



if

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if



innovative film
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Imprint

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introduction

Again(st)



Photo: Peter Rigaud / VBW

The film funding provided by the Federal Chancellery places its bet on what is distinctive, what is “other” and innovative. It supports new approaches and new perspectives. It aims for high quality filmic creation well beyond streaming and the mainstream, beyond mass production and the marketplace. It strives for moving pictures that can significantly expand mental, emotional and thereby also political spheres of action.

I am convinced we are providing assistance to talents that need and appreciate our support, based on the strong presence of films funded in this country at international film festivals where they have won numerous distinctions and awards.

Discover this for yourself in studying the current catalog, once again presenting the especially inspiring artistic approaches of this past funding year. Enjoy!

A handwritten signature in black ink, consisting of a stylized 'T' followed by a horizontal line and a vertical stroke.

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

English translation (c) Eve Heller

Not Here for a Long Time

Neil Young

My previous letters were not so extended; lack of time has been the cause. I made this letter longer only because I lacked the leisure to make it shorter.
(Blaise Pascal)

If short is sweet, shorter is sweeter. In cinema, innovation can often manifest itself in duration; the real excitement tends to lurk at the dangerous margins. A “film” can be two frames, or ∞ . And to paraphrase the late Aaliyah, running-time ain’t nothing but a number.

My work endeavors to distill cinematic language-systems into audio-visual poetry. Time opens up vertically, like dreams that last 30 seconds but take three pages to describe. (Eve Heller)

And why should qualitative assessments involve the quantitative? Traditional hierarchies are bunk. If we *must* have top ten lists, then exceptional shorts deserve inclusion. And if they turn out to be short-shorts, so be it – my own 2016 *Sight & Sound* submission was topped by Austrian gems running three and seven minutes. The conceptual and practical leaps are logical if one accepts the tenet “film is film.”

I don't like to waste spectators' time. My shortest film, entitled short film, consists of two frames: BEFORE and AFTER. (Norbert Pfaffenbichler)

For centuries, master painters have used tiny canvases. The “Great Four” of *haiku* – Bashō, Buson, Issa, Shiki – were no less great for expressing themselves in a minute space under severe restrictions. Indeed, their transcendence of these defines their greatness. The short-short is thus an Olympic test of cinematic skill: How much meaning, brilliance, flair and nuance can be crammed into a single-digit running-time? Every frame and every detail become crucial.

I like this very short form: These films are like poems, short stories, small paintings. And if I am “in the mood” I can start to film without script or assistance. To finish a three-minute film might take me as little as 30 minutes.
(Friedl vom Gröller)

In terms of supporting “short-shorts” – single-digit duration – few institutions can rival Innovative Film (IF). From 2010–2016, 92 such works by 43 different film-makers received support: Many directors were subsidised on multiple occasions and a handful thrice or more. [The latter’s comments, graciously provided, punctuate this text.] Respect for the artist is paramount, and the size of their chosen canvas must not be dictated by external forces.

This is new perceptual content in a strange situation for the recipients – an event horizon of chaos and order. Our shorts are like audio-visual power showers, where the impression is reverberating.
(Barbara Doser & Hofstetter Kurt)

Short-shorts also have myriad practical applications; they can be pushed as benign “gateway drugs” for those unfamiliar with the *avant-garde*. At a UK festival in 2013 I curated a tribute to Vienna’s sixpackfilm, showing a selection of titles as prelude to non-experimental features – but only those of nine minutes or less. Nearly any cinemagoers will happily endure the most extreme, disorienting abstractions... for a while.

At film festivals, a three-minute film shown in a 90-minute shorts program can get lost easily. This is why I prefer to show them in art spaces and galleries because in this context they can stand for themselves.
(Martin Arnold)

Short-short cinema can work as a “short, sharp, shock.” Extreme brevity may be thrillingly bracing; Diagonale 2016 showcased the maverick audacity of Manfred Schwaba, whose *Atlantic35* runs 14 seconds – mostly black screen, bisected by a brief flash of ocean. Such nano-miniatures, as in other fields, need specialist handling: Funding means little without exhibition.

These short experimental, non-narrative works are comparable with poems. And the audience for such sophisticated miniatures is primarily small, but due to the quality of the films being produced it could be a good idea to increase the circle of aficionados.

(Thomas Steiner)

In an economically straitened age of compressed time and exploited labour, where millions express themselves (for good or ill) in 140-character bursts, and where film festivals now include competitions for fleeting GIFs, the short-short can and surely will come into its own. Why not show one before every mainstream film program? Oops, they’re already there – those insidiously ubiquitous commercially-oriented short-shorts we call adverts and trailers.

I like to state my case in a short, precise way, just as a poet shows his ideas and thoughts in a poem instead of a lengthy novel. Funders, programmers, journalists and audiences often do not acknowledge such short films as mature yet miniature works of art, however, just as huge paintings in a museum more readily catch the eye of the beholder. (Hubert Sielecki)

Like Pascal, film-makers often make longer films because they lack the time (and/or money and/or nerve) to make them shorter. Critics specialising in this field wearily agree: Most shorts are too long. Innovation must challenge presumption, like the *idée reçue* that only features or “respectably” lengthy shorts warrant respect. Short cinema has a dramatically wider range of potential

durations than feature-length work, which in most cases occupies the tried-and-tested 70–150 minutes bracket. But curators too often sport creative “blinkers”: Every short in Venice’s 2017 competition runs 11–19 minutes. Coincidence? The world’s oldest film festival is not alone; shorts-programs are usually much more conformist/conventional than their programmers would publicly admit. Invisible taboos evidently persist. Captain Kirk was wrong: Our final frontier was never space – it is time.

There should be no special idea of cinema, you know. Not a fixed idea, no hierarchy, but that things should exist in a connection and in a tension to each other. So there are no fiction films, no documentaries, no short films, they're just films, and you have to treat them equally. (Hans Hurch)*

Neil Young is a film-journalist, curator/programmer and film-maker from the United Kingdom, now based mainly in Vienna. He writes on film regularly for *Sight & Sound* and *The Hollywood Reporter*, among numerous other international publications. Director of the Bradford International Film Festival (at the UK’s National Media Museum) from 2011–2015, he now works as a consultant and moderator for several film festivals across the continent including the Viennale and Crossing Europe (Linz). He has served on dozens of juries since 2002 including Cannes’ Semaine de la Critique in 2013. Since 2015 he has directed several short films, all of them running less than 10 minutes.

* Hans Hurch unexpectedly passed away on July 23, 2017 in Rome, due to heart failure.





facts + figures

Budget

| | 2016 | 2015 | 2014 | 2013 | 2012 | 2011 |
|---------------------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|
| Total Budget | € 2,237,969 | € 2,148,789 | € 2,088,981 | € 1,978,385 | € 2,055,471 | € 2,212,215 |
| Development | 361,898 | 181,800 | 187,450 | 151,400 | 317,250 | 233,830 |
| Production | 1,503,710 | 1,681,327 | 1,532,145 | 1,450,610 | 1,431,092 | 1,603,710 |
| Fiction films | 9 | 3 | 8 | 6 | 15 | 11 |
| Documentary films | 17 | 29 | 21 | 47 | 24 | 22 |
| Avant-garde films | 12 | 38 | 37 | 16 | 32 | 32 |
| Full-length films | 18 | 19 | 24 | 39 | 27 | 21 |
| Short films | 20 | 51 | 42 | 30 | 44 | 44 |
| Total Films | 38 | 70 | 66 | 69 | 71 | 65 |
| Distribution¹ | 372,361 | 285,662 | 369,386 | 376,375 | 307,129 | 374,675 |

¹ Festival screenings, prints, theatrical & platform releases

Festival Screenings*

Most Frequent Festival Screenings of Films Produced 2014 – 2017

| Director | Film | Number of festivals |
|-----------------------------------|--|---------------------|
| Peter Tscherkassky | <i>The Exquisite Corpus</i> (2015) | 76 |
| Paul Wenninger | <i>Uncanny Valley</i> (2015) | 55 |
| Siegfried A. Fruhauf | <i>Vintage Print</i> (2015) | 29 |
| Johann Lurf | <i>Twelve Tales Told</i> (2014) | 27 |
| Rainer Kohlberger | <i>Moon Blink</i> (2015) | 26 |
| Rainer Kohlberger | <i>not even nothing can be free of ghosts</i> (2016) | 25 |
| Ella Raidel | <i>Double Happiness</i> (2014) | 24 |
| Michael Palm | <i>Cinema Futures</i> (2016) | 23 |
| Johann Lurf | <i>EMBARGO</i> (2015) | 22 |
| Virgil Widrich | <i>Back Track</i> (2015) | 22 |
| Katharina Lampert Cordula Thym | <i>FtWTF - Female to What the Fuck</i> (2015) | 21 |

*Deadline awards/festival screenings September 15th, 2017

International Awards

Most International Awards Received 1998 – 2017

| Director | Film | Number of awards |
|-----------------------------|---|------------------|
| Tizza Covi/Rainer Frimmel | <i>La Pivellina</i> (2009) | 39 |
| Virgil Widrich | <i>Copy Shop</i> ¹ (2001) | 35 |
| Virgil Widrich | <i>Fast Film</i> (2003) | 34 |
| Peter Tscherkassky | <i>Outer Space</i> (1999) | 18 |
| Martin Arnold | <i>Alone. Life Wastes Andy Hardy</i> (1998) | 13 |
| Peter Tscherkassky | <i>Dream Work</i> (2001) | 12 |
| Tizza Covi/Rainer Frimmel | <i>The Shine of Day</i> (2012) | 12 |
| Gabriele Neudecker | <i>Freaky</i> (2001) | 11 |
| Paul Wenninger | <i>Uncanny Valley</i> (2015) | 10 |
| Severin Fiala/Ulrike Putzer | <i>Elephant Skin</i> (2009) | 9 |
| Hüseyin Tabak | <i>Deine Schönheit ist nichts wert</i> (2012) | 9 |

¹ Oscar nomination

Awards

The Film Department of the Arts and Culture Division bestows, upon recommendation of an expert jury, yearly or biennial Outstanding Artist Awards and an Austrian Art Award. The endowment of the Outstanding Artist Award (normally, two are given in different genres), comprises € 10,000 per award. Persons recommended for an Outstanding Artist Award must have produced at least three outstanding and innovative works.

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

Outstanding Artist Awards

- 2013** Andreas Horvath (documentary)
Gabriele Mathes (avant-garde)
- 2014** Johannes Hammel (avant-garde)
Ivette Löcker (documentary)
- 2015** Ascan Breuer (documentary)
Johann Lurf (avant-garde)
- 2016** Susanne Jirkuff (avant-garde)
Händl Klaus (documentary)
- 2017** Sudabeh Mortezaei (film)
Mona Willi (film)

Austrian Art Awards

- 2013** Tizza Covi/Rainer Frimmel (fiction)
- 2014** Florian Flicker (†2014) (fiction)
- 2015** Hans Scheugl (avant-garde)
- 2016** Friedl vom Gröller-Kubelka (avant-garde)
- 2017** Brigitta Burger-Utzer (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 € 12,000, the Thomas Pluch Special Jury Award with € 7,000, and the Thomas Pluch Award for Short or Medium-Length Fiction Films with € 3,000.

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

Thomas Pluch Screenplay Awards

- 2013 Petra Ladinigg und Umut Dağ
for the screenplay *Kuma*
- 2014 Götz Spielmann
for the screenplay *Oktober November*
- Agnes Pluch and Nikolaus Leytner
for the screenplay *Die Auslöschung*
- 2015 Karl Markovics
for the screenplay *Superwelt*
- 2016 Elisabeth Scharang
for the screenplay *Jack*
- 2017 Händl Klaus
for the screenplay *Kater*





outstanding artist
fiction film

Händl Klaus

was born 1969 in Rum in the Tyrol, near Innsbruck where he grew up. After graduating from high school he took acting lessons in Vienna, was hired by the Vienna Schauspielhaus and played small roles in films by Christian Berger, Michael Haneke, Jessica Hausner and Wolfram Paulus, among others.

His prose work (*Legenden*) *35 Prosastücke* was published in 1994 by the Graz literary publisher Droschl, followed by a radio play, opera libretti for Beat Furrer, Klaus Lang and Georg Friedrich Haas, and three plays, published by Rowohlt Theaterverlag and translated into numerous languages. His first own theatrical production, which he also directed, was premiered in the Styrian Autumn Festival at Graz. In 2006 he was named Dramatist of the Year by the magazine “Theater heute”.

His feature film debut as a director, *März*, was awarded with the Silver Leopard at the Locarno International Film Festival, and his last movie *Kater* was shown in the Panorama section at the Berlin International Film Festival 2016, where it won the Teddy Award. Händl Klaus lives in Vienna, Berlin, and Port/Bielensee, Switzerland.

List of works (selection)

Ich ersehne die Alpen; So entstehen die Seen (i.e. “I Long for the Alps; That’s how Lakes Come into Existence”) premiered at the steirischer herbst Graz, 2001

(*WILDE*) *Mann mit traurigen Augen* (i.e. “Savage or the Man with Sad Eyes”), premiered at the steirischer herbst Graz in coproduction with the Staatsschauspiel Hannover, 2003

Dunkel lockende Welt (i.e. “Dark Inviting World”) premiered at the Munich Kammerspiele, 2006

Films (as director)

2016 *Kater / Tomcat* (fiction feature)

2008 *März / March* (fiction feature)

1998 *Kleine Vogelkunde*

(animation film, co-directed by Patricia Josefine Marchart)

1996 *Das Waldviertel* (fiction short)

Tirolean born Händl Klaus came to film by way of acting and writing for theater and opera. He earned international acclaim as a director for his feature film *March* (2008). His new film *Tomcat* (2016) premiered at the 2016 Berlinale where it was distinguished with a Teddy Award. Both films present the distinct and sensitive voice the director developed since his first filmic endeavors. Händl Klaus' stories play in locations with which the director is deeply familiar. You feel how he knows the language of the place, the ways people interact, the nuances of their communication. The protagonists in *March* speak in Tyrolean dialect. Händl's excellent command of this specific language is not used to create local color but to treat big questions about love, death, and how life is lived in face of endless contradictions. The search for answers does not culminate in pathos but rather a pragmatism of everyday life. As a result, style and realism go hand in hand, creating a vibration between images and sounds that embraces omissions, gaps and unanswered questions. And so Händl Klaus' carefully composed, rhythmical films always retain a light and fragile structure. They are created in collaboration with professional actors, actresses, and lay people. A good amount of material first comes to be developed on set, the director and his team giving themselves over to the process of a search. This approach remains perceptible in the films. There simultaneously co-exists a great openness and assured sense of form, color, rhythm and playfulness. Händl Klaus makes careful use of the images and sounds at his disposal. It is as if he first considers his material from all angles before deciding its place in the film. But this is an essential condition for assembling individual parts into a multifaceted, meaningful and subtle whole, creating a closed form that simultaneously breathes. This jury considers Händl Klaus' films to be highly original and idiosyncratic. They are dedicated to crucial philosophical questions which they express in fine, differentiated and subtle forms. These films occupy a unique and important place in contemporary Austrian cinema. (Jury statement)

JURY: KARIN BERGER, JOSEF DABERNIG, LUCIA SCHRENK









outstanding artist
avant-garde film

Susanne Jirkuff

was born 1966 in Linz and lives in Vienna as an artist and videographer working mainly with drawing, animation and installation. She studied Sculpture at the Academy of Artistic and Industrial Design in Linz and at the University of East London.

Her work has been exhibited internationally in shows like *Populism*, Contemporary Art Centre, Vilnius, Stedelijk Museum, Amsterdam, Frankfurter Kunstverein, *Lebt und arbeitet in Wien*, Kunsthalle, Vienna, *Històries animades*, Barcelona and Bilbao, *Momentary Momentum*, Parasol Unit, London and Kettle's Yard, Cambridge, *Playback*, Musée d'Art Moderne, Paris, *Triennale 1.0.*, Offenes Kulturhaus, Linz, *Rainy Days* at Medienturm Graz or *Wild Wood*, Secession, Vienna and *Sound of Silence* at Townhouse Gallery, Cairo.

Her videos have been shown at film festivals around the world, including European Media Art Festival, Media Art Friesland, Tricky Women Animation Festival, Vienna, Kasseler Dokumentarfilm & Videofest, International Film Festival, Rotterdam, Platform Garanti – Contemporary Art Center, Istanbul, Crossing Europe, Linz, and presented in TV-programs including "Drawings in arts", TELEVISIÓN ESPAÑOLA and OKTO, Vienna, and the loop, Videofair Barcelona.

Currently, she is working with animation and drawing, and is a member of RAIN, on site specific projects in Los Angeles, Vienna, Havana and Houston.

Videos (selection)

- 2015 G_Girls_Ginny
G_Girls_Gracie
- 2013 Boys in the Wood
- 2012 The Reality Check
- 2011 The Bitch
- 2010 The Elusive Life of Mr. A
- 2019 People Who Like Bonnie Tyler
- 2008 Travel Stained
- 2007 I'm in Love
- 2005 Hold Us Down
- 2004 Feel It
- 2000 Cry



Susanne Jirkuff's animation films initially appear to carry us off into a world of childlike fantasy, youth culture and corresponding medial representation. But in fact, her precise miniatures expose political anachronisms and existential depths, like when animated versions of Condoleezza Rice, Colin Powell and George W. Bush rap to Timbaland & Magoo in the Oval Office, or when backdrops of Californian scenery fly by as the watercolor profile of a smart guy behind a steering wheel emotionlessly narrates his story that culminates in the AIDS death of his husband. Susanne Jirkuff creates filmic miniatures embedded in pop aesthetics and popular music that often thematize gender and migration, specifically within the context of the American ideal of freedom. Her work and project titles represent a cryptic vocabulary in the service of precise patterns of identity, such as *Cry* (2000), *Feel It* (2004), *Things Done Changed* (2004), *Hold Us Down* (2005), *Eugenio* (2005), *How We Do* (2005), *Friday, I'm in Love* (2007), *Fifty & Gromit* (2007), *Travel Stained* (2008), *People Who Like Bonnie Tyler* (2009), *The Elusive Life of Mr. A* (2010), *The Bitch* (2011), *The Reality Check* (2012), *Boys in the Wood* (2013) as well as *Ginny* (2015) and *Gracie* (2015). Susanne Jirkuff's dreams and projections find their vanishing point in a longing that coalesces, among other things, into a productive state of shock-induced paralysis flooded by medial overkill. The Canadian film programmer Andréa Picard describes Jirkuff's "wild update of Minimalism as an invigoratingly eccentric rejoinder to today's mass

proliferation of images and the velocity in which these are disseminated and shared.” Nicole Scheyerer described it the other way around in a review from several years ago: “Jirkuff quotes the classic gestures upon which TV crime shows depend in a video installation of her exhibit *Caught in Loops*: Pistols are drawn, door locks are cracked, etc. Simple line drawings in black on white are less concerned with narrative and more about reflecting on the all too familiar. Is there not something comforting in the relentless return of police detectives?”

[...] Jirkuff’s work gives the jury reason to hope that here in Austria extraordinary work is being successfully further developed, sustained by empathy and originality, and way beyond local traditions. (Jury statement)

JURY: KARIN BERGER, JOSEF DABERNIG, LUCIA SCHRENK





austrian art award

Friedl vom Gröller-Kubelka

Friedl vom Gröller, known as a photographer by the name Friedl Kubelka, was born in London in 1946 and spent her childhood in Vienna and Berlin.

From 1965–1969 she studied photography at the School of Graphic Arts in Vienna. 1971 Masters certificate and commercial atelier for photography. 2005 Austrian State Prize for photography. In 1990 she founded the School for Artistic Photography in Vienna, of which she was the director until 2010. 2006 founder, and until 2013 director of School for Independent Film, Vienna.

Vom Gröller has focused on the portrait in photographic and filmic work since the 1970s, a period during which she also received training in psychoanalysis. She created a rich cinematographic oeuvre over a comparatively short time (circa 80 films to date, most of them made since the year 2000).

Films (selection)

- 2017 Durch Nacht zum Licht
- 2016 Atelier d'Expression
- 2015 Zone industrielle
Maschile – Roma
- 2014 Griselda und Natalia
Ruhe auf der Leinwand
Empört Euch!
Max Turnheim
Adama Diouf
27.12.2013 St. Louis Senegal
Mai 2012
- 2013 Das neue Kostüm
Guilty Until Proven Innocent
Warum es sich zu leben lohnt
66, rue Stephenson
Kirschenzeit
Ma peau précieuse
Poetry for Sale
NEC SPE. NEC METU
Im Wiener Prater
The Paris Poetry Circle



- 2012 Ich auch, auch, ich auch / Me too, too, me too
Meine psychoanalytischen Notizen
- 2011 Gutes Ende
Ulrich Gregor und Heidi Kim at the W Hong Kong Hotel
Gaelle Obiegly
La Cigarette
Menschen am Sonntag
- 2010 Heidi Kim at the W Hong Kong Hotel
Der Phototermin
- 2009 Passage Briare
Polterabend
Hochzeit
Paris June 2009
Delphine de Oliveira
Boston Steamer
- 2007 Herachian
- 2006 Vue Tactile (Four Women)
- 2005 Psychoanalyse ohne Ethik
- 2004 Le Baromètre
Allegorie
- 2002 Festland Donau
- 2001 Vue Tactile-Louvre
- 1997–1999 Eltern (Mutter/Vater)
- 1994 Peter Kubelka und Jonas Mekas
- 1970 Heidi und Friedl
- 1968 Graf Zokan (Franz West)

Friedl vom Gröller uses an analog film camera to build up intense fields of tension between her protagonists in front of the camera and herself as its operator. Her films provoke conditions and relationships that result from a passion of seeing and watching. It becomes both visible and perceptible that the camera does not merely function as a recording device. It serves as a vehicle of communication between people, the world, and one's own psychological drives. The stage is not simply located in front of the camera but rather coalesces from what plays out in front of it, behind it and the in-between. Vom Gröller's use of analog technology creates a framework requiring intensive concentration on the people and places under observation. The raw quality of the footage corresponds to the filmed surfaces while never appearing antiquated or nostalgic. In a narcissistic "selfie" cell phone society that films itself to the point of oblivion, Friedl vom Gröller's work makes it especially clear how little (material) is needed to create intensive, stirring stories.

Friedl vom Gröller has created a remarkable body of work not only as a filmmaker but also as a photographer. And the role she has played as a teacher and founder of schools is also particularly worth noting. In Vienna, The School for Artistic Photography and The School for Independent Film offer high quality educational programs while also being independent and non-elitist, thanks in no little part to a dynamic collaboration with internationally active artists and the unconventional thinking of their founder. (Jury statement)

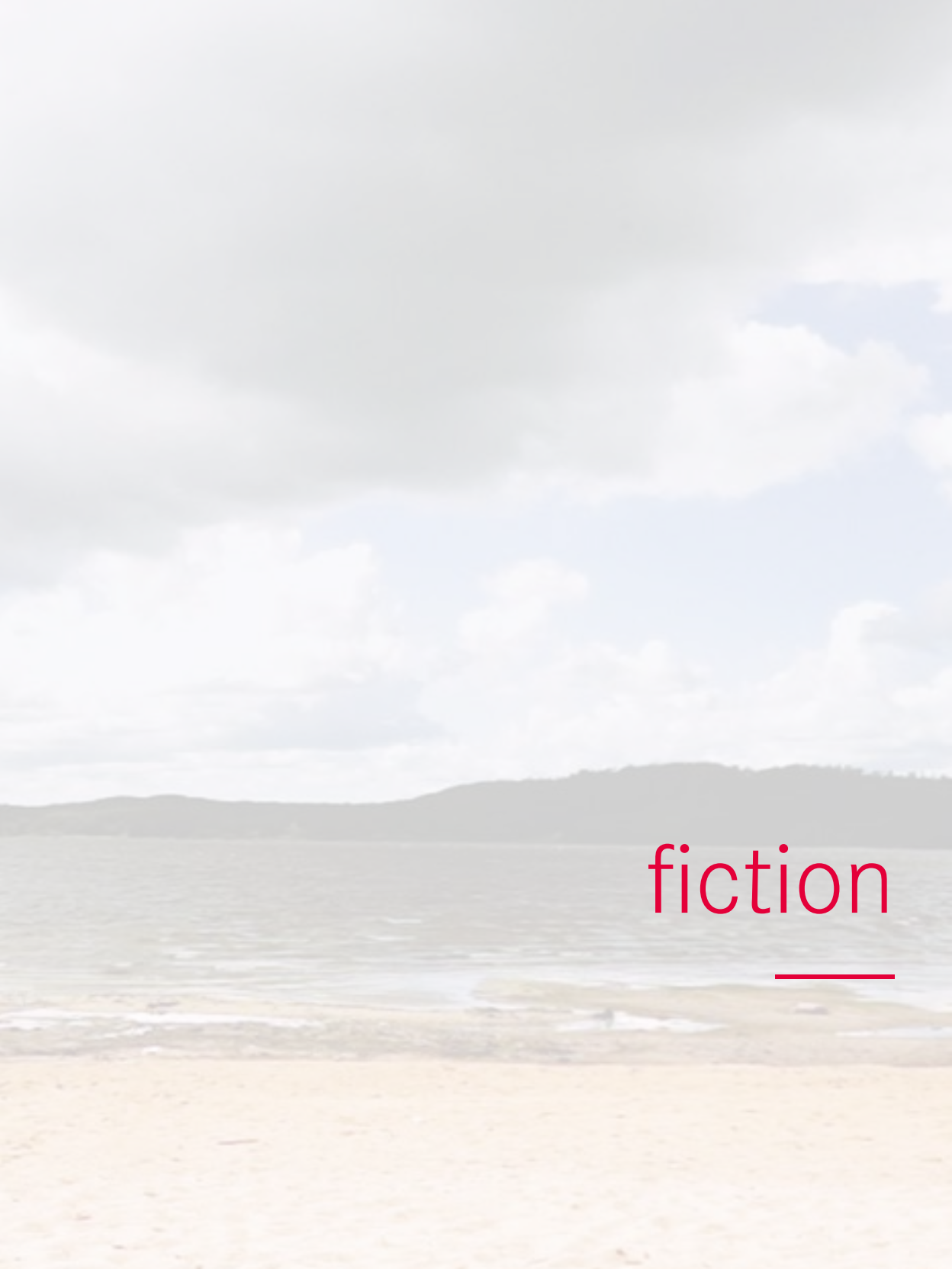
JURY: SIEGFRIED A. FRUHAUF, ULRIKE GLADIK, BILLY ROISZ





films





fiction



Abschied von den Eltern Astrid Johanna Ofner

Austria

German (Eng sub)
S-8 mm/HD 16:9
stereo
80 min

Screenplay

Astrid Johanna Ofner

Key Cast

Sven Dolinski

Camera

Astrid Johanna Ofner

Peter Roehsler

Editors

Astrid Johanna Ofner

Marion Kesmaecker

Eva Rammesmayer

Producer

Astrid Johanna Ofner

Premiere August 2017

Int. Film Festival Locarno

Contact

Astrid Johanna Ofner

Abschied von den Eltern (Farewell to the Parents) is based on Peter Weiss' 1960 story of the same name. Following Weiss' autobiographical account of his childhood and adolescence and his half-Jewish family's odyssey across Europe in the 1930s and 1940s, the film cinematographically explores a young man's fight for personal independence and his struggle for an artist's life as a painter and writer.

Astrid Johanna Ofner *1968 Linz Austria

Films (selection) Tell Me on Tuesday (2007 a-g)

Into Emptiness (1993 short d) Savannah Bay (1989 a-g)



Overnight Flies Georg Tiller

Austria/Sweden
English/Swedish
(Eng sub)
DCP 1:1.85
stereo
97 min

Screenplay
Georg Tiller
Key Cast
Edward Weki
Monique Islam Mäkinen
Jann Karlsson
Camera
Claudio Pfeifer
Editor
Viktor Hoffmann

Producers
Georg Tiller
Maéva Ranaivojaona
Production
Subobscura Films

Premiere
November 2016
Cork Int. Film Festival

Contact
Subobscura Films

Eddie is a 65-year-old man from Sudan who seems to have been living countless days on a remote, stone-covered island of Sweden. Surrounded by screaming birds and bearing a silent past, Eddie wanders through nature as he recollects moments using a broken video camera. Accompanied by a ghostly hermit named Jan who lives deep in the forest, Eddie penetrates an otherwise hostile environment that is oblivious to his isolation. Despite his circumstances, Eddie looks for the miraculous in the overlooked present.

Georg Tiller *1982 Vienna Austria
Films (selection) White Coal (2015 d) DMD KIU LIDT
(2014 short d) Persona Beach (2011 f)



documentary



Animals and Other People Flavio Marchetti

Austria

German (Eng sub)

DCP

Dolby SR

88 min

Concept

Flavio Marchetti

Katharina Mückstein

Camera

Michael Schindegger

Editor

Natalie Schwager

Producers

Katharina Mückstein

Flavio Marchetti

Michael Schindegger

Natalie Schwager

Production

La Banda Film

Premiere March 2017

Diagonale Graz

Contact

La Banda Film

Animals and Other People (Tiere und andere Menschen)

introduces us to Vienna's largest animal shelter. Encounters take place between human beings and its inhabitants. Individual stories are told and idiosyncrasies recorded that host a wide range of feelings, including affection, sorrow, and sheer strangeness. A tender look at the nature of animals and a critical take on human irresponsibility.

Flavio Marchetti *1980 Rome Italy



Atelier de Conversation Bernhard Braunstein

Austria/France
French (Ger/Eng sub)
DCP
stereo
72 min

Concept
Bernhard Braunstein
Camera
Adrien Lecouturier
Editor
Roland Stöttinger

Producers
Bernhard Braunstein
Dominik Tschüscher
Production
Schaller08 (AT)
Supersonicglide (FR)

Premiere March 2017
Cinéma du Réel -
Int. Documentary
Film Festival Paris

Sales
sixpackfilm

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

Bernhard Braunstein *1979 Salzburg Austria

Films (selection) sleeping image (2013 a-g)

Pharao Bipolar (co-director 2008 short d)

Reisen im eigenen Zimmer (co-director 2006 short d)



The Children of the Noon

Olga Pohankova, Diego Fiori

Austria

Swahili/Kimeru/English
(Eng/It/Fr/Ger sub)
DCP surround 5.1
107 min

Concept Diego Fiori

Olga Pohankova

Camera

Olga Pohankova
Michael Schindegger

Editor Olga Pohankova

Producers

Diego Fiori
Vittoria Quondamatteo
Barbara Baldieri March
Gianmarco Zippilli

Production

PHILOSOPHISCHE
GEBILDE

Premiere November

2016 St. Louis
Int. Film Festival (USA)

Contact

PHILOSOPHISCHE
GEBILDE

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

Olga Pohankova *1979 Bratislava Slovakia

Diego Fiori *1975 Rome Italy

Films (selection) *The Words Hear the Light* (2015 a-g)

Fiori di Strada – We Are Not the Crazy Ones (2015 d)

Trilogy of Silence (2009 a-g)



Gwendolyn

Ruth Kaaserer

Austria

English (Ger sub)

DCP

Dolby Stereo

85 min

Concept

Ruth Kaaserer

Camera

Serafin Spitzer

Editor

Joana Scrinzi

Producers

Jürgen Karasek

Filip Antoni Malinowski

Production

Soleil Film

Premiere

October 2017 Viennale

Vienna Int. Film Festival

Contact

Soleil Film

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

Ruth Kaaserer *1972 Kitzbühel Austria

Films (selection) Tough Cookies (2014 d) Das Gänsehäufel (2007 short d) Imperio de Isabel (2004 short d)



Heimweh

Ervin Tahirovic

Austria

German/Bosnian
(Ger sub)
DCP
Dolby Digital 5.1
80 min

Concept

Ervin Tahirovic

Camera

David Lindinger

Editor

Roland Stöttinger

Producers

Florian Brüning
Thomas Herberth

Production

HORSE&FRUITS

Premiere August 2017

Sarajevo Film Festival

Contact

HORSE&FRUITS

It has been twenty years since Ervin fled the Bosnian war with his parents and since then he never returned. He thought this chapter of his life was over, but the trauma he experienced continues to haunt him. He suffers from symptoms typical of post trauma stress disorder, including recurring nightmares. These dreams of his hometown of Foča motivate him to go back and find out exactly what traumatized him. An inner monologue guides him and us on his journey of self-discovery to the innermost core of his self.

Ervin Tahirovic *1982 Foča Bosnia and Herzegovina

Films (selection) In einem gewissen Abstand (2013 short d)
Misevi/Mäuse (2013 short f) Rotten Cock City (2013 short d)



how we live – messages to the family

Gustav Deutsch

Austria

German/French/English
(Ger/Eng sub)
DCP
Dolby Digital 5.1
107 min

Screenplay/Editor

Gustav Deutsch

Camera

Gustav Deutsch
Mostafa Tabbou

Music

Christian Fennesz

Producer

Gabriele Kranzelbinder

Production

KGP Kranzelbinder
Gabriele Production

Premiere October 2017

Montréal (CAN) Festival
du nouveau cinéma

Sales

sixpackfilm

Family recordings tell of various lives and life paths from the 20th century. But they also speak to the medium of film as a tool of everyday life, its function of bridging distances and enabling the “family of man” to become possible as a global community, with biographies increasingly marked by migratory patterns.

Gustav Deutsch *1952 Vienna Austria

Films (selection) Shirley – Visions of Reality (2013 f)
film is. a girl & a gun (2009 a-g) Welt Spiegel Kino (2005 a-g)



Namrud (Troublemaker)

Fernando Romero Forsthuber

Austria

Arab/English/Hebrew
(Eng/Ger sub)
DCP Dolby Stereo
95 min

Idea Fernando Romero
Forsthuber

Concept

Ari Yehudit Richter
Jürgen Karasek

Camera Jakob Fuhr

Falko Lachmund
Martin Putz

Editor Wolfgang Auer

Producers

Jürgen Karasek
Filip Antoni Malinowski
Production Soleil Film

Premiere November

2017 DOK Leipzig
Int. Festival for
Documentary and
Animated Film

Contact

Soleil Film

Born as Palestinian in Israel, Jowan Safadi is a famous musician and a true free spirit who has gained a huge fan-community in the Arabic world. Jowan is unafraid of tackling taboo subjects and has courted controversy on several occasions. He was investigated by Israeli police for “inciting terrorism” and his last tour in Jordan culminated in his arrest. But now his 15-year-old son Don moved in with him. So, Jowan is facing a whole new challenge. On one hand, he continues to fight for his music and ideals, but at the same time he must assume paternal responsibility for his son and offer him a stable environment.

Fernando Romero Forsthuber *1983 Sevilla Spain

Films (selection) Margaret Unknown – Sessions (2012 a-g)



step across

Lisbeth Kovacic

Austria

German (Eng sub)
DCP 16:9
Dolby Stereo
72 min

Concept

Lisbeth Kovacic

Camera

Lisbeth Kovacic
Juri Schaden

Editors

Lisbeth Kovacic
Cordula Thym

Producer

Lisbeth Kovacic

Premiere July 2017

KONFRONTATIONEN
Jazzgalerie
Nickelsdorf (AT)

Contact

Lisbeth Kovacic

For fifteen years, house Kleylehof 13 located near Nickelsdorf at the Austrian-Hungarian border was home to a collective unafraid of challenging societal, artistic and geographic boundaries. In the fall of 2015 the collective was evicted – just when others opted to ignore the border altogether. This film investigates how an activist and symbolic art utopia can enlarge the scope of action for social change.

Lisbeth Kovacic *1978 Graz Austria

Films (selection) #theircatsaswell (2016 short d)
minor border (2015 short d)



Tarpaulins Lisa Truttmann

Austria/USA
English/Spanish
(Eng sub)
2K 1:1.85
Dolby Digital 5.1
78 min

Realisation
Lisa Truttmann

Premiere
October 2017 Viennale
Vienna Int. Film Festival

Contact
Lisa Truttmann

Tarpaulins approaches the process of fumigating tents against termites in Los Angeles. The installation process, the workers' methods, and the social and symbolic meaning of the termites are depicted alongside the colorful tents as sculptural objects. Through associative and essayistic notes, poetic and documentary fragments, form and function are questioned in the space between microscopic infestation and macroscopic urban Los Angeles. Underneath the colorful mantle and its function, Truttmann elicits revelations of the uncanny.

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



The Third Option Thomas Fürhapter

Austria

German (Eng sub)

DCP

Dolby Digital 5.1

78 min

Concept

Thomas Fürhapter

Camera

Judith Benedikt

Manuel Zauner

Editor

Dieter Pichler

Producer

Johannes Rosenberger

Production

Navigator Film

Premiere

March 2017 CPH:DOX

Copenhagen

Int. Documentary

Film Festival

Contact

Navigator Film

Who or what decides whether an unborn child is to live or die if prenatal diagnosis reveals an anomaly? What does the established practice of selective abortion mean for our society? Starting from these questions, the documentary film essay explores the issue's medical, legal, historical and political backgrounds, calling into question our concepts of handicap and social normality.

Thomas Fürhapter *1971 Vienna Austria

Films (selection) Michael Berger. Eine Hysterie (2010 short d)

Planes (2006 a-g) Das Gelb ohne Zebra (2004 short d)



Ties that bind

Ivette Löcker

Austria

German (Eng sub)

DCP

Dolby Digital 5.1

102 min

Concept

Ivette Löcker

Camera

Frank Amann

Editor

Michael Palm

Producers

Ralph Wieser

Georg Misch

Production

Mischief Films

Premiere March 2017

Diagonale Graz

Sales

sixpackfilm

Just when I thought I could finally put my feelings for my parents and my origins to rest, my father left me his crumbling farmhouse. This stone inheritance is meant to tie me back down to the place I grew up, to bring me closer to my parents again. It becomes difficult to breathe as I realize: The endeavor to understand my family has only just begun.

Ivette Löcker *1970 Bregenz Austria

Films (selection) When It Blinds, Open Your Eyes (2014 d)

Night Shifts (2010 d) Marina and Sasha, Coal Shippers (2008 short d)



What the Wind Took Away

Helin Celik, Martin Klingenböck

Austria

Kurmancî (Eng sub)
DCP
stereo
75 min

Concept

Helin Celik
Martin Klingenböck

Camera

Martin Klingenböck
Deniz Blazeg

Editor

Ascan Breuer

Producers

Martin Klingenböck
Helin Celik

Production

Martin Klingenböck
Filmproduktion

Premiere May 2017

Votiv Kino Vienna

Sales

sixpackfilm

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

Helin Celik *1991 Diyarbakır Turkey

Martin Klingenböck *1986 Amstetten Austria

avant-garde



Johann Lurf

Austria

Multiple languages
DCP 4K CinemaScope
color/b&w
surround 7.1
97 min

Realisation

Johann Lurf

Premiere

October 2017 Viennale
Vienna Int. Film Festival

Sales

sixpackfilm

Shots of starry night skies throughout film history are compiled in chronological order. What is intended to appear as an absolute image for humans, a constant through time, reveals itself as unstable. This occurs as a result of period trends in visual culture and as the technical parameters are constantly transforming. In this respect the mood of each decade can be felt, a moving picture history of the last 120 years will be told.

Johann Lurf *1982 Vienna Austria

Films (selection) Capital Cuba (2015 a-g) EMBARGO (2014 a-g)
Reconnaissance (2012 a-g)



fiction short



L'arbre à guigne

David Kellner

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

David Kellner *1983 Darmstadt Germany
Films (selection) Trampel (2015 short f) The River (2014 short f) I LOVE YOU BEARLY (2013 short f)

Austria
French (Ger/Eng sub)
HD 16:9 color/b&w
Dolby Stereo
8 min

Concept
David Kellner
Fabio Viscogliosi

Realisation David Kellner

Contact David Kellner



MATHIAS

Clara Stern

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

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

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

Screenplay Clara Stern
Johannes HöB
Key Cast Gregor Kohlhofer
Magdalena Wabitsch
Ahmet Simsek
Camera Johannes HöB
Editor Matthias Writze

Producers Silvia Winzinger
Chris Dohr

Premiere March 2017
Diagonale Graz

Contact Clara Stern



Vergeben und Vergessen

Michael Ramsauer

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

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

Austria
German (Eng sub)
HD Dolby Stereo
30 min

Screenplay Michael Ramsauer
Key Cast Patricia Hirschbichler
Stefan Matousch, Kristina Bangert
Camera Georg Geutebrück
Editor Matthias Halibrand

Producer Lixi Frank

Premiere November 2016
Filmcasino Vienna

Contact Michael Ramsauer



Zalesie (Virgin Woods)

Julia Zborowska

A story between dream and reality develops about a girl from Zalesie and her innocent ideas about love and death.

One day, she strolls through the woods and an image of her lover suddenly appears in a series of visions. So she arranges a rendezvous with him by the lake at dawn. What happens next leads to her complete liberation.

Julia Zborowska *1985 Poznań Poland
Films (selection) Lives not (2016 short d) Rauch (2014 a-g) Grass (2012 short f)

Austria
Polish (Ger/Eng sub)
16 mm Dolby Stereo
33 min

Screenplay Julia Zborowska
Key Cast Ilona Ostrowska
Agnieszka Piszczek
Radek Chalama
Camera Jakob Carl Sauer
Editor Christin Veith

Producer
Julia Zborowska

Premiere October 2017
Warsaw Film Festival

Contact Julia Zborowska





documentary
short



O! FORTUNA! – work in progress I-VI

Karin Berger

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

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

Austria
German (Eng/Fr sub)
DCP
stereo
12 min

Realisation
Karin Berger

Premiere March 2017
Diagonale Graz

Sales
sixpackfilm



Rast

Iris Blauensteiner

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

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

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

Concept
Iris Blauensteiner
Camera
Carolina Steinbrecher
Editor Svenja Plaas
Music Mira Lu Kovacs

Production
Iris Blauensteiner
Carla Maria Losch

Premiere August 2017
Architektur.Film.Sommer
AzW Vienna

Contact
Iris Blauensteiner

avant-garde short





52 Films or: My First Garden

Manfred Schwaba

The theme is inner conflict. Where to go? Pursue what one always wanted or do what is expected? Landscape architecture or filmmaking? The Leica instead of the film camera? One photo = two film frames. What happens when the photographic image is projected using a 35 mm film projector? A bifurcation? How long will the garden last in Norway? How bright is the midnight sun in June? Reversal film, namely slide film, is itself the original and only "print" – it makes the film copy lab obsolete.

Manfred Schwaba *1973 Vienna Austria
Films (selection) Tagebuch bis erster Schnee (2017 a-g) Vorausschau (2016 a-g) Atlantic35 (2016 a-g)

Austria
No dialog
35 mm 1:1.37
color-reversal-film
silent
4 min

Realisation
Manfred Schwaba

Premiere October 2017 Viennale
Vienna Int. Film Festival

Contact
Manfred Schwaba



Bojo Beach

Elke Groen, Ina Ivanceanu

Bojo Beach is a picturesque lagoon at the seaside of Ghana. Between some parasols and a few lingering tourists, twenty Ghanaian men are pulling at a rope that leads out of the water. They are fishermen and they come every day of the week but Tuesdays, which is their day off for fishing. It needs some hours until the dragnet is out of the water and then the tension mounts: Has it been a good catch, and will it be enough?

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

Ina Ivanceanu * Vienna Austria
Films (selection) Free Spaces (2015 d) Hammamed (2011 short d) Every Seventh Person (co-director 2006 d)

Austria
Ewe/Twi/English
DCP stereo
25 min

Concept/Camera Elke Groen
Editor Emily Artmann

Producer Elke Groen
Production groen.film

Premiere October 2017 Viennale
Vienna Int. Film Festival

Contact groen.film



Durch Nacht zum Licht Friedl vom Gröller

Durch Nacht zum Licht (By Night to Light) welcomes us with an image of an ideal place: a toy world built by a child. This idyllic scene is a question of perspective. The city is lifeless, the figures frozen. Without animating human hands, everything is dead here... (Judith Zdesar)

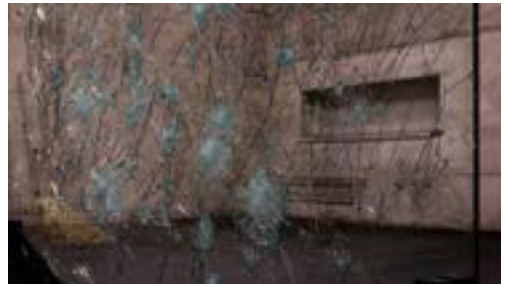
Friedl vom Gröller *1946 London UK
Films (selection) 66, Rue Stephenson (2014 a-g)
Im Wiener Prater (2013 a-g)
Passage Briare (2009 a-g)

Austria
No dialog
16 mm 1:1.37
b&w silent 3 min

Realisation
Friedl vom Gröller

Premiere August 2017 Windsor-Detroit (CAN)
Media City Int. Festival of Film and Digital Art

Sales
sixpackfilm



The Fifth Wall Peter Kutin Florian Kindlinger

The action is centered on a pane of bullet-proof glass. It measures 3 x 2 meters, weighs 400 kg and is exposed to extreme forms of physical impact, effecting cracks, cuts and noise. It represents the omnipresent displays of our time. This barrier of glass that is placed between the audience and the camera serves as a cinematic metaphor for a society intrinsically linked to the screen.

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

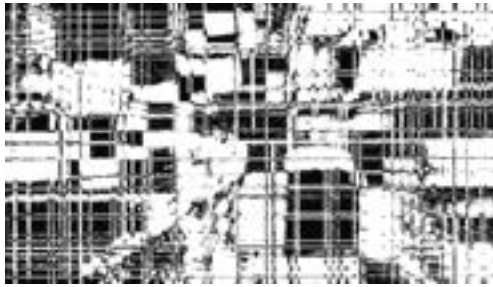
Austria
No dialog
2K+4K 1:1.85
Dolby SR
13 min

Concept Peter Kutin
Camera Martin Putz
Editors Peter Kutin
Edward Chapon
Florian Kindlinger

Producers Peter Kutin
Florian Kindlinger
Alina Sklenicka

Premiere October 2017 Montréal (CAN)
Festival du nouveau cinéma

Contact Peter Kutin



FUDDY DUDDY

Siegfried A. Fruhauf

Fruhauf presents a volatile and frenetically-changing painting of a grid of squares that fill the image space at different angles and in varying sizes and quantities. Drawing in the tradition of structural film, this experiment sees the director working with the materiality and space of the movie, for which the solid contours of the lines cease to be sufficient. The result is a fundamentally compelling, almost physical experience. (Hubert Poul)

Siegfried A. Fruhauf *1976 Heiligenberg Austria
Films (selection) Vintage Print (2015 a-g) Exterior
Extended (2013 a-g) Heavy Eyes (2011 a-g)

Austria

No dialog
DCP 2K flat
Dolby Digital 5.1
6 min

Realisation

Siegfried A. Fruhauf

Premiere July 2017

Karlovy Vary Int. Film Festival

Sales

sixpackfilm



Haus der Regierung

Herwig Weiser

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

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

Austria

2K
Dolby Stereo
11 min

Concept/Editor

Herwig Weiser

Camera

Herwig Weiser
Natalie Maximova
Paul Krimmer
Viktor Schaidler

Premiere

January 2017 Vienna
mumok Kino

Contact

Herwig Weiser



The Hungry Sisters

Michaela Mandel

There once was a mother of two daughters who lived in such abject poverty and desperation that she said to her girls: "I will need to slaughter you, otherwise we will all starve." The sisters replied: "Dear Mother, we will go to bed and sleep and not wake up again." And they lay down and went to sleep a deep slumber. But the mother disappeared, never to be seen again.

Michaela Mandel *1972 Salzburg Austria

Films (selection) Sinister Sisters Slaughterhouse (2010 a-g) Die Wunderliche Gasterei (2007 a-g) Night.Inside. (2006 a-g)

Austria

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

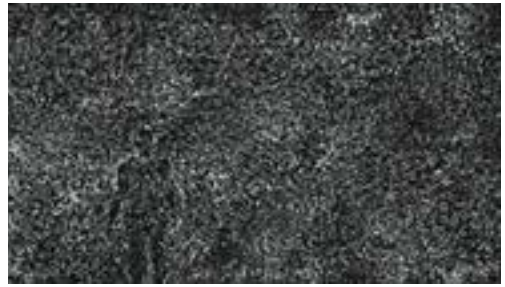
Realisation

Michaela Mandel

Premiere March 2017 Vienna
Tricky Women Film Festival

Contact

Michaela Mandel



keep that dream burning

Rainer Kohlberger

On the one hand, *keep that dream burning* points to the increasing use of algorithms to produce resounding movements, such as fire or water in big cinema's special effects. On the other hand, this is where the "old" world breaks apart: The genesis of a digital aesthetic, whose developmental processes are increasingly less "understandable" for humans, takes place before our intoxicated eyes. (Florian Wüst)

Rainer Kohlberger *1982 Linz Austria

Films (selection) not even nothing can be free of ghosts (2016 a-g) moon blink (2015 a-g) humming fast and slow (2013 a-g)

Austria

No dialog
DCP CinemaScope 1:2.39
b/w
surround 5.1
8 min

Realisation

Rainer Kohlberger

Premiere

February 2017 Berlinale
Berlin Int. Film Festival

Sales

sixpackfilm



No Beach. Just Sand

Sabine Marte

The film shows displaced polymorphous bodies performing and spontaneously suspending choreographed movements in spaces drawn by light, accompanied by voices and sounds, as if they were fragments of memory. Integrated into these graphic projections, the choreographies are designed to make bodies and places (real and projected), daylight and dark spaces collapse into one another.

Sabine Marte *1967 Feldkirch Austria
Films (selection) Farewell to Hell (2014 a-g)
B-Star, untötbar!, reloaded (2010 a-g) Ich möchte gerne einmal einen Horrorfilm machen (1999 a-g)

Austria
German (Eng sub)
DCP
Dolby SR
14 min

Concept/Editor
Sabine Marte
Camera
Lisbeth Kovacic

Producers
Sabine Marte
Denice Bourbon

Contact Sabine Marte



PANORAMIS PARAMOUNT

PARANORMAL Constanze Ruhm, Emilien Awada

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

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

Emilien Awada *1988 Paris France

Austria
German/French (Eng sub)
2K DCP 1:1.85
color/b&w stereo
54 min

Concept Constanze Ruhm
Emilien Awada
Camera/Editor Emilien Awada

Producer Constanze Ruhm

Premiere March 2017 Berlin
transmediale/art & digital culture

Sales sixpackfilm



Personne

Michaela Schwentner

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

Michaela Schwentner *1970 Linz Austria

Films (selection) *The Contest* (2015 a-g)
Penelope / In the Scenery / Reflecting / Relations (2014 a-g) *un divertissement d'amour* (2013 a-g)

Austria

No dialog
4K 1:1.85
Dolby Stereo
9 min

Concept/Editor

Michaela Schwentner

Key Cast

Stephanie Cumming
Anna Mendelssohn
Camera Martin Putz

Producer

Michaela Schwentner

Premiere March 2017
Diagonale Graz

Contact

Michaela Schwentner



Pferdebusen

Katrina Daschner

Pferdebusen (Horse Boobs) is the fifth part of a series based on Arthur Schnitzler's "Dream Story". Daschner deconstructs the framework of the novella in her development of queer relationship scenarios. She masterfully succeeds in staging ruptures and irritations essential to self-exposure and desire with subtle humor and in collaboration with grandiose human and non-human actors. (Christiane Erharter)

Katrina Daschner *1973 Bad Kissingen Germany

Films (selection) *Perlenmeere* (2016 a-g) *Powder Placenta* (2015 a-g) *Hiding in the Lights* (2014 a-g)

Austria

No dialog
DCP mono
9 min

Concept Katrina Daschner

Camera Hannes Böck

Editors Hannes Böck

Katrina Daschner

Producers Katrina Daschner

Denice Bourbon

Production

Lady Chutney Production

Premiere March 2017
Diagonale Graz

Sales

sixpackfilm



Phantom Ride Phantom

Siegfried A. Fruhauf

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

Siegfried A. Fruhauf *1976 Heiligenberg Austria
Films (selection) FUDDY DUDDY (2016 a-g)
Tranquility (2010 a-g) Mirror Mechanics (2005 a-g)

Austria
No dialog
DCP 2K flat
Dolby SR
12 min

Realisation
Siegfried A. Fruhauf

Premiere October 2017 Viennale
Vienna Int. Film Festival

Contact
Siegfried A. Fruhauf



The Shadow of Utopia

Antoinette Zwirchmayr

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

Antoinette Zwirchmayr *1989 Oberndorf Austria
Films (selection) Josef – My Father’s Criminal Record (2016 d) House and Universe (2015 a-g)
The Pimp and His Trophies (2014 d)

Austria
English/German
35 mm 1:1.37
Dolby SR
24 min

Concept/Camera
Antoinette Zwirchmayr
Editor
Hannes Böck

Producers
Klara Pollak
Antoinette Zwirchmayr

Premiere May 2017 Vienna
Austrian Film Museum

Contact
Antoinette Zwirchmayr



Shadowland

Lukas Marxt, Vanja Smiljanic

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

Lukas Marxt *1983 Schladming Austria
Films (selection) *Captive Horizon* (2015 a-g)
Double Dawn (2014 short d) *Reign of Silence* (2013 a-g)

Vanja Smiljanic *1986 Belgrade Serbia

Austria
English (Ger sub)
DCP
Dolby Digital 5.1
47 min

Realisation
Lukas Marxt
Vanja Smiljanic

Premiere September 2017 Vienna
21er Haus – Blickle Kino

Sales
sixpackfilm



Stunden Minuten Tage

Edith Stauber

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

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

Austria
No dialog
HD 16:9
stereo
9 min

Realisation
Edith Stauber

Premiere April 2017
Crossing Europe Linz

Sales
sixpackfilm



Substanzaufnahme

Bernd Oppl, Bogomir Doringer

Sterile rooms, white walls, black doors, no people. Black, shiny liquid spills onto the floor and slowly spreads, swallowing the whiteness as it takes sculptural shape. Spatially expansive, foreign substances, animated and puzzling – eerie and also funny bodies irritate the usual sense of space.

Bernd Oppl *1980 Innsbruck Austria

Films (selection) Hotel Room (2011 short f)
Flock (2010 short f) Korridor (2009 short f)

Bogomir Doringer *1983 Belgrade Serbia

Austria

No dialog

HD 16:9

stereo

8 min

Realisation

Bernd Oppl

Bogomir Doringer

Premiere March 2017

Diagonale Graz

Contact

Bernd Oppl



Toutes Directions

Billy Roisz, Dieter Kovačič

The title indicating “All Directions” speaks on the one hand to imagistic movement: We see the world rushing along, the depth of field deepening, our gaze tilts up high into treetops that whip by and down onto the crumbling patina of a speeding country road. On the other hand, the title describes an aesthetic experience that presents the visual as music, the acoustic as moving image, and the real world as abstract pattern. A 13-minute road movie into the night, where the real is blurred to appear as pure form, pure movement, and pure sound. (Alejandro Bachmann)

Billy Roisz *1967 Vienna Austria

Films (selection) THE (co-director 2015 a-g)
darkroom (2014 a-g) zounk! (2012 a-g)

Dieter Kovačič *1973 Graz Austria

Films (selection) THE (co-director 2015 a-g)

Bring Me the Head of Henri Chrétien! (co-director 2013 a-g) Schnitzelfilme (2002–2015 a-g)

Austria

No dialog

DCP 2K flat surround 5.1

13 min

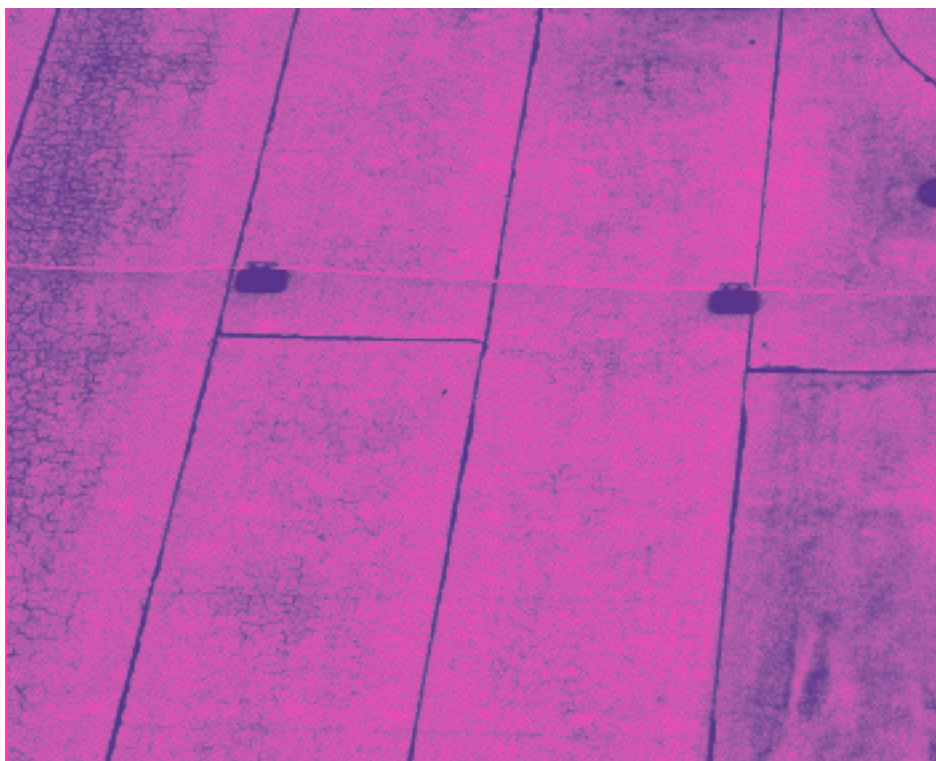
Realisation Billy Roisz

Dieter Kovačič

Premiere January 2017

Int. Film Festival Rotterdam

Sales sixpackfilm



films coming soon





fiction
coming soon



Aufbruch Ludwig Wüst

Austria

German/English

HD CinemaScope 1:2.39
stereo

approx. 105 min

Screenplay

Ludwig Wüst

Key Cast

Claudia Martini

Ludwig Wüst

Camera

Klemens Koscher

Editor

Samuel Käppeli

Producers

Ludwig Wüst

Maja Savic

Production

film-pla.net

Completion

2018

Contact

Ludwig Wüst

A taxi driver picks up an elderly lady and drives her to her final destination. During the ride, they engage in a conversation that completely changes the man's life. *Aufbruch* (Awakening) is the final part of a tetralogy about a homeless driver that began with Ludwig Wüst's feature debut, *Koma*, and continued with *My Father's House* and *heimatfilm* ...

Ludwig Wüst *1965 Vilseck/Bavaria Germany

Films (selection) *heimatfilm* (2016 f)

My Father's House (2013 f) *Koma* (2009 f)



The Garden Peter Schreiner

Austria

German (Eng sub)

HD 1:1.85

b&w

mono

approx. 120 min

Concept/Screenplay

Peter Schreiner

Key Cast

Giuliana Pachner

Awad Elkish

Hermann Krejcar

Camera/Editor

Peter Schreiner

Producer

Peter Schreiner

Production

Peter Schreiner

Filmproduktion

Completion

2018

Contact

Peter Schreiner

Filmproduktion

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

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

Herman is plagued by nightmares.

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

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

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

Peter Schreiner *1957 Vienna Austria

Films (selection) Lampedusa (2015 f)

Fata Morgana (2012 a-g, f) Totó (2009 d)



Gatekeeper Loretta Pflaum, Lawrence Tooley

Austria

English/German/
Romanian/Pashto
(Eng sub)
2K+4K Digital 1:1.85
Dolby Stereo
approx. 95 min

Screenplay

Lawrence Tooley
Loretta Pflaum

Key Cast

Loretta Pflaum
Antje Hochholdingner
Anghel Damian

Camera

Tom Jide Akinleminu

Editor Lawrence Tooley

Producers

Lawrence Tooley
Loretta Pflaum
Martin Maier

Production

Askim Askim Film
Martin Maier Media

Completion 2018

Contact

Askim Askim Film

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

Lawrence Tooley *1974 Shiner/Texas USA

Films (selection) Headshots (2011 f) Aplinkkelis (2009 short f)
Geburtstag (2006 short f)

Loretta Pflaum *1972 Vienna Austria



Leftright Thomas Marschall

Austria

English

4K CinemaScope 1:2.39

Dolby SR

approx. 80 min

Screenplay

Thomas Marschall

Anna Mendelssohn

Key Cast

Anna Mendelssohn

Joep van der Geest

Camera

Martin Putz

Editor

Stefan Fauland

Producer

Daniela Praher

Production

Daniela Praher

Filmproduktion

Completion 2018

Contact

Daniela Praher

Filmproduktion

A couple happily and harmoniously drives off into the sunset of a happy ending. *Leftright* shows what happens after the apparently happy conclusion of the story. The story of Martha and Alex's road trip is told, two people trying to escape each other and themselves, hiding behind debates and mock battles till they reach the unavoidable moment they have to deal with the world around them.

Thomas Marschall *1974 Vienna Austria

Films (selection) *Fronteira Brasil* (2010 short d) *Faces of the*

Frontier (2010 d) *Nekronautische Übungen* (2007 short d)



Phaidros Mara Mattuschka

Austria

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

Screenplay/Editor

Mara Mattuschka

Key Cast

Julian Sharp
Tamara Mascara
Nicola Filippelli
Lucy McEvil
Camera
Sepp Nermuth

Producer

Mara Mattuschka

Completion

2018

Contact

Mara Mattuschka

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

Mara Mattuschka *1959 Sofia Bulgaria

Films (selection) Voices (2014 f) Perfect Garden (co-director 2013 a-g, f) Burning Palace (co-director 2010 a-g, f)



Zerschlag mein Herz Alexandra Makarová

Austria

Slovak/German

(Ger sub)

4K CinemaScope 1:2.39

surround 5.1

approx. 105 min

Screenplay

Alexandra Makarová

Sebastian Schmidl

Key Cast

Simona Kováčová

Roman Pokuta

František Balog

Camera

Georg Weiss

Editor Lisa Zoe

Geretschläger

Producers

Konstantin Seitz

Simon Schwarz

Production

Alternative Productions

Completion 2018

Contact

Alternative Productions

Pepe, a cheerful 17-year-old Roma boy, lives in a run-down house on the outskirts of Vienna with his unpredictable uncle Rocky. To earn money for his family, Pepe goes begging every day, or as he calls it: goes to work. One day, Marcela, a 16-year-old girl from Slovakia, comes to live with them and it's love at first sight. Together the hardships of life are easier to handle and so they dream of a better and more just future. But Pepe's despotic uncle Rocky also feels more and more drawn to Marcela and tries to compel her into a forced marriage. A race against time begins.

Alexandra Makarová *1985 Košice Slovakia

Films (selection) Sola (2013 short f) An einem anderen Tag

(2012 short f) Ora et labora (2011 short f)



documentary
coming soon



Am Ziel Želimir Žilnik

Austria

German

2K CinemaScope 1:2.40
stereo

approx. 90 min

Concept

Želimir Žilnik

Camera

Peter Roehsler

Producer

Peter Roehsler

Production

nanookfilm (AT)

staragara (SI)

TV Vojvodina (RS)

Completion

2018

Contact

nanookfilm

Am Ziel (Arrived) deals with present-day refugees and depicts typical scenes of their life. Some hopes of theirs get fulfilled, some others will have to travel back home with them ... The film is being shot in Austria, Slovenia, Croatia and Serbia.

Želimir Žilnik *1942 Niš Serbia

Films Logbook Serbistan (2015 d) The Old School of
Capitalism (2009 f) Fortress Europe (2000 d)



Die andere Seite Judith Zdesar

Austria

German (Eng sub)

HD

Dolby Stereo

approx. 80 min

Concept

Judith Zdesar

Camera

Michael Schindegger

Editors

Christin Veith

Judith Zdesar

Producers

Michael Kitzberger

Nikolaus Geyrhalter

Markus Glaser

Wolfgang Widerhofer

Production

NGF Nikolaus Geyrhalter

Filmproduktion

Completion 2018

Contact

NGF Nikolaus Geyrhalter

Filmproduktion

Two women yell questions into the blackness of a forest and patiently wait for an answer. An old physicist sits in front of a radio listening to the white noise, waiting for a message from his long dead wife. A man sings in the dark while a table in front of him slowly levitates.

The film is a journey into a world of dream images and hopes, to places where strange things do happen, to people looking for the invisible. A departure towards “the other side”, where the certainties of everyday life no longer apply and anything seems possible.

Judith Zdesar *1980 Villach Austria

Films (selection) All the Shades of One Long Night (2011 d)

Spaß mit Hase (2010 short f)

Diary of Someone Waiting (2007 short d)



Anomalie Richard Wilhelmer

Austria

German/English
HD 1:1.85
stereo
approx. 85 min

Concept

Richard Wilhelmer
Daniel Haingartner

Camera

Serafin Spitzer

Editor

Alexander Murygin

Producers

Richard Wilhelmer
Daniel Haingartner

Production

Richard Wilhelmer

Completion

2018

Contact

Richard Wilhelmer

An essay on how mental illness is perceived in our society, *Anomalie* (abberation) is a film portrait of society's collective helplessness in dealing with the "other". Different opinions and perspectives of experts, self-confessed "lunatics" and witnesses paint a complex picture of our perception of what we generally understand by "mental illness".

Richard Wilhelmer *1983 Judenburg Austria

Films (selection) Hypnodrome (2017 a-g)

U.F.O.s Above Berlin II (2013 short f) Adams Ende (2011 f)



Auf kargem Boden Othmar Schmiderer

Austria

No dialog

HD 1:1.85

Dolby Digital

approx. 90 min

Concept

Angela Summereder

Othmar Schmiderer

Camera

Othmar Schmiderer

Editor

Michael Palm

Producer

Othmar Schmiderer

Production

o.schmiderer

filmproduktion

Completion

2019

Contact

o.schmiderer

filmproduktion

Over the course of one year, the film accompanies Gottfried and Elfie as they engage in the agricultural work of cultivating a small farm in the Waldviertel of Lower Austria. They are largely independent thanks to ecological production methods and self-marketing. The film investigates the structure underlying how they have achieved their dream of being autonomous and living in harmony with nature. It explores their methods, laws and rules, employing formal serial narrative techniques to palpably convey these matters.

Othmar Schmiderer *1954 Lofer Austria

Films (selection) Im Augenblick – Die Historie und das Offene

(2013 short d) Stoff der Heimat (2011 d)

Im toten Winkel – Hitlers Sekretärin (2001 d)



Chaos Sara Fattahi

Austria

Arabic/German
(Eng/Ger sub)
HD 16:9
stereo
approx. 90 min

Concept/Camera

Sara Fattahi

Editor

Raya Yasmisha

Producer

Paolo Calamita

Production

Little Magnet Films

Completion

2018

Contact

Little Magnet Films

Chaos tells of three women living in three cities who have given up on life. One is in Damascus. She takes refuge in silence, not speaking a word since her son's death in the war. Another fled Syria to hide out in Sweden, confined to her bed as if chained to it. The third lands in Vienna facing an unknown future. She reflects the spirit of a poet who left Austria after WWII. *Chaos* attempts a dialog between three women, their inner and outer worlds. It is in essence an impossible conversation.

Sara Fattahi *1983 Damascus Syria

Films (selection) COMA (2015 d) 27 Meters (2013 short d)



Children below deck! Bettina Henkel

Austria

German/Polish/Latvian

(Ger/Eng sub)

2K

Dolby SR

approx. 90 min

Concept

Bettina Henkel

Camera

Astrid Heubrandtner-

Verschuur

Editor

Niki Mossböck

Producers

Oliver Neumann

Sabine Moser

Production

FreibeuterFilm

Completion 2018

Contact

FreibeuterFilm

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

Bettina Henkel *1966 Freiburg/Breisgau Germany
Films (selection) Theater Str. 6 (2014 short d)



DAVOS – The Global Village Daniel Hoesl

Austria

German/English/
French/Russian
(Eng sub)
HD 16:9
Dolby Stereo
approx. 90 min

Concept

Daniel Hoesl

Producer

Georg Aschauer

Production

European Film
Conspiracy

Completion

2020

Contact

European Film
Conspiracy

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

Daniel Hoesl *1982 St. Pölten Austria

Films (selection) WINWIN (2016 f) Soldate Jeannette (2013 f)
The Madness of the Day (2011 short f)



Eisenstraße Sebastian Brameshuber

Austria

German/English

(Ger sub)

HD 16:9

stereo

approx. 90 min

Concept

Sebastian Brameshuber

Camera

Klemens Hufnagl

Editor

Emily Artmann

Producers

Ralph Wieser

David Bohun

Production

Mischief Films

Completion 2018

Contact

Mischief Films

In a remote workshop not far from the Styrian Erzberg area, Cliff and Magnus have spent the past seven years building an export business selling used cars and parts to their old home country, Nigeria. Recently, however, Magnus has been forced to close down the venture.

Eisenstraße (Iron Route) tells the story of the imminent disappearance of this trade route and a merman's promise that has become a curse.

Sebastian Brameshuber *1981 Gmunden Austria

Films (selection) In, Over & Out (2015 a-g) Of Stains, Scrap & Tires (2014 short d) And there we are, in the Middle (2014 d)



Elfie Semotan, Photographer Joerg Burger

Austria

German/English
(Eng/Ger sub)
HD 16:9
color/b&w
Dolby Digital 5.1
approx. 80 min

Concept/Camera

Joerg Burger

Editor

Dieter Pichler

Producers

Johannes Rosenberger

Constantin Wulff

Production

Navigator Film

Completion

2018

Contact

Navigator Film

Elfie Semotan is considered the grand dame of Austrian photography. The 75-year-old photographer has successfully worked over half a century at the intersection of art-, fashion- and commercial photography. Semotan is shown at work on the streets, in the studio and with stars in New York, and reflects in artistic dialog not only on her work but also about a profession in the throes of radical change. The film serves as an homage to the great artist, but also to the passion for photography itself.

Joerg Burger *1961 Lower Austria

Films (selection) Un solo colore (2016 d)

Focus on Infinity (2014 d) Wolf Suschitzky

– Photographer and Cameraman (2010 d)



Emile Rainer Frimmel, Tizza Covi

Austria

German/English
HD 16:9
stereo
approx. 80 min

Concept/Camera

Rainer Frimmel

Editors

Tizza Covi
Rainer Frimmel

Producer

Rainer Frimmel

Production

Vento Film

Completion

2019

Contact

Vento Film

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

Rainer Frimmel *1971 Vienna Austria

Tizza Covi *1971 Bolzano Italy

Films (selection) Mister Universo (2016 f) Erich Lessing –
The Photographer in Front of the Camera (2014 short d)
The Shine of Day (2012 f)



Fugue Artemio Benki

**Czech Republic/Austria/
France/Argentina**

Spanish (Ger/Eng sub)

HD 1:1.85

Dolby Digital

approx. 90 min

Concept Artemio Benki

Camera Diego Mendizabal

Editors Cesar Diaz

Valeria Racioppi

Producers Artemio Benki,
Petra Oplatková (CZ)

Arash T. Riahi, Karin C.

Berger (AT), Rebecca

Houzel (FR), Sergio L. Pra,

Nicolas Tuozzo (ARG)

Production

Artcam Films (CZ)

Golden Girls

Filmproduktion (AT)

Petit à Petit (FR)

Lomo Cine, Buen destino
(ARG)

Completion 2018

Contact Golden Girls

Filmproduktion

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

Artemio Benki *1966 Paris France

Films (selection) Intrusion (2003 short f)

Island on the Roof (2001 short f) Prague Stories (1999 f)



gehört, gesehen David Paede, Jakob Brossmann

Austria

German (Eng sub)
2K+4K Digital 1:1.85
Dolby SR
approx. 100 min

Concept

Jakob Brossmann
David Paede

Producers

Markus Glaser
Wolfgang Widerhofer
Michael Kitzberger
Nikolaus Geyrhalter

Production

NGF Nikolaus Geyrhalter
Filmproduktion

Completion

2018

Contact

NGF Nikolaus Geyrhalter
Filmproduktion

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

David Paede *1984 Starnberg Germany

Films (selection) KRIEAU (2013 short d) Bikekitchen – a filmic approach (2010 short d) Pick Wien an (co-director 2008 short d)

Jakob Brossmann *1986 Vienna Austria

Films (selection) Lampedusa in Winter (2015 d) Tagwerk (2011 short d) #unibrennt – Bildungsprotest 2.0 (2010 d)



Hugo Blanco, Deep River

Malena Martínez Cabrera

Austria

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

Concept

Malena Martínez
Cabrera

Camera

Gustavo Schiaffino

Editors

Alexandra Wedenig
Fabricio Deza

Producer

Malena Martínez
Cabrera

Completion

2018

Contact

Malena Martínez
Cabrera

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

Malena Martínez Cabrera *Tacna Peru

Films (selection) Felipe, come back (2009 d)

Ramiro en Viena (2002 short d)



In the Barracks

Katharina Copony

Austria

German (Eng sub)

HD 4:3

stereo

approx. 80 min

Concept

Katharina Copony

Camera

Stefan Neuberger

Editor

Bettina Blickwede

Producers

Barbara Pichler

Gabriele Kranzelbinder

Production

KGP Kranzelbinder

Gabriele Production

Completion

2018

Contact

KGP Kranzelbinder

Gabriele Production

My grandmother has been running the cafeteria in an army barracks on the southern Styrian border to Slovenia for twenty-three years. I live here as a little girl with my mother. Growing girls live in a military barracks, our extended family finds its home in a military environment: The film reconstructs our family on location, stepping into a space of memory and fantasy.

Katharina Copony *1972 Graz Austria

Films (selection) Moghen Paris – Und sie ziehen mit (2016 d)

Spieler (2014 d) Oceanul Mare (2009 d)



it works 20 Fridolin Schönwiese

Austria

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

Concept

Fridolin Schönwiese

Camera

Joerg Burger
Johannes Hammel

Editor

Karina Ressler

Sound Design

Michael Palm

Producer

Fridolin Schönwiese

Completion 2018

Contact

Fridolin Schönwiese

The short film *it works* released in 1998 documented four handicapped children as they went about their everyday work routines. 20 years later these children have grown into wonderful 30-year-old men and women who now stand in the prime of their lives. This film finds a personal and filmic intimacy much like its precursor, while questioning what socially normative concepts determine who is or is not considered handicapped nowadays.

Fridolin Schönwiese *1967 Vienna Austria

Films (selection) Kopie aus dem Bundesarchiv (2015 a-g)

The Five Cardinal Points (2011 d) Volver la Vista –

The Gaze Back (2006 d)



Kurt Kren Martina Kudláček

Austria

German/English
HD
approx. 100 min

Realisation

Martina Kudláček

Completion

2018

Contact

Martina Kudláček

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

Martina Kudláček *1965 Vienna Austria

Films (selection) Fragments of Kubelka (2012 d) Notes on Marie Menken (2006 d) In the Mirror of Maya Deren (2001 d)



Lechovo Anita Makris

Austria

Greek/German
(Ger/Eng sub)
HD 16:9
Dolby Stereo
approx. 95 min

Concept

Anita Makris

Camera

Joerg Burger

Editor

Anita Makris

Producer

Anita Platzer

Completion 2018

Contact

Anita Makris

The filmmaker is re-visiting Lechovo, a village in the Northwest of Greece and her family's place of origin, which has been strongly affected by the recession. As traditionally the main profession had been the building trade, the men of the village were among the first in the country to lose their jobs seven years ago. Their love of their work and their efforts to overcome the downward-spiraling financial situation are at the center of this film.

Anita Makris *1966 Thessaloniki Greece

Films (selection) Dear Father (2009 a-g)
Small Animals (1998 short f) Transit (1995 short f)



Left to Die sebastian j. f.

Austria
English
4K 1:1.85
Dolby Stereo
approx. 90 min

Concept
Fate
Camera
Lukas Gnaiger
Editor
s&a

Producer
sebastian j. f.
Production
Cronos Film

Completion
2018

Contact
Cronos Film

Left to Die is the story of 72 African refugees adrift in a dinghy in the Mediterranean Sea, without food or water, for 14 days. They are on their way from Libya to Lampedusa when they run out of fuel. A military helicopter, a NATO warship and several fishing boats spot the vessel drifting helplessly in the sea but abandon the men in the dinghy to their fate. When the boat is washed ashore on the Libyan coast two weeks later, of the 72 passengers on board only nine are still alive.

sebastian j. f. *1969 Austria
Films (selection) War on Terror™ (2011 d)
The War on Drugs (2007 d) info wars (2004 d)



Die Melancholie der Millionäre Caspar Pfaundler

Austria

German
2K 1:1.85 stereo
approx. 95 min

Realisation

Caspar Pfaundler

Completion

2018

Contact

Caspar Pfaundler

Dr. H. inherited a house worth millions in the inner city of Vienna, from an aunt who really was not his aunt. Dr. H. is depressive and wants to die – if it were not for his brother B., who is not really his brother. Dr. H. talks about how, with the help of a veterinarian, he rescued B. from the coma that befell him after a stroke. And how B. helped him to land the house from his so called aunt. Dr. H. has a plan for a charitable foundation ...

Caspar Pfaundler *1959 Innsbruck Austria
Films (selection) *Gehen am Strand* (2013 f)
Schottentor (2009 f) *Lost and Found* (2001 f)



Mirrors Alireza Ghanie

Austria

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

Concept/Editor

Alireza Ghanie

Camera

Kave Shahlou
Alireza Ghanie

Producer

Alireza Ghanie

Completion

2018

Contact

Alireza Ghanie

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

Alireza Ghanie *1959 Tehran Iran

Films (selection) Networking (2014 short d)
Lessons from Bam (2005 short d) Windspiel (2002 f)



My Room Monika Stuhl

Austria
German/Italian
(Ger sub)
HD 16:9
Dolby Stereo
approx. 90 min

Concept
Monika Stuhl
Camera
Joerg Burger
Editor
Monika Stuhl

Producer
Monika Stuhl

Completion
2018

Contact
Monika Stuhl

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

Monika Stuhl *1964 Vienna Austria
Films (selection) Nicht fern. Nicht nah. (1995 short d) Wohin verschwindet das Meer bei Ebbe? (1992 short f) Mit an Sicherheit grenzender Wahrscheinlichkeit (1990 short d)



Nebenan Ulli Gladik

Austria

German (Eng sub)

HD 16:9

Dolby Stereo

approx. 90 min

Concept

Ulli Gladik

Camera

Ulli Gladik

Elke Groen

Producer

Ulli Gladik

Completion

2019

Contact

Ulli Gladik

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

Ulli Gladik *1970 Bruck/Mur Austria

Films (selection) Global Shopping Village (2014 d)

Natasha (2008 d) drei cents (2004 short d)



Pinkafeld Elke Groen

Austria

German (Eng sub)

HD 16:9

Dolby SR

approx. 90 min

Concept/Camera

Elke Groen

Editor

Emily Artmann

Producers

Arash T. Rihai

Karin C. Berger

Elke Groen

Production

Golden Girls

Filmproduktion

groen.film

Completion

2018

Contact

Golden Girls

Filmproduktion

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

Elke Groen *1969 Gmunden Austria

Films (selection) Bojo Beach (2017 short d)

Optical Sound (co-director 2014 a-g) NightStill (2007 a-g)



Redemption Blues Peter Stastny

Austria

English (Ger sub)
HD 16:9
Dolby Stereo
approx. 85 min

Concept

Peter Stastny

Camera

Lisa Rinzler

Editor

Siobhan Dunne

Producers

Peter Stastny

Lucia Schrenk

Production

Transmitter Film

Completion

2018

Contact

Peter Stastny

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

Peter Stastny *1952 Vienna Austria

Films (selection) Gespräch im Gebirg (1999 a-g)

In the House (1997 f) Nervenkriege (1995 d)



Refugee Lullaby

Ronit Kertsner

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

Concept
Ronit Kertsner
Camera
Jerzy Palacz
Shalom Rufeisen
Editor
Ronit Kertsner

Producers
Ebba Sinzinger
Ronit Kertsner
Production
WILDart FILM (AT)
Ronit Kertsner (ISR)

Completion
2018

Contact
WILDart FILM

Fall 2015. A video shared thousands of times. The nomadic Jewish shepherd Hans Breuer sings Yiddish songs to a Syrian family on a journey crossing the Austrian border. He cannot do otherwise than aid these refugees. They remind him of his father who in 1938 had to depend on the kindness of strangers in England. With humor and shepherd cunning, now Hans' endeavors to help make the refugees' arrival in the new world a little easier.

Ronit Kertsner *1956 Jerusalem Israel
Films (selection) H.I.Jew Positive (2013 d) Torn (2011 d)
Menachem and Fred (2009 d)



Replay/Reply: ANNA

Emilien Awada, Constanze Ruhm

Austria

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

Concept

Emilien Awada
Constanze Ruhm

Camera

Emilien Awada

Editors

Emilien Awada
Constanze Ruhm

Producer

Constanze Ruhm

Completion

2018

Contact

Constanze Ruhm

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

Constanze Ruhm *1965 Vienna Austria

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

Emilien Awada *1988 Paris France

Film PANORAMIS PARAMOUNT PARANORMAL – Three Times a Film (co-director 2017 a-g)



Rugby Opens Borders Sebastian Arlamovsky

Austria
German
2K
stereo
approx. 70 min

Realisation
Sebastian Arlamovsky

Completion
2018

Contact
Sebastian Arlamovsky

Rugby Opens Borders is a film about a new generation of young refugees and life after they were granted asylum. It is a film about growing up in a foreign country supported by a local rugby initiative for refugees. How do these “neo Austrians” navigate their sense of belonging and feelings of apparent powerlessness? And what role do the Austrians play who want to offer these refugees the possibility of finding a new family in their rugby club?

Sebastian Arlamovsky *1986 Austria



Snow Manfred Neuwirth

Austria

No dialog

DCP 1:1.85

stereo

approx. 80 min

Realisation

Manfred Neuwirth

Music/Sound Design

Christian Fennesz

Producer

Manfred Neuwirth

Production

loop media

Medienwerkstatt Wien

Completion

2018

Contact

Manfred Neuwirth

Snow is. It falls and spreads out like a blanket, transforming the world into a mythological landscape. Everything sounds different, steps, distant bells, the ski racing announcer, the content laughter of children, even silence. Snow crunches underfoot and in general, you get around differently – via skis, snowboard, snow shoes, sleds, and ski lifts – or more slowly than usual, like by car on slippery streets. Snow plays a role in the tourism industry and its metaphors are paradoxical: Snow guns assure snow. In 23 deeply wintery motifs, *Snow* explores the Semmering region of Lower Austria. A film to hear, an audio piece to see. (Michael Omasta)

Manfred Neuwirth *1954 Vienna Austria

Films (selection) Aus einem nahen Land (2015 d) scapes and elements (2011 short d) Tibet revisited (2005 d)



Ein Sommer in Nigeria Christine Moderbacher

Austria

German (Eng/Fr sub)
HD/VHS 16:9
color/b&w
Dolby SR
approx. 75 min.

Concept/Camera

Christine Moderbacher

Editor

Marie Cordernier

Producer

Christine Moderbacher

Completion

2018

Contact

Christine Moderbacher

Just when they are departing from Austria, the director's father decides to join her on a journey with local parishioners accompanying their village priest to his home in the Biafra-region of Nigeria to construct a school. The first joint trip taken by father and daughter in years presents problems compounded by distorted cultural encounters and the aftermath of a war long over. Limits of human exchange are reached in a world where the parishioners are foreigners and the father is consumed by construction work instead of sharing in the communal experience. The filmmaker's impressions interweave a story of travellers caught in themselves and the limits of their ability to help.

Christine Moderbacher *1982 Vienna Austria

Films (selection) Ein Brief an Mohamed (2013 short d)
Männer in Orange (2010 short d)



Space Dogs Elsa Kremser, Levin Peter

Austria/Germany

Russian/German

(Ger/Eng sub)

RAW 2K

CinemaScope 1:2.35

color/b&w

Dolby SR

approx. 90 min

Concept Elsa Kremser

Levin Peter

Camera Yunus Roy Imer

Editor

Stephan Bechinger

Producers Elsa Kremser

Levin Peter

Annekatrien Hendel

Production

RAUMZEITFILM

Produktion (AT)

IT WORKS! Medien (DE)

Completion 2018

Contact RAUMZEITFILM

Produktion

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

Elsa Kremser *1985 Wolfsberg Austria

Films (selection) Mr & Mrs N (2014 short d)

Levin Peter *1985 Jena Germany

Films (selection) Beyond the Snowstorm (2016 d)

A Promise (2012 d) Sonor (2010 short d)



Verschwinden Thomas Heise

Austria/Germany

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

Concept

Thomas Heise

Camera

Stefan Neuberger

Editor

Dieter Pichler

Producers

Heino Deckert
Johannes Rosenberger
Constantin Wulff

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

Completion

2018

Contact

Navigator Film

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

Thomas Heise *1955 Berlin GDR

Films (selection) Städtebewohner (2014 d)
Gegenwart (2013 d) Die Lage (2012 d)



Vertrauen ins Imaginäre Christiana Perschon

Austria

German (Eng sub)
HD 16:9/16 mm
color/b&w
Dolby Stereo
approx. 80 min

Realisation

Christiana Perschon

Completion

2018

Contact

Christiana Perschon

Vertrauen ins Imaginäre (Confide in the Imaginary) is a collaboration with an older generation of visual artists who took part in the Viennese art scene as of the 1970s and were engaged in the women's movement. They share early works and artistic practices in conversation with the filmmaker, their life stories unfolding in fragments. These women recall how their self-determination and role as feminist pioneers evolved from a combination of artistic ambition, economic constraint, adaptation and resistance to prevailing patriarchal social structures.

Christiana Perschon *1978 Baden Austria

Films (selection) Double 8 (2016 a-g)

Ghost Copy (2016 a-g) Noema (2014 short d)



Widerstandsmomente Jo Schmeiser

Austria

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

Concept

Jo Schmeiser

Camera

Sophie Maintigneux

Editor

Michael Palm

Producers

Peter Janecek
Jo Schmeiser

Production

PLAESION Film + Vision

Completion

2018

Contact

PLAESION Film + Vision

Widerstandsmomente (Moments of Resistance) takes voices, writings, and objects from the Resistance movement against the Nazis of the past and transports these into the present. Politically engaged women of today relate the present to the historical Resistance of women in the past. A line connects what happened yesterday to what's happening today, and what could come to be: a society of solidarity, free of discrimination and marginalization.

Jo Schmeiser *1967 Graz Austria

Films (selection) BILDgenerationen (2014 short d)

Liebe Geschichte (co-director 2010 d)

Things. Places. Years. (co-director 2004 d)



WIND Martin Putz

Austria

German/French/English

(Eng sub)

DCP 1:1.85

Dolby SR

approx. 90 min

Concept/Camera

Martin Putz

Editor

Petra Zöpnek

Producer

Martin Putz

Production

Martin Putz

Filmproduktion

Completion

2018

Contact

Martin Putz

Filmproduktion

Wind itself is inaudible. All we hear is the sound emanating from its encounter with obstacles.

Wind is invisible, what we see are its effects, what we perceive we intimate.

The wind itself remains a phantom, like the cinematic principle of picture and sound, creating sensations in our minds.

The story of wind will be told through people who encounter and work with this phantom element in various ways.

The film contrasts their intentions and tells about the primordial human effort to direct nature.

Martin Putz *1967 Vienna Austria

A person wearing glasses and a dark long-sleeved shirt is holding a large brass instrument, likely a tuba, in a mountainous landscape. The background features a body of water, a utility pole with power lines, and snow-capped mountains under a cloudy sky. The overall scene is somewhat desaturated and has a soft, ethereal quality.

avant-garde
coming soon



Hole in a Glove Anna Schwingenschuh

Austria

German/English/
Norwegian (Eng sub)
HD 16:9
Dolby SR
approx. 130 min

Concept

Anna Schwingenschuh

Camera

Florian Werner

Editor

Zuhal Er

Producer

Anna Schwingenschuh

Completion

2018

Contact

Anna Schwingenschuh

Memories of a journey, during a trip:

Norway. The Arctic Circle. The Lofoten Archipelago.

Fantastic nature with small cuts.

Cold winter without snow. The frozen sea.

Fish tongues, bunkers, love letters.

Child swallowed by a stone. Woman hums on her euphonium.

Man shows Disney pictures drawn by Hitler.

People arrive, take pictures, then leave.

The Northern Lights. Island dwellers don't keep silent.

Abandoned places. The ghosts stay. Too much to tell.

Anna Schwingenschuh *1981 Graz Austria

Films (selection) Der Herzerlfresser (2010 short f)

Mindestens haltbar (2006 short f)



Mister Mason – Monologue 03

Norbert Pfaffenbichler

Austria

English
HD 16:9
color/b&w
Dolby Stereo
approx. 70 min

Realisation

Norbert Pfaffenbichler

Key Cast

James Mason

Completion

2018

Contact

Norbert Pfaffenbichler

The last part of the *Monologue Trilogy* condenses the 50-year acting careers of British character actor James Mason (1909–1984) into a surreal fictional story.

Norbert Pfaffenbichler *1967 Steyr Austria

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



Trajectory

Martin Music

Austria

Multiple languages
(Eng sub)
RAW 2.5K HD 1:1.85
Dolby Stereo
approx. 90 min

Concept

Martin Music

Camera

Serafin Spitzer

Editor

Karin Hammer

Producer

Martin Music

Production

Atelier Music

Filmproduktion

Completion

2018

Contact

Atelier Music

Filmproduktion

Attached to helium-filled weather balloons, a camera is slowly borne upwards, towards the stratosphere, and with it its gaze. An accidental journey, as it were, of the subjective eye towards a complexity of the real. Against conventional filmmaking wisdom, *Trajectory* deliberately does without any stringent, pre-planned causality. Locations, the choice of protagonists and dramaturgy are largely left to chance – the answer, my friend, is blowing in the wind ...

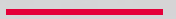
Martin Music *1976 Linz Austria

Films (selection) Drauf (2009 short f)

lost spaces (2007 short d) oida wos (2007 a-g)



fiction short
coming soon





Adnan's Flowers

Kurdwin Ayub

Adnan would like nothing more than attend the opening party of his ex-wife Kati. The couple has not been separated that long and he is not willing to accept the reality of the situation. He skillfully resists her rejection, because she and their kids are his “eternal flowers”. At night after the party in the loneliness of his apartment, he tries to resuscitate his funny “bouquet”. Don't his efforts have a certain justification?

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

Austria
German
HD 16:9 Dolby Digital 5.1
approx. 18 min

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

Producer Ebba Sinzinger
Production WILDart FILM

Completion 2018

Contact WILDart FILM



Die Geschichte vom Eisbär, der nach Afrika wollte

Mo Harawe

Two people unexpectedly meet after not seeing each other in a long time. Aisha who fled Syria has been left behind by escape agents. She is now stranded in Maribor and needs to get to Vienna. The only one who can help is ex-boyfriend Ahmed, with whom she had still been together in Damascus. Told from his point of view, the film accompanies Ahmed as he helps his former lover not only reach her current husband in Vienna, but to do so illegally. The two ex-lovers grow closer in the intimate space of days and nights spent together far away from their homeland, on a risky trip into the unknown.

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

Austria
Arabic (Ger sub)
HD 16:9 stereo
approx. 29 min

Screenplay Mo Harawe
Key Cast Shiraz Shahoud, Saad Al Ghafari
Camera Alexander Sprenger
Editor Mo Harawe

Producer Alexander von Piechowski

Completion 2018

Contact Mo Harawe



Stellen Sie sich vor Ulrike Putzer Matthias van Baaren

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

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

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

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

Concept
Ulrike Putzer
Matthias van Baaren
Camera
Harald Traindl

Completion 2018

Contact
Ulrike Putzer
Matthias van Baaren



TNT - Boxerstory Mark Gerstorfer

“TNT” has neither made it to the top as a boxer, nor saved enough money to be able to quit. The story begins a few hours before a fight against the relatively weak opponent named “Lights Out”. The boxer “TNT” intends to lose the boxing match in order to cash in on the profits of the manipulated fight. He tells us in flashbacks about the failure of his relationship with the love of his life, Vanessa, his fears before the big boxing match, and his desire to take revenge on the swindler Carlos whom he blames for his failed existence and the end of his love affair.

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

Austria
German/English (Eng sub)
HD 1:1.85 Dolby Stereo
approx. 19 min

Screenplay Mark Gerstorfer
Tanja Kuschej
Key Cast Graciano Roccichiani
Sarah Kleiner, Giovanni Jussi
Camera Anselm Hartmann
Mathias Pötsch
Editor Sebastian Longariva

Producer Steven Swirko

Completion 2018

Contact Mark Gerstorfer



documentary short
coming soon



Am Gang

Claudia Dermutz

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

Claudia Dermutz *1978 Friesach Austria
Films (selection) 30 some things (2012 short d)
3 Stockwerke lang (2010 a-g)
Ohne Einander (2008 short f)

Austria
German (Eng sub)
HD 16:9 color/b&w
Dolby SR
approx. 25 min

Concept Claudia Dermutz
Camera David Auner
Editor Christin Veith

Producer Christine Ajayi

Completion 2018

Contact Claudia Dermutz



Children's Film

Amina Handke

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

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

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

Concept Amina Handke
Camera Leena Koppe
Editor Oliver Neumann

Producers Oliver Neumann
Sabine Moser
Production FreibeuterFilm

Completion 2018

Contact FreibeuterFilm



Kein halbes Leben

Sybille Bauer

Kein halbes Leben (Not half a life) is an essayistic documentary film about a search for happiness told through Renate (57), Kerstin (24) and Florian (29). Each finds fulfillment in their relationship to their dogs. The multi-faceted richness of their relationships is revealed by the film's intimate observation of language and looks exchanged between the protagonists and their pets. Their dogs become a symbol to them of the longing for freedom and acceptance.

Sybille Bauer *1989 Linz Austria
Films (selection) My condition is good but temporally limited. (2016 short d) The Remaining Girls (2015 a-g) Mariedl (2015 short d)

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

Concept Sybille Bauer
Camera Marie-Thérèse Zumtobel
Editor Anna Grenzfurthner

Producer Lixi Frank

Completion 2018

Contact
 Sybille Bauer



Performing me?(!)

Luz Olivares Capelle

In the world of the film studio, children and young adults create a remix out of images that influence them. Dance and music accompany the often humorous way in which identity expresses itself, when "all we do" is move. What is natural and what is contrived? Is everything an acquired act? *Performing me?(!)* is a pseudo-anthropological study in the form of a musical, which questions the supposed naturalness of gender construction.

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

Austria
 German (Eng/Sp sub)
 HD 16:9 Dolby Digital
 approx. 40 min

Concept Luz Olivares Capelle
Key Cast 80 protagonists
Camera László Vánácsa
Editors László Vánácsa
 Luz Olivares Capelle

Producers Karin Macher
 Luz Olivares Capelle

Completion 2018

Contact Luz Olivares Capelle



Sie kommt!! Alice Durst Christian Neubacher

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

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

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

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

Realisation Alice Durst
Christian Neubacher

Completion 2018

Contact Christian Neubacher



Wolfgang's Freedom Gregor Centner

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

Gregor Centner *1977 Ravensburg Germany

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

Realisation
Gregor Centner

Completion
2018

Contact
Gregor Centner

A hand on the left side of the frame holds a purple, ornate mask. The background is a close-up of shimmering water ripples, with a horizontal white line separating the top and bottom sections. The text is centered in the lower half of the image.

avant-garde short
coming soon



14/15

Albert Sackl

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

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

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

Realisation
Albert Sackl

Completion
2018

Contact
Albert Sackl



Antarctic Traces

Michaela Grill

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

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

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

Realisation
Michaela Grill

Completion
2018

Contact
Michaela Grill



Constant Ride

Martin Reinhart

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

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

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

Concept/Editor Martin Reinhart
Camera Martin Putz

Producer Martin Reinhart

Completion 2018

Contact
Martin Reinhart



Dachansichten

Annja Krautgasser

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

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

Austria
German (Eng sub)
HD 1:1.85
Dolby Stereo
approx. 25 min

Concept/Editor
Annja Krautgasser
Camera
Martin Putz
Annja Krautgasser

Completion 2018

Contact
Annja Krautgasser



don't know what

Thomas Renoldner

don't know what is a slapstick avant-garde film project by Thomas Renoldner:

"I don't know what I'm doing"

"I am just experimenting"

"I have no idea what the result might be"

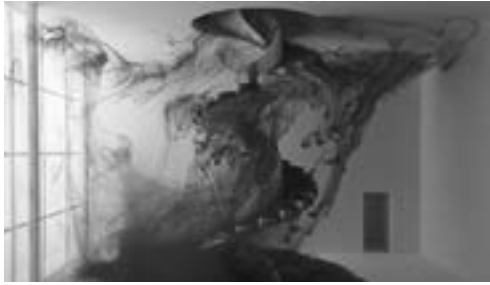
Thomas Renoldner *1960 Linz Austria
Films (selection) l'alfabeto delle cose piccole
(2014 a-g) Sunny Afternoon (2012 a-g)
Mozart Party '06 (2006 short animation)

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

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

Completion 2018

Contact
Thomas Renoldner



Ephemeral Places

Bernd Oppl

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

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

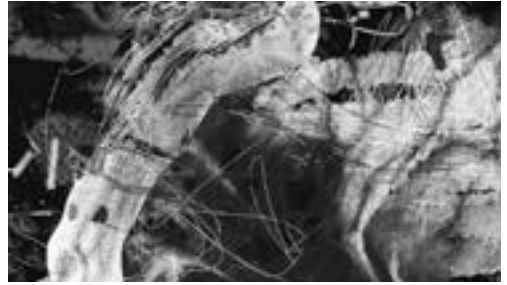
Austria
No dialog
HD 16:9
Dolby
approx. 10 min

Realisation
Bernd Oppl

Music
Andreas Kurz

Completion
2018

Contact
Bernd Oppl



FLUIDE

Thomas Steiner

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

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

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

Realisation
Thomas Steiner

Completion
2018

Contact
Thomas Steiner



Kassa Track

Popović, Finderup Jensen,
Parastu, Schaden

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

Adnan Popović

*1979 Teslić Bosnia and Herzegovina

Films (selection) TINAMV 1 (2010 a-g)

Line Finderup Jensen

*1991 Copenhagen Denmark

Films (selection) Neighbourhood (2016 a-g)

Parastu *1987 Vienna Austria

Films (selection) suite dreams (2016 a-g)

Juri Schaden *1984 Vienna Austria

Films (selection) Heldenplatz (2017 a-g)

Austria

German (Eng sub)

HD 16:9 color/b&w

stereo

approx. 12 min

Realisation Line Finderup Jensen

Adnan Popović, Parastu

Juri Schaden

Production Studio Orlander Krinkel

Completion 2018

Contact Studio Orlander Krinkel



LAD Ladies

Elke Groen

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

Elke Groen *1969 Gmunden Austria

Films (selection) Bojo Beach (co-director

2017 a-g) Optical Sound (co-director 2014 a-g)

NightStill (2007 a-g)

Austria

No dialog

35 mm CinemaScope 1:2.35

color/b&w Dolby SR

approx. 8 min

Realisation Elke Groen

Production groen.film

Completion 2018

Contact

groen.film



Lieb Dich

Sabine Groschup

Lieb Dich (Love You) is a declaration of love to the love letter, to beautiful words and poetry. The film opens with a classic shot in black and white: A man stands at a window, opening an envelope he pulls out a letter from his beloved. As he begins to read, a story of protestations and vows visually unfolds on the outside of the envelope in the form of symbols and words – read, spoken and sung.

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

Austria
German
HD 16:9
color/b&w
Dolby Stereo
approx. 8 min

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

Producers Sabine Groschup
Thomas Renoldner
Georg Weckwerth

Completion 2018

Contact Sabine Groschup



The noise of time

Johannes Gierlinger

This is a city in transformation, a former melting pot of cultures where history is being negotiated – ideas, beliefs and ideologies are in perpetual struggle. Where are the city's anarchist fighters of today? Can a fascist say, "I love you" in a different language? An essayistic meditation on loss, continuity and progress. A film searching for clues in a city which might potentially stand for more, maybe it could stand for Europe as a whole and the future of its inhabitants.

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

Austria
German/Polish/English (Ger/Eng sub)
16 mm 1:1.37
color/b&w Dolby SR
approx. 30 min

Concept Johannes Gierlinger
Aleksandra Kolodziejczyk
Karl Wratschko
Camera/Editor
Johannes Gierlinger

Producer Johannes Gierlinger

Completion 2018

Contact
Johannes Gierlinger



Out of Sight

Eve Heller

The Währinger Friedhof in Vienna is a forgotten Jewish cemetery marked by gravestones eroding behind a high stone wall. The lives of people interred and their offspring overlap with the rise of photochemical imaging, analog photography and film. *Out of Sight* is a cinematic song of remembrance and an elegy to fading histories woven out of imagery as technologically disparate as pin-hole photos, glass negatives and CinemaScope film footage.

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

Austria
No dialog
35 mm CinemaScope 1:2.35
b&w stereo
approx. 22 min

Concept/Editor
Eve Heller
Camera Hans Selikovskiy
Eve Heller, Peter Miller

Completion 2018

Contact
Eve Heller



Paris Episoden

Friedl vom Gröller

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

Friedl vom Gröller *1946 London UK
Films (selection) *Durch Nacht zum Licht* (2016 a-g)
Im Wiener Prater (2013 a-g) *Heidi Kim at W Hong Kong Hotel* (2010 a-g)

Austria
16 mm 1:1.37
color/b&w
stereo
approx. 30 min

Concept
Friedl vom Gröller
Editors Albert Sackl
Jackie Raynall

Completion 2018

Contact
sixpackfilm



POMP

Katrina Daschner

POMP is the sixth part of a series based on Arthur Schnitzler's "Dream Story". Circular choreography, the dome of the sound stage in Düsseldorf, a heavenly ceiling resembling the firmament and universe: The pompous circular choreography mixes with heavenly projections. Finger dances in gold satin gloves, brimming carafes of champagne in pyramidal cones, performers in cat-suits who emerge from the same colored background. Everything turns. Pure pomp.

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

Austria
No dialog
HD 16:9 stereo
approx. 9 min

Concept Katrina Daschner
Camera Hannes Böck
Editors Hannes Böck
Katrina Daschner

Producer
Katrina Daschner
Production
Lady Chutney Production

Completion 2018

Contact
Katrina Daschner



Ralfs Farben

Lukas Marxt

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

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

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

Concept/Editor
Lukas Marxt
Camera
Lukas Marxt
Michael Petri

Producer
Lukas Marxt

Completion
2018

Contact
Lukas Marxt



SABAUDIA

Lotte Schreiber

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

Lotte Schreiber *1971 Mürzzuschlag Austria
Films (selection) Manchmal also denkt man, weil es sich bewährt hat. Wittgensteins Haus. (2016 a-g, short f) GHL (2012 a-g) Tlatelolco (2011 d)

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

Concept Lotte Schreiber
Camera Johannes Hammel
Editor Lotte Schreiber

Producer Lotte Schreiber

Completion 2018

Contact
Lotte Schreiber



Train Again

Peter Tscherkassky

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

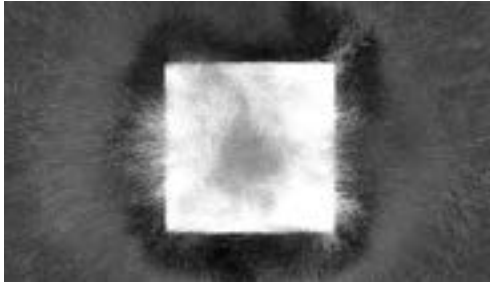
Peter Tscherkassky *1958 Vienna Austria
Films (selection) The Exquisite Corpus (2015 a-g)
Coming Attractions (2010 a-g)
Outer Space (1999 a-g)

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

Concept
Peter Tscherkassky
Editors
Peter Tscherkassky
Eve Heller

Completion
2018

Contact
Peter Tscherkassky



Video_70

Dextro.org

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

Dextro.org (= Walter Gorgosilits)

*1968 Mödling Austria

Films (selection) *Video_67B* (2015 a-g)

Video_65 (2015 a-g) *Video_64* (2014 a-g)

Austria

No dialog

HD 16:9

Dolby Stereo

approx. 14 min

Realisation

Dextro.org

Completion

2018

Contact

Dextro.org



Winter Bienen

Josephine Ahnelt

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

Josephine Ahnelt *1987 Vienna Austria

Films (selection) *Venus & Periphery* (2016 a-g)

Water from Grain (2013 a-g) *Tic Tac* (2011 a-g)

Austria

English/Japanese (Ger sub)

S-8 mm/Blow up 35 mm/HD 16:9

color/b&w

approx. 15 min

Realisation

Josephine Ahnelt

Sound Design

Wolf-Maximilian Liebich

Completion

2018

Contact

Josephine Ahnelt



A photograph of a woman in a white dress and a man in a striped shirt looking at a display of items in a museum or gallery. The woman is on the left, and the man is on the right. They are both looking at a display case containing various objects. The background is dark, and there are other people and displays visible in the distance.

scholarships for young talents

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



Annika

Franziska Pflaum

Fiction

Annika dreams of being a mermaid and saving a sailor from drowning. In fact, Annika is a supermarket cashier who spends her days behind a loudly beeping cash register. In her free-time she trains a group of girls how to glide through the water like mermaids. When the man of her dreams suddenly shows up at a bar, Annika's life is turned upside down.

Franziska Pflaum *1987 Vienna Austria

Films (selection) So schön wie du (2014 short f) Draußen der Wald (2014 short f) Virgil & Evan (2012 short d)

Contact

Franziska Pflaum



The Lightning Girl

Luz Olivares Capelle

Fiction

An accident will change the history of a continent.

A girl dreams what another girl sees.

A beast will be searched. Someone will die, someone will return to life.

Or perhaps a girl will have an accident, a continent will die, a beast will return to life.

The Lightning Girl (Das Mädchen des Blitzes) is a narrative tongue-twister and a knot – a historic puzzle.

Luz Olivares Capelle

*1983 Rufino/Santa Fe Argentina

Films (selection) Forest of Echoes (2016 short f) El ritual del color (2015 a-g) Apariciones (2014 a-g)

Contact

Luz Olivares Capelle



Malik

Jannis Lenz

Fiction

Malik grows up with adoptive parents in a small countryside community. Being the only person with dark skin, from an early age the 14-year-old has grown used to the prejudices and conflicts that come with being “different”. He has found ways of dealing with uncomfortable situations and to defend himself if necessary. But nonetheless he becomes increasingly preoccupied with the question of his own origin and identity. When his biological father unexpectedly seeks to contact Malik, the family is faced with a difficult challenge.

Jannis Lenz *1983 Filderstadt Germany
Films (selection) Wannabe (2017 short f)
Zero-G (2016 short d)
Schattenboxer (2015 short f)

Contact
Jannis Lenz



PASSING/BELONGING

Nick Prokesch

Documentary Fiction

PASSING/BELONGING is a documentary/narrative feature. A screenplay for a narrative feature is collaboratively developed on the basis of numerous conversations with variously marginalized individuals. The focus and content of the project is constituted by the work process, translations, differences and matters shared in common. What does it mean “to pass”, to potentially be read as belonging to a norm? What are the consequences of this? What does it tell us about the norms under which we all live? What happens when we could “pass” but refuse to do so?

Nick Prokesch *1983 Krems Austria
Films (selection) Passing – a beginning (2016 a-g)
Femme Brutal (co-director 2015 d)

Contact
Nick Prokesch



Urlaub als Exil

Clara Trischler

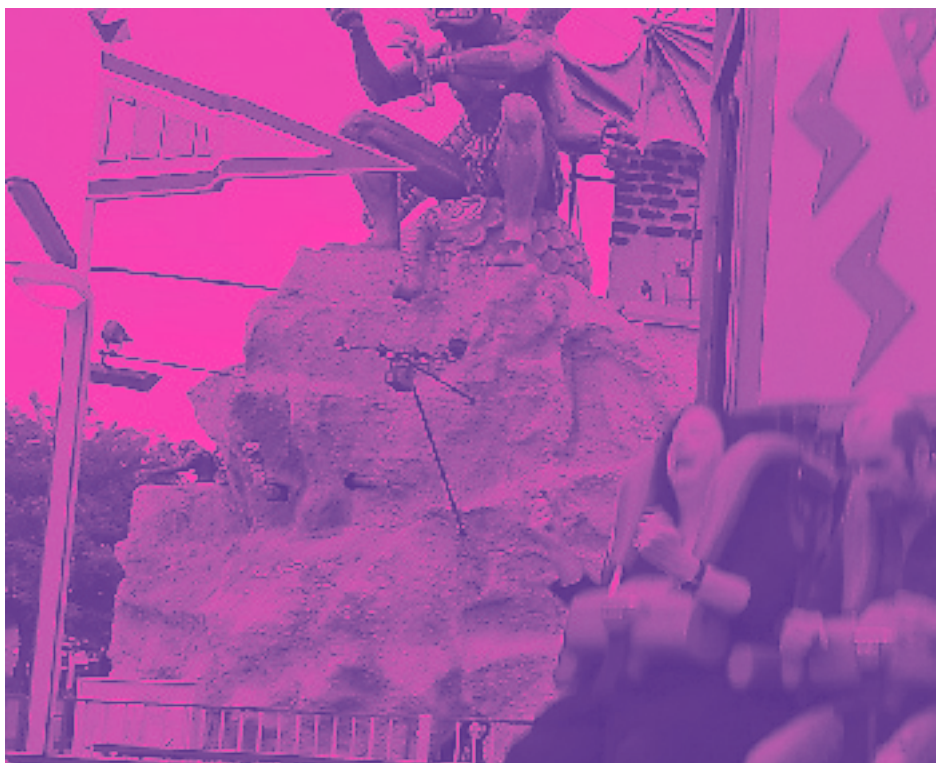
Hybrid Feature

Ruth discovers her mother's affair with a married man. She embarks on a journey charting the befriended couples' shared vacation travels during her childhood in politically turbulent times, until one summer the other family suddenly stopped coming. Now Ruth also has to decide for herself where she wants to live. *Urlaub als Exil* (Vacation as Exile) is a dramatic feature that integrates documentary elements and found footage to narrate a journey of two potential parallel lives.

Clara Trischler *1986 Korneuburg Austria
Films (selection) Zuhause ist kein Ort
(2015 short d) Das erste Meer (2013 d)
Wir haben keinen Himmel auf den wir warten
sollten (2007 short f)

Contact

Clara Trischler



A photograph of a person in a dark hoodie leaning over a railing in a room with neon signs and a 'HOT' sign. The scene is dimly lit, with a prominent red neon sign in the background. The person is looking down, and their reflection is visible in the railing. The overall atmosphere is mysterious and cinematic.

pixels, bytes & film

Since the mid-1990s, media-technological change has driven innovation in film. Influenced by traditional cinema as well as by web clips, music videos, web design, etc., artists began to create new formats, generating new forms of perception and narrative styles.

For this reason, in 2011 the Austrian Federal Chancellery launched the **New Film Formats** funding initiative for experimental, cross- and transmedia film projects in the area of multimedia. Since 2015 the initiative has been cooperating with ORF III (TV special interest channel), with a view to enhancing the scheme's visibility. Additional cooperation partners include the Vienna Academy of Fine Arts and its Centre for Knowledge Transfer as well as ARTE creative. In January 2017 the joint call **Pixels, Bytes & Film** was issued, from which eight projects were selected for funding.



Ideas Worth Spreading Again

Fabian Faltin

Bernhard Garnicnig

Avant-Garde Short

Logical positivism, the unconscious, 12-tone composition, modern architecture: The waning Habsburg era produced an epiphany of revolutionary innovation. Several ideas central to the Fin de siècle are relaunched in the digital age assisted by YouTube tutorials, providing a new historical context for what internet platforms such as Facebook, Twitter and TED like to claim as “modern”, “groundbreaking” and “disruptive”.

Fabian Faltin *1980 Vienna Austria

Bernhard Garnicnig *1983 Bregenz Austria

Austria

English with smartphone subtitles

HD 16:9

color/b&w

stereo

approx. 10 min

Realisation

Fabian Faltin

Bernhard Garnicnig

Completion

2018

Contact

Fabian Faltin



(in)visible audience

Wilma Calisir

Crossmedia + Short

A cross medial art project consisting of two parts, illuminating how the medium of television interfaces with the public.

www.invisible-audience.at

(in)visible audience 1: docu short

(in)visible audience 1000: multimedial crowd sourcing platform

Wilma Calisir *1981 Waidhofen/Ybbs Austria

Films (selection) Tonflucht (2016 short d)

Sommer 1972 (2012 d)

Markus Bey (2008 short d)

Austria

German (Eng sub)

HD 16:9

stereo

approx. 10 min

Concept

Wilma Calisir

Andreas Leitner

Camera/Editor

Wilma Calisir

Completion

2018

Contact

Wilma Calisir



ME-Log

Eni Brandner

Avant-Garde Short

ME-Log focuses on the reflection we create of ourselves through contemporary media – how we manipulate this ethereal image, and how it affects our views of gender, the perception of both self and other. State of the art techniques central to the creation of this project provide a means of critiquing technology itself, including motion capture, facial recognition and artificial intelligence.

Eni Brandner *1981 Innsbruck Austria
Films (selection) *exhaustibility* (2012 a-g)
Granica (2009 a-g)

Austria
German/English (Ger/Eng/Fr sub)
HD 16:9
Dolby Stereo
approx. 10 min

Realisation
Eni Brandner

Completion
2018

Contact
Eni Brandner



Metafilm

Iris Blauensteiner

Avant-Garde Short

Metafilm is about the recycling of narrative remains. My own digital archival material, namely the “surplus” of a previous film work is investigated for possible ways of using it to produce a new film – a process that is compared to the recycling of garbage.

Iris Blauensteiner *1986 Vienna Austria
Films (selection) *Rast* (2016 d) *Sweat*
(2014 short f) and one of them singing (2011 a-g)

Austria
German/English
HD 16:9
Dolby Stereo
approx. 15 min

Realisation
Iris Blauensteiner

Music/Sound
Rojin Sharafi
Voice
Judith Mauthe

Completion
2018

Contact
Iris Blauensteiner



The Other Zenit

Miona Bogovic

Ana Hoffner

Avant-Garde Short

The starting point of *The Other Zenit* consists of several black and white photographs shot at photo studios in Sarajevo, Bihać and Brčko between 1917–1923. The photographs depict young female students, one of them being filmmaker Miona Bogovic's grandmother Mara. Mara's intimate messages written to her friend Anka can be read on the back of the photographs. Because the postcards had never been mailed, they were discovered in a family apartment in Prijedor just two years ago. Now, 100 years later, the love story of Mara and Anka begins anew.

Miona Bogovic *1981 Bitburg Germany

Film Don't break my turbofolk heart (2011 short f)

Ana Hoffner *1980 Paraćin Serbia

Film Transferred Memories, Embodied Documents (2014 a-g)

Austria

German/English/Bosnian

2K+4K 1:1.85

color/b&w Dolby Stereo

approx. 20 min

Realisation Miona Bogovic

Ana Hoffner

Completion 2018

Contact Miona Bogovic, Ana Hoffner



Die Sprache der Stimme

Laura Nitsch

Franziska Kabisch

Avant-Garde Short

The voice speaks its own language, whether fast, high-pitched, warm, quiet, loud, broken or trembling. The voice can contradict or support what is said, or even make it ironic. Sometimes the voice betrays more than it intends. Sometimes it can express what words cannot. But sometimes it also communicates through its absence, by remaining silent – as an expression of protest, rage, mourning, swooning, or, to actively make room for what another voice has to say.

Laura Nitsch *1986 Hildesheim Germany

Films Elemente einer Landschaft (2017 a-g) loose

your marbles (2016 a-g) 1999 (2014 a-g)

Franziska Kabisch *1990 Münster Germany

Films Deklinationen (Can I inherit my dead

parents' debts?) (2016 short d, a-g)

Podium (2014 d) Ein Film (2012 a-g)

Austria

German/English (Eng/Ger sub)

HD 16:9 color/b&w Dolby Digital

approx. 40 min

Concept/Editors Laura Nitsch

Franziska Kabisch

Camera Laura Nitsch

Nick Prokesch, Franziska Kabisch

Completion 2018

Contact Laura Nitsch



Unendliche Weiten, unheimliche Zeiten

Ralo Mayer

Documentary Short

Plans to inhabit outer space have existed for over 100 years. Most of these ideas still sound like science fiction but they reflect the influence of their social context and in turn impact worldly reality. In the Vienna of 1928, Hermann Noordung wrote “The Problem of Space Travel” – a book that remains a definitive work about future life in outer space and serves as the point of departure for a filmic research that reaches all the way from the Prater to the asteroid belt. *Unendliche Weiten, unheimliche Zeiten* (Space Un-Settlements) is an opportunity to examine the future.

Ralo Mayer *1976 Eisenstadt Austria
Films (selection) Space Post Colonialism (2015 short d, f) Blue Marble and the Grassy Knoll (2014 short f) Warum sehen wir das Bild der Erde so oft (dass wir es gar nicht mehr sehen)? (2012 short d)

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

Realisation Ralo Mayer

Completion 2018

Contact Ralo Mayer



Wissen | Machen

Nick Prokesch

Avant-Garde Short

Wissen | Machen (Do | Know) is a series of audiovisual experiments that share the objective of making embodied, marginalized knowledge a matter of value with the potential of being archived. The marginalized are the experts who deal with concepts such as passing, belonging, visibility, security, diversity and privilege. Their precise view of the majority population is valuable for all of us and necessary for meaningful co-existence.

Nick Prokesch *1983 Krems Austria
Films (selection) Passing – a beginning (2016 a-g)
Femme Brutal (co-director 2015 d)

Austria
German/English (Ger/Eng sub)
HD 16:9
stereo
approx. 20 min

Realisation
Nick Prokesch

Completion
2018

Contact
Nick Prokesch





contact addresses

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Askim Askim Film

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Loretta Pflaum
Kahlenberger Straße 25
1190 Vienna/Austria
www.askimaskimfilm.com

Atelier Music

Filmproduktion
Hasnerstraße 98
1160 Vienna/Austria
+43 650 428 13 46
www.martinmusic.at

Cronos Film

Schwindgasse 11/2
1040 Vienna/Austria
+43 1 961 05 22
www.cronos.at

Daniela Praher

Filmproduktion
Große Sperlgasse 32-34/5
1020 Vienna/Austria
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www.praherfilm.at

European Film Conspiracy

Gumpendorfer Straße 10-12/23
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www.european
filmconspiracy.com

FreibeuterFilm

Turmburggasse 2-8/5/2
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Golden Girls Filmproduktion

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www.goldengirls.at

groen.film

www.groenfilm.at

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