charlotte Ullrich
Karl Fischer

Camera
Johannes Hammel
Editor
Johannes Hammel

Producer
Johannes Hammel
Production
hammelfilm

Completion
2009

Contact
hammelfilm

Mrs. Blumenthal lives with her husband and both her sons in a bleak, dockside neighborhood. She develops an intense social phobia, caused by her worries about the severe accident suffered by her oldest son, Roman. It becomes impossible for her to mix with people and she increasingly barricades herself and her family in their dark apartment, plagued by hallucinations, memories and agoraphobia.

Johannes Hammel *1963 Basel Switzerland
Films (selection) The Last Supper (2005 a-g) MAZY – system of transitions (2003 a-g) Die schwarze Sonne (1992 short f)



The Orange Paper

Gerhard Fillei, Joachim Krenn

Austria
English (Ger sub)
S-16 mm/Blow up/
35 mm 1:1.66
colour/b&w Dolby SR
approx. 104 min

Screenplay
Gerhard Fillei
Joachim Krenn
Key Cast Matthew Mark
Meyer, Claudia Vick, Sal
Giorno, Tim Kirkpatrick

Camera
Joachim Krenn
Jarrod Kloiber
Editors
Gerhard Fillei
Joachim Krenn

Producers
Gerhard Fillei, Joachim
Krenn, Carl Hollmann
Production
finnworks
adrialpe-media

Completion 2008

Contact finnworks

A few days before Thanksgiving, Bruce McGray arrives in New York on a cold November morning. He carries a small, odd looking, linen-bound book. Various tracing papers are attached in between the pages, lightly printed with "El jardin de Dios", the name of a South American orange farm. The pages are covered in notes, written in a woman's pale handwriting. Bruce does not realize that this book is going to bring his entire past into question.

Gerhard Fillei *1963 Villach Austria
Joachim Krenn *1964 Wolfsberg Austria
Films (selection) Red (2008 short f) Rape (2008 short f)



Phantasia

Heinrich Spaeth

Austria
HDV/Digi Beta 16:9
stereo approx. 80 min

Realisation
Heinrich Spaeth
Key Cast
Penelope Georgiou
Heinrich Spaeth

Completion
2008

Contact
Heinrich Spaeth

In an artist's studio, Pullman and Jolanda want to indulge their hobby and paint "Phantasia" – a symbolic figure that is ubiquitous as a monument in the (card-board) city. They both thereby come into conflict with the art police and only escape arrest due to the intervention of the art pope. The pope authorizes them to be active as Sunday painters, but they nonetheless fall prey to the snares of a restrictive establishment.

Heinrich Spaeth *1944 Pernitz Austria
Films (selection) Sonate in As-Dur (2006 a-g)



La Pivellina Tizza Covi, Rainer Frimmel

Austria/Italy

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

Screenplay

Tizza Covi

Key Cast

Patrizia Gerardi
Asia Crippa
Tairo Caroli
Walter Saabel

Camera

Rainer Frimmel

Editor

Tizza Covi

Producer

Rainer Frimmel

Production

Vento Film

Completion

Spring 2009

Contact

Vento Film

Abandoned like Moses in a wicker basket, the two-year-old girl Asia is found by Patti, a circus woman living with her husband Walter in a trailer park in San Basilio on the outskirts of Rome. With the help of Tyron, a 13-year-old boy who lives with his grandma in an adjacent container, Patti starts to search for the girl's mother.

What the audience gets to see is a cosmos of outcasts in present-day Italy: a tale of courage and discrimination, of loss and togetherness, a look behind the corrugated-iron fence of a gated community.

Tizza Covi *1971 Bolzano Italy

Films Das ist alles (2001 d) Babooska (2005 d)

Rainer Frimmel *1971 Vienna Austria

Films Babooska (2005 d) Das ist alles (2001 d)
Aufzeichnungen aus dem Tiefparterre (2000 d)

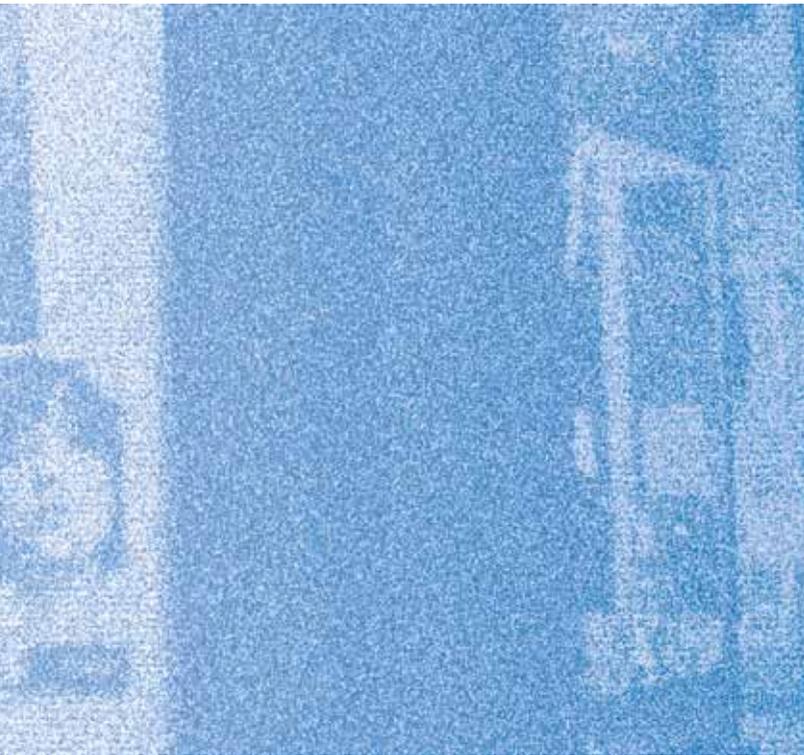
A film of
outstanding
human, filmic
and political
interest.

Porro Maurizio
CORRIERE DELLA SERA
about *Hafner's Paradise*
by Günter Schwaiger



documentary
coming soon





9/11, Marschall Tito, meine Mama und wie sie auf einmal jüdisch war Ivan Siljic

Austria
German/Croatian
(Ger/Eng sub)
HD Dolby Stereo
approx. 90 min

Concept
Ivan Siljic
Camera
Peter Roehsler
Editor
Peter Roehsler

Producer
Peter Roehsler
Production
nanookfilm

Completion
2008

Contact
nanookfilm

A portrait of Ana Siljic is presented, including her - political activities in Tito's Yugoslavia, her escape to Austria and how she and others rescued a life on 9/11.

Ivan Siljic *1972 Vienna Austria
Films Six Lovers (2006 d)



Arena Günter Schwaiger

Austria
Spanish/French/
Portuguese
(Ger/Sp sub)
HDCam/FAZ 35 mm
1:1.77 colour/b&w
Dolby SR approx. 90 min

Concept
Günter Schwaiger
Camera
Günter Schwaiger
Juan Lucas
Editors
Martin Eller
Günter Schwaiger

Producer
Günter Schwaiger
Production
Günter Schwaiger
Film Produktion

Completion
Spring 2009

Contact
Günter Schwaiger

The complex lives of the main characters in this film cross paths at a bull fighting school, their stories converging through an intensive journey into the world of the toreros. However, the cliché of the “dancing matador” is not in the spotlight. Instead, people are seen, their dreams and frustrations, as well as the cruelty and emotion of the violent and passionate world of the bullfight.

Günter Schwaiger *1965 Neumarkt/Salzburg Austria
Films (selection) Hafner's Paradise (2007 d)
Santa Cruz for Example (2005 d) The Excursion (2001 short f)



Bazar of Genders Sudabeh Mortezaei

Austria
Farsi (Ger/Eng sub)
HDV/FAZ 35 mm 1:1.85
Dolby SR approx 90 min

Concept
Sudabeh Mortezaei
Camera
Morteza Poursamadi
Editor
Oliver Neumann

Producer
Oliver Neumann
Production
FreibeuterFilm

Completion
Spring 2009

Contact
FreibeuterFilm

She says: “I marry you for the amount of 5.000 Toman for a period of two hours.” He says: “I accept”, and hands her the money. Before God the marriage is valid, a temporary marriage according to Shia law. Temporary marriage is often considered a sanctified form of prostitution. Overshadowed by the ubiquitous presence of religion, this film tells intimate stories about love, lust, and money, about the yearning for happiness and the struggle for survival.

Sudabeh Mortezaei *1968 Ludwigsburg Germany
Films (selection) Children of the Prophet (2006 d)



Consejos Comunes

Dario Azzellini, Oliver Ressler

Austria
Spanish (Ger/Eng sub)
HDV 16:9 stereo
approx. 80 min

Concept
Dario Azzellini
Oliver Ressler
Camera
Volkmar Geiblinger
Oliver Ressler
Editors
Dario Azzellini
Oliver Ressler

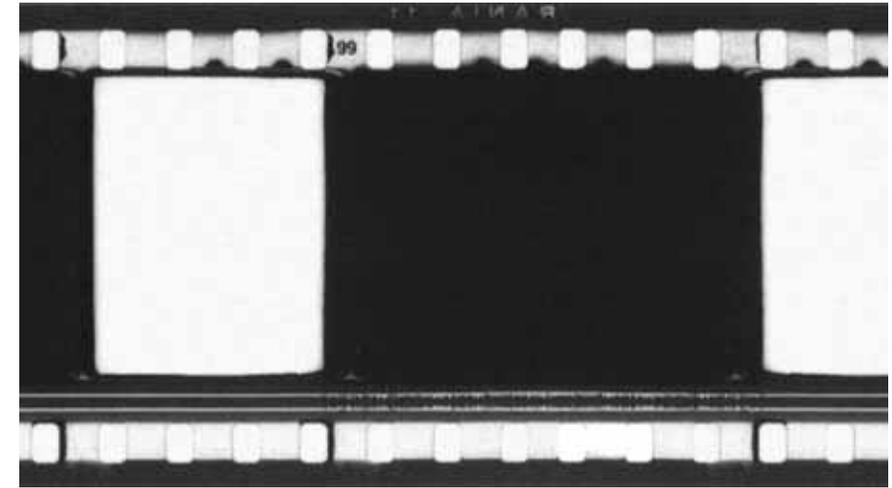
Completion
Spring 2010

Contact
Oliver Ressler

In Venezuela, Consejos Comunes (community councils) are neighborhood gatherings that allow people to have a say in matters that impact their communities. Community councils offer a basic system for a more participatory democratic process.

Oliver Ressler * 1970 Knittelfeld Austria
Films (selection) The Fittest Survive (2006 short d)
5 Factories – Worker Control in Venezuela (2006 d)

Dario Azzellini * 1967 Wiesbaden Germany
Films (selection) 5 Factories – Worker Control in Venezuela (2006 d) Venezuela from Below (2004 short d)



The Cosmology of Peter Kubelka

Martina Kudláček

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

Concept
Martina Kudláček
Camera
Martina Kudláček
Editor
Henry Hills

Production
Mina Film

Completion
2009

Contact
Martina Kudláček

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

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



Dirty Days Helmut Berger

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

Concept
Helmut Berger
Camera
Helmut Berger
Johannes Gabl
Barbara Horvath
Editor
Michou Hutter

Completion
Summer 2009

Contact
Helmut Berger

Three actresses and four actors criss-cross Germany, Austria and Switzerland, driving for weeks on end. Each evening they present Ödon von Horvath's *Zur schönen Aussicht*. "The truth! The truth!" The bus is small, the hotels are shabby, the stage set wobbles, sometimes members of the audience flee ... and as the "tortour" concludes, the main actress has taken off - with the money.

Helmut Berger * 1949 Graz Austria
Films Bauernschach (1993 f) Nie im Leben (1990 f) Du mich auch (1987 f)



Eine von acht Sabine Derflinger

Austria
DV/Digi Beta 16:9
stereo approx. 90 min

Concept
Sabine Derflinger
Camera
Astrid Heubrandtner
Frederike von Stechov
Editor
Petra Zöbnek

Completion
2008

Contact
Sabine Derflinger

One out of eight women will fall ill with breast cancer at some point in her life. During a chemotherapy session, actress Frederike befriends tram driver Marijana. They share their fears, hopes, and longings. They inspire one another through their sense of humor. Meanwhile, their battle against a life-threatening cancer demands grave decisions.

Sabine Derflinger * 1963 Wels Austria
Films (selection) 42 plus (2007 f) Kleine Schwester (2004 f) Easy Money (2004 d)



Elektro Moskva

Dominik Spritzendorfer, Elena Tichonova

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

Concept
 Dominik Spritzendorfer
 Elena Tichonova
Camera
 Dominik Spritzendorfer

Producers
 Arash
 Michael Seeber
Production
 Golden Girls
 Filmproduktion

Completion
 2009

Contact
 Golden Girls
 Filmproduktion

What does Russia sound like? Electronic synthesizers from the Soviet era have been cult instruments since the collapse of Communism and are legendary because of their unmistakable sound and unreliable operation. *Elektro Moskva* reveals curious stories about Lenin's dream of electrifying Russia, the myth of progress, and the work of musicians, inventors, bohemians and collectors of sounds. A boundless creativity has survived, even in a period of post-Soviet reality.

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

Elena Tichonova *1977 Obninsk Russia
Films (selection) Metropolis reloaded (2006 a-g)
 Dobriy Vecher, Constructor (2002 a-g)



Das Erbe der Napola

Eduard Erne

Austria/Germany
 HD/FAZ 35 mm
 Dolby Digital
 approx. 90 min

Concept
 Christian Schneider
 Eduard Erne
Camera
 Harald Schmutz
Editor
 Eduard Erne

Producers
 Lukas Stepanik
 Elena Trifonova
 Ernst Szebedits
Production
 Extrafilm (AT)
 Neue Pegasos Film (DE)

Completion
 2008

Contact
 Extrafilm

This film narrates generational repercussions of the Nazi era through the stories of elite Nazi students, their children and their grandchildren. The perspective of proceeding generations provides a new approach to understanding the former elite students. The "Napola" represent the essence of the "ideal type" in sharp outline and the influences experienced by the NS generation. *Das Erbe der Napola* is a cipher for an inheritance that we all have to contend with.

Eduard Erne *1958 Bregenz Austria
Films (selection) BirdPeople (2004 d) Indira's Diary (2000 d)
 Wall of Silence (1994 d)



Fiori di Strada – Nicht wir sind die Verrückten

Olga Pohankova

Austria
Italian/Spanish
(Ger/Eng sub)
DV/Digi Beta 16:9
stereo approx. 110 min

Concept
Olga Pohankova
Lisa Neumann
Camera
Olga Pohankova
Editor
Christin Veith

Producers
Olga Pohankova
Diego Fiori
Stefanie Sauer

Completion
Spring 2009

Contact
Olga Pohankova

This film investigates the needs, principles and feelings of people who are ignored by the public and reductively categorized by the medical community. They often have more dignity and sense than the majority of so-called “normal” people.

Olga Pohankova * 1979 Bratislava Slovakia
Films Altre Plasticita (2008 d) Orbis Pictus (2004 a-g)
Cosmina Makes Wonders (2003 short d)



The Five Cardinal Points

Fridolin Schönwiese

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

Concept
Fridolin Schönwiese
Camera
Johannes Hammel
Editor
Karina Ressler

Producers
Georg Misch
Ralph Wieser
Production
Mischief Films

Completion
Summer 2009

Contact
Mischief Films

For many years now, the citizens of a poor Mexican village called Tres Valles have dreamed the American dream. Trapped in a vicious cycle wavering between hope and disappointment, these people are constantly on the move – illegally – passing back and forth between two countries and cultures, while their families disintegrate.

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



Gosprom Charkow Peter Roehsler

Austria
 German/Russian/
 Ukrainian (Ger sub)
 HD/Digi Beta 16:9
 Dolby Stereo
 approx. 90 min

Realisation
 Peter Roehsler

Production
 nanookfilm

Completion
 2009

Contact
 nanookfilm

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

Peter Roehsler *1950 Austria



Grilagem Tom Marschall, Nikolaus Braunshör

Austria
 Portuguese
 (Ger/Eng sub)
 HDV/HDCam 16:9
 Dolby Digital
 approx. 90 min

Concept
 Nikolaus Braunshör
Camera
 Tom Marschall
Editor
 Max Kliewer

Producers
 Stefan Lukacs
 Georg Eggenfellner
 Justin Bird
Production
 NonPlus
 Filmproduktion (AT)
 Utopia Films (BR)

Completion
 2008

Contact
 NonPlus Filmproduktion

Since Europe's discovery of the "New World", its history is associated with the myth of El Dorado, the golden land. El Dorado can also be construed as a metaphor for waves of exploitation suffered by this part of the globe. Soy has replaced the former bounty of gold, sugar, and rubber. Grilagem is a portrait of one of the most embattled agrarian territories in Latin America, the Mato Grosso in the midwest of Brazil.

Tom Marschall *1974 Vienna Austria
Nikolaus Braunshör *1971 Vienna Austria



Gruppen Wilhelm Gaube

Austria
16 mm/Digi Beta 4:3
colour/b&w mono
approx. 180 min

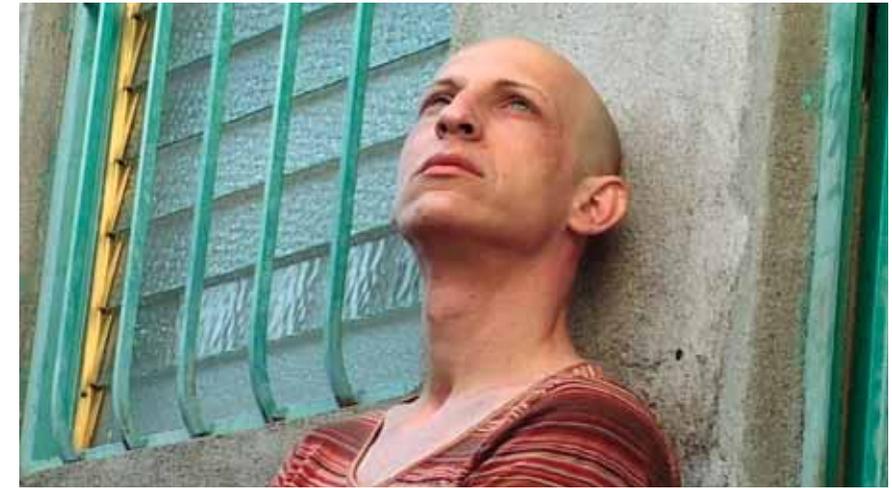
Realisation
Wilhelm Gaube

Completion
2008

Contact
Wilhelm Gaube

Immediately after World War II, visual artists created organizations centered on common interests: the Art Club, the Wotruba School, the Realists (in protest against the art establishment).

Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries



In Between Rikke U. Kutzenberger

Austria
German/Spanish
(Ger/Eng sub)
DV/Beta SP 4:3
stereo 80 min

Concept
Rikke U. Kutzenberger
Stefan Kutzenberger
Camera/editor
Rikke U. Kutzenberger
Editor
Julia Pontiller

Completion
Autumn 2009

Contact Rikke U.
Kutzenberger

Not all transgendered people want a sex change. Some wish to remain in between. Gina travels from Vienna to Juchitán in Mexico to meet “Muxes”, men who live in public as women, without facing discrimination. It is a mind-blowing experience that strengthens Gina’s will to be a woman in a male body. Meanwhile, Sipi embarks on a different journey: He decides to take hormones but has to battle doubts and contend with his conservative family from the Austrian countryside.

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



In the Year of the Hare Ebba Sinzinger

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

Concept
Ebba Sinzinger
Camera
Robert Winkler
Editor
Oliver Neumann

Producer
Vincent Lucassen
Production
WILDart FILM

Contact
WILDart FILM

This film takes place in Oslo, amidst the Khmer community in Vienna, and in Phnom Penh. It tells the story of a young man with an intense biography, confronted by profound questions. These questions concern "roots", alternative ways of making a living, finding a female companion, and the fragility of political and personal identities. He travels to the city of his parents' origin, to put himself and the world to the test.

Ebba Sinzinger *Linz Austria
Films (selection) Good-Bye Argentina? (2003 short d)
Erwin Chargaff (1997 d)



Inside America Barbara Eder

Austria
English/Spanish
(Eng/Ger sub)
HD/FAZ 35 mm
Dolby SR
approx. 110 min

Screenplay
Barbara Eder
Key Cast
Raul I. Juarez
Luis De Los Santos
Zuleyma Jaime
Camera
Christian Haake
Editor
Claudia Linzer

Producers
Constanze Schumann
Barbara Eder
Production
AG Schumann Eder

Completion
Spring 2009

Contact
AG Schumann Eder

Homer Hanna High School located in Brownsville at the Mexican border is a place of daily tragedies. Cocaine-addicted cheerleaders, patriotic ROTC students, violent gangs and Mexican girls who hope to marry by the time they turn 18 are all on a collision course in this story. And yet they have a lot in common. Together they pledge allegiance to the American flag, dream of white picket fences and fancy cars. But when they leave school, reality overtakes them like an incurable disease.

Barbara Eder *1976 Eisenstadt Austria
Films (selection) Wunderbar! Harald Serafin auf hoher See (2006 short d) Gerhard Schedl - Die ganze Wahrheit (2005 short d)



Jakarta Disorder

Ascan Breuer

Austria
Bahasa Indonesia
(Eng sub) HDV/Digi
Cinema Package
colour/b&w stereo
approx. 90 min

Concept
Ascan Breuer
Camera
Victor Jaschke
Editors
Ascan Breuer
Victor Jaschke

Producers
Arash
Michael Seeber
Production
Golden Girls
Filmproduktion

Completion
2009

Contact
Golden Girls
Filmproduktion

The lives of five individuals intersect and converge in the smog of Jakarta, a tropical mega-city. After three decades of military dictatorship and 300 years of colonial rule, they're fighting to build a civil society. Expeditions through the urban jungle reveal fault lines, areas of conflict and contradictory currents influencing our modern, globalized world.

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



lieben sie kinder mehr als ihnen lieb ist?

Sebastian Meise, Thomas Reider

Austria
German (Eng sub)
DV/Digi Beta 16:9
Dolby Stereo
approx. 82 min

Concept
Thomas Reider
Sebastian Meise
Camera
Klemens Hufnagl
Editor
Ursula Lösch
Sound
Stefan Rosensprung

Producer
Sabine Moser

Completion
Summer 2009

Contact
Sabine Moser

In 2005, an advertising slogan in Germany gave rise to a heated discussion: "Do you love children more than you like?" A research project being undertaken by Berlin Charité Clinic was advertising anonymous and cost-free treatment for paedophiles. This intimate portrayal of a paedophile, a victim and a psychiatrist provides a thematic approach to the controversy and its context.

Sebastian Meise *1976 Kitzbühel Austria
Films (selection) Dämonen (2006 short f)
Random (2005 short f) Prises de vues (2003 short f)

Thomas Reider *1980 Lienz Austria
Films (selection) Namut (2008 d) Random (2005 short f)
Zorn (2004 d)



Mata Tigre Stefan Bohun

Austria
Spanish (Ger/Eng sub)
DV/Digi Beta 16:9
Dolby SR
approx. 70 min

Concept
Stefan Bohun
Camera
Gerald Kerkletz
Editors
Julian Wiehl
Uschi Lösch

Producers
Hannes Kreuzer
David Bohun
Production
Hannes Kreuzer
Filmproduktion

Completion
2008

Contact
Stefan Bohun

Mata Tigre illustrates how music transforms the lives of youths in Venezuela. The film tells five stories that take place in five different locations, yet have one thing in common: the expectation that music can change life for the better. Despite social problems, music is a consistent and integral part of the protagonists' everyday existence.

Stefan Bohun *1979 Vienna Austria
Films Nohelia (2005 short d) Omíd (2005 short f)
I Love Beethoven (2007 d)



Mein Haus stand in Sulukule Astrid Heubrandtner

Austria
Turkish (Ger sub)
HD Dolby Stereo
approx. 90 min

Concept
Astrid Heubrandtner
Camera
Peter Roehsler
Editor
Susanne Eppensteiner

Producer
Peter Roehsler
Production
nanookfilm

Completion
2009

Contact
nanookfilm

Land acquisition for luxury apartment development forces a 600 year old gypsy quarter in Istanbul to be faced with eviction.

Astrid Heubrandtner *1968 Leoben Austria
Films Marhaba Cousine (2003 d)



Los Refrigeradores – Heiße Nächte kühle Schränke Thomas Lehner

Austria
DV/Digi Beta
stereo approx. 90 min

Concept
Thomas Lehner
Reinhard Jud
Camera
Thomas Lehner
Editors
Thomas Lehner
Elke Rittenschober

Producer
Thomas Lehner
Production
thomahawk.tv

Completion
2009

Contact
Thomas Lehner

Ice on Cuba – of course it's in the cocktails served at the beach bar – but for the island's residents, keeping things in a cold, solid state is a matter of survival and constitutes a daily struggle. Refrigerators are passed down from one generation to another, carefully maintained and restored. They are central to the household and confront their owners with the energy woes of a land that finds itself isolated at the end of the Cold War, no longer able to trade sugar for oil. Ice is civilization.

Thomas Lehner * 1963 Linz Austria



Rudi, Grace ... Suchen Angela Summereder

Austria
HDV stereo
approx. 80 min

Concept
Angela Summereder
Camera
Joerg Burger

Completion
Spring 2009

Contact
Angela Summereder

Rudi, Grace ... Suchen focuses on how unemployed people from the region of Ried in Upper Austria pursue and experience work, meaning and a sense of belonging.

Angela Summereder * 1958 Ort/Innkreis Austria
Films (selection) Ort – Ried. Momente einer Straße (2004 d)
Zechmeister (1981 f)



Seelenflecken Karl Bretschneider

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

Concept
Karl Bretschneider
Camera
Christian Haake
Editor
Karl Bretschneider

Completion
2009

Contact
Karl Bretschneider

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

Karl Bretschneider *1980 Vienna Austria
Films (selection) Grey Zone (2003 short f) Coming Home (2001 short f) Rapid Charly Only (2000 short d)



Totò Peter Schreiner

Austria
German/Italian
(Eng sub)
DV/Digi Beta 16:9
b&w mono 120 min

Concept
Peter Schreiner
Key Cast
Antonio Cotroneo
Camera
Peter Schreiner
Editor
Peter Schreiner

Producer
Gerhard Kastler
Production
echt.zeit.film

Completion
Summer 2009

Contact
echt.zeit.film Schreiner,
Kastler Büro für
Kommunikation

Born in the Calabrian town of Tropea, Totò turned his back on his home as a young rebel. Today he lives as an emigrant in Vienna, his final destination after decades of restless searching. Totò exists between two worlds – with his language, his feelings, and his dreams – between being an usher in the Wiener Konzerthaus and being on the “Borgo”: the street of his childhood culminates where a stone stair leads down into the ocean, freedom without end.

Peter Schreiner *1957 Vienna Austria
Films (selection) Bellavista (2006 d) Blaue Ferne (1995 d) I Cimbri (1991 d)



Transit Martina Theiningger

Austria
 Various languages
 (Ger/Eng sub)
 HDCam 1:1.85
 colour/b&w
 stereo approx. 90 min

Concept
 Martina Theiningger
Camera
 Joerg Burger
Editor
 Dieter Pichler

Producer
 Martina Theiningger
Production
 CultureCodes_movies

Completion
 Spring 2009

Contact
 Martina Theiningger

Landscapes, airports, hotel rooms, business centres, gas stations, and traffic jams: Business travellers must move quickly between new economic activity sites in changing marketplaces. Social relationships and leisure time are often neglected. The travelling stories of five protagonists are portrayed. They represent a lifestyle that is characterized by the will to economic expansion. An exceptional road movie about life and work conditions in a new, mobile Europe.

Martina Theiningger * 1968 Vienna Austria
Films (selection) Achtung Privat (2002 d) Against the Current (2001 d) Stone White Man (2000 d)



War on Terror sebastian j. f.

Austria
 English (Ger sub)
 HDV/HDCam 16:9
 b&w stereo
 approx. 90 min

Concept
 sebastian j. f.
Camera
 usr13, Doris Kittler
Editors
 s&a

Producer
 sebastian j. f.
Production
 Cronos Film

Completion
 End 2009

Contact
 Cronos Film

“We’re an empire, and when we act, we create our own reality. And while you’re studying that reality – judiciously, as you will – we’ll act again, creating other new realities, which you can study too, and that’s how things will sort out. We’re history’s actors. And you, all of you, will be left to just study what we do.” (A senior member of the Bush administration) *War on Terror* studies what they really did – an inside look at the Bush administration’s “war on terror”.

sebastian j. f. * 1964 Austria
Films (selection) The War on Drugs (2007 d)
 info wars (2004 d)



wedding girl Ivan Siljic

Austria
German/Croatian
(Ger sub)
HD Dolby Stereo
approx. 90 min

Concept
Ivan Siljic
Camera
Peter Roehsler
Editor
Ivan Siljic

Producer
Peter Roehsler
Production
nanookfilm

Completion
2009

Contact
nanookfilm

As she takes on the lucrative job of singing at weddings, a young, female musician almost loses sight of her music goals ...

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



Yemen Travelogue Michael Pilz

Austria
English/Arabian
DV/Digi Beta 16:9
stereo approx. 90 min

Realisation
Michael Pilz

Production
Michael Pilz Film

Completion
2008

Contact
Michael Pilz

Yemen. Shibam, the legendary city of clay high-rises. A band of around 20 people is making music. As usual, I film according to what catches my eye. The result is a very personal travel diary that makes us forget where we are, despite magical settings. Although I film light, people and objects, the "gaze" invites a mindful awareness of its role as the subject under observation. (Michael Pilz)

Michael Pilz * 1943 Gmünd Austria
Films (selection) Windows, Dogs and Horses (2006 short d) That's All There Is (2004 d) Feldberg (1990 f) Heaven and Earth (1982 d)

Notes on Marie Menken is a fitting tribute to a quiet, self-effacing, but ultimately transcendent filmmaker, and is warmly recommended, both for the memories it evokes, and for the images of Marie's that it brings back into public view.

Wheeler Winston DIXON QUARTERLY REVIEW
OF FILM AND VIDEO about *Notes on Marie Menken*
by Martina Kudláček



avant-garde
coming soon
→



Film ist. A Girl and a Gun Gustav Deutsch

Austria
35 mm 1:1.37
colour/b&w
Dolby Stereo 90 min

Concept
Gustav Deutsch
Editors
Gustav Deutsch
Hanna Schimek

Producer
Manfred Neuwirth
Production
loop media

Completion
2008

Contact
loop media

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

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



Photography and Beyond – Kiesler’s Projections

Heinz Emigholz

Austria/Germany

HDV stereo
approx. 70 min

Concept/cam

Heinz Emigholz

Editor/prod

Heinz Emigholz

Producers

Gabriele Kranzelbinder
Alexander Dumreicher-
Ivanceanu

Production

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

Completion

Spring 2009

Contact

Amour Fou
Filmproduktion

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

Heinz Emigholz *1948 Achim Germany

Films (selection) Photography and Beyond - Schindlers Houses - Part 12 (2007 a-g) Goff in der Wüste (2003 d) Miscellanea I (2001 short d) Der zynische Körper (1990 d)

While Pachner's voice indicates a family tragedy rather than getting explicit, Schreiner films the hallways, dining room, and kitchen – empty of people, like Eugene Atget's streets of Paris at the beginning of the 20th century. Walter Benjamin's observation of Atget's work applies to this film as well: Space is photographed like the scene of a crime.

Maya McKechney FALTER about *Bellavista* by Peter Schreiner



fiction short
coming soon





Milk

Iris Blauensteiner

Olivia and Fabian are on a journey travelling across Europe. At their last stopover, the trip is revealed to be an attempt to escape from returning home, motivated by a fear of facing personal life decisions. Olivia is confronted by a crisis of possibilities through encounters in the hotel's organism. She envisions danger and is insecure at every turn. The hotel world seems to border between dream and reality.

Iris Blauensteiner * 1986 Vienna Austria
Films (selection) Doublage (2007 a-g)
Suture (2006 a-g)

Austria
German (Eng sub) HDV 16:9
stereo approx. 30 min

Sc Iris Blauensteiner
Cam Jascha Novak
Key Cast Judith Mauthem
Clemens Berndorff
Petra Staduan
Ed Kathrin Wojtowicz
Sound Christoph Mateka
Prod Miriam Aura
Wanda Lism

Completion
Spring 2009

Contact
Iris Blauensteiner



sisters

Barbara Schärf

Ana and Maja are sisters. Maja has a nice husband and a young son. Ana is single. Together they take a trip to a frozen lake. The ice offers pleasure to the others while for Ana it reflects her inner state. The early death of her mother resulted in a suffocating muteness. Maja seems to have adjusted, but Ana is still struggling. How can one overcome such a huge void?

Barbara Schärf * 1976 Vienna Austria
Films Fassaden (2007 short f) Nachtnebel
(2005 short f) Fernweh (2000 short f)

Austria
German/Slovenian (Ger/Eng sub)
S-16 mm/HDCam
Dolby SR approx. 45 min

Sc Barbara Schärf
Key Cast Lisa Kortschak
Andrina Mrcanikar, Melita Jurisic
Cam Ana Cecilia Gastaldi
Prod Alexander Bogner
Christina Ajayi

Completion
Summer 2010

Contact
Barbara Schärf



Too Tight!

Clemens Roth

Nine-year old Joseph suffers from phimosis. He slowly discovers pleasure in the prescribed foreskin exercises. To scare him out of masturbating in the bathroom, his parents tell him a story about a monster that lives in the sewage system. A tragicomic search for the truth ensues.

Clemens Roth * 1982 Tulln Austria

Austria
German (Eng sub)
HDCam 1:1.77
Dolby Stereo
approx. 21 min

Sc Clemens Roth
Cam Dominik Spritzendorfer
Ed Clemens Roth
Prod Golden Girls Filmproduktion
Arash, Raphael Barth, Michael Seeber

Completion
Summer 2009

Contact
Golden Girls Filmproduktion



Visions of Reality

Gustav Deutsch

The interior of a motel room. A hilly landscape of dunes can be seen through a big window. Shirley is standing at the window in a wine-red, sleeveless, summer dress as she gazes at the dunes across the street. She clasps her hands around her belly. She seems to be waiting for something. Aside from an alarm clock ticking on the night table, it is perfectly quiet. A green Buick can be seen through the window, slowly driving in from the left. It stops ...

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

Austria
English (Ger sub)
HD/FAZ 35 mm
Dolby SR approx. 10 min

Sc Gustav Deutsch
Key Cast Tilda Swinton
Cam Jerzy Palacz
Ed Gustav Deutsch

Prod KGP Kranzelbinder
Gabriele Production
Gabriele Kranzelbinder

Completion 2008

Contact KGP Kranzelbinder
Gabriele Production



Zwei Personen Film

Markus Engel

Two Character Film is about two actors living in a self-enclosed universe. A catastrophe took place in their world very recently: a fellow resident was found dead. Suicide? Murder? A staged event? Both characters repeatedly enact fragments of possible scenarios. The perspective is continually shifted, until reality and fiction, play and memory are entirely fused.

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

Austria
German (Eng sub)
Beta SP 4:3 stereo
approx. 28 min

Sc Markus Engel
Key Cast Alexander Pschill
Julia Schranz
Cam Bartholomäus Honik
Ed Markus Engel
Prod Markus Engel

Completion 2008

Contact
Markus Engel

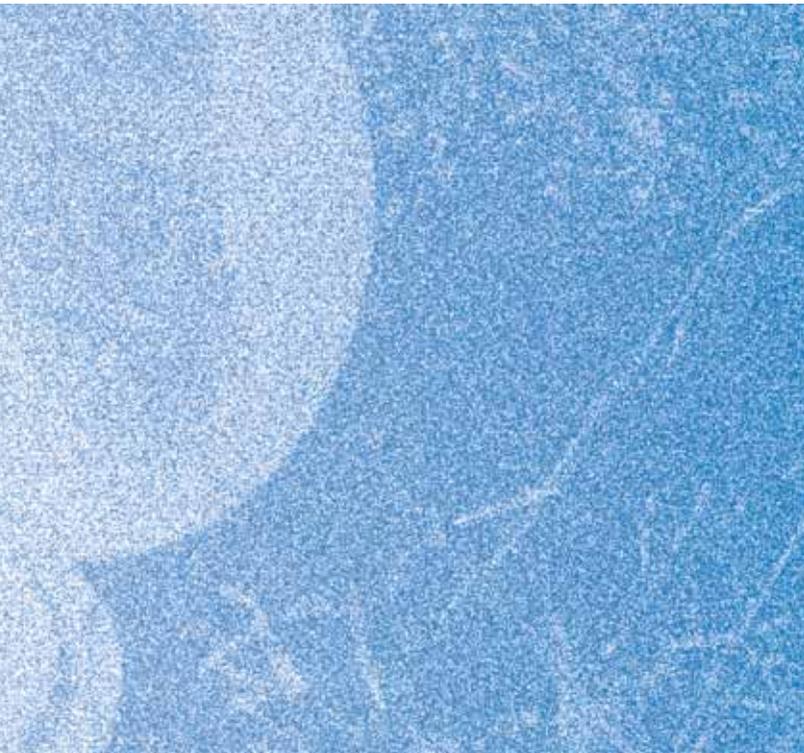
The portrait
*Hafner's
Paradise*
gradually
grows
increasingly
unsparing.
The conflict
between
director and
character
mounts.

Jochen Zimmer
TAZ about *Hafner's
Paradise* by
Günter Schwaiger



documentary short
coming soon





The 50th Hadj

Ursula Sova

A conservative Austrian student association makes a pilgrimage to the famous Austrian pilgrimage town of Mariazell. They sing “Lord have mercy upon us”, eat huge portions of meat, hold long speeches, bless flags, drink schnaps, perform occasional rituals, thank God for this and that, and celebrate Mass in overloaded gold and silver baroque churches. And all that with the help of the Virgin Mary.

Ursula Sova * 1969 Vienna Austria
Films (selection) Showing the Red Card (2008 short d) Figuren in der Landschaft (2001 short d)

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

Concept/prod Ursula Sova
Cam/ed Ulli Gladik

Completion
2008

Contact
Ursula Sova



An Everyday Occurrence

Arash

Leaves of grass. A hand places a compass upon the grass. A prayer book is opened. A man is seen in prayer, his legs behind the legs of a sleeping man. A child frolics around the scene. Unperturbed, Mr. H. continues with his prayers. Suddenly, something surprising takes place, something commonplace.

Arash * 1972 Iran
Films (selection) Exile Family Movie (2006 d)
Die Souvenirs des Herrn X (2004 d)

Austria
Digi Beta
Dolby Stereo 5 min

Concept/cam Arash
Ed Matthias Smycka
Prod Golden Girls Filmproduktion
Arash, Raphael Barth, Michael Seeber

Completion
2008

Contact
Golden Girls
Filmproduktion



If You Don't Understand, It's Your Problem

Thomas Fürhapter

If you don't understand, it's your problem is an experimental documentary film that tells the story of a hedge-fund manager who was pursued for many years by the FBI. It is a portrait of a man who himself is never seen ...

Thomas Fürhapter *1971 Vienna Austria
Films Das Gelb ohne Zebra (2004 short d)
Planes (2006 a-g)

Austria
German
HDV/Dolby SR
approx. 60 min

Realisation
Thomas Fürhapter

Completion
2009

Contact
Thomas Fürhapter



Mara – Different Faces of a Diva

Elisabeth Maria Klocker

The Viennese magazine *Falter* called Mara Mattuschka “Diva of the 90s”. Due to her unique film style as well as her appearance on stage, she is well known to the interested audience. Her work has been awarded many prizes. However, not everyone is aware of the many faces of this “diva” who is somehow different and, at the same time, is a producer and director of experimental films, painter, actress, singer, teacher, philosopher, and mother of two sons.

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

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

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

Completion
2009

Contact
Elisabeth M. Klocker



My Best Friend's Wedding

Anna Martinetz

Karthik, a young, liberal Indian student living in the West suddenly returns to India for a traditional marriage arranged by his family. We follow him home to meet his bride and family. What does love have to do with this union? The film explores encodings and narratives of love. Parallels between Indian tradition and Western culture slowly become apparent, as well as the universal feelings underlying both.

Anna Martinetz *1978 Vienna Austria
Films (selection) Chukka (2003 short d)

Austria
English (Ger sub)
DV/Digi Beta 4:3
stereo approx. 60 min

Concept/cam/prod
Anna Martinetz
Ed Stefan Stabenow

Completion
2009

Contact
Anna Martinetz



No Resting Place

Joerg Burger

A filmic homage to the distinguished Viennese cameraman and photographer, Wolf Suschitzky. On the occasion of his 95th birthday, the youthful emigrant tells of his international success, including the work he did on the classic British film *Get Carter*. Suschitzky basks in the memories of a dynamic life and experiences long overdue recognition in his own lifetime, unlike the majority of film industry exiles.

Joerg Burger *1961 Vienna Austria
Films (selection) Seized (2007 short d) Gibellina - Il terremoto (2007 d) Exploration (2003 short d) Moscow (2001 short d)

Austria
German/English (Ger sub)
HDV/Digi Beta 16:9 stereo
approx. 45 min

Realisation
Joerg Burger

Prod Mischief Films
Ralph Wieser, Georg Misch

Completion
2008

Contact
Mischief Films



Ping in Bucharest

Katharina Copony

This film follows the paths of three Chinese immigrants who have since settled in Bucharest. Each was witness to the revolution in Eastern Europe. Each has the chance to leave China and to pursue occupational possibilities and private lives, impacted by flux and radical change. A piece of recent Romanian history is encountered, providing a foreign perspective and a Central Asian view of the former communist European brother-nation.

Katharina Copony *1972 Graz Austria
Films (selection) Il Palazzo (2006 short d)
Kanegra (2004 short d)
der wackelatlas (2001 short d)

Austria
Mandarin/Romanian (Ger/Eng sub)
HDV/Digi Beta 16:9
stereo approx. 50 min

Concept Katharina Copony
Cam Bernhard Keller
Ed Katharina Copony

Completion
2008

Contact
Katharina Copony



Wien 15

Thomas Korschil

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

Thomas Korschil *1968 Salzburg Austria
Films (selection) Artikel 7 – Unser Recht!
(2005 d) Platz da, Halt (1993 a-g) Sunset
Boulevard (1991 a-g)

Austria
German/English (Eng/Ger sub)
DV/Digi Beta 16:9
stereo approx. 40 min

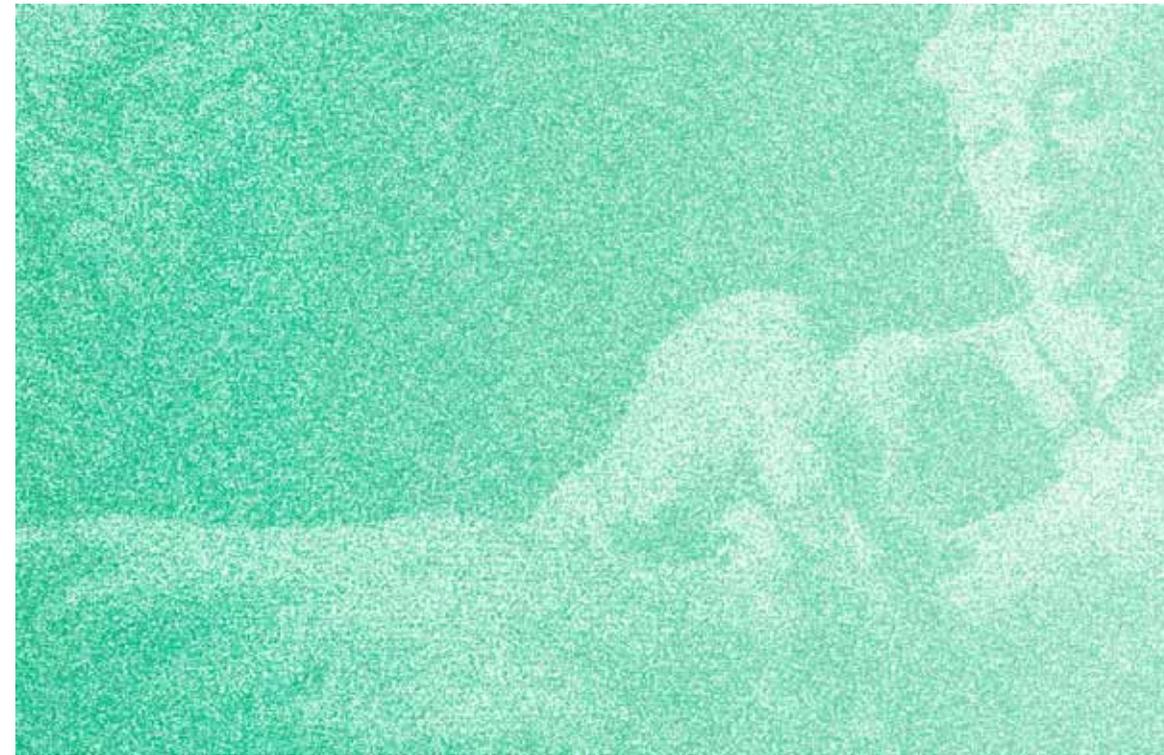
Realisation
Thomas Korschil

Completion
2008

Contact
Thomas Korschil

With the figure of a sailor abandoned by man and all benevolent spirits, who willingly ventures forth on a vessel that is neither seaworthy nor belongs to him, Joerg Burger enriches the political iconography of our times with an image that strongly conveys a sense of life without context or representation.

Vrääth Öhner about
Seized by Joerg Burger



avant-garde short
coming soon





bodies in urban spaces

Willi Dorner

This film shows a moving trail for a group of dancers and is based on outdoor performance entitled “bodies in urban spaces”. The performers are seen at close range and reveal spatial occupations at selected scenes in the nocturnal city and the performer’s intensity of full activity. The speed and fleetingness of the action leads to a disorientation of the city’s structure.

Willi Dorner * 1959 Baden Austria

Austria
HDV stereo approx. 13 min

Concept/prod Willi Dorner
Cam Martin Putz
Johannes Hammel
Ed Johannes Hammel

Completion
2008

Contact
Willi Dorner



Burning Palace Mara

Mattuschka, Chris Haring

Burning Palace is a film about eros – the tension that guarantees the survival of mankind and so makes the world go round.

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

Chris Haring * 1970 Schattendorf Austria
Films (selection) Running Sushi (2008 a-g) Part
Time Heroes (2007 a-g) Legal Errorist (2005 a-g)

Austria
English/German (Eng sub)
DV/Digi Beta 16:9
stereo approx. 30 min

Concept
Mara Mattuschka
Chris Haring
Key Cast Anna Maria Novak
Stephanie Cumming
Alexander Gottfarb
Cam Sepp Nermuth
Ed/prod Mara Mattuschka

Completion
2009

Contact
Mara Mattuschka



C₁₁H₁₇NO₃ Billy Roisz

Inspired by a quote from a book by poet/painter Henri Michaux entitled *Miserable Miracle. La Mescaline*: "One doesn't see. One guesses." Michaux's text is a record of his experiments with mescaline, several undertaken under medical supervision in the 1950s. *C₁₁H₁₇NO₃* explores the limits and the expansion of perception in visual and auditory terms.

Billy Roisz * 1967 Vienna Austria
Films (selection) Not Still (2008 a-g) elesyn 15.625 (2007 a-g) sources (2004 a-g)

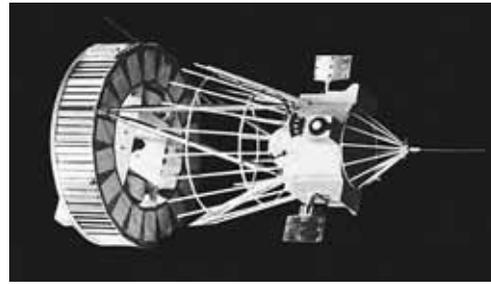
Austria
DV/Beta SP 4:3
stereo approx. 10 min

Realisation
Billy Roisz

Sound
dieb 13

Completion
February 2009

Contact
Billy Roisz



Delight Thomas Draschan

Spacecraftpyramidrocketnudeeyesmagma-seashorelakeboxergirlradartunnelvision-theroriemeaningbridgefountainbushesparkwaypinkblueblackstripesdotjupotersunmoon-earthcavecloudswavesgunhandmouthterror-anythingsomethingsomebodymonkey

Thomas Draschan * 1967 Linz Austria
Films (selection) Encounter in Space (2003 a-g)

Austria
English
HD/35 mm 1:1.85
Dolby Stereo 3:30 min

Realisation
Thomas Draschan

Completion
2009

Contact
Thomas Draschan



Cervinara Thomas Steiner

Cervinara deals with images of longing and a search for Arcadia. I posit drawings by German and Austrian romantics who worked in Latium in the 19th century against contemporary images of the region. Individual layers of images are superimposed upon one another, fragment and drift away, revealing further images. A dynamic conglomeration of historical and contemporary vistas is created. (Thomas Steiner)

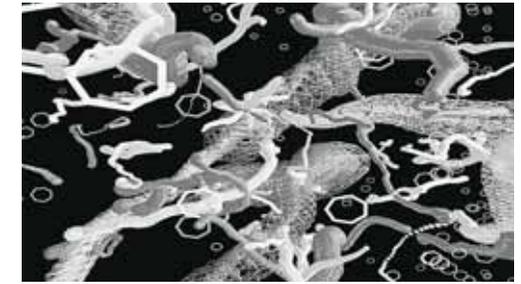
Thomas Steiner * 1956 Wels Austria
Films (selection) TAU II (2006 a-g) Alferjewo (2004 a-g) Zócalo (1997 a-g)

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

Realisation
Thomas Steiner

Completion
2008

Contact
Thomas Steiner



Flexible Cities Didi Bruckmayr

Lux Aeterna, György Ligeti's *Komposition for Solo Voices* (Filmmusic 2001: *A Space Odyssey*), dissolves language into spatial fields of sound. In *Flexible Cities*, these clusters of sound float above algorithymical cities that they generate in real time: Urban spaces develop as processes, utilizing new, digital techniques of visualization. Illustrative forms such as multi-perspectival projections and sectional x-ray techniques are time and again superimposed.

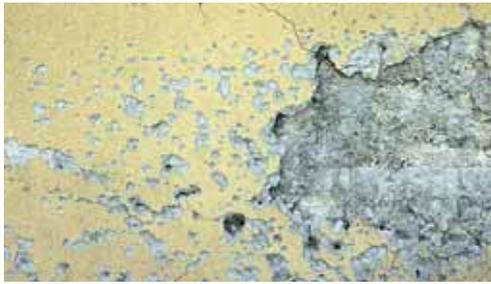
Didi Bruckmayr * 1966 Linz Austria
Films My Personality Hates Me! (2007 a-g) collider2 (2006 a-g)

Austria
DV/Digi Beta 4:3
stereo 8 min

Realisation
Didi Bruckmayr

Completion
2008

Contact
Didi Bruckmayr



Granica – Border

Eni Brandner

We build walls to protect, or to mark ourselves off from nature or to have private space. Walls surround us like a protecting skin. Skin can waste away, erode, be purposely destroyed, but it can also heal. By the decay and destruction of walls, a conflict is shown, like in a rush of destruction, which in the end leaves a feeling of dizziness, shreds of memories. Some of the wounds can heal, others will gape for some time, others will stay forever.

Eni Brandner * 1981 Innsbruck Austria

Austria
No dialogue Digi Beta 4:3
stereo approx. 6 min

Realisation
Eni Brandner

Completion
2009

Contact
Eni Brandner



Im Freien

Albert Sackl

This film will be shot continuously in a constant single-frame mode over the course of three months, day and night, looking out onto a meager and broad landscape. 24 hours thereby get compressed into 20 seconds. The aim is to create a filmic trinity of space, human body and camera coexisting under these circumstances.

Albert Sackl * 1977 Graz Austria
Films (selection) Vom Innen; von aussen (2006 a-g) Rauchen und Saufen (1997 a-g) Fernsehfilm (1997 a-g)

Austria
16 mm 1:1.37
approx. 30 min

Realisation
Albert Sackl

Completion
End 2009

Contact
Albert Sackl



Kein Heimatfilm

Johanna Kirsch

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

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

Austria
German/English (Eng sub)
HDV/Digi Beta 16:9
stereo approx. 30 min

Realisation
Johanna Kirsch

Completion
2009

Contact
Johanna Kirsch



Klassisch

Martin Arnold

And the Beat Goes On was recorded in 1967 by Sonny and Cher and subsequently covered in various forms: Jazz (Buddy Rich/Herbie Mann), Soul (Booker T. & The M. G.'s), Gospel (The Fifth Dimension), Electronic (Jojo Effekt), New Age (Erica Jennings) und Pop (Britney Spears). What happens when all these versions get mixed up on the same stage?

Martin Arnold * 1959 Vienna Austria
Films (selection) Alone. Life Wastes Andy Hardy (1998 a-g) passage à l'acte (1993 a-g) pièce touchée (1989 a-g)

Austria
HD approx. 12 min

Realisation
Martin Arnold

Completion
2009

Contact
Martin Arnold



Low Definition Control – Malfunctions #0

Michael Palm

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

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

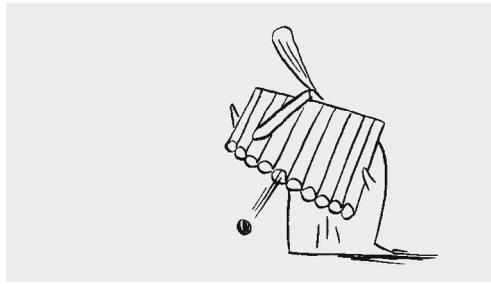
Austria
German (Eng sub)
35 mm Cinema Scope 1:2.35
colour/b&w
Dolby Digital 45 min

Realisation
Michael Palm

Prod
Johannes Hammel

Completion
2009

Contact
hammelfilm



Mystery Music

Nicolas Mahler

Mystery Music is an almost soundless film about music. Music is visualized in the form of abstract constructions. Caution: humorous animation film!

Nicolas Mahler * 1969 Vienna Austria
Films (selection) Planet Kratochvil (2007 animation) Der Park (2005 animation) Flaschko, der Mann in der Heizdecke (2002 animation)

Austria
No dialogue Digi Beta 4:3
b&w stereo approx. 5 min

Realisation
Nicolas Mahler
Thomas Renoldner

Completion
End 2009

Contact
Nicolas Mahler



Persona Beach

Georg Tiller

How is the life of the inhabitants of Fårö, a small and isolated island in the Baltic Sea, connected to the films of Ingmar Bergman? Bergman, a permanent resident from the 1970s till his death in 2008, used the peculiar light and landscape of the region for more than eight of his films. How was that landscape constructed in the cinema of Ingmar Bergman and in what ways is island life infected by that very use?

Georg Tiller * 1982 Vienna Austria
Films (selection) Km 43.3. Transylvanian Timber (2007 short d) The Tower of Birds (2007 short f)

Austria
German/English/Swedish (Eng sub)
S-16 mm/Blow up/35 mm 1:1.66
b&w stereo approx. 60 min

Concept
Georg Tiller, Claudio Pfeifer
Cam Claudio Pfeifer
Ed Georg Tiller, Claudio Pfeifer

Completion
End 2009

Contact
Georg Tiller



Praxis-4

Dietmar Brehm

Constructed along the same lines as the productions *Praxis-1-3*, an arrangement consisting of several individually numbered and titled scenes illustrates an integrated structural dramaturgy.

Dietmar Brehm * 1947 Linz Austria
Films (selection) Praxis-1-3 (2008 a-g) Halcion (2007 a-g) Block-1 (2007 a-g)

Austria
16 mm stereo
approx. 24 min

Realisation
Dietmar Brehm

Completion
2008

Contact
Dietmar Brehm



Rushes

Peter Tscherkassky

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

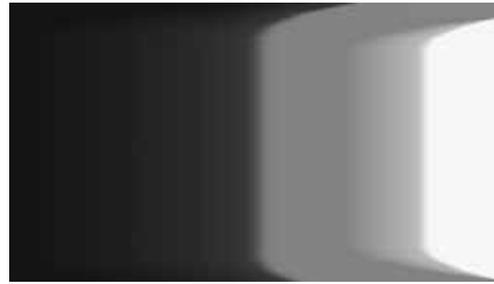
Peter Tscherkassky * 1958 Vienna Austria
Films (selection) Instructions for a Light and Sound Machine (2005 a-g) Dream Work (2001 a-g) Outer Space (1999 a-g)

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

Realisation
Peter Tscherkassky

Completion
2009

Contact
Peter Tscherkassky



Stroboscopic Noise

Manuel Knapp

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

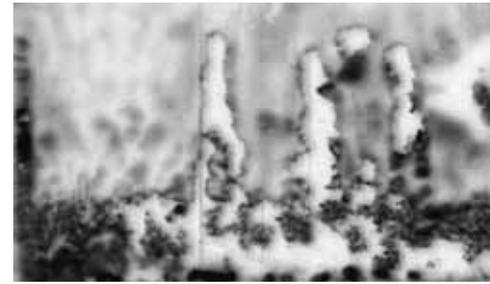
Manuel Knapp * 1978 Wolfsberg Austria
Films (selection) visibility of interim (2007 a-g) accelerated lines (2005 a-g) interferenzen~ v0.1 (2005 a-g)

Austria
No dialogue Digital Cinema
HD 16:9 b&w stereo
approx. 10 min

Realisation
Manuel Knapp

Completion
2008

Contact
Manuel Knapp



Twilight

Siegfried A. Fruhauf

The motifs in *Twilight* consist of active figures reduced to sketchy outlines, implied shadows and backlighting. The protagonists confront us as figures of light and shadow against the reflective surface of the movie screen. At the same time, their appearance in the darkness of the movie house and in the eye of the beholder is fleeting. Nothing stays put on screen.

Siegfried A. Fruhauf * 1976 Grieskirchen Austria
Films (selection) Mirror Mechanics (2005 a-g) Exposed (2001 a-g) Höhenrausch (1999 a-g)

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

Realisation
Siegfried A. Fruhauf

Completion
2009

Contact
Siegfried A. Fruhauf



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+43 676 419 12 61
constanze.schumann@gmx.at
www.insideamerica-
themovie.com

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

**coop99
filmproduktion GmbH**
Wasagasse 12/1
1090 Vienna/Austria
+43 1 319 58 25
welcome@coop99.at
www.coop99.at

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www.parallel-universe.com
www.war-on-drugs.com

echt.zeit.film
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