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FILM austria

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Watch out for the Austrians

Austrian documentary film enjoys growing international attention. “Watch out for the Austrians” is the buzz increasingly heard at many festivals, including the most renowned.

Numerous prizes proving this development have been awarded by venues in Europe, Asia and the United States. Commercial success often accompanies such artistic achievement. Consider the case of Erwin Wagenhofer’s documentary film, *We Feed the World*, which broke all attendance records.

The topics treated by these films have an international relevance that partly fuels this phenomenon. However, the essential reason for their success lies in how they approach the subject: their filmic realisation and the perpetual renewal of the methods and techniques of documentary storytelling.

Sixty percent of the films funded by the Federal Chancellery are documentary projects. But despite the diversity of their themes and artistic strategies, one trait is intrinsic to all the films funded by the Federal Chancellery: They share the desire to pioneer new forms of cinematic expression.

The funding of innovative projects by the Federal Chancellery clears the way for a multitude of voices to emerge in Austrian film. The publication at hand provides a comprehensive view of success in terms of prizes, festival participation, and distribution. It also provides information about all the films completed or nearing completion this year that were supported by the Film Division of the Department of the Arts.

I wish all these films great success and many viewers.

Franz Morak
State Secretary for the Arts and Media

Notes on a Certain Kind of Austrian Cinema

By Gertjan Zuilhof

It was the year when Michael Pilz released *Feldberg* that I first came to Austria on behalf of the Rotterdam Film Festival. I seem to remember that the film had its première in Wels during the Austrian Film Days, but a beautiful old cinema in Vienna was rented for the visitor from Rotterdam. All that in order to do justice to the radiant 35mm image and the minimal yet meticulous soundtrack. I was impressed by the craftsmanship and the visual and audio purism, even though I could not know at the time that Pilz was soon to abandon working with classical film techniques and was to become a pioneer in the field of filming using handy video formats.

This year, a film was presented that took me back to the early 1990s. To 1990 itself, to be precise. To the year of *Feldberg*. We're talking about the stunning *Bellavista* by Peter Schreiner. Beautiful, calm and self-assured in black and white and shot in one location, a forgotten German-speaking enclave in the Italian Alps, the kind I thought no longer existed. Schreiner deliberately allowed a lot to pass him by. He filmed his small archaic community as it were with archaic means. He has picked up where he left off in his closely related film *I Cimbri* (1991) after having not filmed for a long time. The power of his work has remained equally strong. Beautifully captured light in the endless grey tones between black and white may well have something timeless.

During the absence of Schreiner, Pilz has built up an imposing video oeuvre, focusing on personal perspective and lengthy meditations. His recent film *Windows, Dogs and Horses* (2006) is a very short film by his standards: only 40 minutes. It's almost a commercial in which many of his themes, characters and locations throughout the world pass review.

Pilz and Schreiner of course only form an exceptional fringe within Austrian documentary, that with names such as Ulrich Seidl, Michael Glawogger and Nikolaus Geyrhalt is itself exceptional enough to have a clear profile in an international sense. Characteristic for the Austrian situation is that the exceptional fringe (Seidl, Glawogger and Geyrhalt certainly don't make television) has its own fringe.

And what is regarded as fringe everywhere, the world of experimental and avant-garde film, has a status in Austria that is not to be found anywhere else. That status and the related support ensure a continuing production of experimental films. This source has dried out in many places in the world. Only Japan, which also values modern traditions, can measure up to Austria in this regard. Cherishing the avant-garde tradition is also the motor behind loving documentaries such as those by Martina Kudláček. *Notes on Marie Menken* (2006) and earlier *Im Spiegel der Maya Deren* (2003) present proponents of the avant-garde in a committed way and also document how fragile the heritage of the avant-garde is. This vulnerability and commitment also plays a clear role in the film that PRINZGAU/podgorschek made about the once-experimental film maker Donald Richie, best-known as a connoisseur of Japanese film. *Sneaking in: Donald Richie's Life in Film* (2002) is a committed homage by a duo of avant-garde artists to one of the pillars of avant-garde history. The Austrian avant-garde has a massive tradition with names such as Kurt Kren and Peter Kubelka that have strangely enough not discouraged young film makers to continue exploring the many rows of the avant-garde. The more mathematical direction is explosively productive in the mood of electronic music and using digital techniques and presented under the title Austrian Abstracts. The alchemic side of the avant-garde has found a sensitive image manipulator in the form of Johannes Hammel.

It was Hammel who many years ago gave me another *Feldberg* moment with his *Die Schwarze Sonne/Black Sun* (1992). A jewel in negative black and white that I consider measures up to Chris Marker's *La Jetée*. There's also a new work by Hammel, in the form of his short *Abendmahl/Last Supper*, that shows that not all roads in avant-garde have been trampled.

Another characteristic of Austrian avant-garde is that there is a younger generation to continue to innovate tradition. Filmmakers such as Peter Tscherkassky with for instance *Outer Space* (1999) and Martin Arnold with for instance *Alone. Life Wastes Andy Hardy* (1998) have made classics that match up to the work of the great masters from the 1960s and 1970s.

Introduction

I want to mention one more guardian of the avant-garde heritage. I first made the acquaintance of Gustav Deutsch with his tightly structured yet humorous *Film-Schule des Sehens 1 – Adria* (1960 - 1990), made with found holiday footage. Even funnier was his infectious *Taschenkino project* (1995) that was a great success during the 25th Rotterdam festival. And Deutsch is still rummaging through archives looking for forgotten images to put in new contexts.

No fringe, no avant-garde is complete without strong women. Mara Mattuschka shapes a world, an absurd world of its own, focusing on herself in all her exuberance. The recent *Comeback* (2005) is a compact form example of that. Bady Minck made a name for herself as one of the original animation filmmakers with works such as *Mécanomagie* (1996) and *Im Anfang war der Blick* (2002).

I shall reveal one last *Feldberg* moment. Edgar Honetschlägers' *Milk* (1997) made it clear to me in a surprising way that an interesting Austrian film does not have to be stern, classical and serious. In his film, Honetschläger showed a portrait of Japan through the eyes of an inquisitive, humorous and slightly anarchic artist. An artist who did not take too much notice of rules, not even the noble rules of the film art. This undisciplined element gave him a lot of freedom in this and later films. Certainly in the small and funny *George in Hollywood* (2002), but also in the slightly stricter new work *Immergrün und die Moderne* (2005). A certain isolation has helped avant-garde film in Austria and protected it from disappearing too much into the fringe, but the work of Honetschläger also shows how refreshing a cosmopolitan approach can be and how the confrontation with a different culture – in his case that of Japan – can nourish his own work.

The international face of Austrian film is of course primarily shaped by the work of Michael Haneke. Then there is a lengthy gap before filmmakers such as Barbara Albert and Jessica Hausner come into view. The avant-gardists also have a clear profile in their own spots and their own niches, not lastly thanks to the diligent worldwide promotion by *sixpackfilm*. You can always wish for more, but it's good to remember that there is no country in the world, large or small, (unless it's Japan again) that can boast such a fine reputation in the cinematographic fringe.

Gertjan Zuilhof (* 1955) is a programmer for the International Film Festival Rotterdam. He contributes to the general programme and develops special thematic programmes. He has shifted focus to South East Asia in recent years. Previously, his area of research included the German speaking countries, hence, Austria. He is also on the selection committee for the Hubert Bals Fund, a foundation granting financial support to filmmakers from developing countries.

Budget

	2005	2004	2003	2002	2001
Total Budget	€ 1.217.000	€ 1.288.000	€ 1.205.000	€ 917.000	€ 1.017.000
Development	€ 119.000	€ 140.000	€ 155.000	€ 130.000	€ 132.000
Production	€ 883.000	€ 950.000	€ 800.000	€ 660.000	€ 737.000
Fiction films	6	3	4	6	5
Documentary films	22	27	17	23	23
Avant-garde films	20	21	13	20	26
Full-length films	14	21	17	12	13
Short films	34	30	17	37	41
Total Films	48	51	34	49	54
Distribution¹⁾	€ 215.000	€ 198.000	€ 250.000	€ 127.000	€ 148.000

1) Festival screenings, prints, theatrical releases

Festival Screenings

Most Frequent Festival Screenings 2002 – 2006

Director	Film	Number of festivals
Virgil Widrich	<i>Fast Film</i>	256
Peter Tscherkassky	<i>Outer Space</i>	88
Peter Tscherkassky	<i>Dream Work</i>	85
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	76
Virgil Widrich	<i>Copy Shop¹⁾</i>	71
Bady Minck	<i>Im Anfang war der Blick</i>	62
Ruth Mader	<i>Struggle</i>	48
Siegfried A. Fruhauf	<i>Exposed</i>	45
Siegfried A. Fruhauf	<i>Mirror Mechanics</i>	44
Gustav Deutsch	<i>Film ist. 7–12</i>	40

1) Oscar nomination

International Awards

Most International Awards Received 1995 – 2006

Director	Film	Number of awards
Virgil Widrich	<i>Copy Shop¹⁾</i>	35
Virgil Widrich	<i>Fast Film</i>	34
Peter Tscherkassky	<i>Outer Space</i>	18
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	13
Peter Tscherkassky	<i>Dream Work</i>	12
Gabriele Neudecker	<i>Freaky</i>	11
Kathrin Resetarits	<i>Ägypten</i>	7
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	7
Barbara Albert	<i>Die Frucht deines Leibes</i>	6
Tizza Covi, Rainer Frimmel	<i>Babooska</i>	6

1) Oscar nomination

Rentals

Most Frequently Rented 1995 – 2006¹⁾

Director	Film	Number of rentals
Peter Tscherkassky	<i>Outer Space</i>	194
Virgil Widrich	<i>Copy Shop</i>	192
Virgil Widrich	<i>Fast Film</i>	167
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i>	161
Peter Tscherkassky	<i>Happy End</i>	125
Martin Arnold	<i>passage à l'acte</i>	112
Lisl Ponger	<i>Passagen</i>	110
Kathrin Resetarits	<i>Ägypten</i>	109
Peter Tscherkassky	<i>Dream Work</i>	108
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>	83
Gustav Deutsch	<i>Film ist. 7 – 12</i>	75
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i>	68
Tim Sharp	<i>Dar-el-Beida</i>	56

1) These figures refer exclusively to rental usages which were made from sixpackfilm. Films by directors such as Martin Arnold, Gustav Deutsch, Lisl Ponger, Peter Tscherkassky, Virgil Widrich and many others are additionally available from the world's two major experimental film distributors (Canyon Cinema, San Francisco and Light Cone, Paris).

No current figures are available; however, it is known that the films of the artists cited are among the most often requested works from these distributors. Additionally, there are also sub-rental contracts with smaller distributors of nationally operating distributors (such as 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 at the large US cinemas, where Virgil Widrich's films are often played in an Oscar compilation program. A rental usage can also mean playing two to three weeks as part of regular cinema programming.

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

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

1995 Reinhard Jud, 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*

Fiction

*Austria does it again! No place on earth is producing experimental
cinema as great as that coming out of [Austria] ...*

Michael Sicins – TORONTO INTERNATIONAL FILM FESTIVAL

It Happened Just Before

Anja Salomonowitz



Austria

Digi Beta/FAZ 35 mm
Dolby Digital 72 min

Screenplay

Anja Salomonowitz

Camera

Jo Molitorisz

Editors

Frédéric Fichet
Gregor Wille

Producers

Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu

Production

Amour Fou Filmproduktion

Premiere October 2006

VIENNALE

Vienna Int. Film Festival

It Happened Just Before examines the global phenomenon of female labour trafficking. Anja Salomonowitz has chosen an innovative approach to this theme: Her film is based on the stories of actual victims. These stories are not told by actors, but by people who could have been involved in some way. They are a customs official, a villager, a bartender at a brothel, a diplomat and a taxi driver. A film about false promises, exploitation, guilt, violence and disappointment.

Anja Salomonowitz * 1976 Vienna Austria

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

Contact

Amour Fou Filmproduktion

Kein Zurück

Daniela Suppan, Armin Schönberger



Austria

HDV/Digi Beta 16:9
stereo 84 min

Realisation

Daniela Suppan
Armin Schönberger

Cast

Anna Maria Eder
Hagen Ritschel
Manuel Dorn

Producer

Heimo Holik

Production

Schönberger Suppan Holik

Premiere September 2006
Leibnitz

Julia and Stefan lose their parents in a car accident. While Julia looks for help from a psychologist, Stefan continues to let her know every day that he considers her guilty for their parents' death. In her desperation, she meets a man who rescues her and her brother and gives her new courage. A film about loss, suicide, love and the hope that it is still worthwhile to live.

Daniela Suppan * 1983 Graz Austria

Armin Schönberger * 1983 Graz Austria

Contact

Schönberger Suppan Holik

Documentary

*Struggle is a highly intense and stringent composition,
a desperately strong and beautiful film ...*

Antoine de Baecque – LIBÉRATION
about *Struggle* by Ruth Mader

*The strict form is at times reminiscent of Dreyer and Bergman.
It seems to have been so long ago that cinema dared
seek human sensibilities in a highly disciplined way.*

Daniel Kothenschulte – FRANKFURTER RUNDSCHAU
about *Das wirst du nie verstehen* by Anja Salomonowitz

5 1/2 Roofs

Sepp R. Brudermann



Austria/United Kingdom
English/German (Ger/Sp/Fr sub)
HDV/Digi Beta 16:9 colour/b&w
stereo 84 min

Concept/editor/producer
Sepp R. Brudermann

Camera
Niko Mayr

Production
Spiraleye Productions (UK)

Premiere October 2006
Raindance Film Festival
London (UK)

Six episodes of six different London-based squats and their inhabitants. From political activists in the east to artists up north, from hard working eastern Europeans in the centre to local residents occupying “their” workingman’s café in Broadway Market. All so different but united by one fact: they are squatting. Six stories of life in the city, stories of struggle, celebration, creativity, resignation, fear and hope.

Sepp R. Brudermann * 1975 Vienna Austria
Films (selection) Collective Dreams (2004 short d)
Surviving Ostland (2001 short d)

Contact
Spiraleye Productions

Babooska

Tizza Covi, Rainer Frimmel



Austria
 Italian (Ger/Eng sub)
 S-16 mm/Blow up/35 mm 1:1.66
 Dolby stereo 100 min
Concept
 Tizza Covi
 Rainer Frimmel
Camera/producer
 Rainer Frimmel
Editor
 Tizza Covi
Production
 Vento Film

Int. Premiere February 2006
 Berlinale
 Int. Filmfestspiele Berlin (DE)

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

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

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

Contact
 Vento Film

Bellavista

Peter Schreiner



Austria
 DV/Digi Beta 16:9 b&w
 mono 117 min
Concept
 Peter Schreiner
 Giuliana Pachner
Camera/editor
 Peter Schreiner
Producers
 Susanne Schreiner
 Gerhard Kastler
Production
 echt.zeit.film Schreiner, Kastler

Premiere October 2006
 VIENNALE
 Vienna Int. Film Festival

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

Peter Schreiner * 1957 Vienna Austria
Films (selection) Blaue Ferne (1994 d) | Cimbri (1991 d)
 Auf dem Weg (1988 d)

Contact
 echt.zeit.film Schreiner, Kastler

Children of the Prophet

Sudabeh Mortezaei



Austria
 Persian (Ger/Eng sub)
 DV/Digi Beta 16:9
 stereo 88 min

Concept
 Sudabeh Mortezaei

Camera
 Vahid Firooz
 Rosette Ghadery

Editor/producer
 Oliver Neumann

Line producer Iran
 Mojtaba Mirtahmasb

Production manager Austria
 Carmen Weingartshofer

Production
 Bonus Film

Premiere November 2006
 Int. Documentary Festival
 Amsterdam (NL)

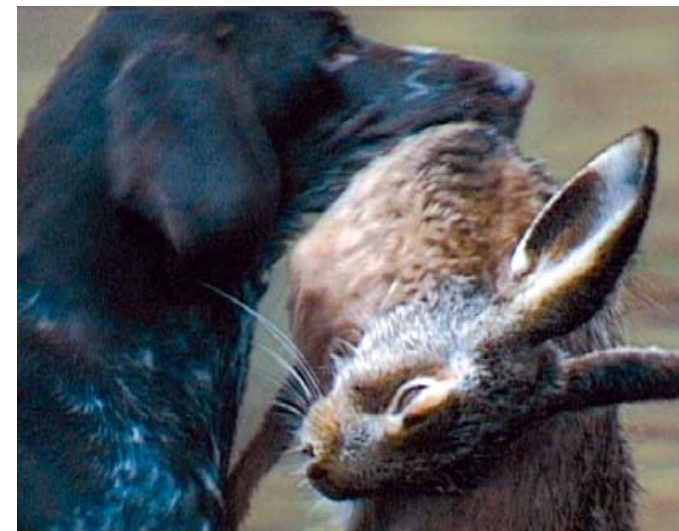
Children of the Prophet follows four groups of protagonists in Teheran during the Shiite mourning rituals of Ashura, commemorating the death of Imam Hossein, the grandson of the Prophet Mohammad. The perspective of the protagonists, their beliefs and the different roles the ceremonies play in their lives give an openhearted and intimate insight into Shiite beliefs as well as everyday life in a Moslem society between tradition and modernity.

Sudabeh Mortezaei *1968 Ludwigsburg Germany

Contact
 Bonus Film

The End of the Neubacher Project

Marcus J. Carney



Austria
 German/English (Eng/Ger sub)
 DV/FAZ 35 mm 1:1.85 colour/b&w
 Dolby SR 74 min

Concept
 Marcus J. Carney
 Georg Tschurtschenthaler

Camera
 Marcus J. Carney
 Ludwig Löckinger, Rolf Orthel

Editors
 Marcus J. Carney
 Georg Tschurtschenthaler

Producers
 Lukas Stepanik
 Marcus J. Carney, Rolf Orthel
 Georg Tschurtschenthaler

Production
 Extrafilm

Premiere November 2006
 Int. Documentary Festival
 Amsterdam (NL)

In the course of an eight year quest into the disturbing legacy of his Nazi family, filmmaker Marcus J. Carney loses both his grandmother and mother to cancer but gains deep insight on how to break the cycle of unresolved mourning.

Marcus J. Carney *1971 New Haven CT USA
Films (selection) Air Square (2002 short f)
 Istvan, Anton and the Three Sisters (1997 d)

Contact
 Extrafilm

Heimspiel – Rebellion im Grenzland

Katrien Laschalt, Reinhard Jud



Austria
DV/Digi Beta 4:3 colour/b&w
stereo 84 min
Concept
Katrien Laschalt
Reinhard Jud
Camera
Rainer Tuidier
Andreas Koch
Editors
Rainer Tuidier
Katrien Laschalt
Producer
Rainer Tuidier
Production
Young Entertainment Group

Premiere April 2006
underdog filmfest Vienna

Heimspiel is a cinematic documentation telling the story of a self-managed house for youths in Oberwart. Former visitors and active members tell of their shared experiences and their personal development. The film is told without a narrative voice and pursues the question: what remains of the dream?

Katrien Laschalt *1972 Großröhrsdorf Germany

Reinhard Jud *1959 Wolfsberg Austria

Contact
Young Entertainment Group

Keine Insel – Die Palmers Entführung 1977

Alexander Binder, Michael Gartner



Austria
Digi Beta colour/b&w
Dolby stereo 90 min
Concept
Alexander Binder
Michael Gartner
Camera
Alexander Binder
Editors
Rosana Saavedra Santis
Karin Hammer
Producer
Elke Kratzer
Production
ENKIDU Filmproduktion

Premiere October 2006
VIENNALE
Vienna Int. Film Festival

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

Alexander Binder *1969 Bad Ischl Austria
Films (selection) F. A. Q. (2005 d) Stossek (2002 d)
Wolkenbügel (1999 a-g)

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

Contact
ENKIDU Filmproduktion

No Name City

Florian Flicker



Austria
 German (Eng sub) HDV/FAZ
 35 mm Cinema Scope
 Dolby Digital 90 min
Concept
 Florian Flicker
Camera
 Birgit Gudjonsdottir
Editor
 Dieter Pichler
Producers
 Ralph Wieser
 Georg Misch
Production
 Mischief Films

Release 21 April 2006
 Vienna

In the midst of a Western adventure park 30 kilometres outside of Vienna, a handful of people work to realize their dream of self-determination. Yet a bitter fight for power and domination plays out behind the scenes, all the way to the great showdown. A life on the border of fiction and reality.

Florian Flicker *1965 Salzburg Austria
Films (selection) Der Überfall (2000 f) Suzie Washington (1998 f) Halbe Welt (1993 f)

Contact
 Mischief Films

Notes on Marie Menken

Martina Kudláček



Austria
 DV/16 mm with archival
 footage/FAZ/35 mm 1:1.37
 colour/b&w stereo 97 min
Concept/camera/producer
 Martina Kudláček
Editor
 Henry Hills
Music
 John Zorn
Production
 Mina Film

Release 22 September 2006
 Vienna

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

Martina Kudláček *1965 Vienna Austria
Films (selection) In the Mirror of Maya Deren (2001 d) Aimless Walk – Alexander Hammid (1997 d)

Sales
 sixpackfilm

Rule of Law - Justice in Kosovo

Susanne Brandstätter



Austria
English/Albanian (Ger/Eng sub)
DV/Digi Beta stereo 90 min
Concept
Susanne Brandstätter
Camera
Jerzy Palacz
Producer
Josef Aichholzer
Editors
Veronika Hlawatsz
Michaela Müllner
Production
Aichholzer Filmproduktion

Int. Premiere August 2006
Festival internazionale del film
Locarno (CH)

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

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

Contact
Aichholzer Filmproduktion

Rumi - Poetry of Islam

Houchang Allahyari, Dariusch Allahyari



Austria
DV/Digi Beta 16:9
stereo 88 min
Concept
Houchang Allahyari
Dariusch Allahyari
Camera
Peter Roehsler
Editor
Susanne Eppensteiner
Producer
Houchang Allahyari
Production
Allahyari Filmproduktion

Release January 2007
Vienna

Vahid who is Bosnian, and Nariman who is Iranian, travel to Konya to the celebrations honoring the ancient Persian poet and mystic Rumi, on the anniversary of his death. Both men have problems with traditional Islam. The goal of the journey is to approach the teachings of Rumi, which represent a poetic, tolerant, mystical current in Islam. Through encounters with masters and also those searching, Rumi's divine mysticism opens up at intellectual and spiritual levels.

Houchang Allahyari *1941 Teheran Iran
Films (selection) Rocco (2002 f) Geboren in Absurdistan (1999 f)
Höhenangst (1994 f)

Dariusch Allahyari *1969 Vienna Austria
Films (selection) Die zweite Generation (1999 d)
Geboren in Absurdistan (1999 f)

Contact
Allahyari Filmproduktion

Six Lovers

Ivan Siljic



Austria
DV/Digi Beta 16:9
mono 74 min
Concept
Ivan Siljic
Camera/producer
Peter Roehsler
Production
nanookfilm

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

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

Contact
nanookfilm

Slowenen. Partisanen. Hochverräter. Für die Heimat – gegen Hitler

Gerhard Anton Roth



Austria
Digi Beta 4:3 colour/b&w
mono 76 min
Concept/producer
Gerhard Anton Roth
Camera
Ivan Klaric
Helmut Bleiberschnig
Werner Veits
Editors
Robert Angst
Walther Christen
Production
Rothfilm Coop

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

Premiere March 2006
Diagonale Graz

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

Contact
Gerhard Anton Roth

Spain Was Their Last Hope

Karin Helml, Hermann Peseckas



Austria
 Spanish/German (Ger/Sp sub)
 Beta SP 16:9 colour/b&w
 stereo 83 min
Concept/producers
 Karin Helml
 Hermann Peseckas
Camera/editor
 Hermann Peseckas
Production
 Studio West Salzburg

Premiere March 2006
 Diagonale Graz

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

Karin Helml *1961 Linz Austria

Films (selection) bis zum letzten Tröpfchen (2002 short d)

Hermann Peseckas *1950 Germany

Films (selection) Puschkinskaja 10. (2001 d)

Contact

Karin Helml

Two Sad Boys

Gabriele Hochleitner



Austria
 English (Ger sub)
 DV/Digi Beta 16:9
 stereo 95 min
Concept/camera
 Gabriele Hochleitner
Editor
 Timothy McLeish

Premiere July 2006
 Das Kino Salzburg

In 1945 brothers Ernst and Peter Hochleitner were young Austrian conscripts in the German Army fighting in Yugoslavia. But when the war ended they were kept there to work and it took years for them to get home. In 2005 the filmmaker Gabriele Hochleitner travelled with them, her father and uncle, back to the Balkans. Against this background the two elderly men recall the war years, their youth and their childhood.

Gabriele Hochleitner *1969 Salzburg Austria

Films (selection) Roma Rozdol Rostock (2005 d)
 Die Stadt und die Erinnerung (2001 d) Almrausch (1998 d)

Contact

Gabriele Hochleitner

Who's Afraid of Kathy Acker?

Barbara Caspar



Austria

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

Concept

Barbara Caspar

Camera

Marco F. Zimprich

Editors

Karina Ressler
Claudia Nussbaumer

Producers

Annette Pisacane
Markus Fischer
Barbara Caspar

Production

Fischer Film (AT)
CAMEO Film (DE)

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

Barbara Caspar *1979 Graz Austria

Contact

Fischer Film

Yuanyou

Stephan Settele



Austria

Digi Beta 4:3
stereo 84 min

Concept

Stephan Settele

Camera

Stephan Settele
Luis Wang

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

Stephan Settele *1962 Dornbirn Austria

Films (selection) *Erwachen aus dem Schicksal* (2002 d)
Im Schneeland (1994 d) *Play Antigone* (1992 short d)

Contact

Stephan Settele

Avant-garde

*In his films, Gustav Deutsch can explain
the essence of cinema in a way that no one else can.*

Hans Schifferle – EPD FILM
about the films of Gustav Deutsch

*Peter Tscherkassky's new found footage masterpiece Instructions for a
Light and Sound Machine not only was the uncontested
highlight of the entire Quinzaine des Réalisateurs sidebar,
in its way it was also the best of the many revisionist Westerns
that haunted this year's Cannes Film Festival.*

Christoph Huber – CINEMA SCOPE
about *Instructions for a Light and Sound Machine*
by Peter Tscherkassky

Notes on Film 02

Norbert Pfaffenbichler



Austria
 Digi Beta 16:9 b&w
 stereo 96 min
Concept/editor
 Norbert Pfaffenbichler
Cast
 Ursula Strauss
 Lutz Wiskemann
Camera
 Dariusz Kowalski
Music
 Bernhard Lang

Premiere March 2006
 Diagonale Graz

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

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

Contact
 sixpackfilm

Fiction Short

*A conceptual study about movement, effort and persistence,
which doesn't require a narration in the classical sense.*

Maya McKechney – FALTER
about *handbikemovie* by Martin Bruch

*... by equating sign language with film language,
Resetarits forges a quiet demonstration of the power of cinema.*

CINEMATEQUE UK
about *Ägypten* by Kathrin Resetarits

Erni

Edgar Honetschläger



Austria/Japan

Japanese (Eng sub) HD Cam/Digi Beta 1:1.77
stereo 7 min

Sc Edgar Honetschläger, Reinhard Jud

Cast Erni the chicken, Kazuto Taguchi

Yukika Kudo, Keiko Kudo **Cam** Martin Putz

Ed Petra Zöpnek **Prod** Edgar Honetschläger
Edoko Institute Vienna (AT) Com Institute Tokyo (JP)

Two Japanese women and a beautiful little boy chase the chicken Erni, dressed in various suits, through the city of Vienna.

Premiere August 2006

Festival internazionale del film Locarno (CH)

Contact Edoko Institute Vienna

Edgar Honetschläger *1969 Austria

Films (selection) Il mare e la torta (2003 a-g)
Colors (2001 a-g) L+R (2000 f) Milk (1997 f)

Home

Patric Chiha



Austria/France

French (Ger sub) S-16 mm/Blow up/35 mm 1:1.66
Dolby SR 50 min

Sc Patric Chiha **Cast** Alain Libolt, Julien Lucas
Claudia Martini **Cam** Antoine Parouty

Ed Annette Dutertre **Prod** Ebba Sinzinger WILDart
FILM (AT) Charlotte Vincent Aurora Films (FR)

Fouad travels with his colleague on a business trip to the Styrian Alps where he spent his summer holidays as a child. While they walk through the fields and woods, he tells of his mother's escape from post-war Vienna to the glamorous life of a casino star in Beirut. He evokes worlds that no longer exist and in doing so senses a growing alienation from this landscape that he calls home.

Premiere October 2006

VIENNALE Vienna Int. Film Festival

Contact WILDart Film

Patric Chiha *1975 Vienna Austria

Films (selection) Die Herren (2005 d)
Casa Ugalde (2004 short f)

Immergrün und die Moderne

Edgar Honetschläger



Austria/Japan

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

Sc Edgar Honetschläger **Cast** Yukika Kudo

Cam Martin Putz **Ed** Kurt Hennrich

Prod Edgar Honetschläger

Edoko Institute Vienna (AT) Com Institute Tokyo (JP)

Immergrün und die Moderne (Forever Green and Modernism) is a cinematic experiment about "the city". Los Angeles, Tokyo, Montevideo, Buenos Aires and Brasilia are represented by one single woman: the seduction. Aimlessly she wanders through cityscapes. Frame by frame she dives through an analog world toward a digital surface. Yoko Tawada's words conduct "the seduction", Peter Ablinger's music challenges her.

Premiere March 2006 Diagonale Graz

Contact Edoko Institute Vienna

Edgar Honetschläger *1969 Austria

Films (selection) *Il mare e la torta* (2003 a-g)

Colors (2001 a-g) *L+R* (2000 f) *Milk* (1997 f)

Kotva – Until Dawn

Reinhard Jud, Ursula Mihelic



Austria

German (Eng/Fr sub) DV/Digi Beta 1:1.85

Dolby stereo 28 min

Sc Reinhard Jud, Ursula Mihelic

Cast Inga Maren, Christoph Nechvatal

Johann Schiefer, Petra Morzé, Rainer Doppler

Cam Marco Zwitter **Ed** Christine Öllinger

Prod Reinhard Jud, Ursula Mihelic, Elias Jerusalem

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

Contact Reinhard Jud

Reinhard Jud *1959 Wolfsberg Austria

Films (selection) *Weg in den Süden* (2003 d)

James Ellroy (1993 d)

Ursula Mihelic *1963 Graz Austria

resin

Sigmund Steiner



Austria

German (Eng sub) 35 mm 1:1.85

Dolby stereo 13 min

Sc Barbara Grascher **Cast** Harald Lampi

Pippa Galli, Wolfgang Lampi **Cam** Leena Koppe

Ed Rosana Saavedra Santis **Prod** Alexander Glehr

Being young in a small village in the countryside. Football, having fun, meeting friends. Weekends, winter sun. Also at night.

Premiere March 2006 Diagonale Graz

Sales sixpackfilm

Sigmund Steiner *1978

St. Georgen ob Judenburg Austria

Films (selection) *California* (2004 short d)

firm (2003 short f)

White Box

Marie Kreutzer



Austria

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

Sc Marie Kreutzer (based on the first chapter of Siri Hustved's novel *The Blindfold*)

Cast Vanessa Stern, Hubsli Kramar, Stipe Erceg, Stefanie Frauwallner **Cam** Leena Koppe **Ed** Birgit Förster **Prod** Christine Ajayi, Alexander Bogner

Iris, student in the big city, recently separated from her boyfriend and too poor to pay her rent begins to work for a strange, older man. Her job is to describe the trivial belongings of a deceased woman, which are packed in white boxes. Iris is simultaneously fascinated and disgusted; the confrontations with the traces of an invisible person make her aware of her own wounds.

Sales sixpackfilm

Marie Kreutzer *1977 Graz Austria

Films (selection) *un peu beaucoup* (2002 short f)

Cappy Leit (2001 short f)

Documentary Short

“A track of the heat of dreadful obsessions” he [Mr. Ellroy] remarked merrily as he gave autographs at a book store. This documentary tracks down the heat, whenever possible.

Janet Maslin – NEW YORK TIMES
about *James Ellroy* by Reinhard Jud

... the festival's most poignant film.

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

Anachoreten

Wilhelm Gaube



Austria
16 mm 1:1.37 colour/b&w
mono 24 min
Realisation Wilhelm Gaube

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

Contact Joerg Burger
Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries

being u. m. f.

Johannes Breit



Austria
English/German (Ger sub)
DV/Digi Beta 4:3 colour/b&w
stereo 33 min
Realisation Johannes Breit

For years, unaccompanied minors have come as refugees (= u. m. f.) to Austria and registered for asylum. In legal terms, they enjoyed the same rights as Austrian youths, but in practice this is often not the case. Three youths from Africa report on their escape, their experiences with the authorities, waiting for a decision on their application for asylum, and their everyday lives in a provincial town in Tyrol.

Premiere March 2006 Cine Magic Vienna
Contact Johannes Breit
Johannes Breit *1989 Hall in Tirol Austria
Films (selection) face of (2005 short d)
60sec Christof (2003 short d)

Gerhard Schedl – Die ganze Wahrheit

Barbara Eder



A humorous satire about the first director of the Austrian Film Institute Mag. Gerhard Schedl. The film shows an amusing depiction of the time from the founding of the Austrian Film Subsidies Act through to the founding of the Film Institute and the development of a renowned Austrian film landscape associated with it. A somewhat “different” portrait.

Austria
DV/Digi Beta 16:9 colour/b&w
stereo 42 min

Concept Barbara Eder **Cam** Gregor Centner
Ed Tanja Schwaiger, Barbara Eder, Birgit Obkircher
Prod Constanze Schumann, Peter Janecek

Premiere 2005
Contact Peter Janecek

Barbara Eder *1976 Eisenstadt Austria
Films (selection) Himmel, Hölle,
Rosenkranz (2004 short d)

I Am Me

Kathrin Resetarits



Twins look at each other and ask themselves who they are. Two pairs of girls, seven and thirteen years old, try to differentiate between themselves or become one. Do I think I'm pretty or that she is? While eating and at school, dancing and dreaming: Harmony and individuality become visible. And then there's the question of who's the person in the family photos: “And that's me.”

Austria
German (Eng sub) S-16 mm/35 mm
stereo 30 min

Concept Kathrin Resetarits
Cam Sandra Merseburger **Ed** Emily Artmann
Prod Nikolaus Geyrharter Filmproduktion
Zepp Berensmeier, Markus Glaser

Premiere March 2006 Diagonale/Graz
Contact Nikolaus Geyrharter Filmproduktion

Kathrin Resetarits *1973 Vienna Austria
Films (selection) fremde 1–3 (1998/99 short d)
Ägypten (1997 short d)

Ich muss dir was sagen

Martin Nguyen



Ich muss dir was sagen is a long-term documentary about a family with unusual four-year-old twins: Oskar and Leo. Oskar has been deaf since birth, Leo can hear. They grow up together with a language that unfolds in silence: sign language.

Austria
German/sign language (Ger/Eng sub)
DV/Digi Beta 16:9
stereo 65 min

Concept/Cam Martin Nguyen
Ed Rosana Saavedra Santis
Prod Mischief Films, Ralph Wieser, Georg Misch

Premiere October 2006
VIENNALE Vienna Int. Film Festival
Sales AUTLOOK Filmsales, sixpackfilm

Martin Nguyen *1980 Pulau Bidong West Malaysia
Films (selection) Am Anfang steht (2005 short f)
Preplay (2004 short f) Wirklich (2003 short f)

Il Palazzo

Katharina Copony



On the southwestern border of Rome there is a one-kilometer long dilapidated concrete building: the social housing project Corviale, developed from the mid-1970s to the early 1980s. Some 8,000 people live in this monumental “Palazzo” that resembles a city, standing like a monolith in the open countryside. In excerpts, the film offers a fragmentary description of this unique microcosm of a society pushed to the periphery.

Austria
Italian (Ger/Eng sub) S-16 mm/Digi Beta
stereo 45 min

Concept/prod Katharina Copony
Cam Bernhard Keller **Ed** Katharina Copony

Premiere October 2006
VIENNALE Vienna Int. Film Festival
Contact Katharina Copony

Katharina Copony *1972 Graz Austria
Films (selection) Kanegra (2004 d)
der wackelatlas – sammeln und jagen
mit H. C. Artmann (2001 d)

Im Schatten der Wiener

Georg Steinböck



Austria
DV/Digi Beta 16:9
stereo 45 min

Concept/prod Georg Steinböck **Cam** Ralf Jacobs
Ludwig Löckinger **Ed** Thomas Kühne
Nora Wieninger, Georg Steinböck

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

Release 21 October 2006 Vienna
Contact Georg Steinböck

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

Mountain Meadow Movie

Gundula Daxecker



Austria
German (Eng sub) Digi Beta 16:9
stereo 65 min

Concept/ed Gundula Daxecker
Cam Ludwig Löckinger **Prod** Nikolaus Geyrhalter
Filmproduktion, Markus Glaser, Michael Kitzberger

Deep disappointment and reciprocated love often come in close succession. *Mountain Meadow Movie* spends a year observing the emotional highs and lows of four people who work at an agricultural workshop for the multiple handicapped. In the middle of Vienna's vineyards, grapes are harvested, disputes and affection occur. The film shows the protagonists' hopes and fears, wit and feeling for language, what it means to accept yourself, and be yourself.

Premiere March 2006 Diagonale Graz
Contact Nikolaus Geyrhalter Filmproduktion

Gundula Daxecker *1968 Salzburg Austria

Reisen im eigenen Zimmer

David Gross, Bernhard Braunstein



Austria
DV/Digi Beta 4:3 colour/b&w
stereo 56 min

Concept/ed/prod David Gross, Bernhard Braunstein
Cam Bernhard Braunstein

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

Premiere March 2006 Diagonale Graz
Contact Bernhard Braunstein

David Gross *1978 Salzburg Austria
Bernhard Braunstein *1979 Salzburg Austria

Santa Cruz for Example

Günter Schwaiger



Austria
Spanish (Ger/Eng sub) DV/Beta SP 16:9
stereo 65 min

Realisation Günter Schwaiger, Hermann Peseckas

The impact of the massacre of Santa Cruz is used as an example for Franco's terror during the Civil War and the enormous repression which followed, leaving aftermaths down to the present time.

Release 14 July 2006 Vienna
Contact Günter Schwaiger

Günter Schwaiger *1965 Neumarkt/Salzburg Austria
Films (selection) La Excursion (2000 f)

Documentary Short

Tara

Wolfgang Rebernik



Austria

German/English DV/Digi Beta 16:9
stereo 45 min

Concept/Cam Wolfgang Rebernik

Ed Petra Zöpnek **Prod** Wolfgang Rebernik

Tara Krajanek is 26 years old. She grew up as the child of an Austrian emigrant in India. Tara travels from her hometown of Bodhgaya to Spiti valley, 3,800 metres-high, on the border to Tibet. Several nuns live there in the cloister they founded. The nuns are hoping for a visit from the Dalai Lama. Five years before, he had stopped at their cloister on his journey through. Together with Tara, the nuns prepare for his visit.

Contact Wolfgang Rebernik

Wolfgang Rebernik *1968 Graz Austria

Films (selection) An die Mai-Sonne
eines September-Lebens/Henrik Ibsen
in Gossensass (1996 d)

Windows, Dogs and Horses

Michael Pilz



Austria

German (Eng sub) Beta SP 4:3
stereo 40 min

Realisation Michael Pilz

Prod Michael Pilz Film

A film for meditation. Images and sounds and the way they are related to each other mark clear, real, sensory experiences and their traces. Sometimes they appear as minimalist riddles. Meaning can only be derived by approaching them in an open and circum-spect manner.

Premiere January 2006

Int. Film Festival Rotterdam (NL)

Contact Michael Pilz Film

Michael Pilz *1943 Gmünd Austria

Films (selection) That's All There Is (2005 d)
Indian Diary (2000 d) Feldberg (1990 f)
Noah Delta II (1985 f) Himmel und Erde (1982 d)
Franz Grimus (1978 d)

Avant-garde Short

*A cross between Béla Tarr, Jacques Tati, Samuel Beckett, and
Aki Kaurismäki, these works rely on minimalism to fashion portraits of
modernist decay and the banal scenarios that occur amidst their structures.*

Andréa Picard – CINEMA SCOPE
about the films of Josef Dabernig

*... a Kafkaesque fantasy ... one of the
most interesting films I've seen in years ...*

NEW YORK DAILY NEWS
about *Copy Shop* by Virgil Widrich

A Million in Debt Is Normal, Said My Grandfather

Gabriele Mathes



The film tells the story of my family, of bankruptcy. My father's furniture company slowly fell apart. When it was no longer possible to pay suppliers, my father had to admit to his failure. Bankruptcy and the shadow that it cast defined the world of my childhood. In the end, however, it is my parent's love for one another that is visible as a lasting memory in the faded low-quality film images.

Austria

English/German 8 mm/S-8 mm/Blow up/35 mm
colour/b&w stereo 22 min

Realisation Gabriele Mathes

Ed Gabriele Mathes, Hermann Lewetz

Sound Andrea Sodomka **Voice** Stefanie Dvorak

Int. Premiere November 2006

Duisburger Filmwoche (DE)

Sales sixpackfilm

Gabriele Mathes *1960 Vienna Austria

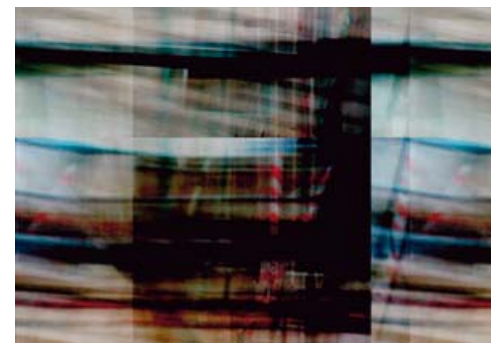
Films (selection) Alarmstufe Rot (1992 short f)

I gonna fuck you back to the stoneage (1989 short f)

Bist du gelähmt (1988 short d)

... as they pass .../mnemosyne01

Brigitta Bödenauer



This film is about the concept of memory. Images from the Kahlenberg hotel in Vienna are compiled, deconstructed and de-contextualized, the narrative logic of space and time ignored. A subjective, emotive interpretation causes the evolution from collection to process (animation on glass) to product. The intersection of these categories shows the disassociation between lived and narrated experience, being and representing, which is at the heart of our mediated society.

Austria

Beta SP colour/b&w
stereo 6 min

Realisation

Brigitta Bödenauer

Premiere September 2006

NewFormsFestival Vancouver (CAN)

Sales sixpackfilm

Brigitta Bödenauer *1972 Wiener Neustadt Austria

Films (selection) Can I have 2 minutes of your

time? (2005 a-g) Don't touch me when I start to

feel safe (2003 a-g)

Elements

Dariusz Kowalski



Austria
No dialogue 35 mm 1:1.85
stereo 8 min
Realisation Dariusz Kowalski
Sound Stefan Németh

The video piece *Elements* shows the “sum” of an automated video control system, and its functional and operator-less view of Alaska’s snow-covered landscape. The starting material is taken from webcam stills found on a webpage for pilots to survey the weather conditions on-site. The mediated image of the landscape does not result from a directed gaze, but instead, refers to itself and its function of surveillance.

Premiere January 2006
Int. Film Festival Rotterdam (NL)
Sales sixpackfilm

Dariusz Kowalski *1971 Cracow Poland
Films (selection) Luukkaankangas-updated, revisited (2004 a-g) Ortem (2004 a-g)

Gugug

Sabine Groschup



Austria
German 35 mm 1:1.37 colour
stereo 6 min
Concept Sabine Groschup **Sound** Eva Ursprung
Voices Olga Wille, Elfi and Serafina Spatt
Prod Sabine Groschup ASIFA Austria

In 1999, two years before she died, my grandmother Olga told my family and me stories about her life as a young girl and woman in the countryside in Tyrol, about 1920. Two of this stories are animated in *Gugug*. In the first story Olga is talking about her thoughts about pregnancy and how women have babies. The second part is about having babies, crib death and death and the terms around it.

Premiere October 2006
One Day Animation Festival Vienna
Contact Sabine Groschup

Sabine Groschup *1959 Innsbruck Austria
Films (selection) Ghosts – Nachrichten von Wem (2000 short animation) Wideawake – Hellwach (1999 short animation)

Infra.void

Maia Gusberti



Austria
No dialogue DV/Beta SP 4:3
stereo 11 min
Realisation Maia Gusberti
Sound Stefan Németh

Based on the example of Vienna, *Infra.void* deals with traffic architecture, empty and interstitial spaces surrounded by roadways. Designed nature and resting spots – infrastructural landscapes that are usually perceived from the mobile view of a means of transportation are captured here the other way around from a static perspective. *Infra.void* is a study of spatial, visual and acoustic qualities of these left-over spaces.

Contact Maia Gusberti
Maia Gusberti *1971 Bern Switzerland
Films (selection) .airE (2001 a-g)

la petite illusion

Michaela Schwentner



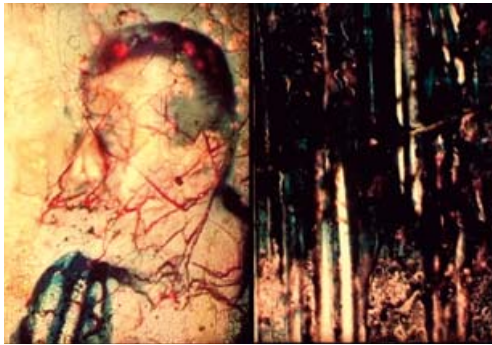
Austria
Digi Beta 4:3
stereo 4 min
Realisation
Michaela Schwentner

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

Premiere October 2006
VIENNALE Vienna Int. Film Festival
Sales sixpackfilm
Michaela Schwentner *1970 Linz Austria
Films (selection) der kopf des vitus bering (2005 a-g) giuliana 64:03 (2003 a-g)

Last Supper

Johannes Hammel



Austria
No dialogue S-8 mm/Digi Beta 4:3
stereo 10 min
Realisation Johannes Hammel
Sound Heinz Ditsch

Chemical treatment has given these home movies a painterly quality, and the immediacy of their unspectacular everyday themes yields to the threat of transience. The film proceeds in fits and starts, its images begin to resemble frescoes or abstract paintings. Near the conclusion the scenes become increasingly serious: A church and a hospital suggest a last supper. Faces appear in the damaged footage as if struggling against their deletion.

Int. Premiere January 2006
Int. Film Festival Rotterdam (NL)
Sales sixpackfilm

Johannes Hammel *1963 Basel Switzerland
Films (selection) The Lovers (2004 a-g)
The Bathers (2003 a-g) Black Sun (1992 short f)

monroc

Michaela Grill



Austria
Beta SP 4:3
stereo 27 min
Realisation Michaela Grill
Sound Martin Siewert

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

Int. Premiere August 2006
Int. Film Festival Edinburgh (UK)
Sales sixpackfilm

Michaela Grill *1971 Feldbach Austria
Films (selection) my kingdom for
a lullaby #2 (2004 a-g) o.T. (1999 a-g)

Planes

Thomas Fürhapter



Austria
DV/Beta SP 4:3
stereo 4 min
Concept Thomas Fürhapter
Ed Branko Bily, Manuel Zauner
Sound Stefan Németh

The functionality of a metro station is deconstructed by pulling apart its individual spatial elements. In this way, it presents itself as a composition of vertical and horizontal levels and surfaces that seem to not only structure the users' movements, but actually make them possible. Sudden disturbances result from these elements taking off on their own, their functionality reverted to the structure of the image.

Premiere September 2006
Kurzfilmfestival Wolke 7 Vienna
Sales sixpackfilm

Thomas Fürhapter *1971 Vienna Austria
Films (selection) The Yellow Without
Zebra (2004 short d)

The Trapdoor

Tim Sharp



Austria
9.5 mm/8 mm/S-8 mm/Blow up/16 mm/Beta SP
colour/b&w 26 min
Realisation Tim Sharp
Cam found footage

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

Contact Tim Sharp
Tim Sharp *1947 Perth Scotland
Films (selection) Traveller's Tales (2003 a-g)
Dar-el-Beida (1996 a-g)

unilateral

Karø Goldt



Austria
DV/Beta SP
stereo 18 min
Realisation Karø Goldt
Sound Rashim

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

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

Vom Innen; von aussen

Albert Sackl



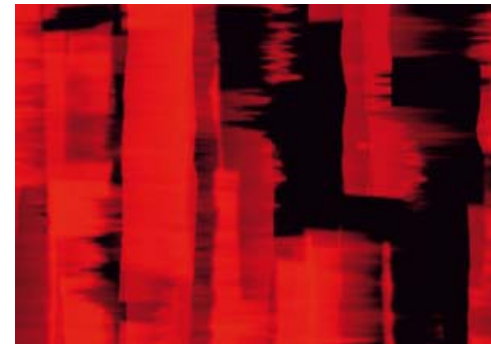
Austria
No dialogue 16 mm 1:1.37
mono 21 min
Realisation Albert Sackl

A body in space, the position is upright. The person is naked, the space initially empty, undefined, a Camera obscura. The camera photographs one single image after another. The body, set in motion by the film, feels its way slowly through the space. Sackl films only the external appearance. But he shows the exterior that weaves in with the interior, such as the light that falls inside the camera.

Premiere March 2006 Diagonale/Graz
Sales sixpackfilm
Albert Sackl *1977 Graz Austria
Films (selection) 5 10 5; Sommer '99 (1999 a-g)
nach „pièce touchée“ (1998 a-g)

VS-process

lia



Austria
DV/Digi Beta 4:3 colour/b&w
stereo 5 min
Realisation lia
Sound Bizz Circuits

The dominant element in this piece are lia's signature simple geometric abstractions evolving into complex patterns. Although perhaps the work process is not too evident at first glance, the constructive process of the animation is. lia always allows the spectator a glimpse of the basic, elemental shapes and their algorithmic motion, increasing the complexity levels further and further until the computational images arise.

Premiere April 2006
Osnabrück European Media Art Festival (DE)
Sales sixpackfilm
lia * Graz Austria
Films (selection) flow (2006 a-g)
int. 16 / 45 // son01 / 30 x 1 (2005 a-g)
radio_int. 14/37 (2005 a-g)

Fiction Coming Soon

A phantom film in the tradition of Dreyer's exemplary Vampyr.

Fritz Göttler – SÜDDEUTSCHE ZEITUNG
about *K.aF.ka*-fragment by Christian Frosch

... he doesn't mirror the scenes, he creates them.

*He does not capture poetry, he tries to reach bigger ...
he does not experiment with editing, he searches inside ...*

Petr Kubica – INTERNATIONAL DOCUMENTARY FILM FESTIVAL JIHLAVA
about *Windows, Dogs and Horses* by Michael Pilz

The Iron Border

Peter Wagner



Austria
German (Eng sub) DV/Digi
Beta 16:9 colour/b&w
stereo approx. 100 min

Screenplay
Peter Wagner

Cast
Michaela Hurdes-Galli
Christoph F. Krutzler
Zolt Major

Camera
Mario Minichmayr

Producer
Peter Wagner

Production
Eros Kadaver Film

Completion Winter 2006

At the barbed wire mess 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 mess.

Peter Wagner *1956 Austria

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

Contact
Peter Wagner

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 (AT)
Open Pictures (DE)

Completion 2007

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

Gerhard Fillei *1963 Villach Austria

Joachim Krenn *1964 Wolfsberg Austria

Contact

finnworks

The reduction to factual observation dissociates the tragedy from the intense emotional relationships gleaming through the gaps in the report, but opens up hinted at chasms in the characters that have long lasting effects in the viewer's imagination.

Jury "Innovatives Kino" DIAGONALE
about *A Million in Debt Is Normal, Said My Grandfather* by Gabriele Mathes

Documentary Coming Soon

Reminiscent of early ethnographic novellas by John Berger, with masterful camera work and ingenious concretion of the year in the life of a young juggler, Babooska was perhaps the masterpiece of this Diagonale ...

Claus Philipp – DER STANDARD
about *Babooska* by Tizza Covi and Rainer Frimmel

András

Ulli Gladik



Austria
Beta SP
stereo 80 min
Camera
Ulli Gladik
Laszlo Vancsa
Editor/producer
Ulli Gladik

Completion End 2006

András lives in a small village in southern Slovakia. He has been unemployed for more than 12 years. In order to feed his family of eight, he and his son go to Austria several times a year to beg. The film follows the family over the course of a year, showing their daily lives as beggars in Austria and the conditions they live in, in Slovakia.

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

Contact
Ulli Gladik

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

Geburtsklinik Semmelweis is a documentary portrait of the Semmelweis women's 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)
Traid (1999 short d) Spaziergang nach Syrakus (1993 d)

Contact
Navigator Film

Gibellina - Il terremoto

Joerg Burger



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

Completion Spring 2007

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) The Real Thing Looks Completely Different (2004 short d) Exploration (2003 short d) Moscouw (2001 short d)

Contact
Joerg Burger

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 2007

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

Contact
nanookfilm

Grenzgängerinnen – Frauen zwischen Konvention und Revolte

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

Completion January 2007

In a series of interviews, six women tell of their experiences in Vienna; their careers, their youth, about their bodies, death, love, discrimination and racism. They are women who cross borders and move beyond preset 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)

Contact
Ülkü Akbaba

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 Summer 2007

They arrived 40 years ago, brought into the country as “guest workers”. People with hopes, fears and also with heavy hearts as the departure from their homeland was often a permanent adieu. Today, this first generation of guest workers are approaching the end of their working lives or are already retired. They have spent the most important part of their lives in Austria. How did they experience this time and how do they deal with their new situation: 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)

Contact
 Kenan Kilic

In Between

Rikke Petersen



Austria
 German/Spanish (Eng sub)
 DV/Beta SP 4:3
 stereo approx. 70 min
Concept
 Rikke Petersen
 Stefan Kutzenberger
Camera
 Rikke Petersen
Editor
 Rikke Petersen

Completion Autumn 2007

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 Petersen *1975 Brussels Belgium

Films (selection) Vote Faith (2005 d)
 Goya – Aufklärer ohne Hoffnung (2004 short d)

Contact
 Rikke Petersen

In the Year of the Horse

Ebba Sinzinger



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

Completion 2006

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

Ebba Sinzinger *1959 Linz Austria
Films (selection) Goodbye Argentina? (2003 short d)
Chargaff (1997 d)

Contact
WILDart FILM

Los Refrigeradores – Heiße Nächte kühle Schränke

Thomas Lehner



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

Completion Spring 2007

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

Contact
Thomas Lehner

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 Autumn 2007

“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 Cevedale (1992 d)

Contact
 Carmen Tartarotti
 Filmproduktion

The War on Drugs

sebastian j. f.



Austria
 HD stereo
 approx. 100 min

Camera
 usr 13

Editor
 s&a

Production
 Cronos Film

Completion 2006

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

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

Contact
 Cronos Film

Avant-garde Coming Soon

*Most of the ten works here are experiments in abstraction, but the best,
To the Happy Few, is the only real “fever dream”.*

Fred Camper – CHICAGO READER
about *To the Happy Few* by Thomas Draschan

*Like all films by Manfred Neuwirth, Tibet Revisited
refuses every superimposed didactic, its argumentation is one of form,
of concentration, of poetics.*

Michael Omasta – FALTER
about *Tibet Revisited* by Manfred Neuwirth

Photography and Beyond

Heinz Emigholz



Austria/Germany

35 mm Dolby stereo
100/60/60 (220) min

Concept/camera/editor

Heinz Emigholz

Producers

Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu
Heinz Emigholz

Production

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

Completion Spring 2007

A series of films directed by Heinz Emigholz, which takes a look at buildings and projects by three famous Austrian architects: Rudolph Schindler, Adolf Loos and Friedrich Kiesler. This film series is a cinematographic document in which architecture and interior design function as a kind of autobiography.

Heinz Emigholz *1948 Achim Germany

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

Contact

Amour Fou Filmproduktion

Fiction Short Coming Soon

*Johannes Hammel has once again contributed
to a high point in the short film sector:
the awfully beautiful miniature The Lovers
turns an old Super-8 sex film into a horror melodrama.*

Christoph Huber – DIE PRESSE
about *The Lovers* by Johannes Hammel

*Outer Space is the amazing product of someone
obsessed by the fascinating dimension of the cinema.*

Christa Blümlinger – NEUE ZÜRCHER ZEITUNG
about *Outer Space* by Peter Tscherkassky

Chocolate Girl

Esther Jo Steiner



Austria

German/English (Eng sub)
S-8 mm/HDV/35 mm 1:1.66
stereo approx. 8 min

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

Completion 2006

Contact Esther Jo Steiner

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

Faceless

Manu Luksch



Austria

Digi Beta
stereo 60 min

Concept Manu Luksch

Cam London's public state surveillance cameras

Prod Amour Fou Filmproduktion

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

Completion 2007

Contact Amour Fou Filmproduktion

Manu Luksch *1970 Vienna Austria

Das gefrorene Meer

Lukas Miko



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)

A film about lying in the family and its consequences. A disturbed child, an over-taxed 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.

Completion End 2006
Contact Martin Gschlacht Filmproduktion
Lukas Miko *1971 Vienna Austria

Mono

Barbara Grascher



Austria
German (Eng sub) HD Cam/Digi Beta 1:1.77
Dolby SR approx. 15 min
Sc Barbara Grascher **Cast** Martina Zinner
Harry Lampl, Emily Artmann **Cam** Lisa Tillinger
Ed Sigmund Steiner **Prod** Barbara Grascher
Sigmund Steiner, Lisa Tillinger

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.

Completion Spring 2007
Contact Barbara Grascher
Barbara Grascher *1978 Klagenfurt Austria
Films (selection) Transkript (2005 short f)
Nichts über Tim und Pola (2004 short f)

Part Time Heroes

Mara Mattuschka, Chris Haring



Austria
English DV/Beta SP 4:3
stereo 33 min
Sc Mara Mattuschka, Chris Haring
Cast Stephanie Cumming, Ulrika Kinn Swensson,
Johny Schoofs, Giovanni Scarcella
Cam Sepp Nermuth **Ed** Mara Mattuschka
Prod Minus Film

Time stands still, frozen in the eternity of its recursivity. Processes do not accumulate diachronously 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.

Completion 2006
Contact Mara Mattuschka
Mara Mattuschka *1959 Sofia Bulgaria
Films (selection) Comeback (2005 a-g)
Legal Errorist (2005 a-g) plasma (2003 a-g)
Chris Haring *1970 Schattendorf
Films (selection) Legal Errorist (2005 a-g)

Documentary Short Coming Soon

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

Rober Koehler – VARIETY
about *Babooska* by Tizza Covi and Rainer Frimmel

*Tibet Revisited is a grandiose everyday-panorama:
a lesson in matters of cinematic concentration.*

Constantin Wulff
about *Tibet Revisited* by Manfred Neuwirth

Frauentag

Johannes Holzhausen



Austria

DV/Digi Beta 16:9
stereo 45 min

Concept/ed/prod Johannes Holzhausen
Cam Joerg Burger

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

Completion 2007

Contact Johannes Holzhausen

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

Left Spaces

Martin Music



Austria

English DV/Digi Beta 16:9
stereo 40 min

Realisation 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? Are there other ways to think about the world? 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 ...

Completion Summer 2007

Contact Martin Music

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

Didn't Land

Wilhelm Gaube



Austria
DV/Digi Beta 4:3
mono 45 min
Realisation Wilhelm Gaube

Towards the end of World War II, the allies flew numerous air raids against Vienna and Wiener Neustadt. Although the German Wehrmacht's resistance 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.

Completion End 2006
Contact Wilhelm Gaube
Wilhelm Gaube *1925 Oed Austria
Films approx. 250 documentaries

Under Embargo

Joerg Burger



Austria
Croatian (Ger sub) HDV/Digi Beta 16:9
Dolby stereo approx. 45 min
Realisation 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 Vallentta", a flag ship 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 eight years.

Completion Spring 2007
Contact Joerg Burger
Joerg Burger *1961 Vienna Austria
Films (selection) The Real Thing Looks Completely Different (2004 short d) Exploration (2003 short d) Moscouw (2001 short d)

Space 2

Gregor Stadlober



Austria
DV/Beta SP 16:9 mono
approx. 15 min
Concept Gregor Stadlober **Cam** Harald Ditlbacher
Ed Michael Teichmann

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.

Completion Spring 2007
Contact Gregor Stadlober
Gregor Stadlober *1970 Fohnsdorf Austria
Films (selection) Verkaufen Verkaufen (2006 short d) Wir LAWOG-Frauen haben's schön (2005 short d)

Avant-garde Short Coming Soon

*It will change your ideas about the expressive potential
of optical printing and sound remixing.*

Sean Uyehara – SAN FRANCISCO INT. FILM FESTIVAL
about *Instructions for a Light and Sound Machine* by Peter Tscherkassky

*Peter Schreiner does not allow any diversions.
Only sounds grasp his ... film consistently ... Peter Schreiner is
an Austrian outsider ... a radical showman of his reality.*

Otto Reiter – SKRIEN
about *I Cimbri* by Peter Schreiner

airborne

Ben Pointeker



Austria
DV/Digi Beta
stereo approx. 10 min
Cam Ben Pointeker, Victor Jaschke
Realisation Ben Pointeker

Lookit! In the juncture between camera and fiction another subject emerges. It is neither purely on the side of production nor purely on the side of fiction, but ingresses both as it emanates from a focalizing act that binds the camera to the fiction. In any case, as Whitman says, "I and mine do not convince by arguments, smiles, rhymes. We convince by our presence."

Completion Spring 2007
Contact Ben Pointeker
Ben Pointeker *1975 Ehenbichl Austria
Films (selection) Forst (2005 short d)
a lucia (2001 a-g)

Aquarena

Josef Dabernig, Isabella Hollauf



Austria
German/English (Eng sub) 35 mm 1:1.37
Dolby SR 20 min
Concept Josef Dabernig, Isabella Hollauf
Cam Christian Giesser **Ed** Josef Dabernig
Isabella Hollauf **Prod** Josef Dabernig

Two people swim in two different places. Their swimming is underscored by an excursion into water's cultural, biological and technical worlds. The swimming pool at the center of a village square and the sheen of a spa facility blend with the sounds of the violoncello and historical texts on the purity of the waters.

Completion End 2006
Contact Josef Dabernig
Josef Dabernig *1956 Kötschach-Mauthen Austria
Films (selection) Lancia Thema (2005 a-g)
Rosa coeli (2003 a-g) WARS (2001 a-g)
Isabella Hollauf *1956 St. Georgen/Lav. Austria

Being and Nothingness

Bady Minck



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)

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 visualised score. The progressive deconstruction of the music is visually accompanied by a deconstructed image.

Completion End 2006

Contact Bady Minck

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)

dream's dream

Barbara Doser, Kurt Hofstetter



Austria

No Dialogue Beta SP 4:3 b&w
stereo approx. 13 min

Cam Barbara Doser

Sound Kurt Hofstetter

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 dream* 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 dream*.

Completion End 2006

Contact Barbara Doser

Barbara Doser *1961 Innsbruck Austria

Films (selection) ORDER-RE-ORDER (2006 a-g)
You breathe life into my bosom.Oleander (2005 a-g)

Ein Heimatfilm

Johanna Kirsch



Austria

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

Realisation Johanna Kirsch

The personal question of whether there must be an appropriate concept of "homeland" becomes the object in a confrontation with the everyday. From the dimension of territorial power relations through to the loss of sensuality via monetarisation, bureaucratisation and globalisation and the associated destruction of references to one's world of lived experience, the ideological abuse and appropriation of the concept to the idea of the co-existence of various "homeland" worlds.

Completion Spring 2007

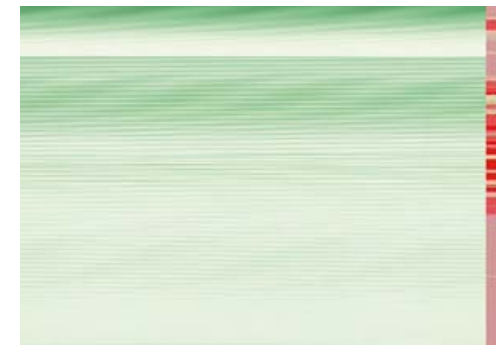
Contact Johanna Kirsch

Johanna Kirsch *1980 Oberndorf/Salzburg Austria

Films (selection) Me, the big bad wolf and the radical sense of freedom (2004 a-g)

elesyn 15.625

Billy Roisz



Austria

DV/Beta SP 4:3
stereo 10 min

Realisation Billy Roisz

elesyn 15.625 goes back to the fundamentals 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.

Completion End 2006

Contact Billy Roisz

Billy Roisz *1967 Vienna Austria

Films (selection) BYE BYE ONE (2005 a-g)
sources (2004 a-g)

Einsicht Durchsicht Aussicht

Selma Doborac



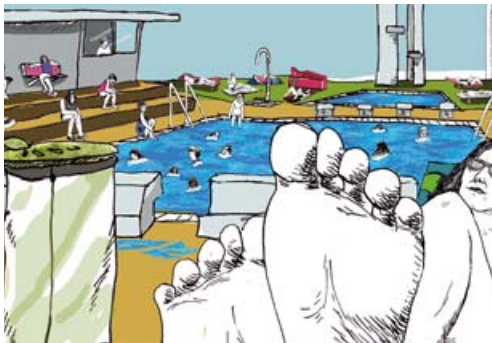
Austria
No dialogue 16 mm 1:1.37
Dolby SR 15 min
Realisation Selma Doborac

Two people have an unusual encounter and ultimately an unusual departure. Their juxtaposition and the resulting affected and situational behavior are thematised 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; through to the simple mechanism of functionality.

Completion End 2007
Contact Selma Doborac
Selma Doborac *1982 Bosnia and Herzegovina
Films (selection) K bis D. A oder B. (2005 a-g)
Die Abgewandte (2004 a-g)

Eintritt zum Paradies um 3 € 20

Edith Stauber



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

The myth of paradise has inspired people for time eternal. 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 ten-metre 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.

Completion 2007
Contact Edith Stauber
Edith Stauber *1968 Linz Austria
Films (selection) Über eine Straße (2004 d)
Die Zeit ist da (2001 d)

fading away

Doris Schmid



Austria
No dialogue DV/Beta SP 4:3
stereo 6 min
Realisation Doris Schmid
Cam Philipp Krebs **Sound** Oliver Stotz

The starting point is the myth of invisibility and the disappearance associated with it. This withdrawing from the gaze is evident at several levels and is constantly in motion. Locations are a stage-like courtyard entrance, nocturnal landscapes and superimposed urban spaces rolling past. A woman waits in and between these surroundings and disappears into them.

Completion End 2007
Contact Doris Schmid
Doris Schmid *1968 Dielsdorf Switzerland
Films (selection) schauer (2004 a-g)
surface de l'eau (2003 a-g)

Imago Mundi

Lisl Ponger



Austria
German (Eng sub) Digi Beta 16:9
Dolby stereo 37 min
Concept/ed Lisl Ponger **Cam** Caroline Champetier
Prod Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, Amour Fou Filmproduktion

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 the layers of symbols, work processes and the art forms of film, photography, dance, theatre, music and literature.

Completion 2006
Sales sixpackfilm
Lisl Ponger *1947 Nürnberg Germany
Films (selection) Phantom Fremdes Wien (2004 a-g)
déjà vu (1999 a-g) Passagen (1996 a-g)

Interstate

Dariusz Kowalski



Austria
No dialogue HD 1:1.85 stereo 10 min
Realisation Dariusz Kowalski
Producer Annja Krautgasser

The highway produces the American space, entire landscapes are oriented on the car driver. It has fundamentally changed the American landscape and the urban picture. The highway has become a "common 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.

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

Keynote

Fordbrothers aka Sebastian Brameshuber & Thomas Draschan



Austria
English DV/Digi Beta 16:9
stereo approx. 5 min
Concept/ed Fordbrothers **Cam** found footage
Prod Fordbrothers, Amour Fou Filmproduktion
Completion End 2006
Contact Amour Fou Filmproduktion

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. A video on the cult of the digital, on the promises of salvation through technology.

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)

Lezzieflick

Nana Swiczinsky



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

A deconstructive remix of heteroporns containing a pseudo-lesbian plot. The film is visibly composed of coarse pixels that disturb the view of soft flesh. The pictorial 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.

Completion Summer 2007
Contact Nana Swiczinsky
Nana Swiczinsky *1969 Vienna Austria
Films (selection) Vanishing Points (2005 short animation)
Wieder Holung (1997 short animation)

nightStill

Elke Groen



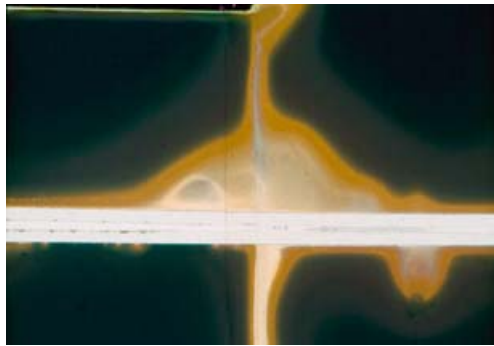
Austria
S-16 mm/Blow up/35 mm 1:1.66
Dolby stereo approx. 10 min
Realisation Elke Groen

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

Completion Summer 2007
Contact groenfilm
Elke Groen *1969 Gmunden Austria
Films (selection) Jeder siebte Mensch (2006 d)
Bunica (2005 d) Tito Material (1999 a-g)

Protection Leader

Christian Neubacher



Austria
35 mm 1:1.37 colour/b&w
stereo approx. 13 min
Realisation Christian Neubacher

Protection Leader is 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.

Completion Spring 2007
Contact Christian Neubacher
Christian Neubacher *1972 Salzburg Austria

Ring Road

Jakob Ballinger



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)

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.

Completion End 2006
Contact Jakob Ballinger
Jakob Ballinger *1974 Graz Austria
Films (selection) alser draam (2000 short f)
traumtot (1993 short f)

Schein Sein

Bady Minck



Austria
No dialogue HDV/FAZ 35mm 1:1.66
Dolby Digital approx. 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)

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.

Completion Spring 2007
Contact Bady Minck
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)

swinging

Michaela Schwentner



Austria
No dialogue Beta SP 4:3
Dolby SR approx. 9 min
Realisation 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 realizations 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.

Completion End 2006
Contact Michaela Schwentner
Michaela Schwentner *1970 Vienna Austria
Films (selection) der kopf des vitus bering (2005 a-g)
giuliana 64:03 (2003 a-g)

Avant-garde Short Coming Soon

Tears Work

Christian Frosch



Austria

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

Concept/ed/prod Christian Frosch

Cam Johannes Hammel

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.

Completion Spring 2007

Contact Christian Frosch

Christian Frosch *1966 Waidhofen/Thaya
Austria

Films (selection) K.a.F.ka-fragment (2002 f)
Die totale Therapie (1997 f)

Vertigo Rush

Johann Lurf



Austria

Beta SP 16:9
stereo approx. 20 min

Realisation Johann Lurf

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

Completion Summer 2007

Contact Johann Lurf

Johann Lurf *1982 Vienna Austria

Films (selection) pan (2005 a-g)
(ohne Titel) (2004 a-g)

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