



**if**



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if





innovative film  
austria

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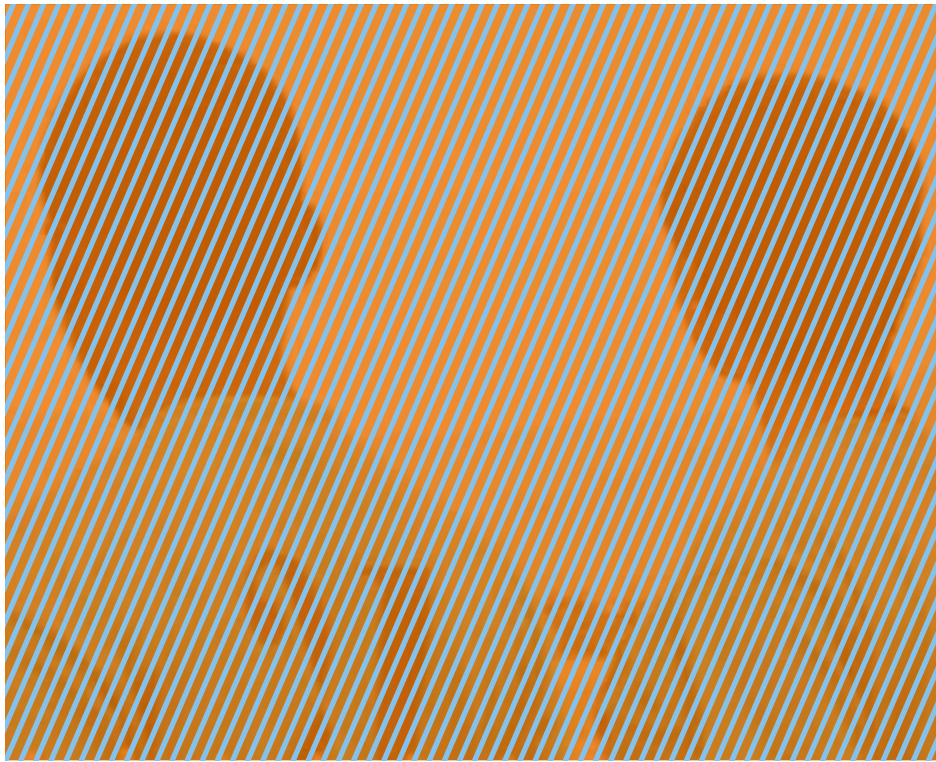
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# Contents

<b>INTRODUCTION</b>	11	Dubito ergo sum by Federal Minister Josef Ostermayer
<b>FACTS + FIGURES</b>	12	Budget
	13	Most Frequent Festival Screenings 2011–2014
	14	Most Frequent Rentals 1995–2014
	15	Most International Awards Received 1998–2014
	16	Outstanding Artist Awards
	16	Austrian Art Awards
	17	Thomas Pluch Screenplay Awards
<b>OUTSTANDING ARTIST AWARDS</b>	20	Johannes Hammel
	24	Ivette Löcker
<b>AUSTRIAN ART AWARD</b>	30	Florian Flicker
<b>FILMS</b>	39	Fiction
	43	Documentary
	63	Avant-garde
	67	Fiction Short
	71	Documentary Short
	75	Avant-garde Short
<b>FILMS COMING SOON</b>	89	Fiction Coming Soon
	99	Documentary Coming Soon
	129	Avant-garde Coming Soon
	133	Fiction Short Coming Soon
	137	Documentary Short Coming Soon
	143	Avant-garde Short Coming Soon
<b>SCHOLARSHIPS FOR YOUNG TALENTS</b>	159	Start-up Grants for Young Film Artists
<b>CONTACT ADDRESSES</b>	167	Production Companies
	169	Sales
	169	Directors
<b>INDEX</b>	172	Films
	174	Directors





introduction  
facts + figures

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# Dubito ergo sum



Foto: Johannes Zimmer

At the start of the 20<sup>th</sup> century, Rainer Maria Rilke wrote: “Wishes are the memories coming from our future.” Anyone thinking along well-trodden paths and perspectives is unlikely to grasp what these words mean. Rilke does not conform to the norm; he confronts us with the unfamiliar.

Reconciling the seemingly irreconcilable, departing from the norm, transcending boundaries, being skeptical of received truths has, for centuries, been one of the underpinnings of European cultural and intellectual history.

Austria’s filmmakers seem to carry on this legacy. Breaking free, refusing to stick to the norm may well be one of the reasons why films made in this country keep winning international acclaim and prizes (Palms, Academy Awards, ...). On top of that, every single day seven films are screened somewhere around the globe (film seasons, retrospectives, festivals) that have received funding from the Austrian Federal Chancellery.

What makes this country’s filmmakers special is the seismographic research they undertake into the future. They render for us in visual terms what lies at the boundary between reality and vision.

It may thus well be this dynamic quest and interplay of *Dubito ergo sum* that is a driving force behind Austrian film’s continuing presence in the limelight, behind its international success.

I am looking forward to more special and unusual films!

A handwritten signature in black ink that reads "Narti".

Dr. Josef Ostermayer  
Federal Minister for Arts and Culture, Constitution and Media

# Budget

	2013	2012	2011	2010	2009	2008
<b>Total Budget</b>	<b>€ 1,978,385</b>	<b>€ 2,055,471</b>	<b>€ 2,212,215</b>	<b>€ 2,227,713</b>	<b>€ 2,110,558</b>	<b>€ 2,252,360</b>
<b>Development</b>	151,400	317,250	233,830	275,998	255,060	237,300
<b>Production</b>	1,450,610	1,431,092	1,603,710	1,666,575	1,320,923	1,699,900
Fiction films	6	15	11	6	10	9
Documentary films	47	24	22	27	28	33
Avant-garde films	16	32	32	32	24	28
Full-length films	39	27	21	30	20	26
Short films	30	44	44	35	42	44
<b>Total Films</b>	<b>69</b>	<b>71</b>	<b>65</b>	<b>65</b>	<b>62</b>	<b>70</b>
<b>Distribution<sup>1</sup></b>	376,375	307,129	374,675	300,140	486,575	315,200

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

# Festival Screenings

## Most Frequent Festival Screenings 2011 – 2014

Director	Film	Number of festivals
Thomas Renoldner	<i>Sunny Afternoon</i> (2012)	46
Paul Wenninger	<i>trespass</i> (2012)	46
Norbert Pfaffenbichler	<i>Conference – Notes on Film 05</i> (2011)	42
Dominik Spritzendorfer/ Elena Tikhonova	<i>Elektro Moskva</i> (2013)	36
Tizza Covi/Rainer Frimmel	<i>The Shine of Day</i> (2012)	36
Harald Hund	<i>Apnoe</i> (2011)	32
Albert Sackl	<i>Im Freien</i> (2011)	31
Johann Lurf	<i>Reconnaissance</i> (2012)	29
Michael Palm	<i>Low Definition Control – Malfunctions #0</i> (2011)	28
Billy Roisz	<i>zouunk!</i> (2012)	28

# Rentals

## Most Frequent Rentals 1995 – 2014<sup>1</sup>

Director	Film	Number of rentals
Peter Tscherkassky	<i>Outer Space</i> (1999)	288
Virgil Widrich	<i>Copy Shop</i> (2001)	264
Virgil Widrich	<i>Fast Film</i> (2003)	240
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i> (1998)	201
Peter Tscherkassky	<i>Happy End</i> (1996)	169
Peter Tscherkassky	<i>Dream Work</i> (2001)	154
Lisl Ponger	<i>Passagen</i> (1996)	145
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i> (2005)	143
Kathrin Resetarits	<i>Ägypten</i> (1997)	138
Martin Arnold	<i>passage à l'acte</i> (1993)	135
Gustav Deutsch	<i>Film ist. 7–12</i> (2002)	128
Gustav Deutsch	<i>Film ist. 1–6</i> (1998)	119
Gustav Deutsch	<i>Mariage Blanc</i> (1996)	113
Peter Kubelka	<i>Antiphon</i> (2012)	110
Mara Mattuschka	<i>Kugelkopf</i> (1985)	96

<sup>1</sup> These figures refer exclusively to rental usages which were made through *sixpackfilm* since the organization of their distribution in 1995. 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 nationally operating distributors (such as L'Agence du court métrage, Paris; Hamburger Kurzfilmagentur; Apollo Cinema, Los Angeles), which means that the figures in the table must be three to four times higher, at least.

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



# International Awards

## Most International Awards Received 1998 – 2014

Director	Film	Number of awards
Tizza Covi/Rainer Frimmel	<i>La Pivellina</i> (2009)	39
Virgil Widrich	<i>Copy Shop</i> <sup>1</sup> (2001)	35
Virgil Widrich	<i>Fast Film</i> (2003)	34
Peter Tscherkassky	<i>Outer Space</i> (1999)	18
Martin Arnold	<i>Alone. Life Wastes Andy Hardy</i> (1998)	13
Peter Tscherkassky	<i>Dream Work</i> (2001)	12
Tizza Covi/Rainer Frimmel	<i>The Shine of Day</i> (2012)	12
Severin Fiala/Ulrike Putzer	<i>Elephant Skin</i> (2009)	9
Hüseyin Tabak	<i>Deine Schönheit ist nichts wert</i> (2012)	9
Tizza Covi/Rainer Frimmel	<i>Babooska</i> (2005)	8
Anja Salomonowitz	<i>It Happened Just Before</i> (2006)	8
Peter Tscherkassky	<i>Instructions for a Light and Sound Machine</i> (2005)	8

1 Oscar nomination

# Awards

The Film Department of the Arts Division bestows, upon recommendation of an expert jury, yearly or biennial Outstanding Artist Awards and an Austrian Art Award. The endowment of the Outstanding Artist Award (normally, two are given in different genres), comprises € 8,000 per award. Persons recommended for an Outstanding Artist Award must have produced at least three outstanding and innovative works.

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

## Outstanding Artist Awards

- 2010** Michaela Grill (avant-garde)  
Anja Salomonowitz (documentary)
- 2011** Tina Leisch (documentary)  
Lotte Schreiber (avant-garde)
- 2012** Katharina Copony (documentary)  
Michael Palm (avant-garde)
- 2013** Andreas Horvath (documentary)  
Gabriele Mathes (avant-garde)
- 2014** Johannes Hammel (avant-garde)  
Ivette Löcker (documentary)

## Austrian Art Awards

- 2010** Jessica Hausner (fiction)
- 2011** Barbara Reumüller (film)
- 2012** Barbara Albert (fiction)
- 2013** Tizza Covi/Rainer Frimmel (fiction)
- 2014** Florian Flicker (†2014) (fiction)

# Thomas Pluch Screenplay Award

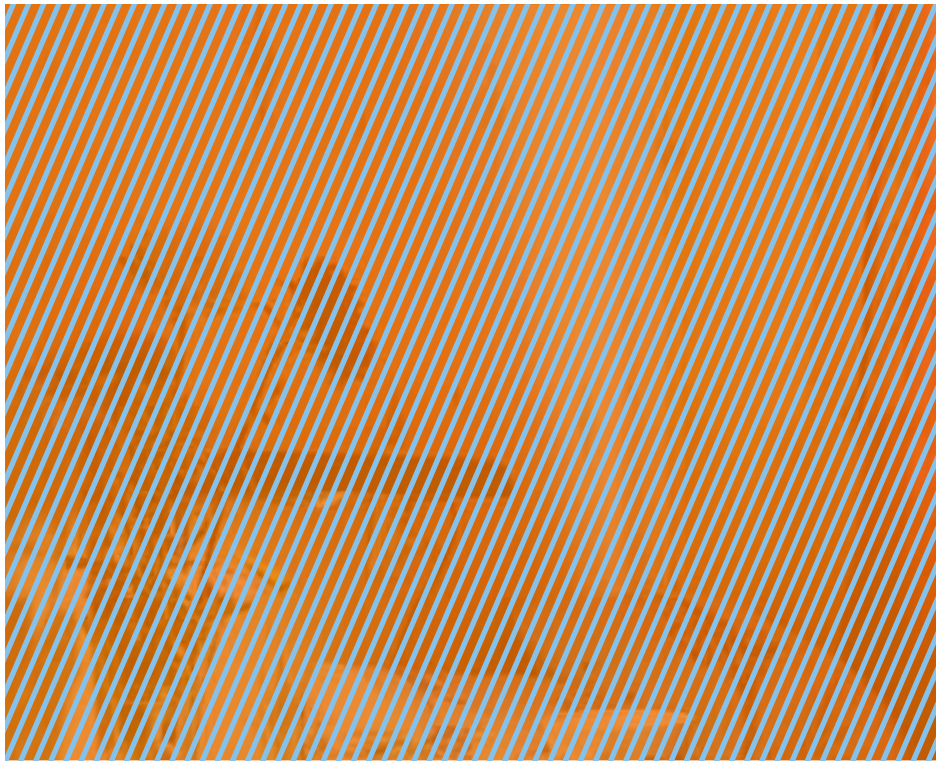
This award is dedicated to Thomas Pluch (†1992), screenwriter, author, and co-founder of the ARGE Drehbuch (screenplay working group) – since 2002 the Drehbuchverband Austria (Screenplay Association Austria).

The “Thomas Pluch Drehbuchpreis” (initiated in 1992 by two writers) was first awarded in 1993. The goal of the award is to aid screenwriters in achieving the recognition they deserve, and to support talented young writers. The main award is endowed with € 12,000, the Thomas Pluch Special Jury Award with € 7,000, and the Thomas Pluch Award for Short or Medium-Length Fiction Films with € 3,000.

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

## Thomas Pluch Screenplay Awards

- 2010** Jessica Hausner  
for the screenplay *Lourdes*
- 2011** Martin Ambrosch  
for the screenplay *Spuren des Bösen*
- 2012** Markus Schleinzer  
for the screenplay *Michael*
- 2013** Petra Ladinigg und Umut Dağ  
for the screenplay *Kuma*
- 2014** Götz Spielmann  
for the screenplay *Oktober November*
- Agnes Pluch and Nikolaus Leytner  
for the screenplay *Die Auslöschung*





# outstanding artist awards

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# Johannes Hammel

- 1963** Born in Basel, Switzerland
- Since 1986** Lives and works as a free-lance filmmaker, cameraman and producer in Vienna
- 1986–1993** Studied camera at the Vienna Film Academy
- 1992** Co-founder of Navigator Film Produktion
- 1998** Founded the production company hammelfilm, with the aim of developing and producing formally and thematically unconventional film projects; e.g. he produced *Low Definition Control* by Michael Palm, which was nominated for the Austrian Film Prize 2013.

Examples of his cinematography include *Those Who Go, Those Who Stay* by Ruth Beckermann (Grand Diagonale Prize for the Best Austrian Documentary Film 2014), *Way of Passion* by Joerg Burger, *Tateloico* by Lotte Schreiber, *In die Welt* by Constantin Wulff (3sat-Prize for the Best German-language Documentary Film – Duisburg 2008, Grand Diagonale Prize for the Best Austrian Documentary Film 2009) and *Volver la Vista – Der umgekehrte Blick* by Fridolin Schönwiese. In addition to his camera work, he has also regularly made experimental films, and been engaged in a longstanding collaboration with the composer Heinz Ditsch. His feature film debut *Folge mir* was screened in the Forum Section of the 2011 Berlinale.

## Films as Director (Selection)

- 2014** **Buildings** Avant-garde short, 30 min
- 2013** **Rooms** Avant-garde short, 10 min
- 2011** **Jour Sombre** Avant-garde short, 8 min
- 2010** **Folge mir** Feature film, 109 min
- 2005** **Abendmahl** Avant-garde short, 10 min
- 2004** **Die Liebenden** Avant-garde short, 7 min
- 2003** **Die Badenden** Avant-garde short, 4.30 min  
**Mazy/systems of transitions** Avant-garde short, 10 min
- 1992** **Die Schwarze Sonne** Science-fiction short, 27 min



## Prizes and Awards (Selection)

- 2014** Outstanding Artist Award – Film (avant-garde), Federal Chancellery/  
Arts Division
- 2005** Diagonale – AAC-Camera Prize for *Volver la Vista* –  
*Der umgekehrte Blick* by Fridolin Schönwiese
- 1997** Ann Arbor Film Festival – Best Cinematography Award  
for *COSMODROM* by Fridolin Schönwiese
- 1995** Ann Arbor Film Festival – Most Technically Innovative Film Award and  
Award of South Beach Film Festival Miami for *Die Schwarze Sonne*
- 1993** Festival du Court-Métrage de Clermont-Ferrand – Prix Recherche  
and Solothurn Film Festival – Stanley Thomas Johnson Prize for  
*Die Schwarze Sonne*
- 1992** Basel Film Festival – Film Funding Award for *Die Schwarze Sonne*

Long since ranked as among Austria's most versatile filmmakers, Johannes Hammel, born in Basel in 1963, has for the past 25 years been working as a freelance cameraman, producer, and filmmaker in Vienna - in short, as a "seeker of images". Starting with the nightmarish visions of his debut film, the science-fiction essay *Die Schwarze Sonne* (1992), whose chronologically erratic sequence of scenes from an anonymous German-speaking town in the 1970s are shrouded in the veil of the vaguely reminiscent, Hammel's filmic works are always characterized by their finely nuanced photography. This applies not only to the many films of his colleagues on which Hammel has worked as a highly skilled cameraman, including, for example, *K.aF.ka fragment* (2001) by Christian Frosch, which derives its fascination from its jittery Super-8 photography and his great passion for materiality and film grain, or *In die Welt* (2008), Constantin Wulff's institutional portrait of a Viennese maternity clinic, set firmly in the tradition of Direct Cinema, or *Tlatelolco* (2011) by Lotte Schreiber, an experimental documentary film featuring the eponymous



megalomaniac building project in Mexico City, its late modernist architecture and its bloody history.

No, this applies first and foremost to Johannes Hammel's own experimental oeuvre. On the one hand, to his self-directed works such as *systems of transitions* (the title of his contribution to the omnibus film *Mazy* 2003, choreographed by Willi Dorner) for which he visualized the convulsive dance performance of a supine female dancer with a camera placed at a 90-degree angle. And, on the other hand, to the found-footage works which marked Hammel's international breakthrough – of which the trilogy *Die Badenden*, *Die Liebenden* and *Abendmahl* from 2004/05, in which he subjected the anonymous film material to chemical post-processing, deserve special mention. Such treatment conjures quite different, but consistently astonishing visual effects: a holiday film can thus be deconstructed to a rhythmically pulsating, highly condensed narrative which is consumed by the grain of the material; images appear to evanesce and become “porous”, ultimately conveying the impression of paintings by the old masters.

In Johannes Hammel's work the sensuality and also the fragility of analogue film material become experiential in intelligent, yet evocative fashion. Furthermore, films such as *Jour Sombre* (2011) extend beyond the immediate boundaries of cinema. The found footage he processes as the starting material for his film is drawn from amateur film recordings from the 1960s, and features parties of mountain climbers, hikers touring the glaciers or bathers in the mountain lakes – all adumbrated, rather than actually seen, until the subjects gradually dissipate completely. And in concert with the glaciers, the images melt away into nothingness: avant-garde cinema goes green.

JURY: SABINE HIEBLER-ERTL, TINA LEISCH, MICHAEL OMASTA

# Ivette Löcker

- 1970** Born in Bregenz, Austria
- 1973** Moved to St. Michael i. Lg./Salzburg
- 1990's** Read Slavic Studies (Russian), East European History and Sociology at the University of Vienna
- Graduated (Diploma) in Literature with a dissertation on the autobiographical text of the Russian actress Lyubov Mendeleeva-Blok
- During her studies, she worked in production and research on her first documentaries and feature films.
- Since 1998** Working as assistant director, researcher and head of production on various documentary films; including *Pripyat* (1999) by Nikolaus Geyrhalter (conducting interviews and head of production) and *Hat Wolff von Amerongen Konkursdelikte begangen?* (2002) by Gerhard B. Friedl
- 2000** Relocates to Berlin
- Since 2006** Began directing her own films, extended working trips to Siberia, Kazakhstan (Aral Sea), St. Petersburg, Moscow and Tel Aviv

## Films as Director

- 2014** **Wenn es blendet, öffne die Augen** (When It Blinds, Open Your Eyes)  
Documentary, 75 min
- 2013** **Vom (Über)Leben der Sonja Wolf**  
In collaboration with Christian Frosch  
Documentary short, 20 min
- 2011** **Nachtschichten** (Night Shifts)  
Documentary, 96 min
- 2008** **Marina und Sascha, Kohleschiffer**  
Documentary short, 33 min



## Prizes and Awards (Selection)

- 2014 Outstanding Artist Award – Film (documentary),  
Federal Chancellery/Arts Division
- 2011 Grand Diagonale Prize for the Best Austrian Documentary Film for  
*Nachtschichten (Night Shifts)*

Following her collaboration on numerous documentaries and her widely-acclaimed, award-winning films *Marina und Sascha, Kohleschiffer* (2008), *Nachtschichten* (2011) and *Vom (Über)Leben der Sonja Wolf* (2013), Ivette Löcker once again submitted a work of outstanding quality with *Wenn es blendet, öffne die Augen* (2014). With her relentless, unsparing eye, and yet, at the same time, with great humanity and sensitivity, Ivette Löcker draws here an intimate portrait of the indomitability of the human spirit, in the face of the most inimical economic and existential conditions. With deceptive facility, she succeeds in highlighting the social ills and political failings which have given rise to these fateful individual consequences.

“Suddenly in 1993 nothing was clear any more”, we learn in the prologue of the film. “Where we were going. What we were striving for. The borders were thrown open. There was a great feeling of relief. We gained a certain freedom. But freedom is something you have to learn how to handle.” Something Zhanna and Lyosha, two thirty-somethings from St. Petersburg, proved incapable of doing: They both become drug addicts, contract HIV and hepatitis, and for the previous 9 years have been living together with Mascha, his mother, the sole member of the household earning a regular income. If it is blinding you, open your eyes – and what you will see is the hardest, saddest, most beautiful love film of the year.

JURY: SABINE HIEBLER-ERTL, TINA LEISCH, MICHAEL OMASTA



austrian art award



## Florian Flicker 1965–2014

- 1965** Born in Salzburg, Austria, he was living and working as a writer and director in Vienna.
- Until 1989** He was working as a director's assistant for theatre and commercials.
- 1986–1997** Short films and Expanded Cinema productions
- 1993** **Halbe Welt** (Half World)  
First feature film, science-fiction drama, 83 min  
Fantastica Film Festival Avoriaz  
(Special Prize of the Jury for Best Debut)  
Festival du film d'action et d'aventure de Valenciennes  
(Coup de Cœur)  
Filmkunstfest Schwerin (Second Prize)
- 1997** **Attwengerfilm**  
Documentary (co-director), 86 min
- 1998** **Suzie Washington**  
Road movie, 87 min  
Grand Diagonale Prize for the Best Austrian Film  
Carl Mayer Screenplay Award  
Fort Lauderdale Film Festival (Best Actress: Birgit Doll)  
Max Ophüls Preis Saarbrücken  
(Femina Film Award for editor Mona Willi)
- 1998** Austrian Sponsorship Award for Film Arts
- 2000** **Der Überfall** (Hold Up)  
Tragicomedy, 85 min  
Film Festival Locarno (Bronze Leopard for the 3 leading actors)  
Grand Diagonale Prize for the Best Austrian Film  
Max Ophüls Preis Saarbrücken 2001 (Prize of the President of Saarland)  
Las Palmas 2001 (Premio al Mejor Dirección de Fotografía  
& Lady Harimaguada de Plata)  
Screenplay Award of the City of Salzburg
- 2002** Culture Award from the Federal State of Upper Austria



- 2004–2008** Journalistic work for various magazines and journals  
Reports for *Der Standard*, *Fleisch*, *Liebling*, *Falter*, *Ö1*
- 2006** **No Name City**  
Documentary, 86 min
- 2008** Directs *Juli* and *Die Strudlhofstiege*, Part 8  
at the Schauspielhaus in Vienna
- 2011** *Dolphins*  
Radio play (author), NDR
- 2012** **Grenzgänger** (Crossing Boundaries)  
Drama, 88 min  
Sarajevo Film Festival (CICAE Art Cinema Award)  
Austrian Film Prize 2013 (Best Script: Florian Flicker,  
Best Camera: Martin Gschlacht, Best Music: Eva Jantschitsch)
- 2012–2014** Two further films were recently in the pipeline, one a chamber piece based on a real event drawn from the realm of Austrian politics.
- August 2014** Florian Flicker died of cancer in Vienna, two days after his 49<sup>th</sup> birthday.  
Since the Austrian Art Award 2014 in the Film Category had already been conferred on Florian Flicker, the presentation in January 2015 must take place posthumously.

With his hallmark tenacity and adaptability, Florian Flicker has been making films for over 30 years across all genres of cinema. His great versatility has inspired forays into experimental film, such as his off-beat vision of the future in *Halbe Welt (Half World)*, his directorial debut, which in the early 1990s could only be produced with the support of the “fringe” film funding program, known today as IF (Innovative Film). Other works within this genre include the tragi-comic chamber piece *Der Überfall (Hold Up)* and the fascinating





documentary *No Name City*. Having learned his trade from scratch as it were, through “learning by doing”, Flicker is the embodiment of the consummate craftsman. An autodidact, whose path to becoming a filmmaker bypassed the obligatory film academy, he initially gathered experience experimenting with Super 8 and explored many forms of cinema, including Expanded Cinema.

Driven by his desire for perfection, he agonizes over his scripts, sometimes turning out 15 drafts before deeming a film script completed. However, the protracted duration of his projects always seems to ensure a successful outcome, as illustrated by his last film *Grenzgänger (Crossing Boundaries)*. Flicker does not shy from venturing into experimentation or attempting the unconventional, and rarely in his usually self-contained locations does he make any concessions to commercial mainstream cinema. Interest in his characters is enhanced by his casting famous or unknown actors in unusual roles, whilst always ensuring that the chemistry between them is just right. And what particularly impressed the jury of the Art Award is Flicker’s lack of affiliation to any film movements or schools. Of strong, independent spirit, as it were, this Austrian filmmaker, nevertheless, enjoys the solidarity and togetherness forged among the crews he works with on set. The director frequently addresses specifically Austrian but also more general contemporary themes such as migration, illegality, exploitation, the plight of the disenfranchised and the displaced (*Suzie Washington*), and has also portrayed a microcosm of a society in the “Western-style” border town in *No Name City*. Flicker’s interest is kindled by sociotopes, extraordinary

situations, which generate enormous tension, and consequently it is no coincidence that films such as *Suzie Washington* and *Grenzgänger* fit beautifully into the crime-thriller genre.

However, Florian Flicker also operates in front of the camera: is actively engaged in film education at Vienna's film academy, in school out-reach programs, and also appears on the radio. As a logical extension to his professional activities, such commitment has elevated Flicker to a formidable champion for the cause of cinema.

An auteur, Flicker makes highly personal films, explores the possibilities of silence and pauses and is prepared to take his time. He does not seek refuge in beautiful images, but works with an almost clinical precision and with a variety of materials (Super-8 film, amateur footage). Although his movies are almost invariably low-budget, he has often encountered obstacles, and suffered bitter disappointments when his projects have proven financially unfeasible or even been canceled. This award is intended as a mark of the recognition he deserves.

In esthetic terms, *Halbe Welt* is unique and has since entered the annals of Austrian cinematic history – not least by virtue of its special association with the IF funding program. “In a feature film,” Flicker once remarked in an interview, “I attempt with the aid of the screenplay and the actors to forge intensely personal and intimate situations, and to tease out insights which speak to our lives together and touch us because they relate to the personal experiences and feelings of the viewers.” And in this Florian Flicker has succeeded splendidly.

JURY: TIZZA COVI, RAINER FRIMMEL, BRIGITTE MAYR (APRIL 2014)





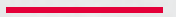
films

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fiction







## Sarah and Sarah Peter Kern

### **Austria**

English (Ger sub)

DCP

b&w

stereo 70 min

### **Screenplay**

Peter Kern

### **Key Cast**

Traute Furthner

Margarete Tiesel

Florian Hanel

### **Camera**

Peter Roehsler

### **Editor**

Markus Gotzmann

### **Producer**

Michael Klangvoll

### **Production**

Kulturfabrik Austria

### **Premiere**

March 2014

Diagonale Graz

### **Contact**

Kulturfabrik Austria

Peter Kern

82-year-old Sarah Kulmbacher is a former actress, with some success during the Nazi era.

Now suffering from dementia, she is looked after by a nurse, Mizzi, who also provides terminal care to children who are dying of cancer and have no family.

Mizzi takes 10-year-old cancer patient Sarah to the old woman's apartment. She briefly leaves the flat and dies in the street. *Sarah and Sarah* remain behind.

**Peter Kern** \*1949 Vienna Austria

**Films** (selection) Diamond Fever or Better Buy Yourself a Colorful Balloon (2012 f) Killer Nurses (2011 f) King Kong's Tears (2011 f)





documentary

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## Anna Through the Mirror Susanne Brandstätter

### **Austria**

German/French/English  
(Eng sub)  
HD  
stereo 90 min

### **Concept/Editor**

Susanne Brandstätter

### **Camera**

Joerg Burger

### **Producer**

Susanne Brandstätter

### **Contact**

Susanne Brandstätter

*Anna Through the Mirror* is a family portrait revolving around the development of 12-year-old Anna. She is an exceptional talent who began playing the violin at the age of three. Her most fervent wish is to become a soloist. Her goal draws closer when violin virtuoso Pierre Amoyal discovers her. Yet she also must face drastic changes – like having to leave family and friends in Pressbaum, Austria, to study in Lausanne. This challenges Anna as well as her entire family.

**Susanne Brandstätter** \*Los Angeles USA

**Films** (selection) *The Future's Past – Creating Cambodia* (2012 d) *Rule of Law* (2006 d) *Checkmate – Strategy of a Revolution* (2004 d)



## Bianca läuft ... Tina Bara

### **Austria**

German  
HD 16:9  
mono 83 min

### **Concept/Camera**

Tina Bara  
**Editors**  
Tina Bara  
Oliver Brodt

### **Producer**

Tina Bara

### **Premiere**

October 2013  
DOK Leipzig  
Int. Festival for  
Documentary Film

### **Contact**

Tina Bara

The film's 30-year-old protagonist is suffering from a serious medical condition, physically as well as psychologically. In defiance of her ailment, Bianca jogs several kilometers a day – although she keeps falling – and puts her pain and suffering at the center of brutally honest realistically painted self-portraits. She is an autodidact, without training or contact to the outside world. For many years she has been commuting between her house in a remote part of Burgenland and the neurology department of the regional hospital...

**Tina Bara** \*1962 Kleinmachnow Germany

**Films** (selection) Weltenbauer der Poesie, Videogespräche mit Christian Ide Hintze (2013 d) Wespen-Akte: Re-action (2009 d) Audienzen (2007 d)



## China Reverse Judith Benedikt

### **Austria**

German/Mandarin  
(Ger/Eng sub)  
HD  
Dolby Digital 91 min

### **Concept**

Judith Benedikt  
Gregor Stadlober

### **Camera**

Judith Benedikt

### **Editors**

Andrea Wagner  
Niki Mossböck

### **Producer**

Peter Janecek

### **Production**

PLAESION Film + Vision

### **Premiere**

April 2014  
Crossing Europe Linz

### **Contact**

PLAESION Film + Vision

Most ended up in Vienna by chance, working in Chinese restaurants. Dreaming of a place of their own or needing to pay for family to come. It was a life of endless work. When they could finally relax, there was time for questions.

*China Reverse* puts everything into question, without asking. Life could have been very different, not in Europe, but in China. Those who stayed took advantage of the economic boom.

*China Reverse* looks behind the façade of financial success. Noticing casual details – an antique porcelain dish, native songs, and a smile that refers to the future but cannot help trembling.

Judith Benedikt \*1977 Lienz Austria





## Double Happiness Ella Raidel

### Austria

German/English/  
Chinese dialect (Ger/  
Eng/Mandarin sub)  
HD 16:9 DCP  
Dolby Stereo 74 min

### Concept

Ella Raidel

### Camera

Martin Putz  
Ella Raidel

### Editors

Karina Ressler  
Ella Raidel

### Producers

Peter Janecek  
Ella Raidel

### Premiere

April 2014  
Crossing Europe Linz

### Sales

sixpackfilm

In China, “double happiness” refers to the happiness that’s increased twofold when a couple decides to spend the rest of their lives together. Starting from the widely known fact that “the Chinese” have rebuilt to scale the Upper-Austrian tourist attraction of Hallstatt near the Special Economic Zone of Shenzhen, Ella Raidel takes a close look at contemporary China that shows she’s completely unimpressed by the West’s view of the country, a view that leaves little latitude between breathless admiration for the economic powerhouse and trite criticism of the “political conditions.”

**Ella Raidel** \*1970 Gmunden Austria

**Films** (selection) Play Life Series (2012 a-g) Subverses – China in Mozambique (2011 d) Slam Video Maputo (2010 a-g)



# Escape to the Other Side

## Ralf Jacobs

### **Austria**

German/French/English  
(Ger/Fr/Eng sub)  
HD 16:9  
stereo 97 min

### **Concept**

Ralf Jacobs  
Martin Leidenfrost

### **Camera**

Ralf Jacobs

### **Editors**

Ralf Jacobs  
Roland Zumbühl

### **Producer**

Ralf Jacobs

### **Production**

Ralf Jacobs Film

### **Contact**

Ralf Jacobs

Ten thousands of Europeans travel to Morocco every winter in their mobile homes: German workers, Finnish managers, people from different countries and social classes. Many have sold their houses and given away possessions once held dear. Now they settle in trailer parks – remote, city-like camping lots – to live out a dream of freedom and permanent vacation. They resist growing old, withdrawing from the cycles of the seasons and the social obligations of their former homes.

**Ralf Jacobs** \*1969 Bad Pyrmont Germany

**Films** (selection) mad tom song (2008 a-g)  
go back to africa (2004 d) marching gaily (2001 short d)



# Everyday Rebellion

Arman T. Riahi, Arash T. Riahi

## Austria/Switzerland

Multiple languages  
(Eng/Ger sub)  
HD 1:2.35 DCP  
Dolby Digital 114 min

## Concept

The Riahi Brothers

## Camera

Mario Minichmayr  
The Riahi Brothers  
Dominik Spritzendorfer

## Producers

Arash T. Riahi, Michael Seeber  
Sabine Gruber, Hercli  
Bundi, Vadim Jendreyko  
Susanne Guggenberger

**Production** Golden Girls  
Filmproduktion (AT)  
Mira Film (CH)

## Premiere

November 2014  
CPH:DOX Copenhagen  
Int. Documentary  
Film Festival

## Contact

Golden Girls  
Filmproduktion

What does the Occupy movement have in common with the Spanish Indignados or the Arab Spring? Is there a connection between the Iranian democracy movement and the Syrian struggle, and what is the link between the Ukrainian topless activists of FEMEN and Egypt?

The reasons for the various uprisings in these countries may be diverse, but in their creative nonviolent tactics they are closely connected. *Everyday Rebellion* is a documentary & cross-media project celebrating the power and richness of creative nonviolent protest and civil disobedience worldwide.

**Arman T. Riahi** \*1981 Isfahan Iran

**Films** (selection) Schwarzkopf (2011 d) Elektronikschrott (2005 short f)

**Arash T. Riahi** \*1972 Isfahan Iran

**Films** (selection) Everything will not be fine (2012 d)  
For a Moment, Freedom (2008 f) Exile Family Movie (2006 d)



## Focus on Infinity Joerg Burger

### **Austria**

English/Spanish  
(Ger sub)  
HD 16:9 DCP  
Dolby Digital 80 min

### **Concept/Camera**

Joerg Burger

### **Editors**

Joerg Burger  
Gökçe İnce

### **Producers**

Joerg Burger  
Georg Misch  
Ralph Wieser

### **Production**

Joerg Burger  
Filmproduktion  
Mischief Films

### **Premiere**

March 2014  
Diagonale Graz

### **Sales**

sixpackfilm

*Focus on Infinity* is a cinematic journey to the places, people and machines that are involved in exploring the origin of our cosmos and existence. It is a very personal and intuitive investigation into the roots and boundaries of our imagination dominated by sensual perception. The film focuses on the restlessness that characterizes the natural sciences, which drives research with increasing technological advancement and financial resources and underpins the never-ending human ambition to fully understand our world.

**Joerg Burger** \*1961 Vienna Austria

**Films** (selection) Way of Passion (2011 d) Wolf Suschitzky –  
Photographer and Cameraman (2009 short d) Gibellina – Il  
terremoto (2007 d)



## Global Shopping Village Ulli Gladik

### **Austria/Croatia**

German/English/  
Croatian (Ger/Eng sub)  
HD 16:9 DCP  
Dolby Digital 5.1  
80 min

### **Concept**

Ulli Gladik

### **Camera**

Klemens Hufnagl  
Enzo Brandner  
Sandra Merseburger  
**Editors**  
Elke Groen  
Karin Hammer

### **Producers**

Arash T. Riahi  
Michael Seeber  
Sabine Gruber  
Siniša Juričić  
**Production** Golden Girls  
Filmproduktion (AT)  
Nukleus Film (HR)

**Premiere** April 2014  
Crossing Europe Linz

**Contact** Golden Girls  
Filmproduktion

Shopping malls have been thriving in European cities for many years. Popular with customers and controversial in public discourse, they are transforming the economic structures, social relations and architectural landscapes of our cities. By following a successful businessman who plans and builds shopping centers, we will find out how the real estate sector works and how enormous the profits are that can be made in this area. But this pursuit of profit is not without consequences: not only is the global financial system on the brink of ruin, it has also dramatically altered our towns and living environment.

**Ulli Gladik** \*1970 Bruck/Mur Austria

**Films** (selection) Natasha (2008 d) drei cents (2004 short d)  
Das Reversad (2003 a-g)



# Kick Out Your Boss

## Elisabeth Scharang

### **Austria**

German/Serbian/  
English/Portuguese  
(Eng sub)  
HD 16:9 DCP  
Dolby Digital 5.1  
95 min

### **Concept/Camera**

Elisabeth Scharang

### **Editor**

Katharina Pichler

### **Producer**

Gabriele Kranzelbinder

### **Production**

KGP Kranzelbinder  
Gabriele Production

### **Premiere**

March 2014  
Diagonale Graz

### **Contact**

KGP Kranzelbinder  
Gabriele Production

I am a film worker. I am lucky, I like my job. Still, I face financial problems, exhaustion, existential fears. But fear does not change or improve anything. Thus I am taking a break, for a change of perspective. And I have started to ask questions: from workers in a self-managed Serbian factory, from young creative-industry workers who are building a network in Graz and see life as a whole, and from a visionary from Brazil who started to introduce democratic management in his multinational enterprise 30 years ago.

**Elisabeth Scharang** \*1969 Bruck/Mur Austria

**Films** (selection) Vielleicht in einem anderen Leben (2010 f)  
Mein Mörder (2006 f) Tintenfischalarm (2006 d)



## The Photographer in Front of the Camera

Tizza Covi, Rainer Frimmel

### **Austria**

German (Eng sub)  
HD DCP  
Dolby Stereo  
75 min

### **Concept**

Tizza Covi  
Rainer Frimmel

### **Camera**

Rainer Frimmel

### **Editor**

Emily Artmann

### **Producers**

Ralph Wieser  
Rainer Frimmel

### **Production**

Mischief Films  
Vento Film

### **Premiere**

March 2014  
Diagonale Graz

### **Contact**

Mischief Films

Photographer Erich Lessing is a great witness to and chronicler of the 20<sup>th</sup> century and one of the most important photojournalists of the post-war era. *The Photographer in Front of the Camera* accompanies the still very active 90-year-old and takes time to focus on the details. “Good photography inspires us to continue reflecting on it,” states Lessing. Similarly, the film invites its audience to view the works of this extraordinary artist in a new light as well.

**Tizza Covi** \*1971 Bolzano Italy

**Rainer Frimmel** \*1971 Vienna Austria

**Films** (selection) *The Shine of Day* (2012 f)

*La Pivellina* (2009 f) *Babooska* (2005 d)



## Private Revolutions – Young, Female, Egyptian Alexandra Schneider

### **Austria**

English/Arabic  
(Ger sub)  
HD 16:9 DCP  
Dolby Digital  
98 min

### **Concept**

Alexandra Schneider

### **Camera**

Sandra Merseburger  
Alexandra Schneider

### **Editor**

Alexandra Löwy

### **Producer**

Daniela Praher

### **Production**

Daniela Praher  
Filmproduktion

**Premiere** April 2014

Crossing Europe Linz

### **Contact**

Daniela Praher  
Filmproduktion

Shot over a period of two years, the film chronicles the lives of four young Egyptian women from various social backgrounds who are fighting for their rights and for change after the revolution. Eloquent and determined, they challenge our clichés and prejudices about Arab women and the Arab world in general. The revolution has shaped the women and will continue to do so since their fight for justice and gender equality means they incessantly collide with a male-dominated world.

**Alexandra Schneider** \*1979 Münsterlingen Switzerland  
**Films** (selection) Nutationen (2011 short f) Femina Energetica (2010 short f) Tante Baum (2009 short d)





## Schubert und Ich

### Bruno Moll

#### **Austria/Switzerland**

German  
DV 16:9 DCP  
stereo 88 min

#### **Concept**

Bruno Moll

#### **Camera**

Christian Haake

#### **Editor**

Manfred Zazzi

#### **Producers**

Mathias Forberg  
Viktoria Salcher  
Christof Neracher

#### **Production**

Prisma Film- und  
Fernsehproduktion (AT)  
Hugofilm Productions  
(CH)

#### **Premiere**

January 2014  
Solothurn Film Festival

#### **Contact**

Prisma Film- und  
Fernsehproduktion

The songs of Franz Schubert: Are they still relevant today? And where do they belong? If we go by pianist and conductor Marino Formenti's opinion: not in the concert halls of this world, at least not exclusively. Formenti would much rather like to take them back to real life and return the songs to those Schubert wrote them for. In this experiment, he is accompanied by the filmmaker.

**Bruno Moll** \*1948 Olten Switzerland

**Films** (selection) Alpsegen (2012 d) Pizza Bethlehem (2009 d)  
Zu Fuß nach Santiago de Compostela (2007 d)



## Spieler Katharina Copony

### **Austria**

German (Eng sub)  
DCP  
stereo  
70 min

### **Concept**

Katharina Copony

### **Camera**

Stefan Neuberger

### **Editors**

Stefan Stabenow  
Katharina Copony

### **Producers**

Michael Kitzberger  
Nikolaus Geyrhalter  
Markus Glaser  
Wolfgang Widerhofer

### **Production**

NGF Nikolaus Geyrhalter  
Filmproduktion

### **Premiere**

March 2014  
Diagonale Graz

### **Sales**

sixpackfilm

Rustem, 23, plays poker. Born and raised in Russia, he lives in Berlin. A.k.a. Puma23, Rustem has already won more than 100,000 dollars. He starts traveling to poker tournaments across Europe. The computer-generated sounds of the online games are occasionally punctuated by the chips' hypnotic noises. Suddenly, Rustem sits face to face with his opponents, in a world where competition hangs heavy in the air. Every man for himself, win or lose. The game begins to affect every facet of his life.

**Katharina Copony** \*1972 Graz Austria

**Films** (selection) Oceanul Mare (2009 d) Il Palazzo (2006 short d) Kanegra (2004 short d)



## Tough Cookies Ruth Kaaserer

**Austria**

English (Ger sub)

HD 1:1.85 DCP

stereo

80 min

**Concept/Camera**

Ruth Kaaserer

**Editor**

Joana Scrinzi

**Producer**

Ruth Kaaserer

**Premiere**

March 2014

Diagonale Graz

**Sales**

sixpackfilm

Boxing is a brutal sport. A men's world. But is there a difference when women box?

Tiffanie loves fast cars and beautiful women. An amateur boxer, she wants to qualify for the Olympic Games. Jaci, a professional, eats, drinks and sleeps boxing, living from one fight to the next. Tree, a devout Catholic, quit boxing for an unsettled, adventurous life as a stuntwoman. All three live on the edge of society, making a living from odd jobs. As boxers, they do something that is considered male par excellence: being aggressive. Always on the lookout for a challenge, in the ring and in life, their journeys are a daily struggle. A soul search.

**Ruth Kaaserer** \*1972 Kitzbühel Austria

**Films** (selection) In Watte (2001 short d) balance (2000 short d)



# What We Do Not See

## Anna Katharina Wohlgenannt

### **Austria**

German/English/French  
(Ger/Eng sub)  
HD 16:9  
Dolby Digital 5.1  
78 min

### **Camera**

Judith Benedikt

### **Editor**

Joana Scrinzi

### **Producer**

Claudia Wohlgenannt

### **Production**

Plan C Filmproduktion

### **Premiere**

October 2014

Int. Hofer Filmtage

### **Contact**

Plan C Filmproduktion

Andreas Eriksson from Sweden feels something we cannot feel or see. It is called electromagnetic hypersensitivity. It is something that has completely changed his life. More and more people say that the continuous increase of electromagnetic technologies such as cell phones and wireless LAN has a strong negative impact on their well-being. *What We Do Not See* accompanies them in their daily lives. Are there any places left without electromagnetic radiation? A road movie in search of the last "white spots" ...

**Anna Katharina Wohlgenannt** \*1982 Vienna Austria

**Films** (selection) *Zuhause* (2011 short f) *Zimmer 34* (2010 short f) *Einmal mehr als nur reden* (2009 d)



## When It Blinds, Open Your Eyes

Ivette Löcker

**Austria**  
Russian  
(Ger/Eng sub)  
HD 1:1.85 DCP  
stereo  
75 min

**Concept**  
Ivette Löcker  
**Camera**  
Frank Amann  
**Editor**  
Michael Palm

**Producer**  
Ralph Wieser  
**Production**  
Mischief Films

**Premiere**  
March 2014  
Diagonale Graz

**Sales**  
sixpackfilm

Zhanna und Lyosha are survivors. The couple, now in their mid-thirties, became heroin addicts in the turbulent years of upheaval in Russia. They know their days are numbered and pit their frail zest for life and gallows humor against this fact. The film draws on these moments and offers an intimate portrayal of a fragile and ambivalent love affair.

**Ivette Löcker** \*1970 Bregenz Austria  
**Films** (selection) Night Shifts (2010 d) Marina & Sasha, Coal Shippers (2007 short d)



# Wir können nicht den hellen Himmel träumen

## Carmen Tartarotti

### Austria

South Tyrolean dialect  
(Ger/Eng sub)  
DCP 16:9  
Dolby Stereo  
93 min

### Screenplay

Carmen Tartarotti  
Ria Endres

### Camera

Carmen Tartarotti

### Editors

Ferdinand Ludwig  
Carmen Tartarotti

### Producer

Carmen Tartarotti

### Production

Carmen Tartarotti  
Filmproduktion

### Premiere

April 2014  
Festival Bolzano Cinema

### Contact

Carmen Tartarotti

The film shows a convent in Alto Adige run by just two nuns, biological sisters. To make sure that “those out there don’t think two nuns no longer make a convent,” they try to keep up a full range of activities. The women’s headstrong character and their stubborn insistence on autonomy and self-dependency creates situations that are both touching and funny, and entirely unexpected in a place like this.

**Carmen Tartarotti** \*1950 Latsch Italy

**Films** (selection) Das Schreiben und das Schweigen  
(2008 d) Zwischen Grant und Elend (2006 d)  
Paradiso del Cevedale (1992 d)



## Wo ich wohne. Ein Film für Ilse Aichinger Christine Nagel

### **Austria**

German (Eng sub)

DCP

stereo

81 min

### **Screenplay/Concept**

Christine Nagel

### **Key Cast**

Verena Lercher

David Monteiro

Moritz Uhl

### **Camera**

Isabelle Casez

Helmut Wimmer

### **Editor**

Niki Mossböck

**Producer** Kurt Mayer

### **Production**

kurt mayer film

**Premiere** March 2014

Diagonale Graz

### **Contact**

kurt mayer film

Stillness, observation and the absurd are the secrets behind Ilse Aichinger's poetry, as brought to life in the film, *Where I Live*. Characters from stories come to life in a house whose stories sink in upon themselves. Also, Super-8 footage shot by Aichinger that has never been shown before inspires awe at our ability to find ourselves as well as at the ways in which we find ourselves. Taking a sensuous approach, the film engages with Ilse Aichinger's work, which stands out in the 20<sup>th</sup> century for its singularity whilst remaining timeless in its existential dimension.

**Christine Nagel** \*1969 Wertheim/Main Germany  
**Films** (selection) Seegeister (2002 short f)





A person wearing a white lab coat is shown from the chest up, with their right arm raised and hand open, palm facing forward. The background is a library with bookshelves filled with books. The entire image has a light, hazy, greenish tint.

avant-garde

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## Voices Mara Mattuschka

### **Austria**

German (Eng sub)

DCP

LCR Stereo

110 min

### **Screenplay**

Mara Mattuschka

### **Key Cast**

Alexander E. Fennon

Sandra Bra

Stephanie Cumming

### **Camera**

Sepp Nermuth

### **Editor**

Mara Mattuschka

### **Producer**

Mara Mattuschka

### **Premiere**

October 2014 Viennale

Vienna Int. Film Festival

### **Contact**

Mara Mattuschka

Celebrated tenor Alex Gottfarb is not alone: his “inner house” is shared by shy Alexander, sexy Sandra, teenager Lex and little Xandi – split personalities of himself. With the help of a psychoanalyst, Dr. Fränger, and his répétitrice, Helene, who is in love with him, Alex gets into contact with the personalities inhabiting his inner world. A cascade of turbulent events and tragicomic misunderstandings accompany Alex’ fight for identity, love and freedom.

**Mara Mattuschka** \*1959 Sofia Bulgaria

**Films** (selection) Perfect Garden (2013 a-g, f)

Ovid Tvm (2012 a-g, f) Burning Palace (2010 a-g)





fiction short

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## DMD KIU LIDT

Georg Tiller

The anti-music film *DMD KIU LIDT* follows the band Ja, Panik and their social surroundings of fellow musicians. It is a film about the conditions of music-making in a state of prolonged sadness overshadowed by the times of a permanent crisis (of capitalism). The actors – all musicians – play themselves and at the same time take part in an absurd drama about art, depression and love.

**Georg Tiller** \*1982 Vienna Austria  
**Films** (selection) *Persona Beach* (2011 f)  
*Vargtimmen – After a Scene* by Ingmar Bergman (2010 a-g) km 43.3 Transylvanian Timber (2007 short d)

**Austria/Germany**  
German (Eng sub)  
DV 1:1.85 DCP  
b&w mono 55 min

**Screenplay** Georg Tiller  
Ja, Panik  
**Key Cast** Andreas Spechtl  
Stefan Pabst, Sebastian Janata  
**Camera** Claudio Pfeifer  
**Editor** Viktor Hoffmann

**Producer** Georg Tiller  
**Production** Subobscura Films (AT)  
naivsuperfilm (DE)

**Premiere** February 2014 Berlinale  
Int. Film Festival Berlin

**Sales** sixpackfilm



## Das Gedicht

Alex Trejo

Eight-year-old Emil is supposed to read a poem at the funeral of his recently deceased father. It becomes his only companion in mourning and perhaps provides the only possibility for a perfect leavetaking, since his mother is incapable of consoling him, his uncle triggers old emotional wounds and his precocious cousin leaves him in the lurch on the day of the memorial.

**Alex Trejo** \*1978 Mexico City Mexico  
**Films** (selection) *Der Hund* (2007 short f)  
*Esperando* (2005 short d)

**Austria**  
German (Eng sub)  
HD 16:9 DCP  
Dolby Stereo 60 min

**Screenplay** Alex Trejo  
**Key Cast** Max Viehrig  
Pilar Fantova, Andrea Clausen  
**Camera** Benjamin Klein  
**Editor** Christin Veith

**Producer**  
Florian Brüning

**Premiere** January 2014  
Saarbrücken Film Festival  
Max Ophüls Preis

**Contact**  
Alex Trejo



## Seeing Clara

Magdalena Lauritsch

When single mom Kathi finds out that her father can no longer look after himself, she returns home after many years away. Painful memories and the behavior of her father, who has completely withdrawn into a world of his own, await her there. To get access to him, Kathi must enter into her father's imaginary world and thus face her own past.

**Magdalena Lauritsch** \*1988 St. Veit/Glan Austria  
**Films** (selection) Rote Flecken (2013 short f)  
Masken Masken (2009 short f)

**Austria**  
German (Eng sub)  
HD 16:9  
stereo 24 min

**Screenplay**  
Magdalena Lauritsch  
Peter Hengl  
**Key Cast**  
Sonja Romei  
Fritz Hörtenhuber  
Alexandra Timmel  
**Camera**  
Anselm Hartmann  
**Editor**  
Bettine Ties

**Producer**  
Eva Hartl

**Contact**  
Magdalena Lauritsch



## Sweat

Iris Blauensteiner

*Schwitzen* (*Sweat*) describes the last three days of a friendship between two girls. Living in a quiet country village, they roam the countryside, they go to parties, they watch videos and swim in the lake. Fed up with the familiar banalities of everyday life, they develop a new, unexpected power. And start acting it out.

**Iris Blauensteiner** \*1986 Vienna Austria  
**Films** (selection) und eine von ihnen singt (2012 a-g) Milch (2009 short f) Doublage (2007 a-g)

**Austria**  
German (Eng sub)  
HD 1:1.85 DCP  
Dolby Digital 30 min

**Screenplay** Iris Blauensteiner  
**Key Cast** Michelle Lechner  
Agnes Wilfinger, Wiltrud Schreiner  
**Camera** Carolina Steinbrecher  
**Editor** Linda Reif

**Producer**  
Daniela Praher  
**Production**  
Daniela Praher Filmproduktion

**Premiere** March 2014  
Diagonale Graz

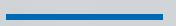
**Sales**  
sixpackfilm







# documentary short





## Networking

Alireza Ghanie

In Kerala, Southern India, traditional fishermen have been surviving on the bounty of their nets for more than 2,000 years. However, the impact of the multinational fishing industry as well as climate change is leaving their nets near empty. The ritual of fishing is a rhythmic choreography of movement and chant as the nets are hauled to shore, enacting a pure struggle for daily survival.

**Alireza Ghanie** \*1959 Tehran Iran

**Films** (selection) Lesson from Bam (2005 short d)  
Windspiel (2002 f) Hand in Hand (1994 short d)

### **Austria**

Malayalam/English  
HD 16:9  
stereo 30 min

### **Concept/Editor**

Alireza Ghanie

### **Camera**

Alireza Ghanie  
Jagan Nivas

### **Contact**

Alireza Ghanie



## Noema

Christiana Perschon

Audio-visual notes on the encounter with 93-year-old painter Tatjana, who is losing her eyesight. Gestures gently observed through the tips of her hair interfere with thoughts about the sense of time and a dreamlike reality. Moving images follow the painter's alignment relying more than ever on her experienced hand and imagination and exploring sensory perception beyond seeing.

**Christiana Perschon** \*1978 Baden Austria

**Films** (selection) Bildrand (2012 a-g) Im Blau (2011 short d) Herzklopfen (2005 short d)

### **Austria**

German (Eng sub)  
HD DCP  
stereo 29 min

### **Realisation**

Christiana Perschon

### **Premiere**

April 2014 Nyon  
Visions du Réel

### **Contact**

Christiana Perschon



## On 4 Wheels

Michael Reisecker

Harry is two when his parents find out that their son suffers from muscular dystrophy and will neither be able to walk nor live a very long life. Today Harry is 31. *On 4 Wheels* is a documentary road movie travelling into the film-heart of Europe, to the Cannes Film Festival of 2012, accompanying film buff and Ulrich Seidl fan Harry on the journey of his life-time.

**Michael Reisecker** \*1982 Ried/Innkreis Austria  
**Films** (selection) Reiseckers Reisen – An Austrian Roadmovie (TV series, since 2009 d)  
Reiseckers Reisen – USA Special (2012 d)

**Austria**  
German (Ger/Eng sub)  
HD 16:9  
stereo 55 min

**Concept/Camera**  
Michael Reisecker  
**Editor**  
Julia Drack

**Producer**  
Michael Reisecker  
**Production**  
Reiseckers Reisen  
Filmproduktion

**Contact**  
Reiseckers Reisen  
Filmproduktion



## The Pimp and His Trophies

Antoinette Zwirchmayr

The first time I visited my grandfather's brothel I was seven years old. We were sitting on a couch in the entrance hall and he was telling me a story. Just as the story was reaching its climax, he suddenly stopped speaking and left the room with two prostitutes. I looked over at my grandmother, whose gaze was empty, as if she were somewhere else.

**Antoinette Zwirchmayr** \*1989 Oberdorf Austria  
**Films** (selection) Untitled (2012 a-g)  
Floaters in the eye (2011 a-g)

**Austria**  
German/English  
35 mm 1:1.85  
Dolby SR 21 min

**Concept**  
Antoinette Zwirchmayr  
**Camera**  
Rosa John  
**Editors**  
Rosa John  
Antoinette Zwirchmayr

**Producers**  
Carmen Weingartshofer  
Antoinette Zwirchmayr

**Premiere** March 2014  
Diagonale Graz

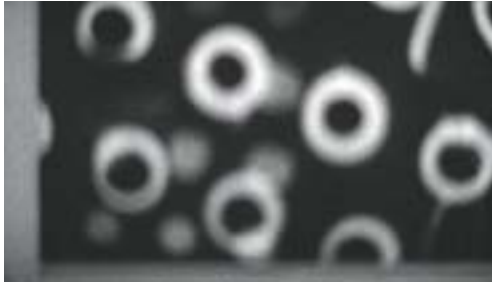
**Contact**  
Antoinette Zwirchmayr



avant-garde short

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## #000035189

Lydia Nsiah

#000035189 presents Super-8 recordings of a circuit-board factory near Vienna, juxtaposed with digitized found footage of historical advertising and industrial films. Media preservation fluctuates between the visual and auditory dynamics of today's computerized hi-tech production, the "found" protagonists' glances and bodies as well as the vanishing (amateur) film esthetics of the first common "archive" of moving pictures, Super 8.

**Lydia Nsiah** \*1985 Vienna Austria  
**Films** (selection) Les Photos d'Alix are my images too (2011 a-g)

**Austria**  
No dialogue  
HD 4:3  
color/b&w  
stereo 7 min

**Realisation**  
Lydia Nsiah

**Premiere**  
November 2013 Madrid  
Int. Cinema Week

**Contact**  
Lydia Nsiah



## 66, Rue Stephenson

Friedl vom Gröller

Like a dark screen stencil, a young woman dances in front of an open window. The dancer's place at the window gives way to a view of an urban cityscape. Trains, buses, automobiles, pedestrians on a bridge move in the distance, while tree branches dance in the wind in the foreground. The same wind lifts the young woman's hair, giving a full view of her face. In parallel, the camera pans into the narrow Parisian kitchen and the inner life of the dwelling. A film about inside and outside.

**Friedl vom Gröller** \*1946 London UK  
**Films** (selection) Im Wiener Prater (2013 a-g) Der Phototermin (2010 a-g) Passage Briare (2009 a-g)

**Austria**  
No dialogue  
16 mm 1:1.37  
b&w 3 min

**Realisation**  
Friedl vom Gröller

**Premiere**  
February 2014 Berlinale  
Int. Film Festival Berlin

**Sales**  
sixpackfilm



## Cherries

Friedl vom Gröller

Monsieur and Madame are a cheerful, no longer quite youthful couple. A prologue from the young chambermaid's point of view precedes the couple's amorous play. The filmmaker circles the pair. The gaze of the "chambermaid figure" is a stand-in for the gaze of the camera. Madame briefly turns away from a kiss and her lips receive a cherry, elegantly handed to her by the chambermaid. In the final unfocused shot, the chambermaid poses next to the pair like a tourist in an amateur film.

(Madeleine Bernstorff)

**Friedl vom Gröller** \*1946 London UK

**Films** (selection) Me too, too, me too (2012 a-g)  
Gaelle Obiegly (2011 a-g) Heidi Kim at W Hong  
Kong Hotel (2010 a-g)

**Austria**

No dialogue  
16 mm 1:1.37  
b&w 3 min

**Realisation**

Friedl vom Gröller

**Premiere** February 2014 Berlinale

Int. Film Festival Berlin

**Sales**

sixpackfilm



## darkroom

Billy Roisz

A dark space, darkness, night: designed to amplify our senses of sight and hearing in a restricted environment; and as a space for projecting our inner states – be they of a psychological (thoughts, streams of images, fears, monsters) or physiological nature, such as optical illusions.

**Billy Roisz** \*1967 Vienna Austria

**Films** (selection) zounk! (2012 a-g) Chiles en  
Nogada (2011 a-g) Close Your Eyes (2009 a-g)

**Austria**

No dialogue  
HD 16:9 DCP  
Dolby SR 13 min

**Concept/Editor**

Billy Roisz

**Kamera**

Lisbeth Kovačič  
Billy Roisz

**Sound**

Dieter Kovačič  
Peter Kutin

**Premiere** February 2014 Berlinale

Int. Film Festival Berlin

**Sales**

sixpackfilm





## Guilty Until Proven Innocent

Friedl vom Gröller

The camera records seven women in medium close-up, as torsos from the waist up, seen through a fence. They do not relate to one another but solely to the camera. The self-conscious blankness of the woman behind the wire fence raises questions in regard to the film title. After the staging is ruptured, setting and rhythm change: the camera is now a member of the group of women, fenced in together with them. (Sylvia Szely)

**Friedl vom Gröller** \*1946 London UK  
**Films** (selection) Im Wiener Prater (2013 a-g)  
Gutes Ende (2011 a-g) Polterabend (2009 a-g)

**Austria**  
No dialogue  
16 mm 1:1.37  
b&w 2 min

**Realisation**  
Friedl vom Gröller

**Premiere** February 2014 Berlinale  
Int. Film Festival Berlin

**Sales**  
sixpackfilm



## Linz/St. Martin's Church

Edith Stauber

The brief moments that take place “in passing”, which we cannot really grasp but which still form the essence of our being, are the leitmotif of the film. In the ostensibly commonplace attempt to reach the interior of the eponymous church, the difficulties of modern human beings in “experiencing” the moment and their insecurity about their own desires and wishes are condensed into just three minutes.

**Edith Stauber** \*1968 Linz Austria  
**Films** (selection) Nachbehandlung (2012 a-g)  
Eintritt zum Paradies um 3€20 (2008 a-g)  
Über eine Straße (co-director 2004 d)

**Austria**  
No dialogue  
HD 16:9  
stereo 3 min

**Realisation**  
Edith Stauber

**Premiere** April 2014  
Crossing Europe Linz

**Contact**  
Edith Stauber



## The Longest Kiss

Hubert Sielecki

A news item on “the world’s longest kiss” inspired Gerhard Rühm to create a literary text composed as a piece of music in 4/4 time, including eighth and quarter notes as well as intervals, syncopation and triplets. He and Monika Lichtenfeld recited the text especially for the film. At first, every word is spoken just once, then the words are repeated more often until all words are recited seven times. For the film I chose eight hospital workers – 4 male and 4 female doctors or nurses –, playing all characters myself.

**Hubert Sielecki** \*1946 Rosenbach Austria  
**Films** (selection) Dialog über Österreich (2012 a-g) Österreich! (2001 a-g) Maria Lassnig Kantate (1992 a-g)

**Austria**  
German/English  
HD 16:9  
stereo 5 min

**Concept** Gerhard Rühm  
**Realisation** Hubert Sielecki

**Producer** Hubert Sielecki  
**Production** Animotion Films Vienna  
Hubert Sielecki

**Premiere** October 2014 ZEBRA  
Poetry Film Festival Berlin

**Contact**  
Hubert Sielecki



## Mackey vs. Film

Klaus Pamminger

In 1939, when Rudolph M. Schindler’s Pearl M. Mackey apartment building was completed, crowds laid siege to the movie theaters for *Gone with the Wind*. In the architect’s home country, Nazi propaganda was under way. And in his hometown, Vienna, *Mutterliebe* (Mother Love) was being filmed. With the help of poetic means, this experimental short alludes to the structural break which emerges when concomitance goes beyond the homogeneous perception of history.

**Klaus Pamminger** \*1967 Ebensee Austria  
**Films** (selection) Shine Off Me (2011 a-g) ri-m#08\_Th (2009 a-g) ri-m#07\_LP (Version 1) (2009 a-g)

**Austria**  
No dialogue  
HD 16:9 DCP  
color/b&w  
Dolby Digital  
13 min

**Realisation**  
Klaus Pamminger

**Premiere** April 2014  
Crossing Europe Linz

**Contact**  
Klaus Pamminger



## My Precious Skin

Friedl vom Gröller

Normally, they are hyper-perfect – the images and worlds in which anti-aging products appear. By contrast, we have landed somewhere entirely different: The film opens with a shaky pan across trees, meadows, and a country house. Cut to a shot of innumerable cosmetic products accumulated in the bathroom of the protagonist. Vom Gröller's charming miniature never denies that in this world one is victim to the cosmetics industry and vulnerable to its promises of aging with beauty. (Christa Benzer)

**Friedl vom Gröller** \*1946 London UK  
**Films** (selection) Im Wiener Prater (2013 a-g) Der Phototermin (2010 a-g) Passage Briare (2009 a-g)

**Austria**  
No dialogue  
16 mm 1:1.37  
b&w 3 min

**Realisation**  
Friedl vom Gröller

**Premiere** March 2014  
Diagonale Graz

**Sales**  
sixpackfilm



## The New Suit

Friedl vom Gröller

A new outfit not only alters a person's outward appearance but also has invisible consequences. Perhaps this is why vom Gröller had herself fitted for a new suit at the office of her psychoanalytic practice, where no mirror reflects outward appearances – instead, family members attend the fitting. While the camera seeks the reactions among those present, the film images shift to photographs. A study about the charged pleasure of watching and psychology. (Michael Pekler)

**Friedl vom Gröller** \*1946 London UK  
**Films** (selection) Me too, too, me too (2012 a-g) Gaelle Obiegly (2011 a-g) Heidi Kim at W Hong Kong Hotel (2010 a-g)

**Austria**  
No dialogue  
16 mm 1:1.37  
b&w 2 min

**Realisation**  
Friedl vom Gröller

**Premiere** March 2014  
Diagonale Graz

**Sales**  
sixpackfilm



## Odessa Crash Test

Norbert Pfaffenbichler

The short film ironically paraphrases one of film history's most famous montage sequences: the Odessa Steps scene from *Battleship Potemkin* (Sergei Eisenstein, USSR, 1925). A baby carriage rolls down a flight of stairs, ultimately toppling over. Several film and video cameras record the scene. The editing is done in line with Eisenstein's theory of montage of conflict, using split screens and hardcore punk rock music.

**Norbert Pfaffenbichler** \*1967 Steyr Austria  
**Films** (selection) A Messenger from the Shadows – Notes on Film 06 A/Monologue 01 (2013 a-g)  
A Masque of Madness – Notes on Film 06 B/Monologue 02 (2013 a-g) Conference – Notes on Film 05 (2011 a-g)

**Austria**  
No dialogue  
DCP 16:9  
color/b&w  
Dolby Stereo  
6 min

**Realisation**  
Norbert Pfaffenbichler

**Camera**  
Martin Putz

**Premiere** October 2014  
BFI London Film Festival

**Sales**  
sixpackfilm



## Penelope / In the Scenery / Reflecting / Relations

Michaela Schwentner

This short film examines possible forms of storytelling in an experimental context. A woman who has split up with her partner now tells her story to a friend, assembling fragments and pieces. Rather than weaving cloth, this modern-day model of Penelope – inspired by the figure of Ulysses' wife – interweaves text fragments to create her story. The organization of the narrative partly follows the principle of "mise en abyme." The formal level also follows this principle and consists of fragmented images and reflections.

**Michaela Schwentner** \*1970 Linz Austria  
**Films** (selection) un divertissement d'amour (2013 a-g) Prospects (2011 a-g) des souvenirs vagues (2009 a-g)

**Austria**  
English  
HD 16:9  
Dolby Stereo  
15 min

**Realisation**  
Michaela Schwentner  
**Key Cast**  
Anna Mendelssohn  
Irene Cotichio

**Premiere** March 2014  
Diagonale Graz

**Contact**  
Michaela Schwentner



## Poetry for Sale

Friedl vom Gröller

In her short film, Friedl vom Gröller impressively contrasts the intimacy of the act of writing and the publicity of its presentation. The difficulty of the undertaking, selling poems in the subway, shows the difficulty of material survival for poets. The double breaking of the rules on which the film is based – both selling and filming are forbidden in the subway – exposes both poetry and filming as criminal acts, thus revealing the true status of poets and filmmakers. (Nicole Streitler)

**Friedl vom Gröller** \*1946 London UK  
**Films** (selection) Gaelle Obiegly (2011 a-g)  
Der Phototermin (2010 a-g) Passage Briare (2009 a-g)

**Austria**  
No dialogue  
16 mm 1:1.37  
b&w 4 min

**Realisation**  
Friedl vom Gröller

**Premiere** September 2014  
Toronto Int. Film Festival

**Sales**  
sixpackfilm



## River Plate

Josef Dabernig

*River Plate* displays a micro society in a fragmented body-narration. Knees, shoulders, feet and bellies are signifiers of articulated human presence, revealing nothing else against a claustrophobic background of cement, stone and water.

**Josef Dabernig**  
\*1956 Kötschach-Mauthen Austria  
**Films** (selection) Hypercrisis (2011 a-g) Herna (2010 a-g) Hotel Roccalba (2008 a-g)

**Austria**  
No dialogue  
16 mm/Blow up 35 mm 1:1.85  
b&w  
stereo 16 min

**Concept/Producer**  
Josef Dabernig  
**Key Cast** Maria Berrios  
Wolfgang Dabernig  
Ingeburg Wurzer  
**Camera** Christian Giesser  
**Editors** Josef Dabernig  
Michael Palm

**Premiere** March 2014  
Diagonale Graz

**Sales**  
sixpackfilm



## Taipei Recyclers

Nikki Schuster

Taipei – ghosts and gods, typhoon and Nankasi musicians. In the city's urban hideouts, little creatures come to life. They are digitally composed from waste collected from the streets and typical local products. The clatter of these creatures' limbs interacts with the soundscapes of Taipei.

**Nikki Schuster** \*1974 Steyr Austria  
**Films** (selection) Parazit (2013 a-g) Berlin  
Recyclers (2012 a-g) Microphobia (2010 a-g)

**Austria**  
No dialogue  
HD 16:9  
stereo 7 min

**Realisation**  
Nikki Schuster

**Premiere** March 2014  
Diagonale Graz

**Contact**  
Nikki Schuster



## to be and to sit

Josephine Ahnelt

Upon their arrival at an airport, the five people are observed by the Super-8 camera. The gaze into the camera undergoes different phases. When they first return its look, it is as a form of defense, then of dialogue – a gaze united with the camera. The person observed becomes his or her own camera – due to the mode of shooting used there is no sound, and both, the gazing and the sitting, become the “I”.

**Josephine Ahnelt** \*1987 Vienna Austria  
**Films** (selection) Water from Grain (2013 a-g)  
Tic Tac (2011 a-g)

**Austria**  
No dialogue  
HD  
b&w  
12 min

**Realisation**  
Josephine Ahnelt

**Editors**  
Josephine Ahnelt  
Johannes Hammel

**Sales**  
sixpackfilm



## Why Life Is Worth Living

Friedl vom Gröller

A poster for Shiseido cosmetics shows the beautiful face of a woman, at its center her large Asian eyes, a deep and trusting gaze. Vom Gröller juxtaposes this scene with its inversion in the next. The face of a woman is again central; this time it is the filmmaker herself. She is seated in a dentist's chair. She is placed under examination, she receives anesthesia, and teeth are pulled. We see her hand operating the camera using a remote. *Why Life Is Worth Living* is a question and an answer at one and the same time. (Sylvia Szely)

**Friedl vom Gröller** \*1946 London UK  
**Films** (selection) Im Wiener Prater (2013 a-g)  
Gutes Ende (2011 a-g) Polterabend (2009 a-g)

**Austria**  
No dialogue  
16 mm 1:1.37  
b&w 2 min

**Realisation**  
Friedl vom Gröller

**Premiere**  
February 2014 Berlinale  
Int. Film Festival Berlin

**Sales**  
sixpackfilm



## Wotruba

Thomas Draschan

Single-frame film shot in and around the church designed by Fritz Wotruba in Vienna's Mauer district.

**Thomas Draschan** \*1967 Linz Austria  
**Films** (selection) Continental Divide (2011 a-g)  
Delight (2009 a-g) Keynote (2006 a-g)

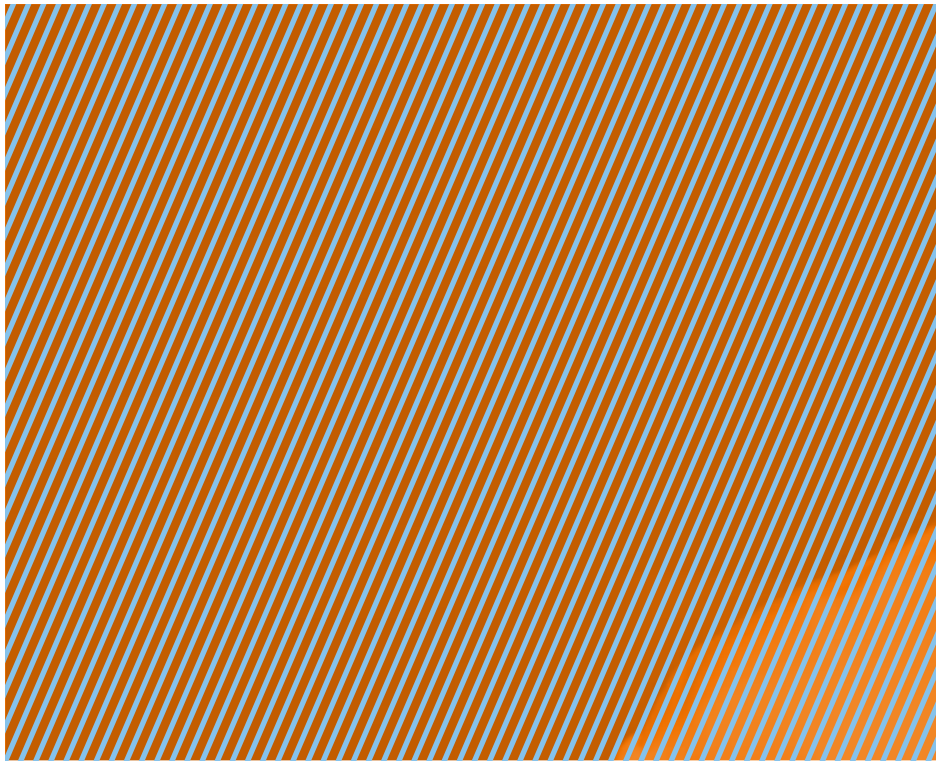
**Austria**  
No dialogue  
HD  
stereo 7 min

**Realisation**  
Thomas Draschan

**Producer**  
Roland Hablesreiter

**Premiere** March 2014  
Diagonale Graz

**Sales**  
sixpackfilm





films coming soon

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fiction  
coming soon

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## Abschied von den Eltern Astrid Ofner

**Austria**

German  
HD 4:3  
stereo  
approx. 80 min

**Screenplay**

Astrid Ofner

**Key Cast**

Sylvie Rohrer  
Julian Sharp

**Camera**

Astrid Ofner  
Peter Roehsler

**Editor**

Renate Maragh-Ablinger

**Producer**

Astrid Ofner

**Completion**

2015

**Contact**

Astrid Ofner

Peter Weiss' book by the same name is about "the realization of a family's complete failure to live together after holding out for decades." It provides the basis for Astrid Ofner's sensitive biographical film about the author and was shot on Super 8 with the same shimmering uncertainty that attaches to memories.

**Astrid Ofner** \*1968 Linz Austria

**Films** (selection) Tell Me on Tuesday (2007 a-g) Jetzt und alle Zeit (1993 short d) Savannah Bay (1989 a-g)



## heimatfilm Ludwig Wüst

### Austria

German (Eng sub)

HD 1:1.85

Dolby Stereo

approx. 110 min

### Screenplay

Ludwig Wüst

### Key Cast

Claudia Martini

Nenad Smigoc

Martina Spitzer

### Camera

Klemens Koscher

### Editor

Samuel Käppeli

### Producer

Ludwig Wüst

### Production

film-pla.net

### Completion

2015

### Contact

Ludwig Wüst

In our fast-paced, nomadic times, the word “home” (Heimat) has become an almost anachronistic term. On an emotional and personal level, it still asks the question of where we come from, to allow us to discover who we are. Sometimes an entire life is not enough to do so. *heimatfilm* is a film mosaic of the life concepts of people between 7 and 70 who speak about how they view their lives and might fail the next day or find a way to go on.

**Ludwig Wüst** \*1965 Vilseck/Bavaria Germany

**Films** (selection) Das Haus meines Vaters (2013 f)

Tape End (2011 f) Koma (2009 f)



## Lampedusa Peter Schreiner

### **Austria**

Italian/German/  
Somali/Arabic  
(Eng sub)  
HD 1:1.77  
b&w mono  
approx. 120 min

### **Screenplay**

Peter Schreiner

### **Key Cast**

Giuliana Pachner  
Zakaria Mohamed Ali  
Pasquale Derubeis

### **Camera/Editor**

Peter Schreiner

### **Producer**

Peter Schreiner

### **Production**

Peter Schreiner  
Filmproduktion

**Completion** 2015

### **Contact**

Peter Schreiner  
Filmproduktion

A woman, a man. The island of Lampedusa, where their escape routes intersect. Zakaria, in his late twenties, from Somalia, who has risked his life coming to the island on a small boat when fleeing civil war in his country. Giulia, in her mid-fifties, a tourist from Northern Italy, on the run from deep personal crises. Both have returned to the island. Giulia, recovered but facing a life-threatening illness, and Zakaria, as a journalist now living in Rome.

**Peter Schreiner** \*1957 Vienna Austria

**Films** (selection) Fata Morgana (2012 a-g, f)  
Totó (2009 d) Bellavista (2007 d)



## Parabellum Lukas Valenta Rinner

**Austria/Argentina/  
Uruguay**  
Spanish (Ger/Eng sub)  
RED 4K 1:2.35  
stereo  
approx. 90 min

**Screenplay**  
Lukas Valenta Rinner  
**Key cast**  
Pablo Seijo  
**Camera**  
Roman Kasseroller  
**Editors**  
Ana Godoy  
Javier Favot

**Producers**  
Lukas Valenta Rinner  
Juan Pablo Martinez  
**Production**  
Nabis Filmgroup (AT)  
2M Cine (ARG)  
La Pobladora Cine (UY)

**Completion**  
2015

**Contact**  
Nabis Filmgroup

Hernán arrives with a group of strangers at an isolated house in the Delta area of Tigre, a vast labyrinth of small islands surrounded by streams and rivers. Amongst housewives, professionals and an elderly tennis instructor, Hernán constitutes part of a middle-class community that has left their comfortable lives in suburban Buenos Aires. Together, they undergo a strict training regime, apparently in preparation for the end of the world.

**Lukas Valenta Rinner** \*1985 Salzburg Austria  
**Films** (selection) About the distance (co-director 2012 d)  
A letter to Fukuyama (2010 short f)





## Sin & Illy Still Alive Maria Hengge

### **Austria/Germany**

German

Digital 1:2.35

stereo

approx. 90 min

### **Screenplay**

Maria Hengge

### **Camera**

Peter Roehsler

### **Editor**

Karina Ressler

### **Producers**

Maria Hengge

Peter Roehsler

### **Production**

nanookfilm (AT)

abadon productions (DE)

### **Completion**

2015

### **Contact**

nanookfilm

After a relapse into heroin use, 18-year-old Sin decides to take matters into her own hands to overcome her addiction. She convinces her friend Illy that a trip to an island in the sun will get them away from the drugs. Just before leaving, they go to see Illy's mum to get the girl's passport. This outing shows how different they are in character and social background; their plan falls through. Sin realizes that she must travel the road to recovery alone.

**Maria Hengge** \*1970 Chicago USA

**Films** (selection) The Last Bus (2008 short f)



## Those Who Fall Have Wings Peter Brunner

### **Austria**

German (Eng sub)  
RED EPIC 5K  
Dolby Digital  
approx. 90 min

### **Screenplay/Editor**

Peter Brunner

### **Key Cast**

Jana McKinnon  
Renate Hild  
Pia Dolezal

### **Camera**

Franz Dude

### **Producer**

Klara von Veegh

### **Production**

Cataract Vision

### **Completion**

2015

### **Contact**

Cataract Vision

The burden on the chest of asthmatic Kati is too heavy for the shoulders of her four-year old little sister. A severe loss and the awakening of Kati's sexuality take their toll on the fifteen-year-old visionary girl. But like a sound that merges into silence, Kati attempts to carry her memories to a place of recurring farewell.

**Peter Brunner** \*1983 Vienna Austria

**Films** (selection) My Blind Heart (2013 f) Milk Teeth (2013 short f) Sickness of the Youth (co-director 2007 f)



## WINWIN Daniel Hoesl

### Austria

German/English/  
Italian/French  
(Eng/Ger sub)  
HD Dolby Digital 5.1  
approx. 85 min

### Key Cast

Christoph Dostal  
Stephanie Cumming  
Jeff Ricketts

### Camera

Gerald Kerckeltz

### Editor

Natalie Schwager

### Producers

Georg Aschauer  
Daniel Hoesl  
Gerald Kerckeltz  
Julia Niemann  
Katharina Posch

### Production

European Film  
Conspiracy Association

**Completion** 2015

**Contact** European Film  
Conspiracy Association

Three investors, wolves in sheep's clothes,  
can't for their life find heart or soul.  
In their jets, they circle the globe,  
preaching love and earning gold.  
Smoke and mirrors is their game,  
ministers, unions and kings enjoy their fame.  
Gambling with open cards at the table,  
where there's no risk there's only one aim:  
the truth is a lie, 'cause lying is real –  
when you get pranked, how does it feel?

**Daniel Hoesl** \*1982 St. Pölten Austria

**Films** (selection) Soldate Jeannette (2013 f)  
The Madness of the Day (2011 short f)  
Lecture of Quotidian Pathos (2009 short f)



A faded, misty photograph of a snowy street scene. In the foreground, a snow-covered road leads towards a building on the right. The building has a sign with a red circle and a white arrow. In the background, a large mountain is visible under a hazy sky. The overall tone is cold and atmospheric.

documentary  
coming soon

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## Die andere Seite Judith Zdesar

### **Austria**

German (Eng sub)

HD

Dolby Stereo

approx. 90 min

### **Concept**

Judith Zdesar

### **Camera**

Michael Schindegger

### **Editor**

Christin Veith

### **Producers**

Michael Kitzberger

Nikolaus Geyrhalter

Markus Glaser

Wolfgang Widerhofer

### **Production**

NGF Nikolaus Geyrhalter

Filmproduktion

### **Completion**

2015

### **Contact**

NGF Nikolaus Geyrhalter

Filmproduktion

Two women yell questions into the blackness of a forest and patiently wait for an answer. An old physicist sits in front of a radio listening to the white noise, waiting for a message from his long-dead wife. A man sings in the dark while a table in front of him slowly levitates. The film is a journey into a world of dream images and hopes, to places where strange things do happen, to people looking for the invisible. A departure towards “the other side”, where the certainties of everyday life no longer apply and anything seems possible.

**Judith Zdesar** \*1980 Villach Austria

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

Spaß mit Hase (2010 short f) Diary of Someone Waiting

(2007 short d)



## Atelier de Conversation

### Bernhard Braunstein

**Austria/France**  
French (Ger/Eng sub)  
DCP  
stereo  
approx. 80 min

**Concept**  
Bernhard Braunstein

**Camera**  
Adrien Lecouturier

**Producers**  
Bernhard Braunstein  
Dominik Tschütscher

**Production**  
Schaller08 (AT)  
Supersonicglide (FR)

**Completion**  
2015

**Contact**  
Bernhard Braunstein

In one of the largest libraries in Paris, people from all over the world meet to speak French in the “Atelier de Conversation”. War refugees sit next to businessmen, care-free students next to victims of political persecution. As different as they may be, a common objective unites all participants: They are struggling with a new language.

**Bernhard Braunstein** \*1979 Salzburg Austria  
**Films** (selection) sleeping image (2013 a-g)  
Pharao Bipolar (co-director 2008 short d)  
Reisen im eigenen Zimmer (co-director 2006 short d)





## Auf den Tod des Kindes kann nicht verzichtet werden Thomas Fürhapter

### **Austria**

German (Eng sub)  
HD 16:9  
stereo  
approx. 80 min

### **Concept**

Thomas Fürhapter

### **Camera**

Judith Benedikt

### **Editor**

Dieter Pichler

### **Producers**

Katharina Mosser  
Johannes Rosenberger

### **Production**

Navigator Film  
Produktion

### **Completion**

2015

### **Contact**

Navigator Film  
Produktion

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

**Thomas Fürhapter** \*1971 Vienna Austria

**Films** (selection) Michael Berger. Eine Hysterie (2010 short d)  
Planes (2006 a-g) Das Gelb ohne Zebra (2004 short d)



## Aus einem nahen Land Manfred Neuwirth

### Austria

No dialogue  
HD 16:9 DCP  
Dolby Digital  
approx. 80 min

### Realisation

Manfred Neuwirth

### Music

Christian Fennesz

### Producer

Manfred Neuwirth

### Production

loop media  
Medienwerkstatt Wien

### Completion

2015

### Contact

Manfred Neuwirth

The film is set in and around Kritzendorf, a small village by the Danube northwest of Vienna. The Vitovec family, neighbors of the filmmaker, makes a living growing wine. That's hard work. Manfred Neuwirth explores familiar territory even though some images of *Aus einem nahen Land* seem so unreal they might be science fiction. An experimental documentary in 24 shots. (Michael Omasta)

**Manfred Neuwirth** \*1954 Vienna Austria

**Films** (selection) scapes and elements (2011 short d)  
Tibet revisited (2005 d) Erinnerungen an ein verlorenes Land (1988 d)



## Bad Boys Patric Chiha

### Austria

German (Eng sub)

HD

stereo

approx. 90 min

### Concept

Patric Chiha

### Camera

Michael Schindegger

### Editor

Karina Ressler

### Producers

Ebba Sinzinger

Vincent Lucassen

### Production

WILDart FILM

### Completion

2015

### Contact

WILDart FILM

Vienna by night. Liviu, Leo, Alberto, Gábor, Daniel. But are those their real names? They're all between 18 and 27. Or possibly younger; or older. They've migrated from Eastern Europe. Moving from one bar to the next, they roam the dark streets, searching for their place in the world. They often tell lies and invent lives for themselves that are better and less tragic than their own. They work as prostitutes.

**Patric Chiha** \*1975 Vienna Austria

**Films** (selection) Boys like us (2014 f) Sol LeWitt (2012 d)

Domaine (2009 f)



# Better Late Than Never

## Peter Stastny

**Austria/USA**  
English (Ger sub)  
HD 16:9  
Dolby Stereo  
approx. 86 min

**Concept**  
Peter Stastny  
**Camera**  
Lisa Rinzler  
**Editors**  
Madeleine Gavin  
Nira Burstein

**Producers**  
Peter Stastny  
Lucia Schrenk  
**Production**  
Transmitter Film

**Completion**  
2015

**Contact**  
Peter Stastny

*Besser spät als nie* is a film about the disappearance of the Holocaust generation and the implications this has for the future. Starting from the filmmaker's personal background – he is the son of a former Auschwitz inmate – it presents a very lively group of first-generation Holocaust survivors and the things that are still important to them today when they think about their legacy.

**Peter Stastny** \*1952 Vienna Austria  
**Films** (selection) Gespräch im Gebirg (1999 a-g)  
In the House (1997 f) Nervenkriege (1995 d)



# Brennero/Brenner

Julia Gutweniger, Florian Kofler

## **Austria/Italy**

Italian/German/Urdu/

English (Eng Sub)

HD 16:9

stereo

approx. 80 min

## **Concept**

Julia Gutweniger

Florian Kofler

## **Camera**

Julia Gutweniger

**Editors**

Julia Gutweniger

Florian Kofler

## **Producers**

Julia Gutweniger

Florian Kofler

## **Production**

Villa Mondeo

## **Completion**

2016

## **Contact**

Villa Mondeo

*Brennero/Brenner* is the story of a border town that has lost its purpose. Migrants are living in the old barracks and railway buildings while large parts of the town's former population have long left. As fast as the village sprung up when the border was first demarcated as fast does it seem to be vanishing now – and meanwhile the police keep returning detained refugees to Italy almost every day.

**Julia Gutweniger** \*1988 Merano Italy

**Florian Kofler** \*1986 Merano Italy

**Films** (selection) Pfitscher (2013 short f)

August/September (2010 short f)



## Cinema Futures Michael Palm

### **Austria**

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

### **Concept/Editor**

Michael Palm

### **Camera**

Joerg Burger

### **Producer**

Ralph Wieser

### **Production**

Mischief Films

### **Completion**

2015

### **Contact**

Mischief Films

*Cinema Futures* is a multi-layered cinematic essay examining the future of the cinema and of film in the age of digital motion pictures. In an age where analogue celluloid strips are rapidly disappearing, replaced by new digital production methods and a comprehensive digitization of the cinematic and television landscape, the massive loss of audio-visual memory seems to loom large. What will the cinematic cultures of the future look like? Are the world's film archives on the brink of a dark age? Is film dying out or merely evolving?

**Michael Palm** \*1965 Linz Austria

**Films** (selection) Low Definition Control – Malfunctions #0 (2011 d) Edgar G. Ulmer –The Man Off-Screen (2004 d) Sea Concrete Human – Malfunctions #1 (2001 short d)



## Echte Männer? Tina Leisch

### **Austria**

German

HD 1:1.85

stereo

approx. 90 min

### **Concept**

Tina Leisch

### **Camera**

Tina Leisch

Peter Roehsler

### **Editor**

Petra Zöpnek

### **Producer**

Peter Roehsler

### **Production**

nanookfilm

### **Completion**

2015

### **Contact**

nanookfilm

What is a real man? How do men see themselves outside the clichés conveyed by society and the media? In how far are they free to define their own maleness, to what extent is a male role forced upon them? With the help of long-term observation, we accompany boys and men from different religious, cultural and social backgrounds and with very contrary notions of what constitutes a “real man”.

**Tina Leisch** \*Munich Germany

**Films** (selection) Roque Dalton, let's shoot the night! (2013 d)

Dagegen muss ich etwas tun (2009 d) Gangster Girls (2008 d)



## Elephants in Sussex Wolfgang Konrad Ursula Hansbauer, Clemens Stachel

### **Austria**

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

### **Concept**

Wolfgang Konrad  
Ursula Hansbauer  
Clemens Stachel

### **Camera**

Leena Koppe  
**Editor**  
Ursula Hansbauer

### **Producer**

Wolfgang Konrad  
**Production**  
LUC Film

### **Completion**

2015

### **Contact**

LUC Film

Frozen and bodiless, genes and the information they contain are turning into time travelers – be it a sheaf of barley, the stem cells of a polar bear or drops of human blood. Within this time capsule we also place old dreams: the re-creation of extinct animal species, putting an end to world hunger, human life without illness or disease. We embark on an expedition that will assemble some of the greatest and oldest archives of life and the most modern biobanks. We meet people who are reconstructing the order of nature. And we experience a struggle over life itself that not only affects scientists, but all of us.

**Wolfgang Konrad** \*1974 Graz Austria  
**Ursula Hansbauer** \*1973 Salzburg Austria  
**Films** (selection) Forst (co-directors 2005 d)

**Clemens Stachel** \*1974 Wiener Neustadt Austria





## Emile Rainer Frimmel, Tizza Covi

### **Austria**

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

### **Concept**

Rainer Frimmel

### **Camera**

Rainer Frimmel

### **Editors**

Tizza Covi

Rainer Frimmel

### **Producer**

Rainer Frimmel

### **Production**

Vento Film

### **Completion**

2015

### **Contact**

Vento Film

Emile Zuckerkandl was the only grandson of the famous Austrian journalist, Berta Zuckerkandl. After years fleeing from the Nazi regime he managed to build a major scientific career in the US. The memories of the nearly 90-year-old paint a vivid picture of 20<sup>th</sup>-century history with all its highs and lows. Last autumn, Emile Zuckerkandl died in California.

**Rainer Frimmel** \*1971 Vienna Austria

**Tizza Covi** \*1971 Bolzano Italy

**Films** (selection) *The Photographer in Front of the Camera* (2014 d) *The Shine of Day* (2012 f) *La Pivellina* (2009 f)



## Europas Grenzen sebastian j. f.

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

**Concept**  
Fate  
**Camera**  
Lukas Gnaiger  
**Editor**  
s&a

**Producer**  
sebastian j. f.  
**Production**  
Cronos Film

**Completion**  
2015

**Contact**  
Cronos Film

*Europas Grenzen* (Europe's Borders) is the story of 72 African refugees adrift in a dinghy in the Mediterranean Sea, without food or water, for 14 days. They are on their way from Libya to Lampedusa when they run out of fuel. Two NATO warships and several fishing boats spot the vessel drifting helplessly in the sea but abandon the men in the dinghy to their fate. When the boat is washed ashore on the Libyan coast two weeks later, of the 72 passengers on board only nine are still alive.

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



## Das ewige Warten Pavel Cuzuioac

### **Austria**

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

### **Concept**

Pavel Cuzuioac

### **Camera**

Michael Schindegger

### **Producer**

Pavel Cuzuioac

### **Production**

Pavel Cuzuioac  
Filmproduktion

### **Completion**

2015

### **Contact**

Pavel Cuzuioac  
Filmproduktion

There is something universal to a cloakroom attendant's work at the opera; it seems simple, monotonous, mainly about hanging around, waiting. Its reality, though overshadowed by the opera singers' performances, seems more true-to-life than events on stage. This film follows the work of three cloakroom attendants at European opera houses – Vienna State Opera, La Scala in Milan and Odessa Opera House. The common thread is the attendants' experience of waiting, *forever waiting*.

**Pavel Cuzuioac** \*1978 Republic of Moldova

**Films** (selection) Digging for Life (2011 d)

Trois Femmes de Moldavie (2006 d)



## FtWTF Cordula Thym, Katharina Lampert

### **Austria**

German (Eng sub)

HD 16:9

color/b&w

Dolby Stereo

approx. 90 min

### **Concept/Editors**

Cordula Thym

Katharina Lampert

### **Camera**

Judith Benedikt

### **Completion**

2015

### **Contact**

Cordula Thym

Katharina Lampert

The film focuses on the lives of a group of trans\*identified people who were born with a female body and choose to live in another gender than the one they were assigned at birth. It features extensive interview sessions, a visual discourse about the transgender body and a panel discussion about trans\*activism and politics. The film will be side-narrated by an animated fictional tale about the absurdities of gender dichotomies.

**Cordula Thym** \*1977 Kufstein Austria

**Films** (selection) verliebt, verzapft, verwegen (2009 d)

Beyond Borderline (2002 short d)

**Katharina Lampert** \*1976 Vienna Austria

**Films** (selection) verliebt, verzapft, verwegen (2009 d)

wenn wir da sind (co-director 2008 short d)



## Genug? Nicole Scherg

### **Austria**

German

HD 16:9

Dolby Stereo

approx. 90 min

### **Concept/Camera**

Nicole Scherg

### **Editor**

Karin Hammer

### **Producers**

Michael Kitzberger

Wolfgang Widerhofer

Nikolaus Geyrhalter

Markus Glaser

### **Production**

NGF Nikolaus Geyrhalter

Filmproduktion

**Completion** 2015

### **Contact**

NGF Nikolaus Geyrhalter

Filmproduktion

*Genug?* (Enough?) documents the implementation of an idea for a unique kind of enterprise: “Waldviertler Werkstätten,” a shoe manufacturing workshop in one of Austria’s economically most precarious regions in northern Lower Austria. How can visions of a fair and better world, as those that drive the company’s owner, Heinrich Staudinger, be realized in the current economic climate?

**Nicole Scherg** \*1976 Würzburg Germany

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



## Girl's Don't Fly Monika Grassl

**Austria/Germany**

English/Akan  
(Ger/Eng sub)  
HD 1:1.85  
Dolby Stereo  
approx. 90 min

**Concept**

Monika Grassl

**Camera**

Petra Lisson

**Editor**

Max Kliewer

**Producers**

Ralph Wieser  
Benjamin Cölle  
Sonia Otto

**Production**

Mischief Films (AT)  
INDI FILM (DE)

**Completion**

2015

**Contact**

Mischief Films

Young Ghanaian women looking for a better future and a British aircraft engineer intent to bring about change in Africa. At AvTech Academy, girls from poor families are trained to be pilots. But what does the reality behind this rather ambitious project look like? The story of four girls from Ghana who learn to fly reveals the cultural differences and contradictions that emerge when Western ideals and African values collide.

**Monika Grassl** \*1981 Vienna Austria

**Films** (selection) No Chicken in the Bus (2007 short d)  
Her Position in Transition (2006 short d)  
Es sind ja Löcher drin (2006 short d)



## Helmut Berger, Actor Andreas Horvath

### **Austria**

German/French/  
Italian/English  
(Eng sub)  
HD 16:9  
stereo  
approx. 70 min

### **Realisation**

Andreas Horvath

### **Completion**

2015

### **Contact**

Andreas Horvath

An intimate portrait of the legendary actor and former Luchino Visconti “muse” Helmut Berger, who – after decades of movie stardom and jet set extravaganza – has settled for a more secluded and modest lifestyle in his hometown of Salzburg, Austria.

**Andreas Horvath** \*1968 Salzburg Austria

**Films** (selection) Earth's Golden Playground (2013 d)

Postcard from Somova, Romania (2011 short d)

Arab Attraction (co-director 2010 d)



## holz.erde.fleisch Sigmund Steiner

**Austria**

HD 16:9

Dolby Stereo

approx. 90 min

*holz.erde.fleisch* (wood.soil.flesh) explores the world of rural farming, goes in search of a father and the filmmaker's origins.

**Concept/Editor**

Sigmund Steiner

**Camera**

Michael Schindegger

**Editor**

Sigmund Steiner

**Sigmund Steiner** \*1978 Judenburg Austria

**Films** (selection) harz (2007 short f) california (2004 short d)

firm (2003 short f)

**Producer**

Flavio Marchetti

**Production**

La Banda Film

**Completion**

2015

**Contact**

Sigmund Steiner





## Kurt Kren Martina Kudláček

### **Austria**

German/English  
HD  
stereo  
approx. 100 min

### **Realisation**

Martina Kudláček

### **Completion**

2016

### **Contact**

Martina Kudláček

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

**Martina Kudláček** \*1965 Vienna Austria

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



# Lampedusa in Winter

## Jakob Brossmann

### Austria

Italian/English/  
German/Tigrinya  
(Ger/Eng/It sub)  
4K Digital 1:1.85  
Dolby Stereo  
approx. 90 min

### Concept

Jakob Brossmann

### Camera

Christian Flatzek

Serafin Spitzer

### Editors

Nela Märki

Bettine Susanne Ties

### Producer

Jakob Brossmann

### Completion

2015

### Contact

Jakob Brossmann

The Italian “refugee island” of Lampedusa is in the firm grip of winter tristesse. Reporters and tourists have left, the remaining refugees fight to be taken to the mainland. While they are finally transferred by plane, the fishermen go on strike for a functioning ferry connection. The tiny community at the edge of Europe is engaged in a desperate fight for dignity, and for solidarity with those who many consider the cause of the ongoing crisis: the African boat people.

**Jakob Brossmann** \*1986 Vienna Austria

**Films** (selection) Tagwerk (2011 short d) #unibrennt –  
Bildungsprotest 2.0 (2010 d) call back (2010 a-g)



## Last Shelter – Refugee Protest in Vienna

Gerald Igor Hauzenberger

### **Austria**

English/Pashu/  
Urdu/German  
HD 1:1:85  
color/b&w  
Dolby Digital 5.1  
approx. 95 min

### **Concept**

Gerald Igor  
Hauzenberger  
Gerhard Tuschla

### **Camera**

Matthias Gritsch  
Martin Kligenböck  
Dominik Spritzendorfer

### **Producers**

Michael Seeber  
Gerald Igor  
Hauzenberger

### **Production**

FrameLab Film- und  
Videoproduktion

**Completion** 2015

**Contact** FrameLab Film-  
und Videoproduktion

50 young men are seeking refuge in Vienna's Votivkirche. They have fled from one of the world's most dangerous regions, where they witnessed schools being burnt down, people being shot by the Taliban and US drone attacks. Risking their lives, they now loudly protest against European asylum policies, whose inconsistency and contradictions wear them down. Almost without any legal rights and facing deportation and death, they are reduced to the status of "homo sacer", human beings stripped of all privileges and abandoned to their fate.

**Gerald Igor Hauzenberger** \*1968 Alkoven Austria

**Films** (selection) Der Prozess (2011 d) Einst süße Heimat (2007 d) East Timor – In the Eye of the Beholder (2003 d)



## Monumenti Eva Hausberger

### **Austria**

Albanian  
(Eng/Ger sub)  
DCP  
surround 5.1  
approx. 70 min

### **Concept**

Eva Hausberger

### **Camera**

Eva Hausberger

### **Editor**

Gerhard Daurer

### **Producer**

Eva Hausberger

### **Completion**

2015

### **Contact**

Eva Hausberger

An archaic bronze foundry in the heart of Tirana, Albania. 60-year-old bronze artist, Vladimir Metani, used to cast propaganda into opulent monuments on behalf of the regime during the Communist era. Made for eternity, these sculptures did not survive the upheavals of the early 1990s and were melted down. As Albania is preparing for its 100<sup>th</sup> anniversary of independence, “Ladi” has again been commissioned to cast a monument. A film about a man striving for a pure form of life and inner freedom apart from political ideologies. And the portrait of a country in transition.

**Eva Hausberger** \*1983 Judenburg Austria

**Films** (selection) Kopfball (2008 a-g) Bildein (2006 short f)  
Die Leiberl der Barbara Wilding (co-director 2004 a-g)



## project: superwoman Barbara Caspar

**Austria/Germany**  
German/Spanish  
(Sp/Ger/Eng sub)  
HD 1:1.85  
color/b&w  
approx. 90 min

**Concept**  
Barbara Caspar  
**Camera**  
Enzo Brandner

**Producers**  
Peter Wirthensohn  
Tommy Pridnig  
**Production**  
Lotus-Film

**Completion**  
2015

**Contact**  
Lotus-Film

In 1933, Aurora Rodriguez shot her 18-year-old daughter, Hildegart, to death when Hildegart refused to go on living the life her mother had devised for her. At the interface of documentary and animation, *project: superwoman* takes a close look at the Rodriguez case, exploring in how far its story is reflected in present-day mother-daughter relationships and contemporary lifestyles.

**Barbara Caspar** \*1979 Graz Austria  
Films (selection) *Who's Afraid of Kathy Acker?* (2008 d)



## Seit die Welt Welt ist Günter Schwaiger

### **Austria/Spain**

Spanish (Eng/Ger sub)

HD 16:9

stereo

approx. 100 min

### **Concept**

Günter Schwaiger

### **Camera**

Günter Schwaiger

Victor Martin

Cristina Guisado García

### **Editors**

Günter Schwaiger

Martin Eller

### **Producer**

Günter Schwaiger

### **Production**

Günter Schwaiger Film

Produktion (AT)

Mosolov-P (ES)

### **Completion**

2015

### **Contact**

Günter Schwaiger

Film Produktion

Gonzalo is a farmer who lives in a small town in Ribera del Duero with his family. The ancient and sage tradition of producing their own food, from slaughtering a pig to making their own wine, has worked very well for him at this time of crisis in Spain. Sowing and harvesting, like fiestas and customs, define the annual cycle, plagued as it is with difficulties and problems. But neither unemployment nor the monopolies of the multinationals or the hostility of those who try to cover up Spain's history can keep Gonzalo from getting ahead in his particular struggle for survival.

**Günter Schwaiger** \*1965 Neumarkt/Salzburg Austria

**Films** (selection) Ibiza Occident (2011 d) Arena (2009 d)

Hafner's Paradise (2007 d)



## Sühnhaus Maya McKechneay

### **Austria**

German (Eng sub)

DCP

Dolby SR

approx. 90 min

### **Concept**

Maya McKechneay

### **Camera**

Martin Putz

### **Editor**

Oliver Neumann

### **Producers**

Oliver Neumann

Sabine Moser

### **Production**

FreibeuterFilm

### **Completion**

2015

### **Contact**

FreibeuterFilm

*Sühnhaus* tells the story of a luckless address: Vienna, Schottenring 7, the former site of Ringtheater, where nearly four hundred people died in a fire in 1881. The film essay, *Sühnhaus*, takes an associative look at the Austrian monarchy, the First and Second Republic and connects images, events and thoughts that, at first glance, do not seem to have much in common. A ghost house movie without ghosts, it uses a piece of the property's history as an occasion to look for the real skeletons in Austria's closet.

**Maya McKechneay** \*1974 Munich Germany

**Films** (selection) Was geht (co-director 2013 d)



## Unten Djordje Čenić

### Austria

German/Serbo-Croatian  
HD  
stereo approx. 90 min

### Concept

Djordje Čenić  
Hermann Peseckas

### Camera

Djordje Čenić  
Hermann Peseckas  
Dominik Spritzendorfer

### Producer

Djordje Čenić

### Completion

2015

### Contact

Djordje Čenić

Documentary filmmaker Djordje Čenić sets out on an autobiographical journey that starts in the “guest-worker” milieu of the Austrian regional capital of Linz in the 1970s and takes him to his family’s war-torn ancestral village in Croatia. In comically absurd as well as tragic episodes describing small victories and major defeats, home sickness and class distinctions, the film offers deep insights into the filmmaker’s family history and illustrates the balancing act between “up there” and “down there” that characterizes generations of migrant workers.

**Djordje Čenić** \*1975 Linz Austria

**Films** (selection) Gastarbajteri (co-director 2007 d)

Romski Bal (co-director 2006 d)

Der Zeremonienmeister (co-director 2000 short d)





## Von Hier Aus Johanna Kirsch, Katharina Lampert

### **Austria**

German/English  
(Ger/Eng sub)  
HD 16:9  
stereo approx. 85 min

### **Realisation**

Johanna Kirsch  
Katharina Lampert

### **Completion**

2015

### **Contact**

Johanna Kirsch  
Katharina Lampert

Laden with our parents' ideals of the '68 generation, we go in search of how we want to lead our lives. We meet Ute, Wim and the Wieserhoislars, who have all taken a big step towards living by their own beliefs and desires. During our visits, we learn what their daily lives outside the norm are like, how utopias become actual places, and why there is no dropping out of society.

**Johanna Kirsch** \*1980 Salzburg Austria

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

**Katharina Lampert** \*1976 Vienna Austria

**Films** (selection) verliebt, verzopft, verwegen (co-director 2009 d)





avant-garde  
coming soon

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# Trajectory

## Martin Music

### Austria

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

### Concept

Martin Music

### Camera

Serafin Spitzer

### Editor

Karin Hammer

### Producer

Martin Music

### Production

Atelier Music  
Filmproduktion

### Completion

2015

### Contact

Atelier Music  
Filmproduktion

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

**Martin Music** \*1976 Linz Austria

**Films** (selection) Drauf (2009 short f) lost spaces  
(2007 short d) oida wos (2007 a-g)



# WINTERLOFOTGHOSTLIGHTS

## Anna Schwingenschuh

### **Austria**

German/English/  
Norwegian (Eng sub)  
HD 16:9  
Dolby SR  
approx. 120 min

### **Concept**

Anna Schwingenschuh

### **Camera**

Florian Werner

### **Editor**

Zuhal Er

### **Producer**

Anna Schwingenschuh

### **Completion**

2015

### **Contact**

Anna Schwingenschuh

Arctic circle. Archipelago. Magic lights, day and night. Marvelous nature with little cuts. Cold winter without snow. Frozen sea. Child gets swallowed by rocks, fish gets filled up with air to feed the eagles. Girl hums into her euphonium and man shows Disney drawings by Hitler. People come, shoot aurora, people leave. Abandoned houses on oh so beautiful places. The ghosts are staying. Too much to tell. The journey never ends as long as you remember.

**Anna Schwingenschuh** \*1981 Graz Austria

**Films** (selection) Der Herzerlfresser (2010 short f)

Mindestens haltbar (2006 short f)



A promotional graphic for a fiction short. The background is a semi-transparent image of a waterfall cascading down a rocky cliff. In the foreground, a person with long hair is lying on their back on a sandy beach, with a dog resting its head on their chest. The text 'fiction short coming soon' is written in a red, sans-serif font in the lower right quadrant. A short horizontal line is positioned below the text.

fiction short  
coming soon

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## PRIMOS

Maria Luz Olivares Capelle

Summer, a lake, the forest, three kids, cousins on holiday playing around in a wild and unspoiled landscape. It is there that they make friends with the mysterious adolescent, Christina. When they see her again, she has drowned. They drag her out of the water, they play and imitate with her the rituals and behaviors they know from the world of grown-ups: sympathy, grief, saying goodbye. A film in-between the genres, full of magic and suspense.

### **Maria Luz Olivares Capelle**

\*1983 Rufino/Santa Fe Argentina

**Films** (selection) Apariciones (2014 a-g)

El ritual del color (2014 a-g)

Te vas a lastimar (2009 short f)

**Austria** German (Eng/Sp sub)

RAW 2K 1:2.39 Dolby Digital 30 min

### **Screenplay**

Maria Luz Olivares Capelle

**Key Cast** Calista Berger

Katharina Plaim, Kathrin Resetarits

**Camera** Sebastian Thaler

**Editor** Laszlo Vancsa

**Producer** Silvia Winzinger

**Completion** 2015

### **Contact**

Maria Luz Olivares Capelle



## Vergeben und Vergessen

Michael Ramsauer

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

**Michael Ramsauer** \*1974 Landshut Germany

**Films** (selection) Das Letzte was wir wissen

(2007 short d) echos (2005 short f)

Wegen Daniel (2003 short f)

**Austria** German (Eng sub)

HD Dolby Stereo approx. 30 min

**Screenplay** Michael Ramsauer

**Key Cast** Patricia Hirschbichler

Stefan Matousch, Kristina Bangert

**Camera** Georg Geutebrück

**Editor** Matthias Halibrand

**Producer** Lixi Frank

**Completion** 2015

### **Contact**

Michael Ramsauer





documentary short  
coming soon

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## Accelerando

Georg Wasner

A cinematic essay on the analytical power of utopias – at its center: “Fabrik Poldihütte” (a fragment of *Das Stahlwerk der Poldihütte während des Weltkriegs* [Poldihütte steel works during the Great War], 1916), *The Battle of the Somme* (1916, Malins & McDowell) and “Europe’s Optical Illusion” (1909), pacifist Norman Angell’s pamphlet on the “Great Illusion” that war and military action can help maintain the status of countries in the “economically civilized” world.

**Georg Wasner** \*1973 Vienna Austria  
**Films** (selection) *Oceano Nox* (2011 a-g)  
*Vertov in Blum. Eine Untersuchung* (2009 short d) *Il Palio* (1999 a-g)

**Austria**  
English (Ger sub)  
color/b&w  
DCP  
Dolby Digital  
approx. 45 min

**Concept**  
Georg Wasner  
Judith Fischer  
**Editors**  
Georg Wasner  
Michael Palm

**Completion**  
2016

**Contact**  
Georg Wasner



## Autopsy of a Nightmare

Hubert Sauper

The success of *Darwin’s Nightmare* led to a witch-hunt against the film and its director. Sauper was declared a public enemy in Tanzania and the film’s protagonists were subjected to threats. *Autopsy of a Nightmare* deciphers the mechanism of this phenomenon, exposing the repressive actions of powerful lobbies and governments against intellectuals and individuals who express their thoughts, hopes and fears in films.

**Hubert Sauper** \*1966 Kitzbühel Austria  
**Films** (selection) *Darwin’s Nightmare* (2004 d)  
*Alone with our stories* (2000 d)  
*Kisangani Diary* (1998 d)

**Austria**  
German/English  
HD stereo  
approx. 60 min

**Concept** Hubert Sauper  
**Camera** Hubert Sauper  
Enzo Brandner, Barney Broomfield

**Producer**  
Gabriele Kranzelbinder  
**Production**  
KGP Kranzelbinder  
Gabriele Production

**Completion** 2015

**Contact**  
KGP Kranzelbinder  
Gabriele Production



## Les Fables de Monsieur Gaudart

Nadine Taschler

The film is an exploration into the life of a French cinematographer in Mexico City, 50 years after his dubious suicide. Former companions, lovers and family members are found. They tell the story of “Monsieur Gaudart”, a Catholic priest, filmmaker, father and member of the French Resistance: a man who constantly reinvented himself and slowly became a character in his own fantastic story.

**Nadine Taschler** \*1987 Tulln Austria  
**Films** (selection) Von Unten (co-director 2009 a-g) Nadine und Caroline (2008 a-g) Soulstrip tease (2007 a-g)

**Austria**  
German/English/French  
16 mm 1:1.37  
color/b&w  
stereo approx. 45 min

**Realisation**  
Nadine Taschler

**Completion**  
2015

**Contact**  
Nadine Taschler



## Guilty at 17...

Antoinette Zwirchmayr

With a friend, 17-year-old Josef robs a bank, his face covered by a witch's mask. When a shot goes off during the getaway, he and his friend get caught. On his release from prison a few weeks later, Josef returns to his village. His face is now uncovered. The villagers' grim glances show their open contempt, blame and embarrassment. They have last seen his face on the front page of the newspaper. This painful, obvious identity as a bank robber is unbearable, unlivable for Josef – he flees to Brazil and buys a gem mine.

**Antoinette Zwirchmayr** \*1989 Oberdorf Austria  
**Films** (selection) The Pimp and His Trophies (2014 short d) Untitled (2012 a-g) Floaters in the eye (2011 a-g)

**Austria**  
English/German  
35 mm 1:1.85  
Dolby SR  
approx. 25 min

**Concept**  
Antoinette Zwirchmayr

**Producers**  
Antoinette Zwirchmayr  
Carmen Weingartshofer

**Completion**  
2015

**Contact**  
Antoinette Zwirchmayr



## Presence – A Landowner on a South African Farm

Patrick Topitschnig

An experimental documentary, *Presence* centers on the life of Hertha Mitchell Innes, who moved from Styria to South Africa, where she is a member of the controversial class of white landowners. Subtly and unobtrusively chosen images showing everyday life on the farm introduce viewers to the country's seemingly unbridgeable ethnic-political and culture-based divides.

**Patrick Topitschnig** \*1980 Rottenmann Austria  
**Films** (selection) rumor macchina (2009 a-g)  
Zerschneidung des Ganzen (2008 a-g) The Final Girl (2008 a-g)

### **Austria**

English (Eng sub)  
HD 16:9  
Dolby SR  
approx. 30 min

### **Realisation**

Patrick Topitschnig

### **Producers**

Katharina Wallisch  
Patrick Topitschnig

### **Completion**

2015

### **Contact**

Patrick Topitschnig



## Shops around the corner Jörg Kalt

The footage of the only never completed film by our friend, Jörg Kalt, who died in 2007, forms the basis of our film. Starting from a portrait of the intersection of Little Italy and Chinatown in NYC and the effect the images from 1999 and today have on each other, the film raises questions of origin, cuisine, catastrophes, life and death and talks about the eternal search for a corner of this earth that we may call our own.

**Jörg Kalt** \*1967 Suresnes/Paris France † 2007  
**Films** (selection) Crash Test Dummies (2005 f)  
Richtung Zukunft durch die Nacht (2002 short f)  
Lesen Macht Tot (2000 short f)

### **Austria**

English (Ger sub)  
DV/XDCAM  
color/b&w  
Dolby Stereo  
approx. 60 min

### **Concept** Jörg Kalt

### **Screenplay** Jörg Kalt

Nina Kusturica

### **Camera** Eva Testor

**Editor** Nina Kusturica

### **Producer** Nina Kusturica

**Production** Nina Kusturica Projects

### **Completion** 2015

### **Contact**

Nina Kusturica Projects



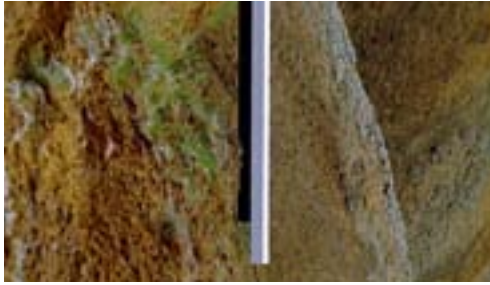




avant-garde short  
coming soon

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## 14/15

Albert Sackl

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

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

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

**Realisation**  
Albert Sackl

**Completion**  
2016

**Contact**  
Albert Sackl



## back track

Virgil Widrich

Found footage from feature films is edited into an endless loop of ever more intricately interlocking flashbacks in 3D, devouring each other in space and time.

**Virgil Widrich** \*1967 Salzburg Austria  
**Films** (selection) Fast Film (2003 a-g) Copy Shop (2001 a-g) tx-transform (co-director 1998 a-g)

**Austria**  
English  
DCP (3D)  
b&w  
Dolby Digital  
approx. 7 min

**Concept**  
Virgil Widrich  
**Camera**  
Bernhard Schlick

**Producer**  
Virgil Widrich  
**Production**  
Virgil Widrich Film- und  
Multimediaproduktion

**Completion**  
2015

**Contact**  
Virgil Widrich Film- und  
Multimediaproduktion



## The Bleeding Edge

Billy Roisz, Dieter Kovačić

*The Bleeding Edge* is a film about horror films. Billy Roisz and Dieter Kovačić explore the mechanisms and structures of “horror”, experimenting with listening and viewing habits at the fringes of perception. The screen is a fragile membrane between the observer and the observed.

**Billy Roisz** \*1967 Vienna Austria  
**Films** (selection) *darkroom* (2014 a-g) *Bring Me the Head of Henri Chrétien!* (2013 a-g) *zouk!* (2012 a-g)

**Dieter Kovačić** \*1973 Graz Austria  
**Films** (selection) *Bring Me the Head of Henri Chrétien!* (2013 a-g) *Schnitzelfilme* (2002–2014 a-g)

**Austria** No dialogue  
HD 1:1.77  
stereo approx. 13 min

**Concept** Billy Roisz  
Dieter Kovačić  
**Soundtrack** Billy Roisz  
Dieter Kovačić, noid  
Phil Minton

**Realisation** Billy Roisz  
Dieter Kovačić

**Completion** 2015

**Contact** Billy Roisz  
Dieter Kovačić



## Buildings

Johannes Hammel

Following on from *Rooms*, *Buildings* is the second part of a planned trilogy about the esthetics of found-footage holiday movies from the 1970s. The protagonists behind the cameras of the holiday films are made visible: found footage blends with newly shot scenes to form a fictional narrative that increasingly drifts towards the surreal. The film seems to hover at the transition between waking and dreaming.

**Johannes Hammel** \*1963 Basel Switzerland  
**Films** (selection) *Rooms* (2013 a-g)  
*Jour Sombre* (2011 a-g) *Folge mir* (2010 f)

**Austria**  
German (Eng sub)  
S-8 mm/HD  
stereo  
approx. 30 min

**Realisation**  
Johannes Hammel  
**Key Cast** Karl Fischer  
**Music** Heinz Ditsch

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

**Completion**  
2015

**Contact**  
hammelfilm



## Camera

Norbert Pfaffenbichler

The experimental short negotiates the conventions of the invisible camera. In a bare room without windows or doors, someone puts up a futile fight against the steady gaze of a bodiless camera. The camera evades the protagonist's physical attacks by changing position by means of hard cuts.

**Norbert Pfaffenbichler** \*1967 Steyr Austria  
**Films** (selection) Odessa Crash Test – Notes on Film 09 (2014 a-g) A Messenger from the Shadows – Notes on Film 06 A/Monologue 01 (2013 a-g) A Masque of Madness – Notes on Film 06 B/Monologue 02 (2013 a-g)

### **Austria**

HD 16:9

b&w

Dolby Stereo

approx. 12 min

### **Concept/Editor**

Norbert Pfaffenbichler

### **Camera**

Martin Putz

### **Music**

Stefan Nemeth

### **Completion**

2015

### **Contact**

Norbert Pfaffenbichler



## The Contest

Michaela Schwentner

This film is an experimental arrangement featuring two female athletes training in preparation for a contest. The film asks ethical questions about competition and wants to discuss not just the athletes' motivation but also phenomena and attitudes we encounter every day and everywhere in society: greed, envy, jealousy, seduction, desire, disappointment and the need for love and attention – phenomena that concern all of us. The film reflects upon moral questions in Western society, referring to philosophical essays and contemporary socio-economic positions.

**Michaela Schwentner** \*1970 Linz Austria

**Films** (selection) Penelope / In the Scenery / Reflecting / Relations (2014 a-g) Un divertissement d'amour (2013 a-g) des souvenirs vagues (2009 a-g)

### **Austria**

German/English

HD 16:9

Dolby Stereo approx. 20 min

**Realisation** Michaela Schwentner

**Key Cast** Melissa Imamovic

Verena Renner

**Voices** Gina Mattiello (German)

Anna Mendelssohn (English)

**Completion** 2015

**Contact** Michaela Schwentner



## Demon 1

Thomas Brandstätter

All is one, the One is everything. Leibniz has shown us: God is logical, logic is divine. Let us do the maths, and God is in control. Nietzsche splits his sides laughing while drilling a hole in each monad with his finger, and the spiritual forces go godlessly adrift. An excursion into the world of the abstraction of human relationship models from Heraclitus to Hollywood and a rejection of the quantification of existence.

**Thomas Brandstätter** \*1969 Salzburg Austria  
**Films** (selection) the point. (2013 co-director a-g)  
far from flat (2011 co-director a-g)

**Austria**  
German/English (Eng sub)  
HD 16:9 Dolby Stereo  
approx. 11 min

**Concept/Editor**  
Thomas Brandstätter  
**Camera** Thomas Brandstätter  
Klemens Waldhuber

**Producers** Thomas Brandstätter  
Andrea Maurer  
**Production** studio 5

**Completion** 2015

**Contact**  
Thomas Brandstätter



## don't know what

Thomas Renoldner

*don't know what* is a slapstick avant-garde film project by Thomas Renoldner:  
“I don't know, what I'm doing”  
“I am just experimenting”  
“I have no idea what the result might be”

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

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

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

**Completion**  
2015

**Contact**  
Thomas Renoldner



## EMBARGO

Johann Lurf

An observation of industrial buildings and diverse facilities using precise camera movement to gather visual knowledge of these structures.

**Johann Lurf** \*1982 Vienna Austria  
**Films** (selection) Reconnaissance (2012 a-g)  
Endeavour (2010 a-g) 12 Explosions (2008 a-g)

**Austria**  
4K 1:1.85  
stereo  
approx. 10 min

**Concept**  
Johann Lurf  
**Sound**  
Jung an Tagen

**Completion**  
2015

**Contact**  
Johann Lurf



## EXHIBITION TALKS

Sasha Pirker, Lotte Schreiber

Two subjective gazes, at a visual and an auditory level. Talking about space addresses its context: the act of exhibiting. The images address the context of the spoken words: the museum. The protagonists are specified: the curator and the artists. The architecture of the building is described – in words and in images. The act of exhibiting becomes the subject matter, the subject matter becomes the exhibit – a film.

**Sasha Pirker** \*1969 Vienna Austria  
**Films** (selection) Es gibt Bilder, weil es Wände gibt – Ein Prolog (2013 a-g) Paperwork (2012 short d) The Future Will Not Be Capitalist (2010 a-g)

**Lotte Schreiber** \*1971 Mürzzuschlag Austria  
**Films** (selection) GHL (2012 a-g)  
Tlatelolco (2011 d) Borgate (2008 a-g)

**Austria**  
German (Eng sub)  
HD 4:3  
color/b&w  
stereo  
approx. 9 min

**Concept** Sasha Pirker  
Lotte Schreiber

**Completion** 2015

**Contact** Sasha Pirker  
Lotte Schreiber



## The Exquisite Corpus

Peter Tscherkassky

Part 2 of my planned “Rushes” pentalogy: *The Exquisite Corpus* takes off where *Coming Attractions* ended, with an encounter between the acting style of contemporary cinema transpiring in front of the camera and the style of early cinema frontally enacted for the camera. Caught entirely unawares, several actors in a feature film stumble upon the realm of a cinematic wasteland gleaned from the rushes of several commercials.

**Peter Tscherkassky** \*1958 Vienna Austria  
**Films** (selection) *Coming Attractions* (2010 a-g)  
*Instructions for a Light and Sound Machine* (2005 a-g) *Outer Space* (1999 a-g)

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

**Concept/Producer**  
Peter Tscherkassky  
**Editors**  
Peter Tscherkassky  
Eve Heller  
**Sound** Dirk Schaefer

**Completion** 2015

**Contact**  
sixpackfilm



## Filosofiana

Edgar Honetschläger

Starting from the magnificent mosaic floor of a 4<sup>th</sup>-century Sicilian villa, *Filosofiana* looks at the decline of the humanities that has at all times accompanied the decline of cities and at the canonization of and loss of diversity in art production ahead of major paradigm shifts.

**Edgar Honetschläger** \*1967 Vienna Austria  
**Films** (selection) *Omsch* (2013 d) *Aun – the beginning and the end of all things* (2011 f)  
*Sugar&Ice* (2008 short f)

**Austria**  
Latin/German (Eng sub)  
HD 4:3  
Dolby Stereo  
approx. 15 min

**Concept** Edgar Honetschläger  
**Music** Peter Ablinger  
**Camera** Piergiorgio Bottos  
**Editors** Edgar Honetschläger  
Stefan Fauland

**Producers** Edgar Honetschläger  
**Production** Edoko Institute  
Film Production

**Completion** 2015

**Contact** Edoko Institute  
Film Production





## The Hungry Sisters

Michaela Mandel

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

**Michaela Mandel** \*1972 Salzburg Austria  
**Films** (selection) Sinister Sisters Slaughterhouse (2010 a-g) Die Wunderliche Gasterei (2007 a-g) Night.Inside. (2006 a-g)

**Austria**  
German (Eng sub)  
HD 16:9  
Dolby Stereo  
approx. 12 min

**Realisation**  
Michaela Mandel

**Completion**  
2015

**Contact**  
Michaela Mandel



## Into the Great White Open

Michaela Grill

*Into the Great White Open* travels through snow and ice. White barren landscapes test our eyes, our perception goes all blurry and reality fades. Microscopic structures and icebergs come into focus just to disappear again. Our observation changes the surrounding world and no two snowflakes look alike.

**Michaela Grill** \*1971 Feldbach Austria  
**Films** (selection) forêt d'expérimentation (2012 a-g) cityscapes (2007 a-g) my kingdom for a lullaby #2 (2004 a-g)

**Austria**  
No dialogue  
HD 16:9  
color/b&w  
stereo  
approx. 16 min

**Realisation**  
Michaela Grill  
**Sound**  
Philip Jeck

**Production**  
Michaela Grill

**Completion**  
2015

**Contact**  
sixpackfilm



## Monte Nero

Karl Wratschko

An experimental short, *Monte Nero* is a film esthetic reflection on the issue of war and memory. Starting from World-War-I diary entries, *Monte Nero* takes look at the technological, esthetic and media-historical developments of the past one hundred years.

**Karl Wratschko** \*1978 Leoben Austria

### Austria

German (Eng sub)  
16 mm/35 mm 1:1.85  
color/b&w  
stereo  
approx. 7 min

### Concept

Karl Wratschko

### Camera

Johannes Gierlinger

### Editors

Johannes Gierlinger  
Karl Wratschko

### Sound

Peter Kutin

### Completion

2015

### Contact

Karl Wratschko



## one minute woman

Patricia Josefine Marchart

*one minute woman* is a film project that visualizes gender-related role models and power structures: from the nun to the callgirl, from the female demon to the housewife.

Linguistic as well as visual contexts are questioned and dramatized in the form of 33 one-minute films. Notions and stereotypes are dissected through pathological film images.

**Patricia Josefine Marchart** \*1971 Linz Austria

**Films** (selection) Herr Bimbo und seine Negerin (2009 d) The One Dollar Story – Jemen (co-director 2008 d) Himmelblau (2001 d)

### Austria

German (Eng sub)  
HD 16:9  
Dolby Stereo  
approx. 33 min

### Concept/Editor

Patricia Josefine Marchart

### Camera

Patricia Josefine Marchart  
Arne Marchart

**Production** Visioncraft

**Completion** 2015

### Contact

Patricia Josefine Marchart



## an opposition

Walter Gorgosilits

“an opposition for two instrument groups” is a piece of music by Martijn Tellinga from the Netherlands. It consists of isolated and monotonous sequences of sound that, in this film, are offset by non-objective visual compositions, in this case nine diagonal lines (programed by means of processing using non-linear code) whose appearance varies. While the relationship between sound and movement is linear at the beginning, it later begins to increasingly challenge the viewer's expectations.

**Walter Gorgosilits** \*1968 Mödling Austria  
**Films** (selection) 64\_P04 (A-E) (2014 a-g)  
58\_098\_audduca (2014 a-g)  
26\_071\_auda (2006 a-g)

**Austria**  
English  
HD 16:9  
stereo  
approx. 5 min

**Realisation**  
Walter Gorgosilits

**Completion**  
2015

**Contact**  
Walter Gorgosilits



## Out of Sight

Eve Heller

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

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

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

**Concept/Editor** Eve Heller  
**Camera** Hans Selikovsky  
Eve Heller, Peter Miller

**Completion** 2015

**Contact** Eve Heller



## Those Shocking Shaking Days Selma Doborac

Can a critical reflection of war be achieved by means of poeticity or visuality, and would it be advisable in such an undertaking to tendentially forego unambiguous words and images in favor of a more differentiated reflection of such events? If a text or a film was made in a way to avoid any referentiality to the real world, would it make finding the truth redundant as any reference points to factuality – the atrocities, for instance – would be missing?

**Selma Doborac** \*1982 Bosnia and Herzegovina  
**Films** (selection) *It was a day just like any other* in spring or summer. (2012 a-g)  
*Einsicht Durchsicht Aussicht* (2008 a-g)  
*Showtime* (2006 a-g)

**Austria**  
German/Bosnian (Eng sub)  
16 mm 1:1.37  
Dolby Digital 5.1  
approx. 35 min

**Realisation**  
Selma Doborac

**Completion** 2015

**Contact**  
Selma Doborac



## Twilight Siegfried A. Fruhauf

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

**Siegfried A. Fruhauf** \*1976 Heiligenberg Austria  
**Films** (selection) *Exterior Extended* (2013 a-g)  
*Tranquility* (2010 a-g) *Night Sweat* (2008 a-g)

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

**Realisation**  
Siegfried A. Fruhauf

**Completion**  
2016

**Contact**  
Siegfried A. Fruhauf



## Uncanny Valley

Paul Wenninger

The animated film situates pixilation – a technique where images are arranged and shot frame by frame with the aim of creating a narrative structure while breaking up its illusionism – within the setting of a World-War-I battlefield. On one side, two soldiers are fighting for their lives, on the other, the camera is retreating to provide an ever wider shot.

**Paul Wenninger** \*1966 Vienna Austria  
Films (selection) trespass (2012 a-g)

**Austria/France**  
HD 1:1.85  
Dolby SR  
approx. 12 min

**Concept/Camera**  
Paul Wenninger

**Editors** Paul Wenninger  
Nik Hummer

**Producers** Gabriele Kranzelbinder  
Paul Wenninger  
Jean-Laurent Csinidis

**Production**  
KGP Kranzelbinder Gabriele Production (AT)  
Tanztheater Verein Divers Kabinett ad Co. (AT)  
Films de Force Majeure (FR)

**Completion** 2015

**Contact** KGP Kranzelbinder  
Gabriele Production



## Vintage Print

Siegfried A. Fruhauf

An old photograph forms the starting point of my exploration. The picture must have been taken towards the end of the 19<sup>th</sup> century, at a time when film had just been invented and pictures were only starting to move. Its origins date back to a phase of transition between the still and the moving image. By creating a wide variety of duplications of a single image I am trying to translate it into the temporal nature of film.

**Siegfried A. Fruhauf** \*1976 Heiligenberg Austria  
Films (selection) Schwere Augen (2011 a-g)  
Palmes d'Or (2009 a-g) Mirror Mechanics  
(2005 a-g)

**Austria**  
No dialogue  
DCP  
Dolby SR  
approx. 12 min

**Realisation**  
Siegfried A. Fruhauf

**Completion**  
2015

**Contact**  
Siegfried A. Fruhauf



## Waldszenen

Annja Krautgasser

*Forest Scenes* is the working title of a structural-experimental short set in a forest. The film's main protagonist is the character of Alva, a "character template" roaming the forest without any obvious aim or storyline. Divided into 14 scenes, the film not only represents Alva's fragmented inner world but is also a kind of experimental set-up in which the motif of the "forest" serves as a political, cultural and societal reference system.

**Annja Krautgasser** \*1971 Hall/Tyrol Austria  
**Films** (selection) Romanes (2009/10 short d)  
Beyond (2008 a-g) Around and Around (2007 a-g)

**Austria**  
German (Eng sub)  
HD 1:1.77  
stereo  
approx. 30 min

**Concept/Editor**  
Annja Krautgasser  
**Camera**  
Martin Putz

**Completion**  
2015

**Contact**  
Annja Krautgasser



## Die Welt ist alles, was der Fall ist

Lotte Schreiber

Villa Wittgenstein becomes the setting of a number of different enigmatic storylines. As a recurring motif of *The world is everything that is the case*, a visitor guides us through the building – and keeps meeting people engaged in more or less eccentric activities. These are playfully arranged miniatures of concrete imperatives from Wittgenstein's works that teach us about the philosopher's unconventional architectural language and world of ideas.

**Lotte Schreiber** \*1971 Müritzschlag Austria  
**Films** (selection) GHL (2012 a-g)  
Tlatelolco (2011 d) Borgate (2008 a-g)

**Austria**  
German (Eng sub)  
DCP 16:9 color/b&w  
stereo  
approx. 18 min

**Screenplay/Editor** Lotte Schreiber  
**Key Cast** Michael Krassnitzer  
Emily Artmann  
**Camera** Johannes Hammel

**Producer** Lotte Schreiber

**Completion** 2015

**Contact** Lotte Schreiber



# Zlaté Piesky Rocket Launch

## Josef Dabernig

Two little boys show up with cardboard toys. Their out-of-season holiday experience in a camping hotel shifts into a traumatic Cold-War déjà vu. Positioning their rockets and guns inside and outside the building, they are telecommanded from the bedroom by their parents.

**Josef Dabernig** \*1956 Kötschach-Mauthen  
Austria  
**Films** (selection) River Plate (2013 a-g)  
Hypercrisis (2011 a-g) Hotel Roccalba (short a-g)

**Austria**  
No dialogue  
16 mm/35 mm 1:1.85  
color/b&w  
Stereo SR  
approx. 10 min

**Concept** Josef Dabernig  
**Key Cast** Otto Dabernig  
Xaver Rhomberg  
Anna Dabernig  
**Camera** Christian Giesser  
**Editors** Josef Dabernig  
Michael Palm  
**Musik** Kaliber 44

**Producer** Josef Dabernig

**Completion** 2015

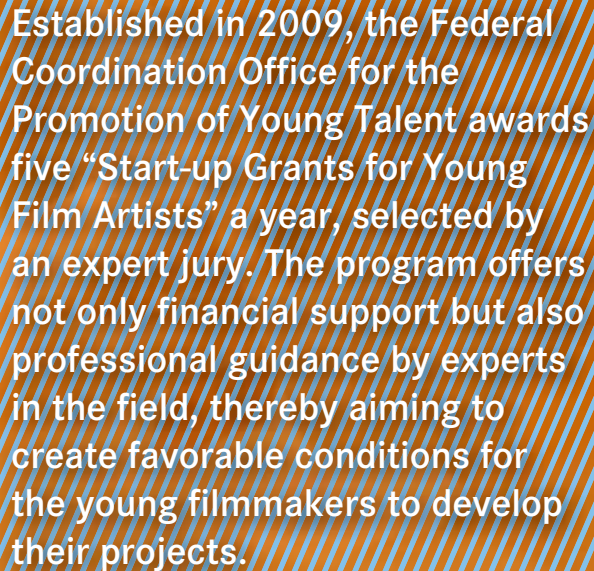
**Contact** Josef Dabernig





# scholarships for young talents

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



## Die Frau, die sich als Geisel nahm Mark Gerstorfer

### Fiction

Jenny is in jail for bank robbery. Unfairly, she claims: the bank had cheated her father, who is in need of nursing care, out of his desperately needed savings. She uses hunger strikes and self-mutilation to achieve small, painful triumphs against “the system”. But her blackmailing efforts destroy both her and her relationship with her ex-boyfriend, Hermann, who can’t stop loving her. And the tabloids are on to her ...

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

**Contact**  
Mark Gerstorfer



## Lealista Katharina Mückstein

### Fiction

On the face of it, everything is just fine, only the new house still needs plastering. Mati goes horse-riding and is growing up fast, her mother, Gabriele, drives from one cattle farm to the next treating sick animals, her father, Paul, surveys structural damage in buildings. Slowly the three lives start to unravel, a medical mistake causes cattle to die, financial worries end in bribery, longing to be close results in theft and disappointment. In the end: a surreal transformation. A film on the most urgent concern of our times: perpetuating the system.

**Katharina Mückstein** \*1982 Vienna Austria  
**Films** (selection) Talea (2012 f) Die Vereinigung (2008 short f) Das Erbe (2006 short d)

**Contact**  
Katharina Mückstein



## Der Lehrer

Arman T. Riahi

### Fiction

Fuchs, a glib young teacher, is to succeed the long-serving Berger as a teacher for juvenile offenders. Berger's unconventional teaching methods have been causing quite a stir in the prison. When Berger manages to reach out to a disturbed young girl, Eser, during art class, he arouses his successor's interest. Fuchs realizes that Berger's classroom is the only place in the facility where the young inmates can feel free ...

**Arman T. Riahi** \*1981 Isfahan Iran  
**Films** (selection) Everyday Rebellion  
(co-director 2013 d) Schwarzkopf (2011 d)  
Elektronikschrott (2005 short f)

### Contact

Arman T. Riahi



## Mein Vater/Unser Vater

Sabine Panossian

### Documentary

A father who lives his life between a poky bedsit and Vienna's poshest hotels is confronted by his truth-seeking daughter and forced to face up to his past. A film about family secrets, lies and truths.

**Sabine Panossian** \*1982 Vienna Austria  
**Film** (selection) Frau Müller und Herr Brylla (2014 short d) Das Reisen (2010 short d) Dazwischen (2008 short d)

### Contact

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## Wiener Freiheit

Wilma Calisir

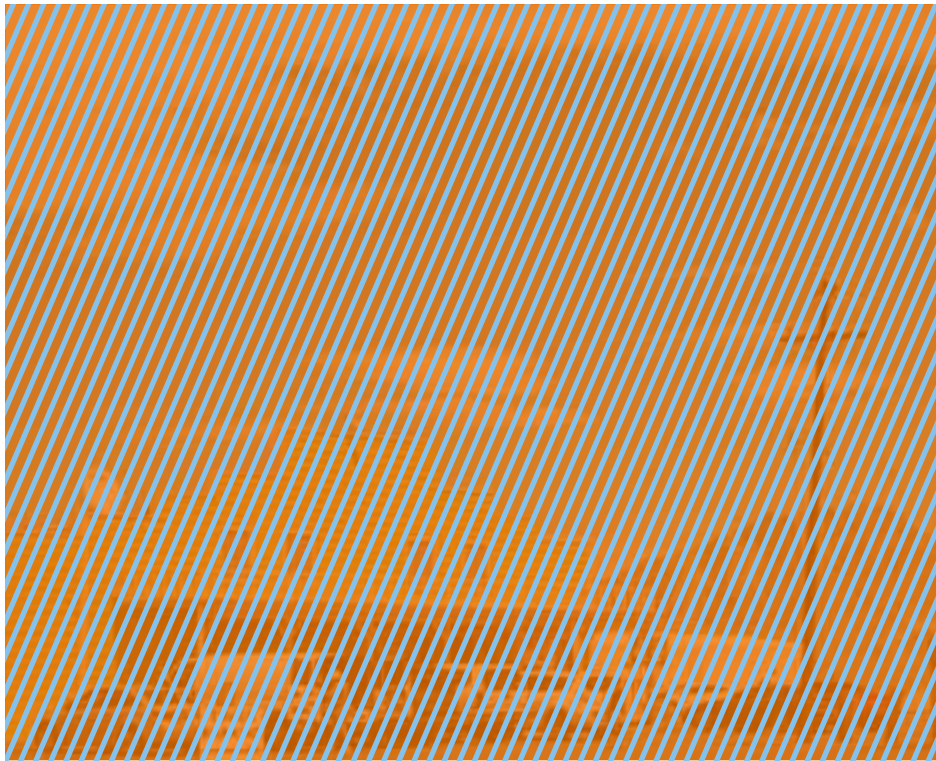
### Fiction

Ultimately, freedom too, is just another project: Helga Weiß (27) loves her festival job but, alas, it is temporary. On the face of it, the solution seems simple: new job – new luck. Gradually, though, Helga must learn to accept that, despite her enthusiasm and commitment, these underpaid dream jobs are little more than stopovers on her life journey, whose future is unclear to her. Between overdrafts, frozen yoghurt, identity crises, waste sorting and theme parties, Helga simply remains stuck.

**Wilma Calisir** \*1981 Waidhofen/Ybbs Austria  
**Films** (selection) Summer 1972 (2012 d) Markus Bey (2008 short d) Meine Türkei (2007 short f)

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index

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# Index Films

#000035189.....	77	Les Fables de Monsieur		Odessa Crash Test.....	82
14/15.....	145	Gaudart.....	140	On 4 Wheels.....	73
66, Rue Stephenson.....	77	Filosofiana.....	150	one minute woman.....	152
Abschied von den Eltern.....	91	Focus on Infinity.....	50	an opposition.....	153
Accelerando.....	139	Die Frau, die sich		Out of Sight.....	153
Die andere Seite.....	101	als Geisel nahm.....	161		
Anna Through the Mirror.....	44	FtWTF.....	114	Parabellum.....	94
Atelier de Conversation.....	102	Das Gedicht.....	68	Penelope / In the Scenery /	
Auf den Tod des Kindes kann		Genug?.....	115	Reflecting / Relations.....	82
nicht verzichtet werden.....	103	Girl's Don't Fly.....	116	The Photographer in Front	
Aus einem nahen Land.....	104	Global Shopping Village.....	51	of the Camera.....	53
Autopsy of a Nightmare.....	139	Guilty at 17.....	140	The Pimp and His Trophies.....	73
		Guilty Until Proven		Poetry for Sale.....	83
back track.....	145	Innocent.....	79	Presence – A Landowner	
Bad Boys.....	105	heimatfilm.....	92	on a South African Farm.....	141
Better Late Than Never.....	106	Helmut Berger, Actor.....	117	PRIMOS.....	135
Bianca läuft ...	45	holz.erde.fleisch.....	118	Private Revolutions – Young,	
The Bleeding Edge.....	146	The Hungry Sisters.....	151	Female, Egyptian.....	54
Brennero/Brenner.....	107			project: superwoman.....	123
Buildings.....	146			River Plate.....	83
		Into the Great			
Camera.....	147	White Open.....	151	Sarah and Sarah.....	41
Cherries.....	78	Kick Out Your Boss.....	52	Schubert und Ich.....	55
China Reverse.....	46	Kurt Kren.....	119	Seeing Clara.....	69
Cinema Futures.....	108			Seit die Welt Welt ist.....	124
The Contest.....	147	Lampedusa.....	93	Shops around the corner.....	141
		Lampedusa in Winter.....	120	Sin & Illy Still Alive.....	95
darkroom.....	78	Last Shelter – Refugee		Spieler.....	56
Demon 1.....	148	Protest in Vienna.....	121	Sünnhaus.....	125
DMD KIU LIDT.....	68	Lealista.....	161	Sweat.....	69
don't know what.....	148	Der Lehrer.....	162		
Double Happiness.....	47	Linz/St. Martin's Church.....	79	Taipei Recyclers.....	84
		The Longest Kiss.....	80	Those Shocking	
Echte Männer?.....	109			Shaking Days.....	154
Elephants in Sussex.....	110	Mackey vs. Film.....	80	Those Who Fall	
EMBARGO.....	149	Mein Vater/Unser Vater.....	162	Have Wings.....	96
Emile.....	111	Monte Nero.....	152	to be and to sit.....	84
Escape to the Other Side.....	48	Monumenti.....	122	Tough Cookies.....	57
Europas Grenzen.....	112	My Precious Skin.....	81	Trajectory.....	130
Everyday Rebellion.....	49			Twilight.....	154
Das ewige Warten.....	113	The New Suit.....	81		
EXHIBITION TALKS.....	149	Networking.....	72		
The Exquisite Corpus.....	150	Noema.....	72		

Uncanny Valley.....	155
Unten.....	126
Vergeben und Vergessen.....	135
Vintage Print.....	155
Voices.....	65
Von Hier Aus .....	127
Waldszene.....	156
Die Welt ist alles, was der Fall ist.....	156
What We Do Not See.....	58
When It Blinds, Open Your Eyes.....	59
Why Life is Worth Living.....	85
Wiener Freiheit.....	163
WINWIN.....	97
WINTERLOFOT- GHOSTLIGHTS.....	131
Wir können nicht den hellen Himmel träumen.....	60
Wo ich wohne. Ein Film für Ilse Aichinger.....	61
Wotruba.....	85
Zlaté Piesky Rocket Launch.....	157

# Index Directors

Ahnelt Josephine.....	84	Hammel Johannes.....	20 ff, 146	Ofner Astrid.....	91
Bara Tina.....	45	Hansbauer Ursula.....	110	Olivares Capelle	
Benedikt Judith.....	46	Hausberger Eva.....	122	Maria Luz.....	135
Blauensteiner Iris.....	69	Hauzenberger		Palm Michael.....	108
Brandstätter Susanne.....	44	Gerald Igor.....	121	Pamminger Klaus.....	80
Brandstätter Thomas.....	148	Heller Eve.....	153	Panossian Sabine.....	162
Braunstein Bernhard.....	102	Hengge Maria.....	95	Perschon Christiana.....	72
Brossmann Jakob.....	120	Hoesl Daniel.....	97	Pfaffenbichler	
Brunner Peter.....	96	Honetschläger Edgar.....	150	Norbert.....	82, 147
Burger Joerg.....	50	Horvath Andreas.....	117	Pirker Sasha.....	149
Calisir Wilma.....	163	Jacobs Ralf.....	48	Raidel Ella.....	47
Caspar Barbara.....	123	Kaaserer Ruth.....	57	Ramsauer Michael.....	135
Čenić Djordje.....	126	Kalt Jörg.....	141	Reisecker Michael.....	73
Chiha Patric.....	105	Kern Peter.....	41	Renoldner Thomas.....	148
Copony Katharina.....	56	Kirsch Johanna.....	127	Riahi Arash T.....	49
Covi Tizza.....	53, 111	Kofler Florian.....	107	Riahi Arman T.....	49, 162
Cuzuic Pavel.....	113	Konrad Wolfgang.....	110	Rinner Lukas Valenta.....	94
Dabernig Josef.....	83, 157	Kovačić Dieter.....	146	Roisz Billy.....	78, 146
Doborac Selma.....	154	Krautgasser Annja.....	156	Sackl Albert.....	145
Draschan Thomas.....	85	Kudláček Martina.....	119	Sauper Hubert.....	139
Flicker Florian.....	30 ff	Lampert Katharina.....	114, 127	Scharang Elisabeth.....	52
Frimmel Rainer.....	53, 111	Lauritsch Magdalena.....	69	Scherg Nicole.....	115
Fruhauf		Leisch Tina.....	109	Schneider Alexandra.....	54
Siegfried A.....	154, 155	Löcker Ivette.....	24 ff, 59	Schreiber Lotte.....	149, 156
Fürhapter Thomas.....	103	Lurf Johann.....	149	Schreiner Peter.....	93
Gerstorfer Mark.....	161	Mandel Michaela.....	151	Schuster Nikki.....	84
Ghanie Alireza.....	72	Marchart		Schwaiger Günter.....	124
Gladik Ulli.....	51	Patricia Josefine.....	152	Schwentner	
Gorgosilits Walter.....	145	Mattuschka Mara.....	65	Michaela.....	82, 147
Grassl Monika.....	116	McKechneay Maya.....	125	Schwingschuh Anna.....	131
Grill Michaela.....	151	Moll Bruno.....	55	sebastian j. f.....	112
Gröller Friedl vom		Mückstein Katharina.....	161	Sielecki Hubert.....	80
.....	77, 78, 79, 81, 83, 85	Music Martin.....	130	Stachel Clemens.....	110
Gutweniger Julia.....	107	Nagel Christine.....	61	Stastny Peter.....	106
		Neuwirth Manfred.....	104	Stauber Edith.....	79
		Nsiah Lydia.....	77	Steiner Sigmund.....	118



Tartarotti Carmen.....	60
Taschler Nadine.....	140
Thym Cordula.....	114
Tiller Georg.....	68
Topitschnig Patrick.....	141
Trejo Alex.....	68
Tscherkassky Peter.....	150
Wasner Georg.....	139
Wenninger Paul.....	155
Widrich Virgil.....	145
Wohlgenannt	
Anna Katharina.....	58
Wratschko Karl.....	152
Wüst Ludwig.....	92
Zdesar Judith.....	101
Zwirschmayr	
Antoinette.....	73, 140





**14 | 15**