

**if**

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**if**

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## Black Box

Austrian avant-garde film continually receives top rankings in the charts of opinion-building media such as *Les cahiers du cinéma* and *senses of cinema*. Critics from Asia, Australia, Europe and the USA describe Austria as the country of origin for the best films produced by the avant-garde worldwide for over half a century. Meanwhile, our documentary film production also receives growing international attention and critical acclaim.

Neither the global enthusiasm enjoyed by Austrian film nor the work itself is adequately appreciated on a national level, despite how its permanent presence shapes the country's contemporary identity. Politics of the day play a considerable role in this situation.

One problem among several is the fact that the budget for innovative film production has been declining over the past years (2006 = 50% of 1992). I have taken a first step to amend this situation by increasing financial support by 100%.

We must continue to expand the financial basis of film production both in terms of furthering new generations of filmmakers as well as fuelling the industry itself. Sustaining the work of established filmmakers and guaranteeing opportunities for new ones will guarantee continued productivity and pave the way for the future.

A further dilemma is posed by the perpetual perception that Austria's cultural significance lies in past achievements. One of my tasks will therefore be to stimulate a long neglected dialogue that shifts our gaze from the rear-view mirror and provokes a forward-looking approach to our own identity. We need to answer the challenge posed by the medium of our age and broaden the appreciation of audio-visual culture in our society. We will then perhaps be able to collectively experience the international acclaim enjoyed by film.

The 'black box' of cinema generates magic that is not based on a continuity of darkness, rather it is intrinsic to the kinetic movement of the projector's light (image).

Politics should take a cue from the dynamism of the film world. Instead of producing intermezzos and serial episodes, it should develop a suspenseful plot: That might not guarantee an avant-garde politic – but at least we won't be retrograde.

In this spirit I wish everyone a pleasurable projection at the screenings of this year's film production.

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

# Seven Instances of the Austrian Avant-garde

Ed Halter

Thomas Bernhard tells the story of two professors at the University of Graz who move themselves and their families into a single house together for the purpose of continuing an entrenched, decades-long philosophical argument. After embroiling a third colleague in the dispute, they invite him over to their shared home, then blow up the building – thus ending the discussion. “They had spent all the money they had left,” Bernhard writes, “on the dynamite necessary for the purpose.”

Imagine this tale as a parable of the distinctive paradoxes of avant-garde cinema. Exceedingly erudite conceptual structures and complex aesthetic systems achieve realisation through collisions of light and sound, designed to throw the viewer into a confrontation with the barest elements of cinematic form, made possible with the slightly antiquated products of 19th century science. The formalist edge of Austrian filmmaking has always pushed such extremes – machine flatness and spiritual emotion, animal shock and cognitive puzzle, fleshy materialism and ghostly mystery.

Austria’s success in fostering such a powerful experimental film scene is well known among cineastes worldwide. A conflux of generative factors can be cited: the storied history of avant-garde art and literature in Vienna; the influence of filmmakers such as VALIE EXPORT, Peter Kubelka and Kurt Kren, who attained international renown decades ago; the success of shorts distributor sixpackfilm, which has helped keep Austrian artists prominent in international festivals; and, not least, the long-standing commitment of governmental organizations such as Film Division of the Department of the Arts to fund such adventurous, non-narrative films. Dynamite doesn’t come cheaply.

Look at a sample seven titles underwritten by the Film Division, and the impact of this sustained support will be made clear.

## 1. Kurt Kren, *49/95 tausendjahrekino* (1995)

There is a discernable sensibility to Austrian experiments – a cluster of threads that run through many of the finest examples of filmmaking. Commissioned to mark the cinema’s centenary, Kren’s *tausendjahrekino* opens with a title screen speckled with black bits of dust and detritus, then volleys through staccato flashes of tourists pointing cameras up at the St. Stephen’s Cathedral in Vienna. Each of their banal snaps is countered by Kren’s guerrilla anthropology, captured with his shaking, zooming lens. Like this one, the best Austrian films are short, brutal and dirty.

2. Martin Arnold, *Alone. Life Wastes Andy Hardy* (1998)

Arnold takes Judy Garland and Mickey Rooney, two icons of innocent 1930s Americana, then stretches and remixes their language and body movements into a minuet of robotic jitters and beastly bleats, uncovering an uneasy sexual tension in the triangle of girl, boy and mother. The filmmaker digs deeps, hits nerves.

3. Elke Groen, *Tito-Material* (1998)

From the rubble of a decimated cinema in Bosnia and Herzegovina, Groen found propaganda newsreel footage of Yugoslavian President-for-Life Tito. Reprinted, Tito moves silently under layers of decay. Peter Gidal once defined materialist cinema as trafficking in “that space of tension between materialist flatness, grain, light, movement, and the supposed reality that is represented.” To this *Tito-Material* adds the tension between past and present, state-sponsored fantasy and political reality.

4. Gustav Deutsch, *Film ist.* (1998/2002)

The past becomes an ever stranger land in *Film ist.*, filled with disjunctive colonialist mansions, supernatural religious footage, and accidentally surrealist science documentaries, all snatched from the era of silent cinema. These fragments are slowed down, re-cut and set to staticky electronic soundscapes. The flicker and hum evoke a hypnotic state: revisiting times lost as a form of disembodied dreaming. The soundtrack itself presages the experiments in digital, visual glitch seen in a more recent generation of Austrian video art.

5. Siegfried A. Fruhauf, *Exposed* (2001)

White oblong shapes float like clouds across one another, sailing across an expanse of movie-screen blackness, each glowing box in the round-cornered shape of a 16 mm sprocket hole. Once again a spirit is summoned from the very materials of the machine.

6. Kerstin Cmelka, *camera* (2002)

In Cmelka’s earlier films, *Mit Mir* and *Et In Arcadia Ego*, the filmmaker plays with her own doppelgangers, superimposing herself upon herself multiple times. *camera* uses similar optical tricks to print moving images of woodlands on the

interior walls of a small room. Recall that “camera” merely means “room” or “chamber” in Latin: So does the film camera offer a window on the world, or merely an illusion of one? Maybe we can’t really leave the room – or camera – after all.

7. Peter Tscherkassky, *Instructions for a Light and Sound Machine* (2005)

American critics blithely assume that films from outside our borders always comment on our own culture – as if the world’s artistic output had the mere function of an elaborate vanity mirror for us (“So, tell me honestly, how do I look?”). But here such a claim does not feel like this kind of indulgence. Tscherkassky takes moments from *The Good, the Bad and the Ugly* and handprints them into a rat-a-tat-tat wartime montage. The throb of exploding bullets reminds us of the clacking of the projector over our heads: The reflection throws us out of the theater and back into the world.

\* \* \*

Certainly not every nation that has chosen to invest its capital into filmmaking has been as fortunate as Austria with the cultural returns. In many other nations, governmental financing and grant foundations make the mistake of underwriting the bland and inoffensive. The strategy in Austria seems to have been to support the strongest elements of the idiosyncratic and rebellious fringe, to encourage daringly noncommercial work, and to strive for art, rather than mere entertainment.

Look at key words from these seven titles: *kino, waste, material, film, exposed, camera, light and sound machine*. Austrian experimental cinema always returns to contemplate its own being, but in doing so, seeks new engagement with the world.

Ed Halter is a critic for the Village Voice, writes for various other publications, and published a history of war and videogames in 2006. He teaches in the department of Film and Electronic Arts at Bard College and lives in New York City.

## Budget

	2006	2005	2004	2003	2002	2001
<b>Total Budget</b>	<b>€ 996.300</b>	<b>€ 1.217.000</b>	<b>€ 1.288.000</b>	<b>€ 1.205.000</b>	<b>€ 917.000</b>	<b>€ 1.017.000</b>
<b>Development</b>	158.300	119.000	140.000	155.000	130.000	132.000
<b>Production</b>	487.000	883.000	950.000	800.000	660.000	737.000
Fiction films	8	6	3	4	6	5
Documentary films	12	22	27	17	23	23
Avant-garde films	18	20	21	13	20	26
Full-length films	6	14	21	17	12	13
Short films	32	34	30	17	37	41
<b>Total Films</b>	<b>38</b>	<b>48</b>	<b>51</b>	<b>34</b>	<b>49</b>	<b>54</b>
<b>Distribution<sup>1</sup></b>	351.000	215.000	198.000	250.000	127.000	148.000

<sup>1</sup> Festival screenings, prints, theatrical releases

## Festival Screenings

### Most Frequent Festival Screenings 1995 – 2007

Director	Film	Number of festivals
Virgil Widrich	<i>Fast Film</i>	256
Virgil Widrich	<i>Copy Shop<sup>1</sup></i>	159
Peter Tscherkassky	<i>Outer Space</i>	88
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	87
Peter Tscherkassky	<i>Dream Work</i>	85
Gabriele Neudecker	<i>Freaky</i>	80
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	62
Bady Minck	<i>Im Anfang war der Blick</i>	62
Bady Minck	<i>Mécanomagie</i>	56
Barbara Albert	<i>Die Frucht deines Leibes</i>	51

<sup>1</sup> Oscar nomination

### Most Frequent Festival Screenings 2004 – 2007

Director	Film	Number of festivals
Virgil Widrich	<i>Fast Film</i>	256
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	87
Bady Minck	<i>Im Anfang war der Blick</i>	62
Ruth Mader	<i>Struggle</i>	48
Siegfried A. Fruhauf	<i>Mirror Mechanics</i>	47
Dariusz Kowalski	<i>Elements</i>	30
Gustav Deutsch	<i>Welt Spiegel Kino</i>	28
Harald Hund	<i>All People Is Plastic</i>	28
Anja Salomonowitz	<i>It Happened Just Before</i>	27
Dariusz Kowalski	<i>Luukkaankangas</i>	26



## Rentals

### Most Frequently Rented 1995 – 2007 <sup>1</sup>

Director	Film	Number of rentals
Virgil Widrich	<i>Copy Shop</i> <sup>2</sup>	203
Peter Tscherkassky	<i>Outer Space</i>	200
Virgil Widrich	<i>Fast Film</i>	180
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	169
Peter Tscherkassky	<i>Happy End</i>	129
Martin Arnold	<i>passage à l'acte</i>	116
Peter Tscherkassky	<i>Dream Work</i>	116
Lisl Ponger	<i>Passagen</i>	113
Kathrin Resetarits	<i>Ägypten</i>	113
Gustav Deutsch	<i>Mariage Blanc</i>	103
Bady Minck, Stefan Stratil	<i>Der Mensch mit den modernen Nerven</i>	92
Gustav Deutsch	<i>Film ist. 1–6</i>	85
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	83
Gustav Deutsch	<i>Film ist. 7–12</i>	76
Tim Sharp	<i>Dar-el-Beida</i>	56

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

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

<sup>2</sup> Oscar nomination

## International Awards

### Most International Awards Received 1995 – 2007

Director	Film	Number of awards
Virgil Widrich	<i>Copy Shop</i> <sup>1</sup>	35
Virgil Widrich	<i>Fast Film</i>	34
Peter Tscherkassky	<i>Outer Space</i>	18
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	13
Peter Tscherkassky	<i>Dream Work</i>	12
Gabriele Neudecker	<i>Freaky</i>	11
Tizza Covi, Rainer Frimmel	<i>Babooska</i>	8
Arash	<i>Exile Family Movie</i>	7
Kathrin Resetarits	<i>Ägypten</i>	7
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	7

<sup>1</sup> Oscar nomination

## Awards

The Film Division of the Department of the Arts awards, upon recommendation of an expert jury, yearly or biennial promotional awards and a recognition award. The endowment of the promotional award (normally, two are given in different genres), comprises € 7,300 per award. Persons recommended for a promotional award must have produced at least three outstanding and innovative works.

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

### Promotional Awards

- 2001 Jessica Hausner (fiction)  
Christine Maier (cinematographer)
- 2002 Valeska Grisebach (fiction)  
Kathrin Resetarits (fiction/documentary)
- 2003 Siegfried A. Fruhauf (avant-garde)  
Sabine Derflinger (fiction/documentary)
- 2004 Ruth Mader (fiction)  
Norbert Pfaffenbichler (avant-garde)
- 2005 Joerg Burger (documentary)  
Josef Dabernig (avant-garde)
- 2007 Tizza Covi, Rainer Frimmel (documentary)  
Michaela Schwentner (avant-garde)

### Recognition Awards

- 2001 Michael Kreihsl (fiction)
- 2002 Ulrich Seidl (fiction)
- 2003 Nikolaus Geyrhalter (documentary)
- 2004 Manfred Neuwirth (avant-garde)
- 2005 Mara Mattuschka (avant-garde)
- 2007 Christine Dollhofer (film)

## Thomas Pluch Screenplay Award

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

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

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

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

This non-journalistic perspective is true to the mode of pure cinema vérité as well as the recent wave of rigorous and expressive Austrian non-fiction moviemaking.

VARIETY about *Babooska* by Tizza Covi and Rainer Frimmel



fiction  
→



## The Iron Border Peter Wagner

### **Austria**

German (Eng sub)  
DV/Digi Beta 16:9  
colour/b&w  
stereo 89 min

### **Screenplay**

Peter Wagner

### **Cast**

Michaela Hurdes-Galli  
Christoph F. Krutzler  
Zolt Major

### **Camera**

Mario Minichmayr

### **Editor**

Peter Wagner

### **Producer**

Peter Wagner

### **Production**

Eros Kadaver Film

### **Premiere**

December 2006  
Filmtage Oberwart

### **Contact**

Peter Wagner

At the barbed wire mesh between Austria and Hungary in 1989, thousands of East German citizens attempt to flee to the golden West through Hungary. Crassly contrasting this world-political event is the intimate story of an Austrian primary school teacher and a Hungarian member of the voluntary border patrol who fight for the removal and also the preservation of this border at the barbed wire mesh.

**Peter Wagner** \* 1956 Austria

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

And yes, the  
mountain comes  
to Mohammed.  
*Bellavista* is  
coming to  
Rotterdam.

Gertjan Zuilhof  
INT. FILM FESTIVAL  
ROTTERDAM  
about *Bellavista*  
by Peter Schreiner



documentary  
→



## Gibellina – Il terremoto Joerg Burger

**Austria**  
Italian (Ger/Eng sub)  
DV/Digi Beta 16:9  
stereo 72 min

**Concept**  
Joerg Burger  
**Camera**  
Johannes Hammel  
**Editor**  
Joerg Burger

**Producer**  
Joerg Burger

**Premiere**  
October 2007  
VIENNALE Vienna  
Int. Film Festival

**Sales**  
sixpackfilm

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

**Joerg Burger** \* 1961 Vienna Austria  
**Films** (selection) Seized (2007 short d)  
The Real Thing Looks Completely Different (2004 short d)  
Exploration (2003 short d) Moscow (2001 short d)



## Grenzgängerinnen Ülkü Akbaba

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

**Concept**  
Ülkü Akbaba  
**Camera**  
Bernadette Dewald  
Enis Vardar  
**Editor**  
Enis Vardar

**Producer**  
Ülkü Akbaba

**Contact**  
Ülkü Akbaba

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

**Ülkü Akbaba** \* 1958 Istanbul Turkey  
**Films** (selection) Different voices – Türkisch für Inländer (1998 short f) Und der Himmel war grau (1987 short f)



## Hafner's Paradise Günter Schwaiger

**Austria**  
German/Spanish  
(Sp/Ger/Eng sub)  
DV/Digi Beta 4:3  
colour/b&w  
stereo 74 min

**Concept**  
Günter Schwaiger  
**Camera**  
Jusan Lucas  
**Editor**  
Martin Eller

**Producer**  
Günter Schwaiger

**Premiere**  
August 2007 Locarno  
Int. Film Festival (CH)

**Contact**  
Günter Schwaiger

Hafner, a former pig-breeder, ruined inventor, playboy and above all an ex-SS officer, lives in Spain surrounded by Nazi friends and dreaming of the advent of the "Fourth Reich". Proud and unapologetic, he introduces us into his obscure, grotesque world, made to his measure and which he haughtily rules. Finally however reality catches up with him ...

**Günter Schwaiger** \* 1965 Neumarkt/Salzburg Austria  
**Films** (selection) Santa Cruz for Example (2005 d)  
Der Ausflug (2001 short f)



## Natasha Ulli Gladik

**Austria**  
Bulgarian (Ger sub)  
DV/Digi Beta 4:3  
stereo 70 min

**Concept**  
Ulli Gladik  
**Camera**  
Ulli Gladik  
Laszlo Vanska

**Editor/producer**  
Ulli Gladik

**Contact**  
Ulli Gladik

Natasha lives in a small city in Bulgaria. She lost her job at a toy factory a few years back. She supports her family by driving to Austria several times a year to beg for money. The film follows Natasha and her family over the course of a year, showing her everyday life as a beggar in Austria and her living situation at home.

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



## Silence Michael Pilz

**Austria**  
German/English  
DV/Digi Beta 16:9  
colour/b&w  
stereo 96 min

**Realisation**  
Michael Pilz

**Production**  
Michael Pilz Film

**Premiere**  
September 2007  
17th European  
Documentary Film  
Symposium Riga (LT)

**Contact**  
Michael Pilz

“If the mind is silent, and is willing to accept what happens, there are some very receptive happenings. So there is actually nothing to fear.” John Cage (1912–1992), 1973. *The Winter’s Tale*, Act V, Scene III. *Silence* is a personal, intimate and a kind of a diary film. It’s a passionate creed for life, love and cinematography. A woman meets a man in different places, different times and in different moods. A film for meditation.

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





## The War on Drugs sebastian j. f.

**Austria**  
HD/Digi Beta  
stereo 100 min

**Concept**  
sebastian j. f.

**Camera**  
usr13  
**Editor**  
s&a

**Production**  
Cronos Film

**Release**  
12 October 2007  
Vienna

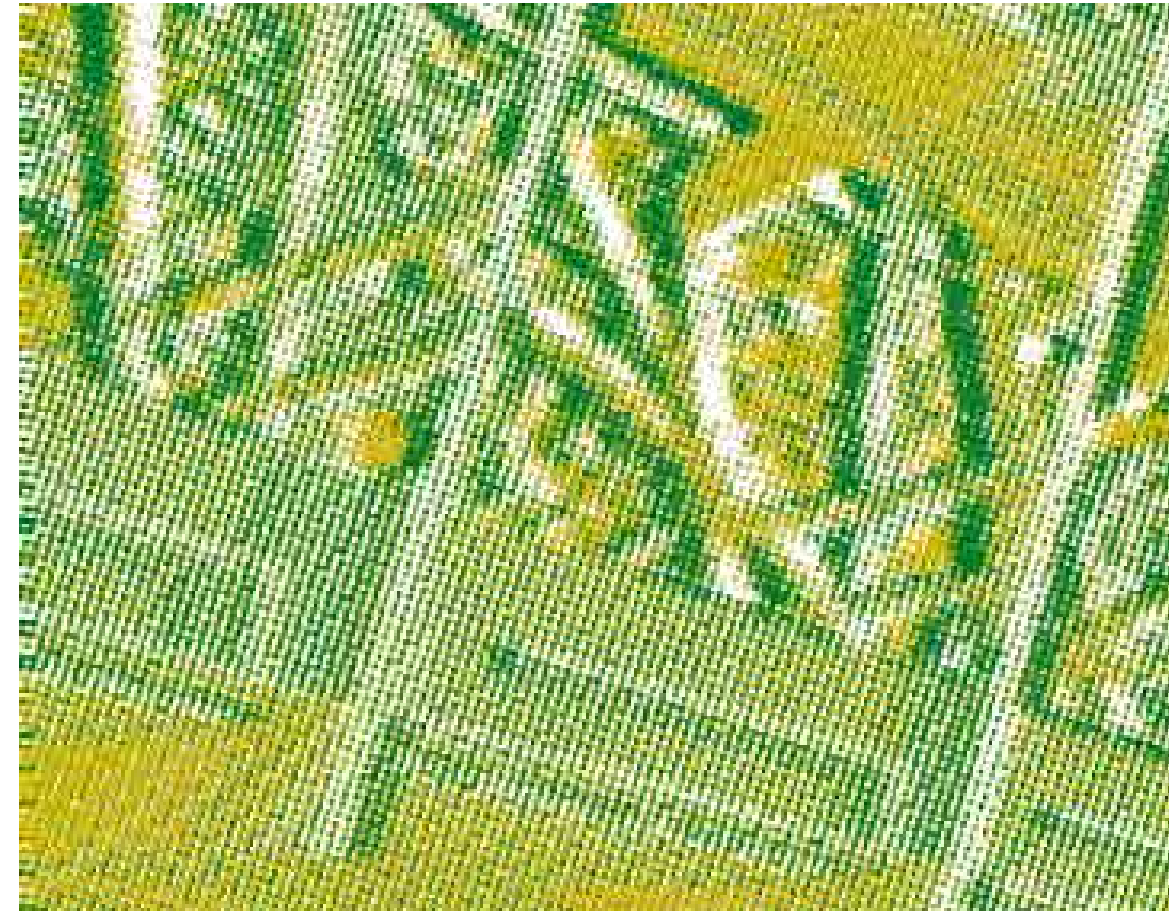
**Contact**  
Cronos Film

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

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

Handsome tribute is paid to the eponymous experimental filmmaker in *Notes on Marie Menken*.

Leslie Felperin VARIETY about  
*Notes on Marie Menken* by Martina Kudláček



avant-garde





## Photography and Beyond – Schindler’s Houses – Part 12 Heinz Emigholz

**Austria/Germany**  
German/English  
35 mm 1:1.37  
Dolby Digital 99 min

**Realisation**  
Heinz Emigholz

**Producers**  
Gabriele Kranzelbinder  
Alexander Dumreicher-  
Ivanceanu

**Production**  
Amour Fou Film-  
produktion (AT)  
Heinz Emigholz Film-  
produktion (DE)

**Premiere**  
February 2007  
Berlinale Int. Filmfest-  
spiele Berlin (DE)

**Contact**  
Amour Fou Film-  
produktion

The film shows forty buildings by the Austro-American architect Rudolph Schindler from the years 1931 to 1952. Schindler’s pioneering work in Southern California is the cornerstone of a branch of modern architecture. All the material for the film was shot in May 2006. The film is thus also an up-to-date portrait of urban life in Los Angeles that has never been documented in this form before.

**Heinz Emigholz** \* 1948 Achim Germany  
**Films** (selection) Goff in der Wüste (2003 d) Miscellanea I (2001 short d) Der zynische Körper (1990 d)

Experimental in construction  
but accessible to all ...  
Brilliantly manipulating found  
footage from the silent era,  
Gustav Deutsch views every  
inch of the frame as a  
window onto hidden lives.

Jay Weissberg VARIETY about  
*Welt Spiegel Kino* by Gustav Deutsch



fiction short





## Chocolate Girl

Esther Jo Steiner

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

**Esther Jo Steiner** \* 1975 Klagenfurt Austria  
**Films** (selection) Full English Breakfast (2006 short f) So auf Erden (2006 short d)

**Austria**  
German/English (Eng sub)  
S-8 mm/HDV/35 mm 1:1.66  
stereo 9 min

**Sc/ed/prod**  
Esther Jo Steiner  
**Cast** Kaati Kovacevic  
Andrew N. Robertson  
James Kermack  
Susi Dörfler  
**Cam** Philipp Steiner

**Premiere**  
May 2007 Klagenfurt

**Contact**  
Esther Jo Steiner



## Faceless

Manu Luksch

In a society without history or future, everybody is faceless. A woman panics when she wakes up one day with a face. The Spectral Children help her to discover the lost power and history of the human face to search for its future. The film was produced according to the 'Manifesto for CCTV Filmmakers', entirely filmed by the omni-present CCTV system, its footage retrieved under the Data Protection Act.

**Manu Luksch** \* 1970 Vienna Austria  
**Films** (selection) Virtual Borders (2001 d)

**Austria**  
English (Ger sub)  
HD Cam 4:3 colour/b&w  
Dolby Digital 50 min

**Realisation**  
Manu Luksch  
**Cam** London's public state surveillance cameras

**Prod**  
Amour Fou Filmproduktion

**Premiere**  
March 2007 Diagonale Graz

**Contact**  
Amour Fou Filmproduktion



## Das gefrorene Meer

Lukas Miko

A film about lying in the family and its consequences. A disturbed child, an overtaxed mother, a frequently absent father. The title, which means "the frozen sea", refers to Kafka's statement: "Books are the axe for the frozen sea in us." The film is an attempt to tell of the moment in which this type of frozen sea actually forms in a child.

**Lukas Miko** \* 1971 Vienna Austria

### Austria/Germany

S-16 mm/Blow up/35 mm 1:1.85  
Dolby stereo 27 min

**Sc** Lukas Miko

**Cast** Felix Steitz

Anna Schudt

Andreas Patton

**Cam** Martin Gschlacht

**Ed** Bernd Schlegel

**Prod** Martin Gschlacht Filmproduktion (AT)

Sabine Lamby

Naked Eye Filmproduktion (DE)

**Premiere**

January 2007

Film Festival Saarbrücken

**Contact**

Martin Gschlacht Filmproduktion



## Mono

Barbara Grascher

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

**Barbara Grascher** \* 1978 Klagenfurt Austria

**Films** (selection) Transkript (2005 short f)

Nichts über Tim und Pola (2004 short f)

**Austria**

German (Eng sub)

HD Cam/Digi Beta 1:1.77

Dolby SR 21 min

**Sc** Barbara Grascher

**Cast** Martina Zinner

Harry Lampl

Emily Artmann

**Cam** Lisa Tillinger

**Ed** Sigmund Steiner

**Prod** monofilm

Barbara Grascher

Stefan Hafner

Sigmund Steiner

**Release**

6 March 2007 Vienna

**Contact**

Barbara Grascher



## Das Spiel 4

Ulrich Kaufmann  
Hans Döllinger

This film is the fourth part of a series of shorts about absurd games that transpire at the workplace. While on their lunch break, four doctors attempt to raise their blood pressure in a variety of ways.

**Ulrich Kaufmann** \* 1974 Feldkirchen Austria

**Hans Döllinger** \* 1967 Vienna Austria

**Films** (selection) Das Spiel 3 (2006 short f)

Das Spiel 2 (2000 short f)

**Austria**

16 mm/Digi Beta 1:1.37 b&w

stereo 3 min

**Sc** Ulrich Kaufmann

Hans Döllinger

**Cast** Gen Seto

Markus Egger

Ronald Pallan

Alexander Gutsche

**Cam/ed** Ulrich Kaufmann

Hans Döllinger

**Prod** herr ulle und

der doellinger

**Premiere**

October 2007

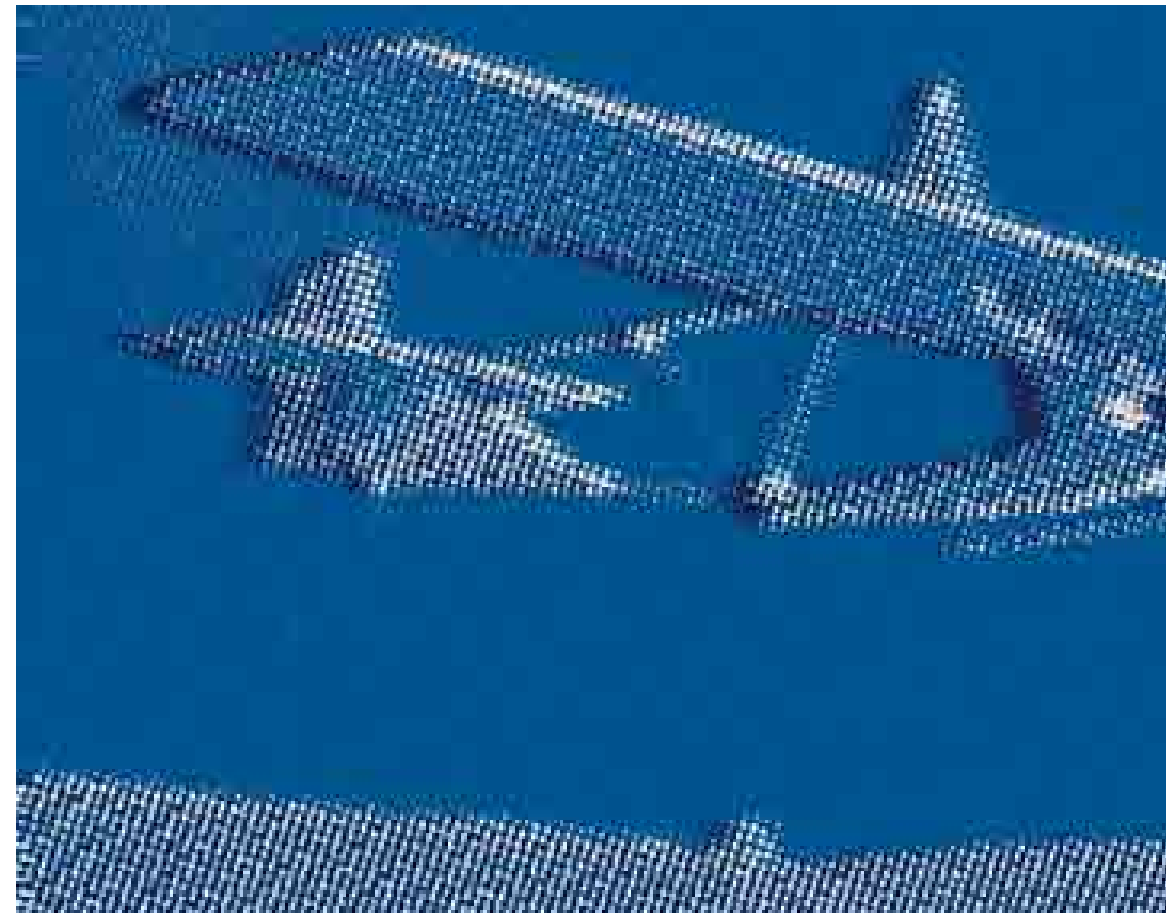
Top Kino Vienna

**Contact**

Hans Döllinger

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

THE ECONOMIST about  
*Wislá* by Josef Dabernig



documentary short





## Büggellohe – Vaclavova

Johannes Holzhausen

*Büggellohe – Vaclavova* tells the story of two young people who live in a small settlement in the woods directly on the border after being expelled by the Czechs in 1946. A farm boy loves a farm girl; she, however, loves another, a Czech who works in the birthplace she has left behind. The son born to them is now 58 years old and their stories are still alive, now and then – although from completely different perspectives.

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

**Austria**  
DV/Digi Beta 16:9  
stereo 40 min

**Concept/prod**  
Johannes Holzhausen  
**Cam** Joerg Burger  
Helmut Wimmer  
Ed Dieter Pichler  
Michael Palm

**Contact**  
Johannes Holzhausen



## Didn't Land

Wilhelm Gaube

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

**Wilhelm Gaube** \*1925 Oed Austria  
Films approx. 250 documentaries

**Austria**  
DV/Digi Beta 4:3  
mono 45 min

**Realisation**  
Wilhelm Gaube

**Contact**  
Wilhelm Gaube





## Mein Leben wäre ein Roman

Regina Höllbacher

A century in pictures. A century in stories. "My life would have made a good novel, but I never wrote it. Didn't interest me. I preferred to write detective stories. That amused me more." I take this sentence as spoken by the 100-year-old Countess Helene von Mels-Collaredo as an occasion for a portrait structured in chapters, to realize a novel in filmic form.

**Regina Höllbacher** \*1969 Salzburg Austria  
**Films** (selection) Ganz Normal (2006 short d)  
 Das Hinterzimmer (1995 a-g)

**Austria**  
 DV/Beta SP 4:3  
 colour/b&w  
 mono 60 min

**Concept**  
 Regina Höllbacher  
**Cam** Joerg Burger  
 Johannes Hammel  
 Gabriele Hochleitner  
 Ed Timothy McLeish

**Contact**  
 Regina Höllbacher



## Lost Spaces

Martin Music

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

**Martin Music** \*1976 Linz Austria  
**Films** (selection) 3 Mädchen (2003 a-g)  
 Girl on the beach (2002 a-g)

**Austria**  
 English  
 DV/Digi Beta 16:9  
 stereo 42 min

**Realisation**  
 Martin Music

**Contact**  
 Martin Music



## Seized

Joerg Burger

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

**Joerg Burger** \*1961 Vienna Austria  
**Films** (selection) The Real Thing Looks  
 Completely Different (2004 short d) Exploration  
 (2003 short d) Moscouw (2001 short d)

**Austria**  
 Croatian (Ger/Eng sub)  
 HDV/Digi Beta 16:9  
 stereo 40 min

**Realisation**  
 Joerg Burger

**Premiere**  
 March 2007  
 Diagonale Graz

**Sales**  
 sixpackfilm

Michael Pilz' inner  
retrospective  
journey *Windows,*  
*Dogs and Horses*  
emerged as the  
festival's most  
deeply moving film.

Christoph Huber DIE PRESSE  
about *Windows, Dogs and*  
*Horses* by Michael Pilz



avant-garde short





. . . . . :.:.:.:.:.::ccccoCCoooo::  
Ben Pointeker

Aquarena Josef Dabernig  
Isabella Hollauf

Evoking patterns of narrative cinema . . . . .  
.:.:.:.:.::ccccoCCoooo::'s image spheres  
engage in the structure or substance of  
telling beyond the narrative. Figures only  
appear in short fragments, for the actual  
actors are the images. Untied from what  
the images depict they lead from the shown  
to the vision, the act of seeing; their (rhetor-  
ical) actions come to the fore. The images  
cease to represent (a narrative), they  
*become* the narrative.

Two people swim in two different locations.  
Their swimming creates the backdrop for an  
excursion into the cultural, biological and  
technical dimensions of the world of water.  
A village swimming pool and a time-worn  
health spa resort merge together with the  
tones of a violoncello and historical texts on  
keeping water clean.

**Ben Pointeker** \* 1975 Ehenbichl Austria  
**Films** (selection) Forst (2005 short d)  
a lucia (2001 a-g)

**Josef Dabernig** \* 1956 Kötschach-Mauthen Austria  
**Films** (selection) Lancia Thema (2005 a-g)  
Rosa coeli (2003 a-g) WARS (2001 a-g)

**Austria**  
No dialogue  
DV/FAZ 35 mm 1:1.66  
stereo 9 min

**Isabella Hollauf** \* 1956 St. Georgen/Lav. Austria

**Austria**  
German/English (Eng sub)  
35 mm 1:1.37  
Dolby SR 19 min

**Realisation**  
Ben Pointeker  
**Cam** Ben Pointeker  
Victor Jaschke

**Realisation**  
Josef Dabernig  
Isabella Hollauf  
**Cam** Christian Giesser

**Premiere**  
January 2007  
Int. Film Festival  
Rotterdam (NL)

**Prod** Josef Dabernig

**Premiere**  
March 2007  
Diagonale Graz

**Sales**  
sixpackfilm

**Sales**  
sixpackfilm



## Being and Nothingness

Bady Minck

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

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

**Austria/Luxembourg**  
 No dialogue  
 HDV/FAZ 35 mm 1:1.66  
 Dolby Digital 10 min

**Concept**  
 Bady Minck  
**Cam** Martin Putz, Jörn Staeger  
**Ed** Frédéric Fichet, Mona Willi

**Prod** Alexander Dumreicher-Ivanceanu  
 Gabriele Kranzelbinder  
 Amour Fou Filmproduktion (AT)  
 Minotaurus Film (LUX)

**Premiere** January 2007  
 Int. Film Festival Rotterdam (NL)

**Sales**  
 sixpackfilm



## dream's dreams

Barbara Doser, Hofstetter Kurt

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

**Barbara Doser** \* 1961 Innsbruck Austria  
**Films** (selection) ORDER-RE-ORDER (2006 a-g)  
 You breathe life into my bosom. Oleander (2005 a-g)

**Hofstetter Kurt** \* 1959 Linz Austria  
**Films** (selection) ORDER-RE-ORDER (2006 a-g)

**Austria**  
 No dialogue  
 Beta SP 1:1.85 b&w  
 stereo 13 min

**Visuals**  
 Barbara Doser  
**Sound**  
 Hofstetter Kurt

**Premiere**  
 January 2007  
 Int. Film Festival  
 Rotterdam (NL)

**Sales**  
 sixpackfilm



## elesyn 15.625

Billy Roisz

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

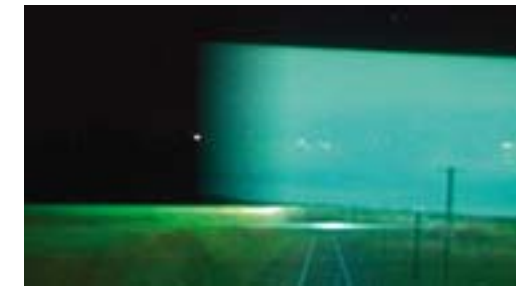
**Billy Roisz** \* 1967 Vienna Austria  
**Films** (selection) BYE BYE ONE (2005 a-g)  
 sources (2004 a-g)

**Austria**  
 DV/Beta SP 4:3  
 stereo 10 min

**Realisation**  
 Billy Roisz

**Premiere**  
 January 2007  
 Int. Film Festival  
 Rotterdam (NL)

**Sales**  
 sixpackfilm



## fading away

Doris Schmid

Images from the banlieues are projected onto an unstable, unstoppable, moving screen: The screen is a snowy landscape upon which urban imagery is projected from a moving train, creating an irrepressible rhythm. The city disappears into the countryside. On another level, a person disappears into the city. Image, likeness and rephotographed projection are superimposed and interpenetrate one another.

**Doris Schmid** \* 1968 Dielsdorf Switzerland  
**Films** (selection) schauer (2004 a-g)  
 surface de l'eau (2003 a-g)

**Austria**  
 No dialogue  
 DV/Beta SP 4:3  
 stereo 6 min

**Realisation**  
 Doris Schmid  
**Cam** Philipp Krebs  
**Sound** Oliver Stotz

**Premiere**  
 European Media  
 Art Festival  
 Osnabrück (DE)

**Contact**  
 Doris Schmid



**fenster / drei sätze**  
Martin Bruch

For ten years Martin Bruch has been living in his flat in Vienna. Sitting in his wheelchair the filmmaker and author looks out of the window, listening to the sound of the nearby park.

**Martin Bruch** \*1961 Hall/Tyrol Austria  
**Films** (selection) handbikemovie (2003 d)

**Austria**  
German (Eng sub)  
HD/FAZ 35 mm 1:1.33  
Dolby Digital 11 min

**Concept**  
Martin Bruch  
Reinhilde Condin  
**Cam** Martin Bruch  
**Ed** Cornelia Schöpf

**Premiere**  
October 2006 VIENNALE  
Vienna Int. Film Festival

**Sales**  
sixpackfilm



**Imago Mundi – Challenging what is accepted** Lisl Ponger

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

**Lisl Ponger** \*1947 Nuremberg Germany  
**Films** (selection) Phantom Fremdes Wien (2004 a-g) déjà vu (1999 a-g) Passagen (1996 a-g)

**Austria**  
German (Eng/Fr sub)  
DV/Digi Beta 16:9  
stereo 37 min

**Sc** Lisl Ponger  
**Cast** Marie-Christine Friedrich  
Julian Sharp, Peter Ponger  
**Cam** Caroline Champetier  
**Ed** Lisl Ponger

**Prod** Gabriele Kranzelbinder  
Alexander Dumreicher-Ivanceanu  
Amour Fou Filmproduktion

**Premiere**  
March 2007  
Diagonale Graz

**Sales**  
sixpackfilm



**Interstate**  
Dariusz Kowalski

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

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

**Austria**  
No dialogue  
Beta SP 16:9  
stereo 10 min

**Realisation**  
Dariusz Kowalski

**Prod**  
Annja Krautgasser

**Release**  
21 February 2007 Vienna

**Sales**  
sixpackfilm



**Keynote Fordbrothers aka Sebastian Brameshuber & Thomas Draschan**

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

**Thomas Draschan** \*1967 Linz Austria  
**Films** (selection) The Influence of Ocular Light Perception on Metabolism in Man and in Animal (2005 a-g) Encounter in Space (2003 a-g)

**Sebastian Brameshuber** \*1981 Gmunden Austria  
**Films** (selection) Bloodsample (2004 a-g) Preserving Cultural Traditions in a Period of Instability (2004 a-g)

**Austria**  
English  
DV/Digi Beta 16:9  
stereo 4 min

**Concept/ed**  
Fordbrothers

**Prod** Fordbrothers  
Amour Fou Filmproduktion

**Premiere**  
6th Independent  
Filmshow Naples (IT)

**Contact**  
Amour Fou Filmproduktion



**Part Time Heroes**  
Mara Mattuschka  
Chris Haring

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

**Mara Mattuschka** \* 1959 Sofia Bulgaria  
**Films** (selection) Comeback (2005 a-g)  
Legal Errorist (2004 a-g) plasma (2003 a-g)

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

**Austria**  
English  
DV/Beta SP 4:3  
stereo 33 min

**Sc** Mara Mattuschka  
Chris Haring  
**Cast** Stephanie Cumming  
Ulrika Kinn Swensson  
Johnny Schoofs  
Giovanni Scarcella  
**Cam** Sepp Nermuth  
**Ed** Mara Mattuschka

**Prod** Minus Film

**Int. Premiere**  
May 2007  
Kurzfilmtage  
Oberhausen (DE)

**Sales**  
sixpackfilm



**Photography and Beyond –**  
**Loos Ornamental**  
Heinz Emigholz

Interior design as an autobiography – Adolf Loos (1870–1933). Against the grain: material as an ornament. Documentation of the interiors designed by Loos that are still available.

**Heinz Emigholz** \* 1948 Achim Germany  
**Films** (selection) Goff in der Wüste (2003 d)  
Miscellanea I (2001 short d) Der zynische Körper (1990 d)

**Austria/Germany**  
35 mm  
Dolby stereo 60 min

**Concept/cam/ed/prod**  
Heinz Emigholz

**Prod** Gabriele Kranzelbinder  
Alexander Dumreicher-Ivanceanu  
Amour Fou Filmproduktion (AT)  
Heinz Emigholz Filmproduktion (DE)

**Premiere**  
September 2007 Toronto  
Int. Film Festival

**Contact**  
Amour Fou Filmproduktion



**Red Nitro**  
Christoph Wehrich

*Red Nitro* was created entirely without the technical apparatus of a camera. Film frames were tinted red by hand, and with the help of a rectangular template, each frame was carved into a widescreen ratio. Titles and frames of a found Super-8 film were glued into this opening and finally, sound was stamped into the optical track parallel to the film remnants. All these elements follow a specific rhythm, a score accompanied by a staccato crackle.

**Christoph Wehrich** \* 1968 Vienna Austria

**Austria**  
No dialogue  
35 mm 1:1.85  
mono 1 min

**Realisation**  
Christoph Wehrich

**Premiere**  
October 2006 VIENNALE  
Vienna Int. Film Festival

**Sales**  
sixpackfilm



**Ring Road**  
Jakob Ballinger

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

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

**Austria/Denmark**  
No dialogue  
Digi Beta 1:1.85  
stereo 8 min

**Concept/light design**  
Jakob Ballinger  
**Digital artwork**  
Philip Ballinger

**Prod** Jakob Ballinger (AT)  
Martin Stig Andersen  
Juliane Beer (DK)

**Contact**  
Jakob Ballinger



## Sag es mir Dienstag

Astrid Ofner

In early 1920, Franz Kafka and Milena Jesenská first met. Their profound relationship and heartfelt friendship is palpable today in the letters Kafka wrote to Milena. *Sag es mir Dienstag* follows this literary lead, casting their romance of despair, bliss and self-laceration, in a willful, realistic and simultaneously, poetic light.

**Astrid Ofner** \* 1968 Linz Austria

**Films** (selection) *Ins Leere* (1993 short d) *Jetzt und alle Zeit* (1992 short d) *Savannah Bay* (1989 a-g)

**Austria**

German (Eng sub)  
35 mm 1:1.37  
colour/b&w  
mono 25 min

**Concept/cam/prod**

Astrid Ofner  
**Ed** Renate Maragh-Ablinger  
Astrid Ofner  
**Voice** Sylvie Rohrer

**Premiere**

October 2007 VIENNALE  
Vienna Int. Film Festival

**Sales**

sixpackfilm



## Schein Sein

Bady Minck

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

**Bady Minck** \* Luxembourg

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

**Austria**

No dialogue  
HDV/FAZ 35mm 1:1.66  
Dolby Digital 10 min

**Concept**

Bady Minck  
**Cam** Martin Putz  
Jörn Staeger  
**Ed** Frédéric Fichet

**Prod** Alexander Dumreicher-Ivanceanu

Gabriele Kranzelbinder  
*Amour Fou* Filmproduktion (AT)  
Minotaurus Film (LUX)

**Premiere**

October 2007  
Biennale di Venezia (IT)

**Contact**

Bady Minck



## Space 2

Gregor Stadlober

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

**Gregor Stadlober** \* 1970 Fohnsdorf Austria

**Films** (selection) *Verkaufen Verkaufen* (2006 short d) *Wir LAWOG-Frauen haben's schön* (2005 short d)

**Austria**

DV/Beta SP 16:9  
mono 17 min

**Concept**

Gregor Stadlober  
**Cam** Harald Ditlbacher  
**Ed** Michael Teichmann

**Contact**

Gregor Stadlober



## swinging

Michaela Schwentner

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

**Michaela Schwentner** \* 1970 Vienna Austria

**Films** (selection) *der kopf des vitus bering* (2004 a-g) *giuliana 64:03* (2003 a-g)

**Austria**

No dialogue  
Beta SP 4:3  
Dolby SR 9 min

**Realisation**

Michaela Schwentner

**Int. Premiere**

May 2007 Wroclaw (PL)

**Sales**

sixpackfilm



## VERTIGO RUSH

Johann Lurf

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

**Johann Lurf** \*1982 Vienna Austria

**Films** (selection) pan (2005 a-g) o. T. (2003 a-g)

### **Austria**

35 mm Cinema Scope 1:2.35  
stereo 20 min

### **Realisation**

Johann Lurf

### **Premiere**

October 2007 VIENNALE  
Vienna Int. Film Festival

### **Contact**

Johann Lurf



These  
could be  
the most  
thrilling  
17  
minutes  
in the  
whole  
damn  
Cannes  
festival.

Jason Anderson  
about *Instructions  
for a Light and  
Sound Machine*  
by Peter  
Tscherkassky



fiction  
coming soon  
→



## Drei – Die Sehnsucht eins zu sein Caspar Pfaundler

### **Austria**

HDV/FAZ 35 mm  
Dolby Digital  
approx. 120 min

### **Screenplay**

Caspar Pfaundler

### **Cast**

Gerti Drassl  
David Oberkogler  
Hannes Thannheiser  
Claudia Kottal

### **Camera**

Peter Roehsler

### **Editor**

Caspar Pfaundler

### **Producer**

Peter Roehsler

### **Production**

nanookfilm

### **Completion**

2008

### **Contact**

nanookfilm

There is a hole in the middle of Vienna: the areaway of the Schottentorpassage. Thousands of people wait here everyday for streetcars, or for the underground train one floor below. Some aren't waiting for anything. They are simply present and daydreaming. This film is about these "passage dreamers" who are perhaps slightly on the edge and don't want to go under in the flow of passersby, the "mainstream".

**Caspar Pfaundler** \* 1959 Innsbruck Austria  
**Films** (selection) 1+1 = 5 Die Bonellis (2005 d)  
Lost and Found (2001 f)



## Folge Mir Johannes Hammel

**Austria**  
HDV/FAZ 35 mm  
1:1.85 b&w  
Dolby stereo  
approx. 80 min

**Screenplay**  
Johannes Hammel

**Key Cast**  
Daniela Holtz  
Roland Jaeger  
Simon Jung

**Camera**  
Joerg Burger  
Johannes Hammel

**Editors**  
Johannes Hammel  
Michael Palm

**Producer**  
Johannes Hammel  
**Production**  
hammelfilm

**Completion**  
2008

**Contact**  
hammelfilm

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

**Johannes Hammel** \*1963 Basel Switzerland  
**Films** (selection) The Last Supper (2006 a-g) MAZY – system of transitions (2003 a-g) Black Sun (1992 short f)



## The Orange Paper Gerhard Fillei, Joachim Krenn

**Austria**  
S-16 mm/35 mm  
1:1.66 b&w  
Dolby stereo  
approx. 115 min

**Realisation**  
Gerhard Fillei  
Joachim Krenn  
**Cast**

Mark Meyer  
Claudia Vick  
Sal Giorno  
**Camera**  
Joachim Krenn  
Gerhard Fillei  
Jarrod Kloiber

**Production**  
finnworks

**Completion**  
2008

**Contact**  
finnworks

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

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



## Universal Love Thomas Woschitz

### Austria

16 mm/Digi Beta  
stereo  
approx. 75 min

### Screenplay

Thomas Woschitz

### Camera

Enzo Brandner

### Editor

Thomas Woschitz

### Producer

Gabriele Kranzelbinder

### Production

KGP Kranzelbinder  
Gabriele Production

### Completion

2008

### Contact

KGP Kranzelbinder  
Gabriele Production

*Universal Love* is a global story about love. Seven episodes taking place in seven different parts of the world are narrated through a symbiosis of contemporary storytelling and pop music.

**Thomas Woschitz** \* 1968 Klagenfurt Austria

**Films** (selection) Die Joseftrilogie (2004 f) Girls and Cars (2003 short f)

The alchemic side of the avant-garde has found a sensitive image manipulator in the form of Johannes Hammel. *Schwarze Sonne/Black Sun* is a jewel in negative black and white that I consider measures up to Chris Marker's *La Jetée*.

Gertjan Zuilhof INT. FILM FESTIVAL ROTTERDAM  
about *Schwarze Sonne* by Johannes Hammel



documentary  
coming soon





## Bregana Ivan Siljic

**Austria**  
German/Croatian  
(Ger sub)  
HD/Digi Beta 1:1.77  
colour/b&w  
stereo  
approx. 85 min

**Concept**  
Ivan Siljic  
**Camera**  
Peter Roehsler  
Susanne Eppensteiner  
**Editor**  
Peter Roehsler

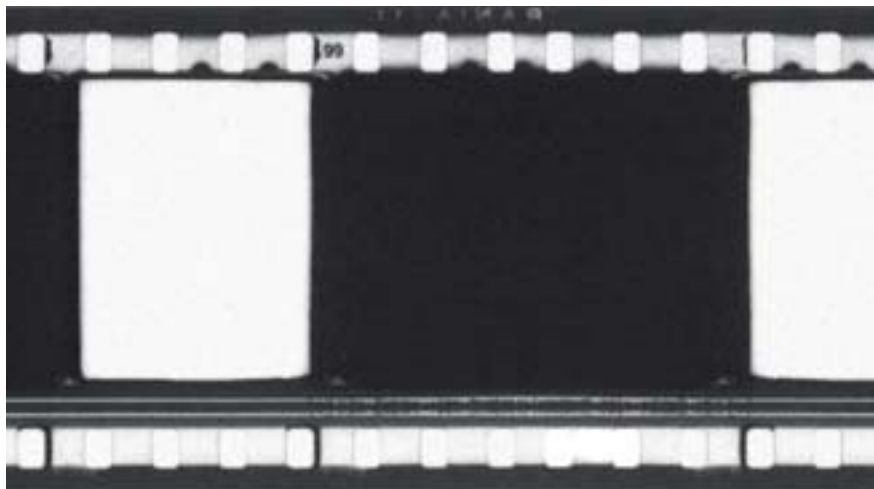
**Producer**  
Peter Roehsler  
**Production**  
nanookfilm

**Completion**  
End 2007

**Contact**  
nanookfilm

“My mother is a dead Yugoslav student leader and lives in Vienna.” *Bregana* tells the story of a brave young woman who fled her Croatian home at 20 to start a new life in Austria. There she got involved in Yugoslav politics once again, witnessed the Balkan war, drove relief supplies into battlegrounds and saved the life of her bed-ridden mother only to find out about a dangerous family secret which killed half of her ancestors in World War II.

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



## The Cosmology of Peter Kubelka

Martina Kudláček

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

**Concept**  
Martina Kudláček  
**Camera**  
Martina Kudláček  
**Editor**  
Henry Hills

**Production**  
Mina Film

**Completion**  
2008

**Contact**  
Mina Film

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

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



## Elektro Moskva

Dominik Spritzendorfer, Elena Tichonova

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

**Concept**  
Dominik Spritzendorfer  
Elena Tichonova  
**Camera**  
Dominik Spritzendorfer

**Producers**  
Arash  
Michael Seeber  
**Production**  
Golden Girls  
Filmproduktion

**Completion**  
2008

**Contact**  
Golden Girls  
Filmproduktion

What does Russia sound like? The fabled electronic synthesizers from the Soviet era have been cult instruments since the collapse of Communism, due to their unmistakable sound and unreliable operation. They tell innumerable curious stories about Lenin's dream of electrifying Russia, the myth of progress, and musicians, inventors, bohemians and collectors of sounds whose boundless creativity has survived, even in a period of post-Soviet reality.

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

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



## Die fünf Himmelsrichtungen

Fridolin Schönwiese

**Austria**  
Spanish/English  
(Ger sub)  
DV/HDV/35 mm/  
FAZ 35 mm 1:1.85  
Dolby Digital 90 min

**Concept**  
Fridolin Schönwiese  
**Camera**  
Johannes Hammel  
**Editor**  
Karina Ressler

**Producers**  
Ralph Wieser  
Georg Misch  
**Production**  
Mischief Films

**Completion**  
End 2008

**Contact**  
Mischief Films

Residents of the impoverished Mexican village of Tres Valles have been heeding the call of the American dream for many years, leaving their homes and heading for the USA. Caught in a perpetual cycle of hope and despair, they most often travel illegally between the two countries and cultures, leading to the inexorable destruction of their families. The phenomenon of the migrant worker is seen from the perspective of the country of emigration.

**Fridolin Schönwiese** \*1967 Vienna Austria  
**Films** (selection) *Volver la Vista* (2005 d)  
*it works* (1998 short d) *Cosmodrom* (1995 a-g)



## Gosprom Charkow

Peter Roehsler

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

**Concept**  
Peter Roehsler  
**Editor**  
Susanne Eppensteiner

**Production**  
nanookfilm

**Completion**  
Summer 2008

**Contact**  
nanookfilm

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

**Peter Roehsler** \*1950 Austria





## Geburtsklinik Semmelweis Constantin Wulff

**Austria**  
DV/Digi Beta 4:3  
mono  
approx. 90 min

**Concept**  
Constantin Wulff  
**Camera**  
Johannes Hammel  
**Editor**  
Dieter Pichler

**Producers**  
Constantin Wulff  
Johannes Rosenberger  
**Production**  
Navigator Film

**Completion**  
End 2007

**Contact**  
Navigator Film

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

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



## Grilagem Tom Marschall, Niki Braunschör

**Austria**  
Portuguese  
(Ger/Eng sub)  
HDV  
Dolby stereo  
approx. 90 min

**Concept**  
Tom Marschall  
Niki Braunschör  
**Camera**  
Tom Marschall  
**Editor**  
Christin Veith

**Producers**  
Stefan Lukacs  
Georg Eggenfellner  
**Production**  
Stefan Lukacs  
Filmproduction

**Completion**  
2008

**Contact**  
Stefan Lukacs  
Filmproduction

This film is about inner migration in Brazil, its socio-economic causes, and its social and ecological consequences. It is set in the Amazon rain forest and federal states of Mato Grosso and Para. BR 163 is being asphalted, a route running directly through the Culaba rain forest to Santerem. *Grilagem* shows how a vast tropical area is being entirely altered to produce soy for the world market.

**Tom Marschall** \*1974 Vienna Austria  
**Films** (selection) Out of Bounds (2007 a-g)  
Der Kärntner spricht Deutsch (2006 d)

**Niki Braunschör** \*1971 Vienna Austria



## Gurbet – Away from Home Kenan Kilic

**Austria**  
 Turkish/German  
 (Ger sub)  
 DV/Digi Beta 16:9  
 colour/b&w  
 stereo  
 approx. 120 min

**Concept/realisation**  
 Kenan Kilic

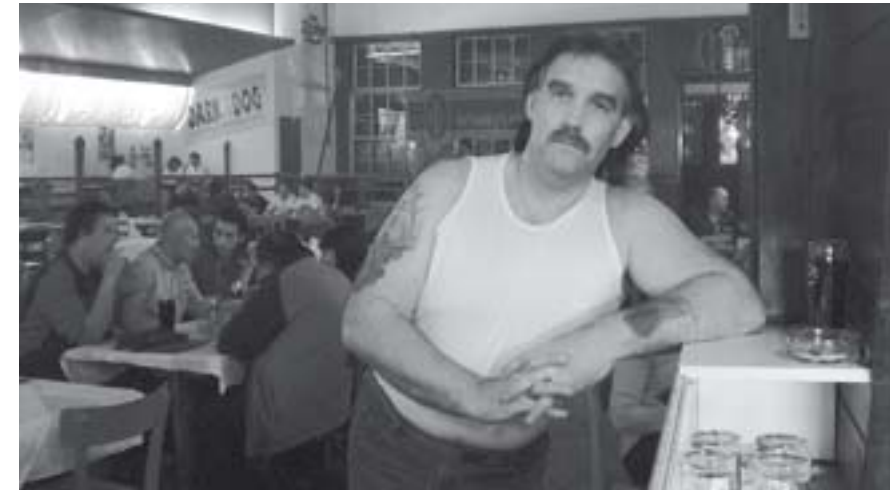
**Camera**  
 Robert Angst  
 Kenan Kilic

**Completion**  
 End 2007

**Contact**  
 Kenan Kilic

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

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



## Das Holländerschiff Tizza Covi, Rainer Frimmel

**Austria**  
 S-16 mm/Blow up/  
 35 mm 1:1.66 b&w  
 Dolby SR  
 approx. 90 min

**Concept**  
 Tizza Covi  
 Rainer Frimmel  
**Camera**  
 Rainer Frimmel  
**Editor**  
 Tizza Covi

**Producer**  
 Rainer Frimmel  
**Production**  
 Vento Film

**Completion**  
 2008

**Contact**  
 Vento Film

The regular patrons and personnel of a popular dance hall in Vienna's Prater take center stage in this film. The observation of their daily routines and survival strategies in an era of economic cutbacks reveals a genre scene of Vienna that is rich in contrasts.

**Tizza Covi** \* 1971 Bozen Italy  
**Films** (selection) Babooska (2005 d) Das ist alles (2001 d)

**Rainer Frimmel** \* 1971 Vienna Austria  
**Films** (selection) Babooska (2005 d) Das ist alles (2001 d) Aufzeichnungen aus dem Tiefparterre (2000 d)



## In Between Rikke U. Petersen

**Austria**  
 German/Spanish  
 (Eng sub)  
 DV/Beta SP 4:3  
 stereo  
 approx. 70 min

**Concept**  
 Rikke U. Petersen  
 Stefan Kutzenberger  
**Camera/editor**  
 Rikke U. Petersen

**Completion**  
 2008

**Contact**  
 Rikke U. Petersen

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

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



## In the Year of the Hare Ebba Sinzinger

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

**Concept**  
 Ebba Sinzinger  
**Camera**  
 Robert Winkler  
**Editor**  
 Oliver Neumann

**Producer**  
 Vincent Lucassen  
**Production**  
 WILDart FILM

**Completion**  
 End 2007

**Contact**  
 WILDart FILM

The film takes place in Oslo, in the Khmer community in Vienna and in Phnom Penh. The film tells the story of a young man with an intense biography who is confronted by profound questions: They concern “roots”, alternative ways of making a living and finding a female companion, and the fragility of political and personal identities. He travels to the city where his parents came from in order to put himself and the world to the test.

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



## Jakarta Disorder Ascan Breuer

**Austria**  
Bahasa Indonesia  
(Eng sub)  
HDV/FAZ 35 mm  
colour/b&w stereo  
approx. 90 min

**Concept**  
Ascan Breuer  
**Camera**  
Victor Jaschke  
**Editors**  
Ascan Breuer  
Victor Jaschke

**Producers**  
Arash  
Michael Seeber  
**Production**  
Golden Girls  
Filmproduktion

**Completion**  
2009

**Contact**  
Golden Girls  
Filmproduktion

The lives of five individuals cross and intersect in the smog of Jakarta, the tropical mega-city. After 30 years of military dictatorship and 300 of colonial rule they're fighting to build a civil society. Their expeditions through the urban jungle reveal fault lines, areas of conflict and contradictory flows that are influencing our modern, globalized world.

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



## Los Refrigeradores – Heiße Nächte kühle Schränke Thomas Lehner

**Austria**  
DV/Digi Beta  
stereo  
approx. 90 min

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

**Producer**  
Thomas Lehner  
**Production**  
thomahawk.tv

**Completion**  
Spring 2008

**Contact**  
Thomas Lehner

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

**Thomas Lehner** \*1963 Linz Austria



## Romani Paramisi – A Gypsy Fairy Tale

Zuzana Brejcha

**Austria**  
Slovak/Romanes/  
German (Ger sub)  
DV/Digi Beta 16:9  
stereo  
approx. 90 min

**Concept**  
Zuzana Brejcha  
**Camera**  
Peter Kubela  
Astrid Heubrandtner  
**Editor**  
Zuzana Brejcha

**Producer**  
Peter Roehsler  
**Production**  
nanookfilm

**Completion**  
End 2007

**Contact**  
nanookfilm

The gypsy family Horvath moves en masse from an impoverished settlement in eastern Slovakia to Sheffield, England. They soon find work as cleaning personnel and become affiliated with a sect of Pentecostal Christians. The traditional family order, central to their way of life, begins to crumble under the influence of the religious sect, combined with their new living conditions.

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



## Das Schweigen und das Schreiben

Carmen Tartarotti

**Austria**  
DV/Digi Beta 16:9  
colour/b&w  
stereo  
approx. 80 min

**Concept**  
Carmen Tartarotti  
Georg Janett  
**Camera**  
Pio Corradi  
Carmen Tartarotti  
Johannes Hammel  
**Editors**  
Ferdinand Ludwig  
Carmen Tartarotti

**Production**  
Carmen Tartarotti  
Filmproduktion

**Completion**  
2007

**Contact**  
Carmen Tartarotti

“I thought it should be a film about keeping silent. Writing and keeping silent. But how do you make something like that? Maybe for other authors it is possible for them to produce other things from their minds when they speak, whereas I cannot produce anything. I don’t want to speak! And this will be the basis for making our film. We’ll do that!” (F. Mayröcker)

**Carmen Tartarotti** \*1950 Latsch Italy  
**Films** (selection) Zwischen Grant und Elend (2006 d)  
Paradiso del Cavedale (1992 d)



## Seelenflecken Karl Bretschneider

### Austria

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

### Concept

Karl Bretschneider

### Camera

Christian Haake

### Editor

Karl Bretschneider

### Completion

End 2008

### Contact

Karl Bretschneider

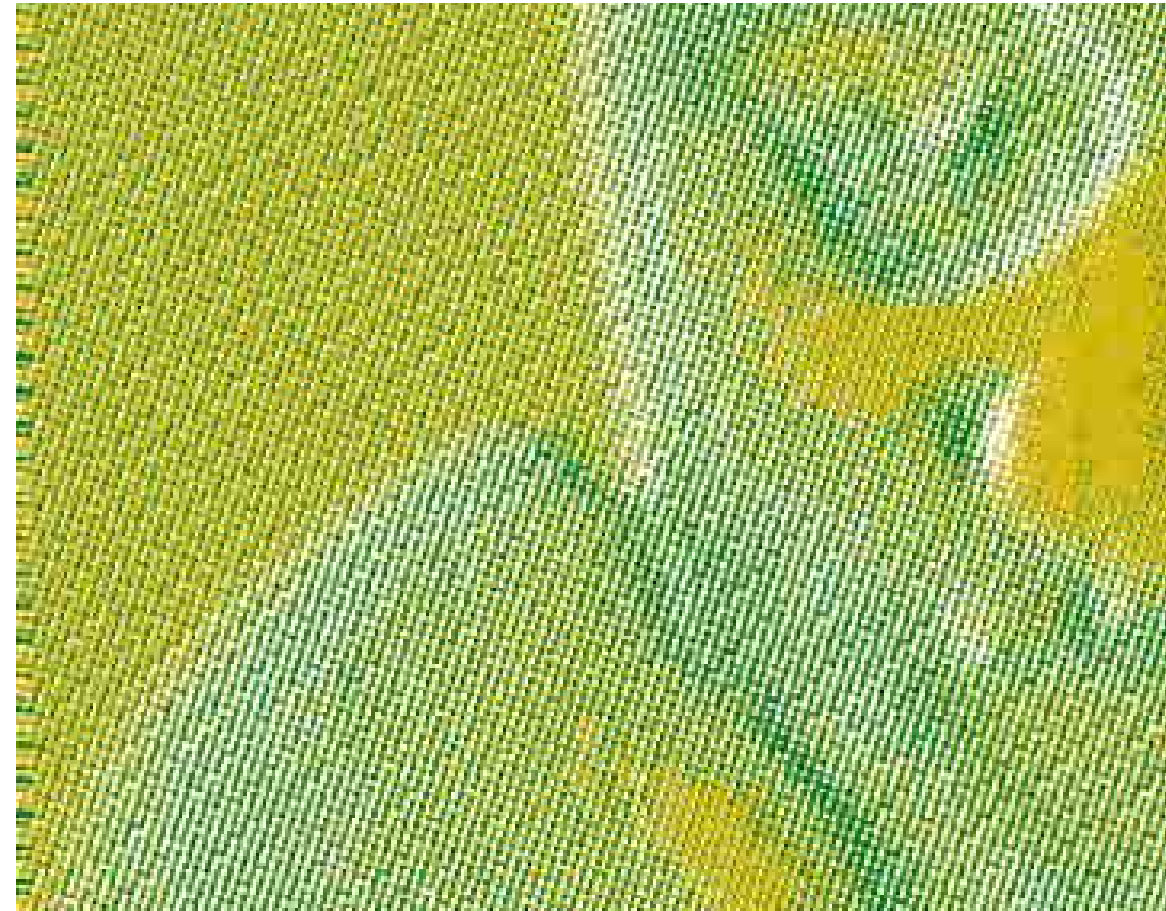
*Seelenflecken* portrays people in the psychiatric ward of the Baumgartner Höhe. The film is based on the everyday routine of a doctor and accompanies patients from their first talk with the doctor to the day of their release.

**Karl Bretschneider** \*1980 Vienna Austria

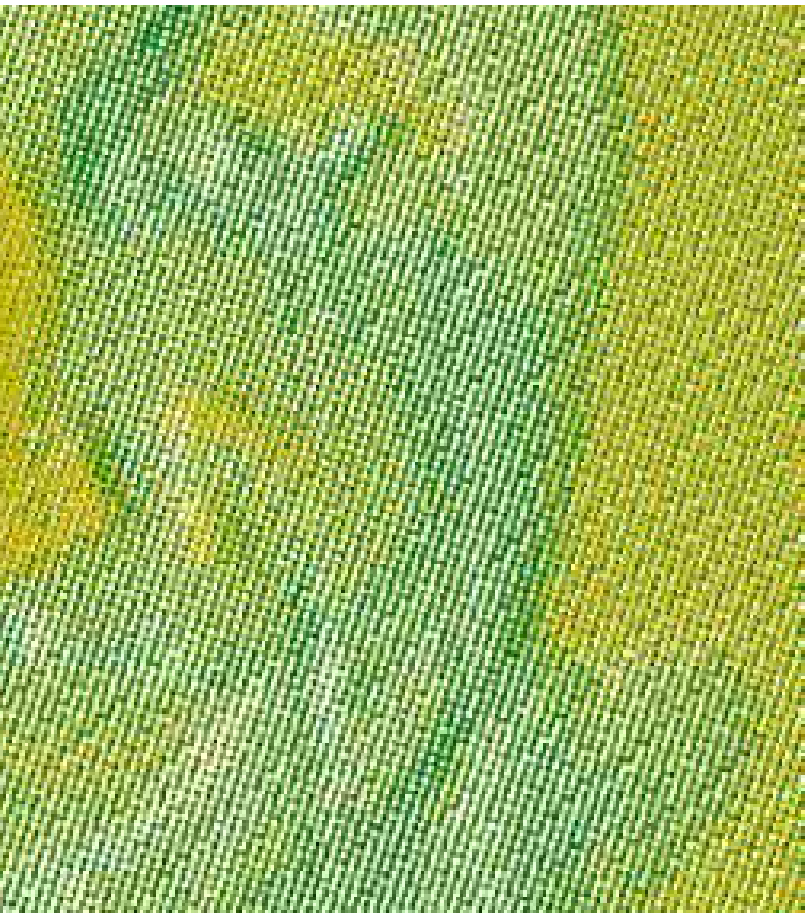
**Films** (selection) Grey Zone (2003 short f) Coming Home (2001 short f) Rapid Charly Only (2000 short d)

The Grand Jury Prize is awarded to *Out of Time*, for its courage in choosing an unfashionable constituency, a group of old Viennese merchants, examining the passing of an era of craft and service, and opening up into a meditation on the universal question of the meaning of an individual life.

Jury's statement of the SEATTLE INTERNATIONAL FILM FESTIVAL 2007 about *Out of Time* by Harald Friedl



avant-garde  
coming soon  
→



## Film ist. A Girl and a Gun Gustav Deutsch

**Austria/  
The Netherlands**  
No dialogue  
35 mm 1:1.37  
colour/b&w  
Dolby stereo 90 min

**Concept**  
Gustav Deutsch  
**Editors**  
Gustav Deutsch  
Hanna Schimek

**Producers**  
Manfred Neuwirth  
Frank Roumen  
**Production**  
loop media (AT)  
Netherlands  
Filmmuseum (NL)

**Completion**  
2008

**Contact**  
loop media

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

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





## Photography and Beyond – Kiesler’s Projections

### Heinz Emigholz

#### **Austria/Germany**

HDV stereo  
approx. 70 min

#### **Concept/cam**

Heinz Emigholz  
**Editor/prod**  
Heinz Emigholz

#### **Producers**

Gabriele Kranzelbinder  
Alexander Dumreicher-  
Ivanceanu

#### **Production**

Amour Fou Film-  
produktion (AT)  
Heinz Emigholz Film-  
produktion (DE)

#### **Completion**

End 2007

#### **Contact**

Amour Fou Film-  
produktion

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

**Heinz Emigholz** \*1948 Achim Germany

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

Chris Markers *La jetée* appears to be a starting point for this work, a precedent that Palm has modified and further developed with a high degree of formal willfulness and imperturable stylistic poise.

Stefan Grisseemann DIE PRESSE about *Sea Concrete Human – Malfunction #1* by Michael Palm



fiction short  
coming soon  
→



## Punsch noël

Marie Kreutzer

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

**Marie Kreutzer** \* 1977 Graz Austria  
**Films** (selection) White Box (2006 short f) un peu beaucoup (2002 short f) Cappy Leit (2000 short f)

**Austria**  
German (Eng sub)  
35 mm 1:1.87  
Dolby stereo  
approx. 5 min

**Sc** Marie Kreutzer  
**Cast** Pauline Reiner  
Fedor Schuster  
Harald Windisch  
**Cam** Dani Purer  
**Ed** Ulrike Kofler

**Prod** mädchenfilm

**Completion**  
End 2007

**Contact**  
Marie Kreutzer



## Supervision

Alexander Stecher

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

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

**Austria**  
German (Eng sub)  
HD 1:1.85  
stereo  
approx. 60 min

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

**Completion**  
End 2007

**Contact**  
Alexander Stecher



## Zwei Personen Film

Markus Engel

*Zwei Personen Film* treats of two actors living in a self-enclosed universe where a third inhabitant was recently found dead. Suicide? Murder? A staged event? Both characters repeatedly enact fragments of possible scenarios over and over again, until reality and fiction, play and memory, are entirely fused.

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

**Austria**  
German (Eng sub)  
DV/Digi Beta 16:9  
colour/b&w  
stereo  
approx. 30 min

**Realisation**  
Markus Engel

**Completion**  
2008

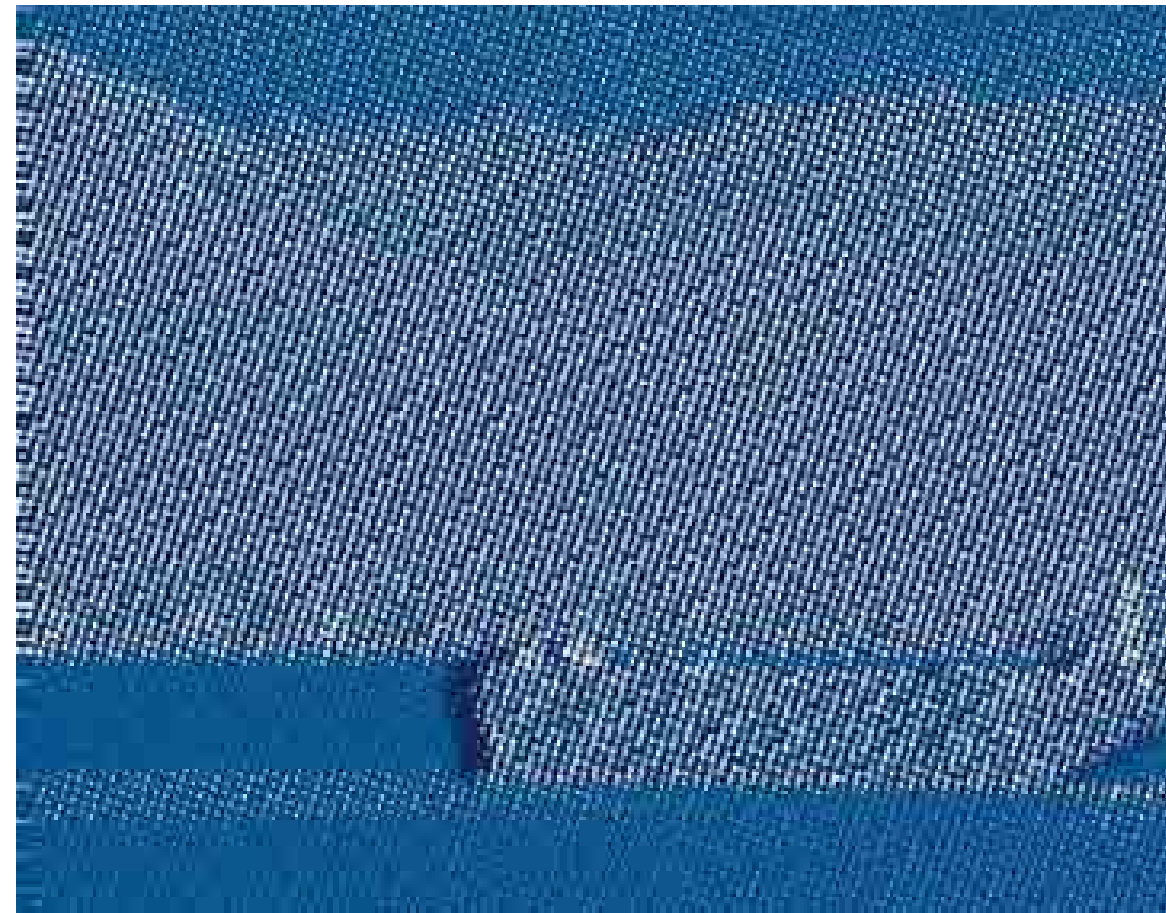
**Contact**  
Markus Engel

Bady Minck's *In the Beginning Was the Eye* participates in a typically Austrian massacre play but sets itself apart through the strength of its talent and focus.

Jean-Philippe Tessé CAHIERS DU CINÉMA  
about *In the Beginning Was the Eye* by Bady Minck

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

Robert Koehler VARIETY  
about *Babooska* by Tizza Covi and Rainer Frimmel



documentary short  
coming soon





## Mara – Different Faces of a Diva

Elisabeth Maria Klocker

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

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

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

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

**Completion**  
2008

**Contact**  
Elisabeth M. Klocker



## Marina und Sascha

Ivette Löcker

Marina and Sascha live on the Baikal Sea in Siberia, shipping coal. They transport coal from Port Baikal to East Barguzin on Barge Number 1315. The barge is like an island where they can escape the lethargy of everyday life in Russia. Life at sea is full of contradictions. The job is driven by necessity and yet fuelled by a love of nature. They long for a normal life but at the same time want to maintain their independence.

**Ivette Löcker** \* 1970 Bregenz Austria

**Austria**  
Russian (Ger sub)  
HDV/Digi Beta 16:9  
stereo  
approx. 40 min

**Concept**  
Ivette Löcker  
**Cam** Joerg Burger  
**Ed** Igor Heitzmann  
Ivette Löcker

**Completion**  
2007

**Contact**  
Ivette Löcker



## My Best Friend's Wedding

Anna Martinetz

Karthik, a young liberal Indian student living in the West suddenly returns to India for a traditionally arranged marriage. In search of a reason, we follow him to India and meet his bride and family. What does love have to do with it? The film explores encodings and narratives of love. Parallels between the Indian way and our own culture (and the universal feelings underlying them) slowly become apparent.

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

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

**Concept/cam/prod**  
Anna Martinetz  
Ed Stefan Stabenow

**Completion**  
2008

**Contact**  
Anna Martinetz



## No Resting Place

Joerg Burger

A film homage honoring the great Viennese cameraman and photographer Wolf Suschitzky. On the occasion of his 95th birthday, the agile emigrant tells how he achieved world renown as an exile in Britain's film industry, and reminisces upon his dynamic past.

**Joerg Burger** \* 1961 Vienna Austria  
Films (selection) Seized (2007 short d)  
The Real Thing Looks Completely Different (2004 short d) Exploration (2003 short d)  
Moscow (2001 short d)

**Austria**  
German/English (Ger sub)  
HDV/Digi Beta 16:9  
stereo 30 min

**Realisation**  
Joerg Burger

**Prod** Ralph Wieser  
Georg Misch  
Mischieffilms

**Completion**  
2008

**Contact**  
Mischieffilms



## Überlappungen II

Wilhelm Gaube

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

**Wilhelm Gaube** \* 1925 Oed Austria  
Films approx. 250 documentaries

**Austria**  
16 mm mono  
approx. 5 hours

**Realisaton**  
Wilhelm Gaube

**Completion**  
Spring 2008

**Contact**  
Wilhelm Gaube



## Wien 15

Thomas Korschil

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

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

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

**Realisation**  
Thomas Korschil

**Completion**  
2008

**Contact**  
Thomas Korschil

Kowalski's editing, the pumping up of the static images and the organic way the electronic music follows and anticipates the movements of nature make this a breathtaking work of art.

The jury for the GOLDEN IMPACT AWARD 2006 about *Luukkaankangas* – updated, revisited by Dariusz Kowalski



avant-garde short  
coming soon







## alpine intervention

Michaela Schwentner

Recreational architecture is a basic component of our landscape. The sight of a functional swimming or ski-lift facility is no surprise. Once they become obsolete, such structures disappear from our field of vision. I want my experimental work to evoke and reveal the beauty of these architectural objects, including auxiliary transportation infrastructure, tunnels, street galleries, etc.

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

**Austria**  
No dialogue  
16 mm/Digi Beta  
Dolby stereo  
approx. 10 min

**Realisation**  
Michaela Schwentner

**Completion**  
End 2007

**Contact**  
Michaela Schwentner



## Borgate

Lotte Schreiber

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

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

**Austria**  
DV/Digi Beta 16:9  
colour/b&w  
stereo  
approx. 14 min

**Concept/ed**  
Lotte Schreiber  
**Cam** Johannes Hammel

**Completion**  
End 2007

**Contact**  
Lotte Schreiber



**Einsicht Durchsicht Aussicht**  
Selma Doborac

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

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

**Austria**  
No dialogue  
16 mm 1:1.37  
Dolby SR 15 min

**Realisation**  
Selma Doborac

**Completion**  
End 2007

**Contact**  
Selma Doborac



**Eintritt zum Paradies**  
um 3 € 20 Edith Stauber

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

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

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

**Realisation**  
Edith Stauber

**Completion**  
2007

**Contact**  
Edith Stauber



**Ein Heimatfilm**  
Johanna Kirsch

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

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

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

**Realisation**  
Johanna Kirsch

**Completion**  
2008

**Contact**  
Johanna Kirsch



**Hotel Roccalba**  
Josef Dabernig

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

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

**Austria**  
No dialogue  
16 mm/Blow up/  
35 mm 1:1.37 b&w  
stereo SR  
approx. 10 min

**Sc/ed/prod**  
Josef Dabernig  
**Cast** Annemarie, Anni  
& Wolfgang Dabernig  
Josef Dabernig jun. & sen.  
Karin & Maria Franz  
Isabella Hollauf  
Georg Schöllhammer  
Otto Zitko  
**Cam** Christian Giessler

**Completion**  
Spring 2008

**Contact**  
Josef Dabernig



**Lezzieflick**  
Nana Swiczinsky

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

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

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

**Realisation**  
Nana Swiczinsky

**Completion**  
2007

**Contact**  
Nana Swiczinsky



**Low Definition Control – Malfunctions #0**  
Michael Palm

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

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

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

**Realisation**  
Michael Palm

**Prod**  
hammelfilm

**Completion**  
End 2008

**Contact**  
hammelfilm



**Milli Vanilli Rebate**  
Martin Arnold

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

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

**Austria**  
No dialogue  
HD 16:9  
approx. 10 min

**Realisation**  
Martin Arnold

**Completion**  
2008

**Contact**  
Martin Arnold



**nightStill**  
Elke Groen

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

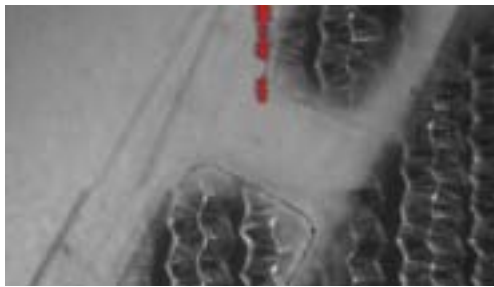
**Elke Groen** \*1969 Gmunden Austria  
**Films** (selection) Jeder siebte Mensch (2006 d) Bunica (2005 d) Tito-Material (1999 a-g)

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

**Realisation**  
Elke Groen

**Completion**  
2007

**Contact**  
groen.film



## Not Still – 45 Frames per Revolution

Billy Roisz

The vinyl record is serving as sound and image source for *Not Still*. Billy Roisz uses various types of cameras (e.g. microscope cam) to go deep into the grooves and scratches of the vinyl, the structure of the label, the messages on the picture discs. She mixes this material with macro takes of film material to bring back and forth the impact on each other's manipulation on the medium.

**Billy Roisz** \* 1967 Vienna Austria  
**Films** (selection) elesyn 15.625 (2006 a-g)  
 BYE BYE ONE (2005 a-g) sources (2004 a-g)

**Austria**  
 DV/Beta SP 4:3  
 stereo  
 approx. 7 min

**Realisation**  
 Billy Roisz

**Completion**  
 End 2007

**Contact**  
 Billy Roisz



## Notes on Film 03

### MOSAIK MÉCANIQUE

Norbert Pfaffenbichler

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

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

**Austria**  
 No dialogue  
 35 mm Cinema Scope 1:2.35 b&w  
 Dolby stereo 9.30 min

**Realisation**  
 Norbert Pfaffenbichler  
**Sound** Bernhard Lang

**Completion**  
 2007

**Contact**  
 Norbert Pfaffenbichler



## Optical Vacuum

Dariusz Kowalski

This film takes hidden webcams as its point of departure. These cameras are used for the surveillance of workers, universities or public spaces, not intended for public consumption. Webcams give the internet "eyes" – they inversely mirror society through their lack of subjectivity and their anonymous gaze. Voyeurism and surveillance, but also unsolicited exhibitionism mutually determine one another through the technology of the internet.

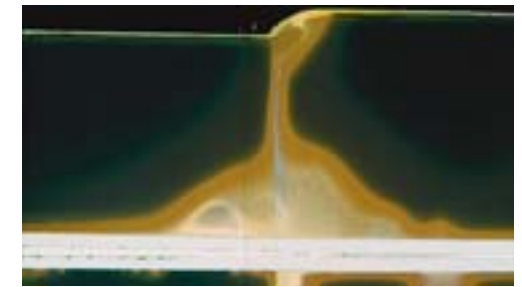
**Dariusz Kowalski** \* 1971 Cracow Poland  
**Films** (selection) Elements (2006 a-g)  
 Luukkaankangas – updated, revisited (2005 a-g)  
 Ortem (2004 a-g)

**Austria**  
 No dialogue  
 Beta SP 16:9  
 stereo  
 approx. 30 min

**Realisation**  
 Dariusz Kowalski  
**Sound** Stefan Németh  
**Voice** Stephen Mathewson

**Completion**  
 2008

**Contact**  
 Dariusz Kowalski



## Rue St. Honoré

Christian Neubacher

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

**Christian Neubacher** \* 1972 Salzburg Austria

**Austria**  
 35 mm 1:1.37  
 colour/b&w  
 stereo  
 approx. 10 min

**Realisation**  
 Christian Neubacher

**Completion**  
 End 2007

**Contact**  
 Christian Neubacher



**Running Sushi** Mara  
Mattuschka, Chris Haring

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

**Mara Mattuschka** \* 1959 Sofia Bulgaria  
**Films** (selection) Comeback (2005 a-g)  
Legal Errorist (2005 a-g) plasma (2003 a-g)

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

**Austria**  
English  
DV/Digi Beta 16:9  
stereo  
approx. 35 min

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

**Prod**  
Minus Film

**Completion**  
2008

**Contact**  
Mara Mattuschka



**Rushes**  
Peter Tscherkassky

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

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

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

**Realisation**  
Peter Tscherkassky

**Completion**  
2009

**Contact**  
Peter Tscherkassky



**stroboscopic noiz 01**  
Manuel Knapp

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

**Manuel Knapp** \* 1978 Wolfsberg Austria  
**Films** (selection) visibility of interim (2007 a-g)  
accelerated lines (2005 a-g)

**Austria**  
No dialogue  
DV/Digi Beta 16:9 b&w  
stereo  
approx. 8 min

**Realisation**  
Manuel Knapp

**Completion**  
End 2007

**Contact**  
Manuel Knapp



**Tears Work**  
Christian Frosch

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

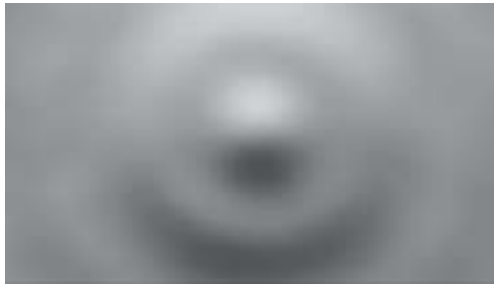
**Christian Frosch** \* 1966 Waidhofen/Thaya Austria  
**Films** (selection) K.aF.ka-fragment (2002 f)  
Die totale Therapie (1997 f)

**Austria**  
No dialogue  
HDV/Digi Beta b&w  
stereo  
approx. 14 min

**Concept/ed/prod**  
Christian Frosch  
**Cam** Johannes Hammel

**Completion**  
2007

**Contact**  
Christian Frosch



## wellen

Marco Antoniazzi

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

**Marco Antoniazzi** \* 1972 Bozen Italy

**Films** (selection) Verkauften Verkauften (2006 short d) Das Kettenkarussell (2004 short f) für einen moment (2001 short f)

### Austria

No dialogue  
DV/Digi Beta 16:9 b&w  
mono  
approx. 20 min

### Realisation

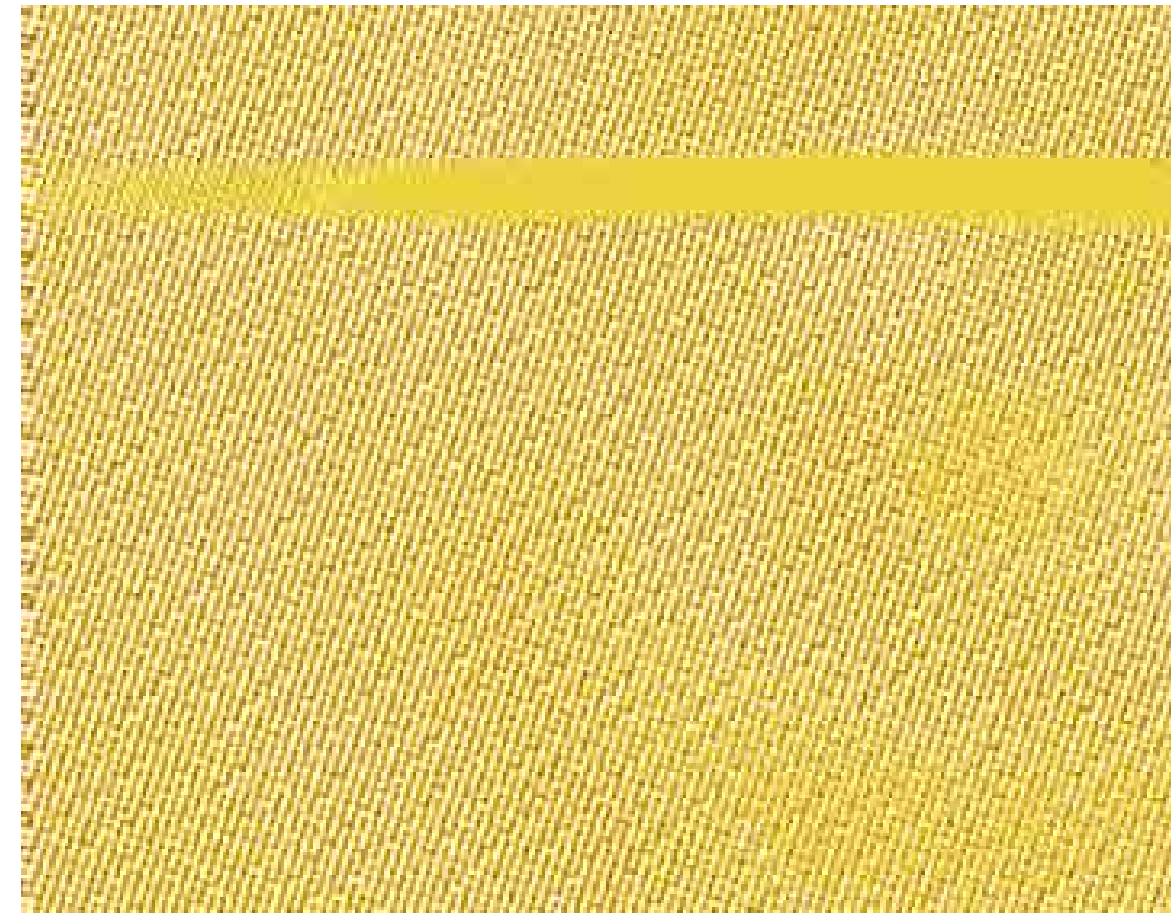
Marco Antoniazzi

### Completion

End 2007

### Contact

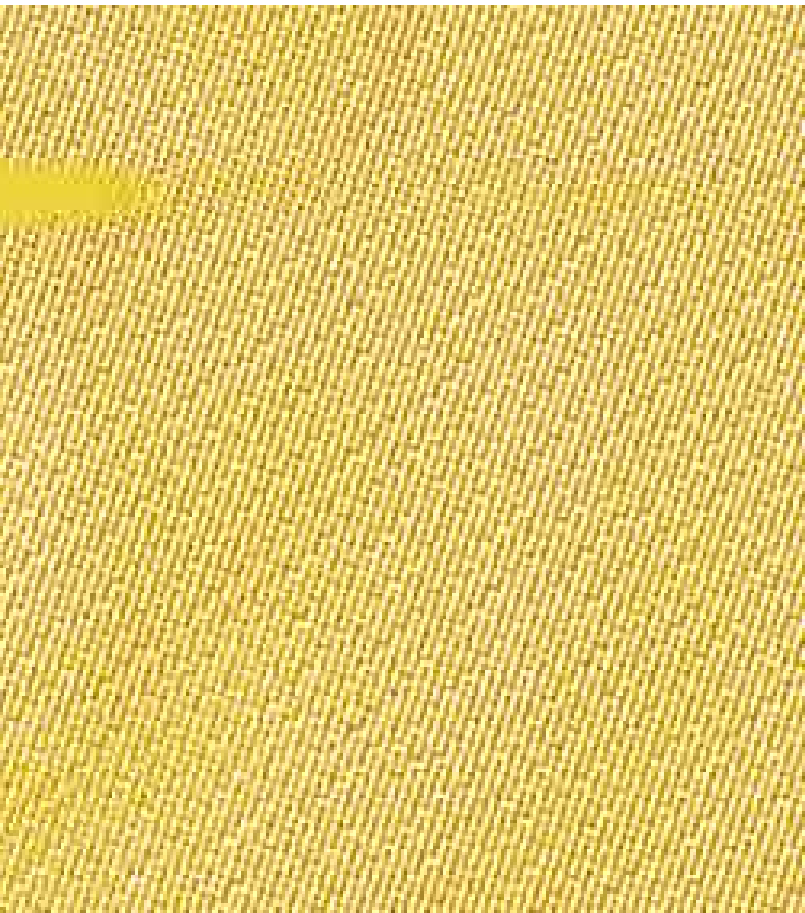
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www.parallel-universe.com  
www.war-on-drugs.com

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