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introduction

The Future



The large media coverage of the major film festivals demonstrates that motion pictures remain socially and artistically relevant and that film-making will remain important for the 21st century. The continuing success of Austrian films at international film festivals speaks volumes about the consistent quality of Austrian film-making and filmmakers and is equally a seal of quality for domestic audiences. Looked at it from this angle, we should be confident that future cinema audiences will continue to value the diversity and quality of engaged film-making, as well as the role of the cinema as a place and platform for creative stimulation and reflection.

Renowned film journals, such as *Variety*, *Cahiers du Cinéma* or *Senses of Cinema*, regard Austria as a metropolis of experimentation and place our country in a lead position for enabling the creation of the best avant-garde films in the past 50 years. I am therefore extremely pleased that the Federal Chancellery has once more been able to provide support to many exciting and ambitious projects, thus promoting artistic innovation as well as young talented filmmakers.

The support of the Federal Chancellery aspires to enable working conditions that are conducive to excellence. At the same time the resulting products create unique, multifaceted and lasting images of our country which no medium other than film can provide with equal distinction.

The current catalog provides an insight into outstanding artistic creations of the past year. I wish you an interesting reading!

A handwritten signature in dark ink, appearing to read 'Alex Schallenberg'.

Alexander Schallenberg

Federal Minister for the EU, Arts, Culture and Media

Distracted Society

Cinema Must Not Be Left to the Market

Lars Henrik Gass

Rarely did a documenta have worse reviews, never more admissions. In 2017, some visitors had to put up with several hours of waiting. In the fall of 2017, during the Sculpture Projects exhibition in Münster, I myself waited ninety minutes in front of a decommissioned ice rink in a queue with others who were passing the time with parlor games, only to look for ten minutes into a hole that friendly local art mediators explained to me. How can this demand be explained? The art establishment offers identification and presentation areas that literature, theater or cinema can hardly create. Above all, however, the art establishment has one thing in advance: that I can do something at the same time as viewing art. I can talk to others, I can look at others, and others can look at me, I can use my smartphone and post photos of the exhibition and follow the reaction to it, I can relax in the sun with a latte-to-go, I can determine the rhythm, my time individually. So the art business is not only extremely connectable, but also has a high degree of possible self-determination and self-representation. It does not dictate duration to me; it is part of a new society of distraction.

We all thought that the Internet could not diminish the demand for culture, because the Internet cannot replace social contact and sensual experience. That's true, but not quite; what we overlooked: We are investing more and more life time on the Internet. The frequency of communication is increasing to such an extent that there is hardly any time for exchange. Exchange disturbs. Voice telephony on the new Apple iPhone X is apparently very difficult to achieve and is said to occupy only 5th place of all activities on the smartphone. In the last seven years, voice telephony in Germany has dropped from 295 to 238 billion minutes.

Above all, the Internet has taught us a new perception of reality. I can therefore integrate an exhibition into my busy life better than two hours of literature, theater or cinema. Literature, the performing arts, music, but also cinema, which are based on permanence, i.e. demand time, have a disadvantage over exhibitions, which always leave individual freedom, but especially literature.

According to a 2018 study by the German Publishers and Booksellers Association (Börsenverein des deutschen Buchhandels), over six million sales were lost to the German book trade between 2013 and 2017 alone, more than half since 2000:

“especially in the 20 to 49 age group, which spends considerably more time on laptops, smartphones or tablets. The book also competes with a growing range of digital media, such as Netflix, YouTube and Instagram.” We may even read more on the Internet, on smartphones or e-readers than before, but we constantly read something different and less deep; cognitive research seems to agree on this: deeper reading, remembering what has been read, emotional participation decrease.

So it's high time to think about a regulated museumization of cinema, to finally redeem a cultural mission that politics has always frankly accepted for the fine and performing arts or “serious” music, probably in the interest of its own representation. Every metropolis has a museum for contemporary art and a theater, even if this is hardly “economically” reasonable anywhere. Hundreds of millions are invested in the construction and renovation of philharmonic orchestras, opera houses and theaters. The public budgets in Germany recently made 3.5 billion euros available for theater and music alone, not including the construction of cultural buildings. Meanwhile, the cinema, which is approaching its end commercially, is largely left to the market.

With the emergence of interactive or so-called “immersive” forms of the moving image in the digital world of our present and the de facto economic loss of meaning of cinema, a regulated museumization of cinema could form the basis both for a more detailed historical understanding of the media autonomy of cinema and for claiming a new place for cinema from a cultural-political point of view, i.e. for making cinema not a past but a highly living experience; for only the economic decline of cinema makes its cultural dimension visible and vice versa its preservation necessary. Cinema has long since become historical. The costs of its production are no longer covered by social demand. The 20th century has produced cinema, the 21st threatens to leave nothing of it behind. The challenge today is to convey the medium of film and cinema in its effects to a generation that grows up with moving images on television – albeit drastically dwindling – on DVD or the Internet, with virtual reality, 360-degree films and gaming, which by no means represent a continuation of cinema but a changed relationship to

reality. But it is only the loss of meaning of cinema, which once represented the commercial horizon of film evaluation, that makes it possible to expose the conceptual peculiarity of cinema in terms of media history and to distinguish it from other forms of media events.

Especially experimental, complex, difficult films that dare something new need cinema in order to be understood. On small screens, viewed casually, they are lost. The challenge is to keep a cultural practice for the production and presentation of technical images, which can no longer assert itself economically, socially present as an alternative perception. Among the arts, there has long been a crowding-out competition in terms of attention economy as to who fits better into the current cultural industry. This requires certain places, but also films that make cinema plausible in the most advanced way, the compulsion to perceive, to see the world differently: “Being discouraged is not the right precondition for any work,” wrote Robert Walser in the *Micrograms*.

Lars Henrik Gass received his doctorate from the Free University of Berlin and was managing director of the European Documentary Film Institute in Mülheim an der Ruhr in 1996/97, where he established the book series *Texte zum Dokumentarfilm* at Vorwerk 8 publisher. Since 1997 he has been director of the International Short Film Festival Oberhausen. He has published essays, reviews, and lectures on film, photography, and cultural and film-political topics, and has taught on film and cultural management. He is co-editor of the volumes *Provokation der Wirklichkeit. Das Oberhausener Manifest und die Folgen* (2012) and *after youtube. Gespräche, Portraits, Texte zum Musikvideo nach dem Internet* (2018) and author of the books *Das ortlose Kino. Über Marguerite Duras* (2001), *Film and Art after Cinema* (2019) and *Filmgeschichte als Kinogeschichte. Eine kleine Theorie des Kinos* (2019). He is also a board member of the Federal Association of Municipal Film Work.



facts + figures



Films Funded

	2012	2013	2014	2015	2016	2017	2018
Fiction films	15	6	8	3	9	3	0
Documentary films	24	47	21	29	17	22	10
Avant-garde films	32	16	37	38	12	18	15
Full-length films	27	39	24	19	18	19	10
Short films	44	30	42	51	20	24	15
Total films	71	69	66	70	38	43	25

Festival Screenings

Most Frequent Festival Screenings of Films Produced 2016–2019*

Director	Film	Number of festivals
Lukas Marxt	<i>Imperial Valley (cultivated run-off)</i> (2018)	49
Johann Lurf	★ (2017)	39
Rainer Kohlberger	<i>keep that dream burning</i> (2017)	32
Luz Olivares Capelle	<i>Forest of Echoes</i> (2016)	30
Siegfried A. Fruhauf	<i>Fuddy Duddy</i> (2016)	30
Thomas Renoldner	<i>don't know what</i> (2019)	29
Michael Palm	<i>Cinema Futures</i> (2016)	28
Rainer Kohlberger	<i>not even nothing can be free of ghosts</i> (2016)	25
Herwig Weiser	<i>Haus der Regierung</i> (2018)	22
Johann Lurf	<i>Cavalcade</i> (2019)	17

*Deadline September 18th, 2019

Awards

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

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

Outstanding Artist Awards

- 2015 Ascan Breuer (documentary)
Johann Lurf (avant-garde)
- 2016 Susanne Jirkuff (avant-garde)
Händl Klaus (documentary)
- 2017 Sudabeh Mortezaei (documentary)
Mona Willi (film)
- 2018 Katrina Daschner (avant-garde)
Daniel Hoesl (fiction)
- 2019 Ruth Kaaserer (documentary)
Hannes Böck (cinematographer)

Austrian Art Awards

- 2015 Hans Scheugl (avant-garde)
- 2016 Friedl vom Gröller-Kubelka (avant-garde)
- 2017 Brigitta Burger-Utzer (film)
- 2018 Siegfried A. Fruhauf (avant-garde)
- 2019 Martina Kudláček (documentary)

Thomas Pluch Screenplay Award

This award is dedicated to Thomas Pluch (1934–1992), screenwriter, author, and co-founder of the ARGE Drehbuch (screenplay working group) – since 2002 the Drehbuchverband Austria (Screenplay Association Austria).

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

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

Thomas Pluch Screenplay Awards

- 2015 Karl Markovics
for the screenplay *Superwelt*
- 2016 Elisabeth Scharang
for the screenplay *Jack*
- 2017 Händl Klaus
for the screenplay *Kater*
- 2018 Kathrin Resetarits
for the screenplay *Licht*
- 2019 Christian Frosch
for the screenplay *Murer - Anatomie eines Prozesses*





outstanding artist award

Katrina Daschner

Born in 1973, raised in Hamburg, she has been living and working in Vienna as an artist and filmmaker since 1995. In her projects, she mainly deals with sexuality, power structures, and queer feminist (body) politics, as well as the transfer of dramatic performances into the context of exhibitions and films. From 2005–2010, she taught at the Academy of Fine Arts in Vienna (performative and media techniques); 2009–2014 she hosted the queer “Club Burlesque Brutal”; since 2017 member of the Theoriekuratorium at Tanzquartier Vienna.

www.katrinadaschner.net

Films (Selection)

- 2019 Plum Circus (DCP, 12 min, no dialog, surround 5.1)
- 2018 Pfauenloch (DCP, 9 min, no dialog, surround 5.1)
- 2017 Pferdebusen (DCP, 9 min, no dialog, stereo)
- 2016 Perlenmeere (DCP, 9 min, no dialog, mono)
- 2015 Powder Placenta (DCP, 9 min, no dialog, stereo)
- 2013 Hiding in the Lights (DCP, 14 min, Dolby Digital)
- 2012 Parole Rosette (digital file, 9 min, no dialog, mono)
- 2011 Nouvelle Burlesque Brutal (Digi Beta, 43 min, no dialog, stereo)
Flaming Flamingos (Digi Beta, 11 min, no dialog, stereo)
- 2009 Aria de Mustang (Digi Beta, 18 min, no dialog, stereo)
- 2008 Hafenperlen (Digi Beta, 12 min, no dialog, stereo)
- 2002 Me and Me in Alsergrund – Das Sexuelle ist das Reich des Politischen,
es gibt keine Verbindlichkeiten (video, 5 min)
- 2000 Tanz 2000 (video, 7 min)
- 1999 Lady Chutney Does Mexico (video, 17 min)
- 1998 Mutter mit Marmelade (video, 4 min)
Schießhalle (video, 6 min)
Lippenstift in U-Bahn (video, 10 min)
Gefüllte Gans (video, 8 min)



Prizes and Awards (Selection)

- 2018 Outstanding Artist Award – Experimental Film, Federal Chancellery
- 2017 Diagonale Prize for Innovative Film for *Pferdebusen*
- 2016 Grand Prize in screenwriting competition “If she can see it, she can be it” for feature film treatment *Wanda und Nikita*, Drehbuchforum Vienna and Austrian Film Institute
- 2010 Msgr. Otto Mauer Prize
- 2000 Federal Scholarship for Fine Art, Federal Chancellery

In contemporary Austrian film, Katrina Daschner represents a mode of thought, vision and interpretation, which immediately signalizes “openness” in contrast to the initial impression of poetic hermeticism. She is open to flowing boundaries between film, video and fine art. Interaction between abstract patterns and autobiographical empathy for genres (horror, variety entertainment, etc.). This requires a strong position, however it mustn’t be an inflexible one. It also requires a great deal of curiosity in every sense. One might think Daschner’s models were VALIE EXPORT, Olga Neuwirth or Elfriede Jelinek. However, works such as *Pfauenloch* or *Pferdebusen* illustrate that any such epigonal suggestion is far from true. Daschner captivates the audience and draws it into the action. All this is worthy of praise until her next federal award!

JURY: GABRIELE MATHES, SUDABEH MORTEZAI, CLAUS PHILIPP

English translation by Renée von Paschen

Daniel Hoesl

Born in St. Pölten in 1982; lives and works as a director, screenwriter and producer in Vienna. Studied in Salzburg and Prague; assistant director for Ulrich Seidl and Michael Sturminger, amongst others. His first feature film for the cinema, *Soldate Jeannette*, had its world premiere at the Sundance Film Festival and received the Tiger Award in Rotterdam. His second feature film, *Winwin*, premiered in Rotterdam and was his first cinema film to be made by the collective European Film Conspiracy, which also produced his current documentary film, *Davos*. All of his films have been screened in festivals on all continents and have been shown in cinemas and broadcast on TV in a great variety of regions. His themes oscillate around the value of money, as well as its price.

Films (Selection)

Davos, documentary film in production, approx. 120 min
(release planned in 2020)

2016 **Winwin**, feature film, 85 min, premiered at IFF Rotterdam

2013 **Soldate Jeannette**, feature film, 80 min, premiered at Sundance IFF

2011 **The Madness of the Day**, short film, 20 min,
premiered at Diagonale Graz

Prizes and Awards (Selection)

2018 Outstanding Artist Award – Film, Federal Chancellery

2015 Recognition Award/Cultural Prize of Lower Austria

2014 *Soldate Jeannette* nominated as the best feature film for the
Austrian Film Prize; Saas-Fee: Grand Prize

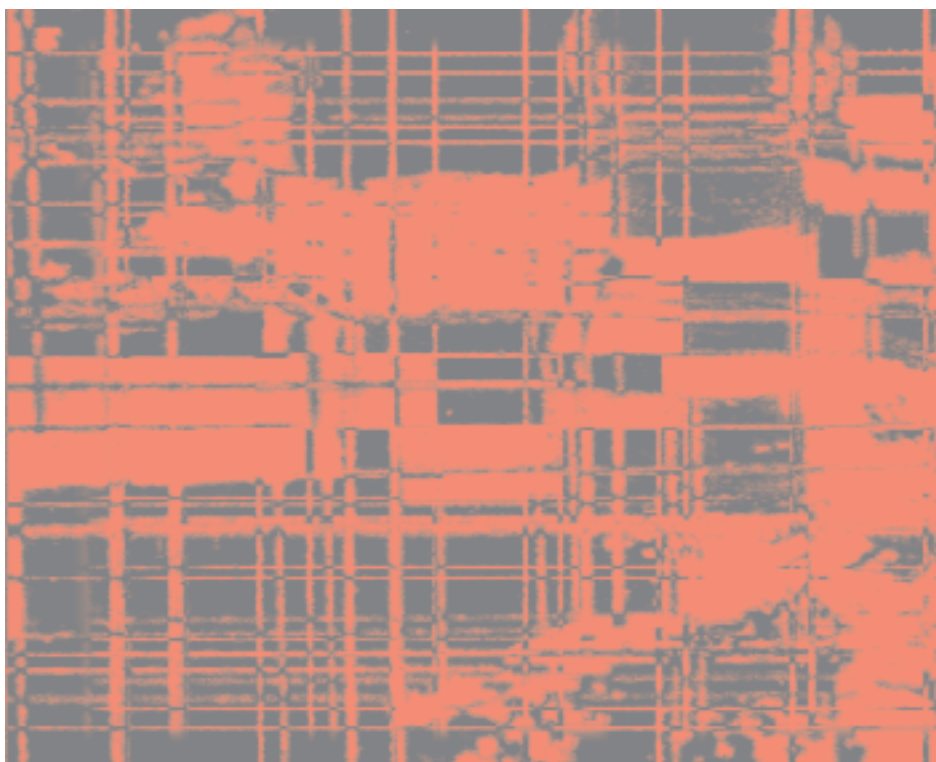
2013 Rotterdam Film Festival: Tiger Award; Andrej Tarkovsky Film Festival:
Jury Prize; Diagonale Prize; Art Film Festival Trenčín: Prize of the Mayor
of Trenčianske Teplice

Does money have an ego? – A good question, which could be followed by this: If you're talking about money (and are funded by it), can your authorship remain uncorrupted? In his feature films *Soldate Jeannette* and *Winwin*, Daniel Hoesl dealt with the full consequences of this question with great humor, so that this question must continue to be posed in the hope of finding some good answers. On the one hand, by relinquishing the production budgets that are taken for granted in the branch. On the other hand, by working hand in hand with a collective by the name of European Film Conspiracy. And furthermore, by using stories and modes of storytelling that enable the endless swirl around money to become a veritable hara-kiri commando. In Austria, where the more or less brief contemplation of (neo-)capitalism, as well as the "Capital" is short-sighted, albeit with long-term consequences, Daniel Hoesl's approach is an exception. We advise the prizewinner to: "Take the money and run!"

JURY: GABRIELE MATHES, SUDABEH MORTEZAI, CLAUS PHILIPP

English translation by Renée von Paschen







austrian art award

Siegfried A. Fruhauf

Born in 1976 in the district of Grieskirchen/Upper Austria; lives and works in Vienna and Heiligenberg/Upper Austria. From 1991–1994, he studied to become an industrial management assistant. In the following, he studied visual design at the University of Art and Industrial Design in Linz. Graduated in 2004 with an academic diploma. During his studies, he made his first contacts with Austrian avant-garde filmmakers. Siegfried A. Fruhauf is a board member of the avant-garde film distribution company sixpackfilm in Vienna, and member of the artists' association KünstlerInnenvereinigung Maerz in Linz. Since 2009, he has been teaching experimental film at the University of Art and Industrial Design in Linz. Further teaching contracts and guest lectures at the University of Technology in Vienna; the Institute for Theater, Film and Media Studies at the University of Vienna; the University of Applied Arts in Vienna; the Anton Bruckner Private University in Linz; and Crawford Art College in Cork, Ireland. In the summer semester of 2017, he held a visiting professorship at the University of Technology in Vienna, Institute of Architecture and Design.

www.siegfriedfruhauf.com

Films (Selection)

- 2018 **Water and Clearing** (DCP, color, 5 min, Dolby 5.1)
Where Do We Go (DCP, color, 4 min, stereo)
Thrown (digital File, color, 1 min, no dialog)
- 2017 **Phantom Ride Phantom** (DCP, color/b&w, 10 min, Dolby 5.1)
Schwere Augen (Remastered) (digital file, color, 10 min, stereo)
- 2016 **Fuddy Duddy** (DCP, b&w, 5 min, Dolby 5.1)
- 2015 **Vintage Print** (35 mm or DCP, color/b&w, 13 min, Dolby 5.1)
Spot (DCP, color, 3 min, stereo)
- 2013 **Still Dissolution** (DCP, color, 3 min, stereo)
Exterior Extended (35 mm or DCP, b&w, 9 min, Dolby 5.1)
- 2011 **Schwere Augen** (35 mm, b&w, 10 min, stereo)
Etüde (digital file or Digi Beta, b&w, 2 min, stereo)
- 2010 **Tranquility** (35 mm, color, 7 min, stereo)
- 2009 **Palme d'Or** (35 mm, b&w, 6 min, stereo)
- 2008 **Ground Control** (digital file or Digi Beta, b&w, 2 min, stereo)
Night Sweat (35 mm, color, 10 min, stereo)



- 2007 **Bled** (digital file or Beta SP, color, 3 min, stereo)
- 2006 **graas** (digital file or Beta SP, color, 3 min, stereo)
Mozart Dissolution (35 mm or digital file, color, 1 min, stereo)
- 2005 **Mirror Mechanics** (35 mm, b&w, 8 min, stereo)
- 2004 **Phantom Ride** – trailer for Crossing Europe Film Festival
(35 mm, color, 1 min, stereo)
- 2003 **Structural Filmwaste. Dissolution 2**
(digital file or Beta SP, b&w, 4 min, stereo)
Structural Filmwaste. Dissolution 1
(DCP or Beta SP, b&w, 4 min, stereo)
Sun (digital file or Beta SP, color, 6 min, stereo)
- 2002 **Realtime** (35 mm, color, 4 min, stereo)
Frontale – trailer for Diagonale Film Festival (35 mm, color, 1 min, stereo)
- 2001 **Exposed** (16 mm, b&w, 9 min, mono)
- 2000 **Blow-Up** (35 mm, b&w, 2 min, stereo)
- 1999 **Höhenrausch** (16 mm, color, 4 min, mono)
- 1998 **La Sortie** (16 mm, b&w, 6 min, mono)

Siegfried A. Fruhauf, born 1976 in Heiligenberg, Upper Austria, counts amongst the most exciting and well-known filmmakers in Austria. His first films, already made in 1998 at the University of Art and Industrial Design in Linz as a student of Peter Tscherkassky, immediately met with great recognition at both Austrian and international film festivals. In the meantime, retrospectives have been dedicated to him at the Viennale, the Filmmaker Festival in Milan, the Contemporary Art Center

in Vilnius, the Festival des cinémas différents et expérimentaux de Paris, the Film Festival Curtas Vila do Conde, and numerous other venues.

Fruhauf persistently seeks a dialog with the elements of the cinema and cinematography, as well as with the predecessor media, such as photography. The result of his work with voyeurism (*Exposed*), the frame (*Vintage Print*, *Palmes d'Or*, *Phantom Ride Phantom*), the mirror effect (*Mirror Mechanics*), acceleration of the footage (*La Sortie*), the portrayal of natural phenomena (*Real Time*, *Night Sweat*), the dissolution of spatial limitations (*Where do we go*, *Fuddy Duddy*), or the conversion of analog film footage into digital forms, is neither restrained, nor is it superficially theoretical. All of these analyses exhibit both a conceptual clarity, as well as knowledge of the efficacy of film. The interplay of formal structure and sensual experience in Siegfried A. Fruhauf's films repeatedly evokes the magic of the cinema anew.

JURY: BRIGITTA BURGER-UTZER, GORAN REBIĆ, MARIJANA STOISITS

English translation by Renée von Paschen





films

Garden

Peter Schreiner

fiction



Garden Peter Schreiner

Austria

German (Eng sub)

DCP

b&w

mono 3.1

136 min

Screenplay

Peter Schreiner

Key Cast

Giuliana Pachner

Awad Elkish

Hermann Krejcar

Camera/Editor

Peter Schreiner

Producer

Peter Schreiner

Production

Peter Schreiner

Filmproduktion

Premiere January 2019

Int. Film Festival

Rotterdam

Contact

Peter Schreiner

Filmproduktion

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

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

Herman is plagued by nightmares.

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

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

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

Peter Schreiner *1957 Vienna Austria

Films (selection) Lampedusa (2015 f)

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

Bewegungen eines nahen Bergs

Sebastian Brameshuber

Dieser Film ist ein Geschenk

Anja Salomonowitz

Elfie Semotan, Photographer

Joerg Burger

Gehört, gesehen

David Paede, Jakob Brossmann

Heimat ist ein Raum aus Zeit

Thomas Heise

In the Barracks

Katharina Copony

Inland

Ulli Gladik

Refugee Lullaby

Ronit Kertsner

Relativ Eigenständig

Christin Veith

Sicherheit123

Julia Gutweniger, Florian Kofler

Solo

Artemio Benki

Space Dogs

Elsa Kremser, Levin Peter

Widerstandsmomente

Jo Schmeiser

documentary



Bewegungen eines nahen Bergs

Sebastian Brameshuber

Austria/France

German/Igbo/English

(Ger/Eng/Fr sub)

DCP

Dolby 5.1

86 min

Concept

Sebastian Brameshuber

Camera

Klemens Hufnagl

Editors

Sebastian Brameshuber

Dane Komlijen

In a remote, abandoned industrial site near a centuries-old ore mine in the Austrian Alps, a self-taught mechanic runs a business exporting used cars to his native Nigeria. As he pursues his lonely day-to-day activities with wondrous serenity, past, present and future begin to overlap, and memories of a lost friendship resurface against the backdrop of a mysterious promise of everlasting resources.

Sebastian Brameshuber *1981 Gmunden Austria

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

Producers

Ralph Wieser

David Bohun

Production

Mischief Films (AT)

Panama Film (FR)

Premiere March 2019

Cinéma du Réel –

Int. Documentary

Film Festival Paris

Contact

Mischief Films



Dieser Film ist ein Geschenk

Anja Salomonowitz

Austria

German (Eng sub)
DCP
surround 5.1
72 min

Concept

Anja Salomonowitz

Camera

Martin Putz

Editors

Eleonora Camizzi

Petra Zöpnek

Sound Design

Veronika Hlawatsch

Music

Bernhard Fleischmann

Producer

Anja Salomonowitz

Premiere

October 2019 Viennale
Vienna Int. Film Festival

Sales

sixpackfilm

Dieser Film ist ein Geschenk is a movie about the artist Daniel Spoerri. Already the title of the film – *This Movie Is a Gift* – suggests that it is more about giving than representation. Actually it's a movie about a thought by Daniel Spoerri: a movie almost without Daniel Spoerri, actually he is mostly re-enacted by a child – not to say anything less than that everything always goes on in life somehow, even if you die in between.

Anja Salomonowitz *1976 Vienna Austria

Films (selection) *Die 727 Tage ohne Karamo* (2013 d)

Kurz davor ist es passiert (2007 d)

Das wirst du nie verstehen (2003 d)



Elfie Semotan, Photographer

Joerg Burger

Austria

German/English

(Eng/Ger sub)

DCP

color/b&w

Dolby Digital 5.1

78 min

Concept/Camera

Joerg Burger

Editor

Dieter Pichler

Producers

Johannes Rosenberger

Constantin Wulff

Johannes Holzhausen

Production

Navigator Film

Premiere April 2019

Crossing Europe Linz

Sales

sixpackfilm

Elfie Semotan is considered the grande dame of Austrian photography. The 78-year-old photographer has successfully worked over half a century at the intersection of art, fashion and commercial photography. Semotan is shown at work on the streets, in the studio and with stars in New York, and reflects in artistic dialog not only on her work but also about a profession in the throes of radical change. The film serves as an homage to the great artist, but also to the passion for photography itself.

Joerg Burger *1961 Lower Austria

Films (selection) Un solo colore (2016 d)

Focus on Infinity (2014 d)

Wolf Suschitzky – Photographer and Cameraman (2010 d)



Gehört, gesehen David Paede, Jakob Brossmann

Austria

German (Eng sub)
DCP
Dolby SR
90 min

Concept

Jakob Brossmann
David Paede

Producers

Markus Glaser
Wolfgang Widerhofer
Michael Kitzberger
Nikolaus Geyrhalter
Jakob Brossmann
David Paede

Production

NGF Nikolaus Geyrhalter
Filmproduktion

Premiere March 2019
Diagonale Graz

Contact

NGF Nikolaus Geyrhalter
Filmproduktion

Europe's most successful public cultural radio station is struggling. In a world dominated by social media, fake news and alternative facts, the Austrian broadcaster Ö1 is increasingly losing its audience. The film follows the passionate radio crew over a period of two years as they attempt to reinvent their program. Just when the station begins to regain listeners the right-wing government starts to threaten its independence. *Gehört, gesehen* (*Listen to the Radio*) is a political reflection on quality journalism and a poetic hymn to radio itself.

David Paede *1984 Starnberg Germany

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

Jakob Brossmann *1986 Vienna Austria

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



Heimat ist ein Raum aus Zeit Thomas Heise

Austria/Germany

German

DCP

b&w

Dolby Digital 5.1

218 min

Concept

Thomas Heise

Camera

Stefan Neuberger

Editor

Chris Wright

Producers

Heino Deckert (DE)

Johannes Holzhausen

Johannes Rosenberger

Constantin Wulff (AT)

Production Ma.ja.de

Filmproduktion (DE)

Navigator Film (AT)

Premiere

February 2019 Berlinale

Berlin Int. Film Festival

Contact

Navigator Film

Heimat Is a Space in Time goes in pursuit of the family of writer and director Thomas Heise: the story of a family in the 20th century that had found itself by chance, was torn apart, and now the surviving children and grandchildren are disappearing. The story of the film is told in front of a background of contemporary events, at central places in Vienna and Berlin, between the trainstations of Praterstern and Ostkreuz. A collage of images, sounds, letters, diaries, notes, voices, fragments of time and space.

Thomas Heise *1955 Berlin GDR

Films (selection) Städtebewohner (2014 d)

Gegenwart (2013 d) Die Lage (2012 d)



In the Barracks Katharina Copony

Austria

German (Eng sub)

DCP

Dolby 5.1

72 min

Concept

Katharina Copony

Camera

Stefan Neuberger

Editor

Bettina Blickwede

Producers

Barbara Pichler

Gabriele Kranzelbinder

Production

KGP Kranzelbinder

Gabriele Production

Premiere March 2019

Diagonale Graz

Sales

sixpackfilm

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

Katharina Copony *1972 Graz Austria

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

Spieler (2014 d) Oceanul Mare (2009 d)



Inland Ulli Gladik

Austria

German (Eng sub)

HD 16:9

Dolby Stereo

94 min

Concept

Ulli Gladik

Camera

Judith Benedikt

Ulli Gladik

Elke Groen

Editor

Gerhard Daurer

Producer

Ulli Gladik

Premiere March 2019

Diagonale Graz

Contact

Ulli Gladik

Inland accompanies three right-wing party voters before and after the Austrian national parliamentary election in 2017 and gives intimate insight into their lives and narratives. It offers them space to tell their stories, but also confronts them with facts that oppose their worldview and thereby reveals that anti-migrant-emotions are often just an outlet for deeper worries and fears that have economic or social origins.

Ulli Gladik *1970 Bruck/Mur Austria

Films (selection) Global Shopping Village (2014 d)

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



Refugee Lullaby Ronit Kertsner

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

Concept
Ronit Kertsner
Camera
Jerzy Palacz
Shalom Rufeisen
Editor
Ronit Kertsner

Producers
Ebba Sinzinger
Vincent Lucassen (AT)
Ronit Kertsner (IL)
Production
WILDart FILM (AT)
Ronit Kertsner (IL)

Premiere March 2019
Diagonale Graz

Contact
WILDart FILM

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

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



Relativ Eigenständig Christin Veith

Austria

German (Eng sub)

DCP

Dolby Stereo

70 min

Concept

Christin Veith

Key Cast

Pupils of the theater
group „the trees“

Camera

Andi Winter

Olga Pohankova

Editors

Christin Veith

Cordula Thym

Producer

Christin Veith

Production

FilmFilm

Sales

sixpackfilm

Relatively Independent is a coming-of-age story of a generation caught between dreams and the often much too mundane reality. For three years four cameras were handed around among the youth at a private secondary school and a new middle school. The protagonists' frankness gives us a grinning insight into their selfie-filled, fragile everyday life. "YOLO, cat!" they shout out, and they are right: "You only live once, cat!"

Christin Veith *1980 Graz Austria



Sicherheit123 Julia Gutweniger, Florian Kofler

Austria/Italy
 German/English/Italian
 (Eng sub)
 DCP
 stereo
 72 min

Concept/Editors
 Julia Gutweniger
 Florian Kofler
Camera
 Julia Gutweniger

Producers
 Julia Gutweniger
 Florian Kofler
Production
 Villa Mondeo (AT/IT)

Premiere November
 2019 DOK Leipzig
 Int. Festival for
 Documentary Film

Contact
 Villa Mondeo

The documentary film *Safety123* accompanies the various members of a mostly invisible system of safety and security along the central range of the Alps. It observes them, documenting the work and research processes of scientists, technicians and disaster control services, as they contribute to the struggle of human beings against nature. *Safety123* raises questions regarding the future of Alpine life and how natural resources are managed. It investigates the relationship between technology and nature – nature and human beings.

Julia Gutweniger *1988 Merano Italy
Florian Kofler *1986 Merano Italy
Films (selection) Brennero/Brenner (2016 d)
 Pfitscher (2013 short f) August/September (2011 short f)



Solo Artemio Benki

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

Spanish

(Ger/Eng/Fr/Czech sub)

DCP Dolby Digital 84 min

Concept Artemio Benki

Camera Diego Mendizabal

Editors Valeria Racioppi

Jeanne Oberson

Producers Artemio Benki

Petra Oplatková (CZ)

Arash T. Riahi, Karin C.

Berger, Sabine Gruber (AT)

Rebecca Houzel (FR)

Sergio L. Pra

Nicolas Tuozzo (ARG)

Production

Artcam Films (CZ)

Golden Girls (AT)

Petit à Petit (FR)

Lomo Cine Buen destino (ARG)

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

Artemio Benki *1966 Paris France

Films (selection) Intrusion (2003 short f)

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

Premiere May 2019

Cannes Int. Film Festival

ACID Section

Contact Golden Girls

Filmproduktion



Space Dogs Elsa Kremser, Levin Peter

Austria/Germany

Russian (Ger/Eng/Fr/
Span/Portugese sub)
2K CinemaScope 1:2.35
color/b&w
Dolby SR
91 min

Concept Elsa Kremser
Levin Peter

Camera Yunus Roy Imer

Editors Jan Soldat
Stephan Bechinger

Producers

Elsa Kremser
Levin Peter (AT)
Annekatri Hendel (DE)
Production
RAUMZEITFILM
Produktion (AT)
IT WORKS! Medien (DE)

Premiere August 2019
Int. Film Festival
Locarno

Contact RAUMZEITFILM
Produktion

Laika, a stray dog, was the first living being to be sent into space and thus to a certain death. According to a legend, she returned to Earth as a ghost and has roamed the streets of Moscow ever since. Following her trace, and filmed from a dog's perspective, *Space Dogs* accompanies the adventures of her descendants: two street dogs living in today's Moscow. Their story is one of intimate fellowship but also relentless brutality, and is interwoven with unseen archive material from the Soviet cosmic era. A magical tale of voyagers scouting for unknown spaces.

Elsa Kremser *1985 Wolfsberg Austria
Films (selection) Mr & Mrs N (2014 short d)

Levin Peter *1985 Jena Germany
Films (selection) Beyond the Snowstorm (2016 d)
A Promise (2012 d) Sonor (2010 short d)



Widerstandsmomente Jo Schmeiser

Austria

German/French/Dari

(Eng sub)

DCP

Dolby Digital 5.1

98 min

Concept

Jo Schmeiser

Camera

Sophie Maintigneux

Editor

Michael Palm

Producers

Peter Janecek

Jo Schmeiser

Production

PLAESION Film + Vision

Premiere

October 2019 Viennale

Vienna Int. Film Festival

Sales

sixpackfilm

Widerstandsmomente (Moments of Resistance) carries voices, writings and objects from the anti-Nazi resistance into the present. Politically engaged women of today respond to historical resistance and make links to current events. A line is drawn from what was before and what is today to what might be: a society based on solidarity without discrimination or exclusion.
www.widerstandsmomente.at

Jo Schmeiser *1967 Graz Austria

Films (selection) BILDgenerationen (co-director 2014 short d)
Liebe Geschichte (co-director 2010 d) Things. Places. Years.
(co-director 2004 d)

Ralfs Farben
Lukas Marxt

avant-garde



Ralfs Farben Lukas Marxt

Austria

German (Eng sub)

2K

CinemaScope 1:2.35

Dolby SR

74 min

Concept

Lukas Marxt

Camera/Editors

Michael Petri

Lukas Marxt

Editing Advisor

Daniela Kinateder

Sound Design

Marcus Zilz

Producer

Lukas Marxt

Premiere August 2019

Int. Film Festival

Locarno

Sales

sixpackfilm

Deserted landscapes have long been the primary subject in Marxt's images. Shot in Lanzarote, his second feature might at first appear to cover familiar ground.

The contrary is true: It deep dives into the inner life of a human protagonist, Ralf, who lives a quiet life busy with his thoughts. Oscillating between madness and genius, Ralf guides Marxt towards an alternate understanding of the world and a film language to convey it. (Julian Ross)
www.ralfsfarben.com

Lukas Marxt *1983 Austria

Films (selection) Imperial Valley (cultivated run-off) (2018 a-g)

Current Shot 02 (co-director 2017 a-g)

Shadowland (co-director 2016 a-g)

Ab jetzt wird's ernst

Sebastian Arlamovsky

Wolfgang's Freedom

Gregor Centner

documentary
short



Ab jetzt wird's ernst

Sebastian Arlamovsky

Ab jetzt wird's ernst (From Now on It Get's Serious) is a documentary about a young generation of refugees in Austria and the time after asylum was granted to them. A snapshot of the process of growing up in a foreign country, supported by ROB – Rugby Opens Borders, a rugby initiative for refugees. Over a period of two years we see how the team navigate their life between responsibility and adolescence.

Sebastian Arlamovsky *1986 Austria

Austria
German
2K
stereo
62 min

Realisation
Sebastian Arlamovsky

Premiere May 2019
Ethnocineca
Int. Documentary Film
Festival Vienna

Contact
Sebastian Arlamovsky



Wolfgang's Freedom

Gregor Centner

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

Gregor Centner *1977 Ravensburg Germany

Austria
German (Eng sub)
DCP 1:1.85
Dolby 5.1
25 min

Concept/Camera
Gregor Centner
Editor
Birgit Bergmann

Producer Gregor Centner

Premiere June 2019
VIS – Vienna Shorts Festival

Contact
Gregor Centner

Antarctic Traces

Michaela Grill

Austrian Pavilion

Philipp Fleischmann

l'avenir? de F.v.G?

Friedl vom Gröller

Cavalcade

Johann Lurf

Constant Ride

Martin Reinhart

don't know what

Thomas Renoldner

Dyad

Stefan Juster

Heavy Metal Detox

Josef Dabernig

Hochzeit im Paradeis

Friedl vom Gröller

**It has to be lived once
and dreamed twice**

Rainer Kohlberger

Plum Circus

Katrina Daschner

Die Strände

Astrid J. Ofner

Testa

Karl-Heinz Klopff

Thorax

Siegfried A. Fruhauf

to forget

Lydia Nsiah

tx-reverse

Martin Reinhart

Virgil Widrich



Antarctic Traces

Michaela Grill

A film about the footprints humanity leaves behind in Antarctica. It focuses on architectural structures left behind and their decay. As a whole, *Antarctic Traces* creates a disturbing portrait of a deadly peace that humans have caused in a remote area of the earth and seas. Traces of a ruinous freedom, which is profoundly rooted in nothing. (Christian Höller)

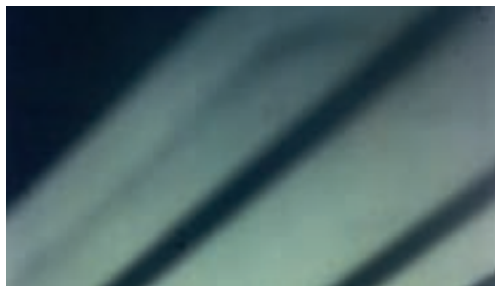
Michaela Grill *1971 Feldbach Austria
Films (selection) Into the Great White Open (2015 a-g) carte noire (2014 a-g) forêt d'expérimentation (2012 a-g)

Austria/Canada
 English
 DCP
 color/b&w
 stereo
 30 min

Realisation
 Michaela Grill
Narrator
 Elizabeth Anka Vajagic
Sound Design
 Nick Kuepfer

Premiere March 2019 Artifa Montreal
 Int. Festival of Films on Art

Sales
 sixpackfilm



Austrian Pavilion

Philipp Fleischmann

Austrian Pavilion is the final part of a series of analog films dealing with Austrian art institutions since 2013. The series uses site-specific cameras and includes the Secession, the Generali Foundation, the Austrian Film Museum and the mumok cinema. The films aim to merge a structural approach of the historical film avant-garde dealing with material and camera (60s, 70s) together with discussions of institutional critique on the format of exhibiting (90s).
 This Exhibition Is to Be Seen in the Cinema Only

Philipp Fleischmann *1985 Hollabrunn Austria
Films (selection) The Invisible Cinema 3 (2017 a-g) mumok kino (2017 a-g) Main Hall (2013 a-g)

Austria
 No dialog
 35 mm 1:1.37
 4 min

Realisation
 Philipp Fleischmann

Premiere September 2019
 Toronto Int. Film Festival

Contact
 Philipp Fleischmann



l'avenir? de F.v.G? Friedl vom Gröller

A woman in a laundry service. She is looking to the top left – thus, looking back. What is she wondering about? In *l'avenir? de F.v.G?*, language is made visible. Language is a craft and serves to interpret what is and what might perhaps be. What arises before our eyes is a silent film from a mythical universe, a realm of women who ask questions – and patiently and ironically question everything. (Sylvia Szely)

Friedl vom Gröller *1946 London UK
Films (selection) Paris Episoden (2018 a-g)
Durch Nacht zum Licht (2016 a-g)
Silence on the Screen (2014 a-g)

Austria
No dialog
16 mm 1:1.37
b&w stereo
4 min

Realisation
Friedl vom Gröller

Premiere June 2019
Kurzfilm Festival Hamburg

Sales
sixpackfilm



Cavalcade Johann Lurf

Each time the film flow is interrupted to record an image, the strobe light seemingly freezes the motion of the waterwheel – unleashing its motion patterns and creating an illusion of reversed motion and standstill – contradicting its actual speed. Our perception is tricked twice simultaneously: The illusion of the moving image is created in camera while the illusion of standstill is enforced by the strobing on the water wheel's patterns.

Johann Lurf *1982 Vienna Austria
Films (selection) ★ (2017 a-g) Twelve Tales Told
(2014 a-g) Vertigo Rush (2013 a-g)

Austria
No dialog
35 mm 3D/DCP 4K
Dolby Digital
5 min

Concept
Johann Lurf
Camera
Martin Putz

Premiere January 2019
Int. Film Festival Rotterdam

Sales
sixpackfilm



Constant Ride

Martin Reinhart

The idea of mounting a camera onto a train or car and floating through the streets, tunnels and canals of a city is one of the substantial inventions of early cinema. *Constant Ride* – shot in a single take – is a new interpretation of the nonstop city tour. The eye of the camera follows a mysterious cyclist in a seemingly endless stream of footage with a central perspective – “a flight” along the Viennese Ring.

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

Austria

No dialog
 DCP 2K
 Dolby Digital
 9 min

Concept/Editor

Martin Reinhart

Camera

Martin Putz

Sound Design

Nina Slatosch

Producer

Martin Reinhart

Contact

Martin Reinhart



don't know what

Thomas Renoldner

How much entertainment is possible in avantgarde film, and how much experimentation in animation? – The basic idea of *don't know what* is to combine entertainment cinema and avant-garde film/video art. With the method of single frame editing the hyperrealistic film transforms into fantastic, surreal, structural and even abstract film. It is also a musical composition, experimenting with the human voice and transforming language to sound and music.

Thomas Renoldner *1960 Linz Austria
Films (selection) *Fuck the Cancer!* (2016 d, a-g)
Sunny Afternoon (2012 a-g) *Mozart Party '06*
 (2006 short animation)

Austria

English
 DCP
 b&w
 surround 5.1
 8 min

Concept/Animation/Editor

Thomas Renoldner

Camera

Ludwig Löckinger

Sound Design

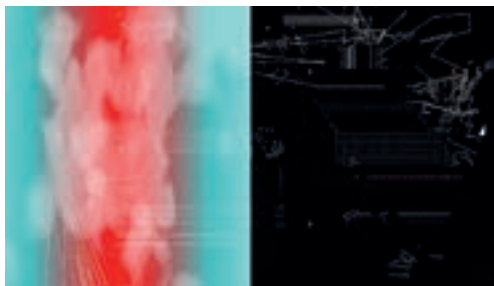
Andi Haller

Premiere

March 2019
 Diagonale Graz

Contact

Thomas Renoldner



Dyad

Stefan Juster

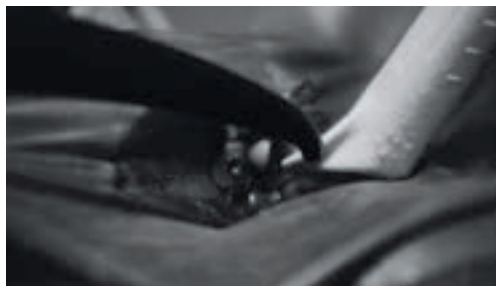
Dyad is a 20-minute-long abstract experimental film, which was made exclusively for a stereoscopic space. Specially programmed software converts sound frequencies into 3D vectors, and 3D images into sound. The program enables an unconventional architecture via sound compositions and 3D constructions/animations, resulting in a stereoscopic sculptural survey of the space.

Stefan Juster (=Jung An Tagen) *1985 Linz Austria
Films (selection) Current Shot 02 (co-director 2017 a-g) Clairvoyant (2015 a-g) Current Shot 01 (2007 a-g)

Austria
 No dialog
 3D/DCP
 Stereoscopic
 color/b&w
 stereo
 16 min

Realisation
 Stefan Juster
Programming
 Scott Sinclair
Animation/3D Modeling
 Milica Balubdžić

Sales
 sixpackfilm



Heavy Metal Detox

Josef Dabernig

Heavy Metal Detox is an aesthetic paraphrase on the removal of amalgam dental fillings. The procedure – mirrored from spiritual, sarcastic, existential and nihilistic perspectives – condenses into a cantata in film format.

Josef Dabernig
 *1956 Kötschach-Mauthen Austria
Films (selection) Stabat Mater (2016 a-g)
 Zlaté Piesky Rocket Launch (2015 a-g)
 River Plate (2013 a-g)

Austria
 No dialog
 35 mm/DCP 1:1.85
 b&w
 Dolby Digital
 12 min

Concept/Editor Josef Dabernig
Camera Christian Giesser
Music Christoph Herndler
Sound Design Michael Palm

Producer
 Josef Dabernig

Premiere September 2019
 Toronto Int. Film Festival

Sales
 sixpackfilm



Hochzeit im Paradeis Friedl vom Gröller

Saint Georg is apparently battling against the dragons of middle-class complacency. Another variant of social agreement, marriage, is woven together from childlike musings in this film: "I am going to marry Max." Like in *Alice in Wonderland*, body size plays a role, but it's not key; whereas rural simplicity, paradise, definitely is. But what's the groom doing with the "Paradeiser" (Austrian German for tomatoes)? (F.v.G.)

Friedl vom Gröller *1946 London UK
Films (selection) Atelier d'Expression (2016 a-g)
 Im Wiener Prater (2013 a-g) Me too, too, me too (2012 a-g)

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

Realisation
 Friedl vom Gröller

Premiere
 October 2019 Viennale
 Vienna Int. Film Festival

Sales
 sixpackfilm



It has to be lived once and dreamed twice

Rainer Kohlberger

It has to be lived once and dreamed twice tells of the imminent hegemony of artificial intelligence, of mind and body, electricity and computer, spirituality and technology, and the age-old narrative of love and fear. The mind is a strange loop, reality is only an idea. A future world uninhabited by human beings provides perspective on an era of hysterical images. Was the world merely a lucid dream? (Stefan Grisseemann)

Rainer Kohlberger *1982 Linz Austria
Films (selection) keep that dream burning (2017 a-g) not even nothing can be free of ghosts (2016 a-g) moon blink (2015 a-g)

Austria/Germany
 English
 DCP 2K
 color/b&w
 surround 5.1
 28 min

Realisation Rainer Kohlberger
Narrator Annika Henderson
Music/Sound Peter Kutin

Premiere February 2019 Berlinale
 Berlin Int. Film Festival

Sales
 sixpackfilm



Plum Circus

Katrina Daschner

In *Plum Circus*, we are confronted with the crazy rollercoaster relationship of the long-standing couple in Schnitzler's *Traumnovelle*, and we simultaneously find ourselves in the circus ring of a grotesque vaudeville. There are ropewalkers, who are also weightlifters; a large cat-lady, who attacks her cats with milk; and fat rabbits, colored licorice, feathers and cotton candy. A short, fast, colorful rush – a bit too sugar-sweet for the usual taste.

Katrina Daschner *1973 Bad Kissingen Germany
Films (selection) Pfauenloch (2018 a-g)
 Pferdebusen (2017 a-g) Perlenmeere (2016 a-g)

Austria

No dialog
 DCP
 surround 5.1
 12 min

Realisation Katrina Daschner

Camera Hannes Böck

Editors Hannes Böck

Katrina Daschner

Producer Katrina Daschner

Production Lady Chutney Production

Premiere March 2019
 Diagonale Graz

Sales

sixpackfilm



Die Strände

Astrid J. Ofner

A forever unchanging holiday at a flat sandy beach characteristic of the Adriatic coast. Family vacation, endless hours, boredom, memories and dreams. The longing for a different life, for a new love, for transgression. Grainy Super-8 images, viridescent light, pale colors, the voice of Sylvie Rohrer reverberating as if transmitted by phone. And a few of Marguerite Duras' thoughts are conveyed, about what women would need and what men do need.

Astrid J. Ofner *1966 Linz Austria
Films (selection) Abschied von den Eltern (2017 f)
 Tell Me on Tuesday (2007 a-g) Into Emptiness (1993 short d)

Austria

German/French (Eng sub)
 DCP 2K
 Dolby 5.1
 10 min

Realisation Astrid J. Ofner

Technical Assistance

Ekaterina Kormilitsyna

Text Marguerite Duras

Voice Sylvie Rohrer

Premiere

October 2019 Viennale
 Vienna Int. Film Festival

Sales

sixpackfilm



Testa

Karl-Heinz Klopff

Testa is a complex reflection on an extraordinary building, the National Library of Argentina, designed by the Argentinian architect Clorindo Testa in 1962. In two vertiginous tracking shots – the second folding back upon the first – the camera scans a sculptural structure of exposed concrete. While a seemingly endless spatial continuity develops, multiple suggestions about the building are transmitted. The viewers' imaginations generate the actual architecture itself.

Karl-Heinz Klopff *1956 Linz Austria
Films (selection) *A Tropical House* (2015 short d)
Tower House (2013 short d) *Plan* (2011 short d)

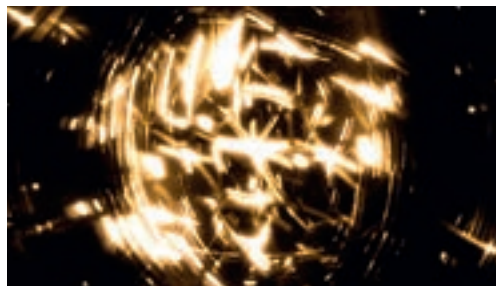
Austria
 Spanish (Ger/Eng sub)
 DCP
 color/b&w
 surround
 18 min

Concept Karl-Heinz Klopff
Camera Roman Kasseroller
Editor Tatia Skhirtladze

Producer Karl-Heinz Klopff
Production KlopffKurz Vienna

Premiere January 2019 Vienna
 21er Haus – Blickle Kino

Sales
 sixpackfilm



Thorax

Siegfried A. Fruhauf

It is said one must not look into the sun, to prevent a child's visual urge to discover from damaging eyesight. *Thorax* in contrast fuels adolescent irrationality and curiosity. At some point, we look with wide open eyes into the dazzling light, accompanied by threatening clusters of sound and subtly arranged provocative sounds. A wildly mesmerizing light. The light at the end of the tunnel. (Sebastian Höglinger)

Siegfried A. Fruhauf *1976 Grieskirchen Austria
Films (selection) *Phantom Ride* *Phantom* (2017 a-g)
Fuddy Duddy (2016 a-g) *Vintage Print* (2015 a-g)

Austria
 No dialog
 2K 1:1.85
 Dolby 7.1
 8 min

Realisation
 Siegfried A. Fruhauf

Premiere October 2019 Viennale
 Vienna Int. Film Festival

Sales
 sixpackfilm



to forget

Lydia Nsiah

to forget is a filmic journey on the potentialities of forgetting and its resemblance to remembering. Recorded on expired Super-8 and 16 mm film only, forgetting becomes productive and “visible” in non-existing, fading and color-transformed film exposures. This (non-)documentation of possibly empty and fading spaces (to be) is further highlighted by Jejuno’s trance-like and uncanny sound composition: The abyss is present.

Lydia Nsiah *1985 Vienna Austria
Films (selection) *distortion* (2016 a-g)
#000035189 (2013 a-g)

Austria
 No dialog
 2K
 color/b&w
 stereo
 17 min

Realisation
 Lydia Nsiah
Sound
 Jejuno

Premiere March 2019
 Diagonale Graz

Sales
 sixpackfilm



tx-reverse

Martin Reinhart
 Virgil Widrich

It comes as no surprise that cinema-in-the-cinema shots are often used in horror movies. They are irritating and unsettling since they remind us – the immobile viewer hidden in cosy darkness – of our own questionable position. What is behind the silver screen? What, if the powers of unlimited imagination intrude our reality? In a previously unseen way *tx-reverse* makes it possible to experience the collision of these two worlds and climaxes in a whirl of light defining their narrow borderline.

Martin Reinhart *1967 Vienna Austria
Films (selection) *Dreams Rewired*
 (co-director 2014 d) *tx-dance* (2003 a-g)
tx-transform (co-director 1998 a-g)

Virgil Widrich *1967 Salzburg Austria
Films (selection) *back track* (2015 a-g) *Copy Shop*
 (2001 a-g) *tx-transform* (co-director 1998 a-g)

Austria
 No dialog DCP 2K CinemaScope 1:2.39
 stereo 5 min

Concept/Editors Martin Reinhart, Virgil Widrich
Camera Martin Putz
OmniCam 360 Jana Pape, Danny Tatzelt
 Christian Weissig
Music Siegfried Friedrich

Production Virgil Widrich Film- und
 Multimediaproduktion

Premiere March 2019 Diagonale Graz

Sales sixpackfilm



A person wearing a black coat and a hat stands in a construction site. The scene is filled with wooden beams, scaffolding, and various construction materials. The lighting is dim, creating a moody atmosphere. The text "films in production" is overlaid in white, with a horizontal line extending from the end of the word "production".

films in production

Beatrix

Milena Czernovsky

Lilith Kraxner

Ordinary Creatures

Thomas Marschall

Soldaten weinen nicht

Jannis Lenz

fiction
in production



Beatrix Milena Czernovsky, Lilith Kraxner

Austria

German/English

(Eng sub)

S-16 mm DCP 1:1.33

Dolby Surround

approx. 90 min

Screenplay

Milena Czernovsky

Lilith Kraxner

Key Cast

Eva Sommer

Katharina Farnleitner

Marthe de Crouy-Chanel

Camera

Antonia de la Luz Kašik

Editors

Milena Czernovsky

Lilith Kraxner

Producers Lara Bellon

Milena Czernovsky

Lilith Kraxner

Completion 2020

Contact

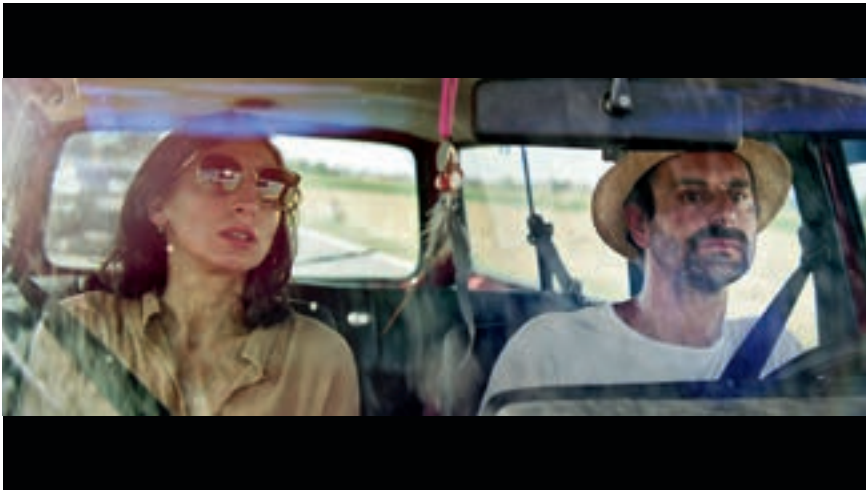
Milena Czernovsky

Lilith Kraxner

Beatrix unexpectedly ends up spending the summer alone in a house. Unobserved for the first time, she starts observing herself and is confronted with her intimacy but also her insecurities. While different characters enter and leave the world she created for herself, she begins to let go of expectations and allows herself to follow her impulses. Throughout seven episodes, we see Beatrix between boredom, amusement and loneliness accompanied by the unfolding drama of everyday situations.

Milena Czernovsky *1993 Graz Austria

Lilith Kraxner *1995 Pichling Austria



Ordinary Creatures Thomas Marschall

Austria

English

4K CinemaScope 1:2.39

Dolby SR

approx. 75 min

Screenplay

Thomas Marschall

Anna Mendelssohn

Key Cast

Anna Mendelssohn

Joep van der Geest

Camera

Martin Putz

Editor

Stefan Fauland

Producer

Daniela Praher

Production

Daniela Praher

Filmproduktion

Completion 2020

Contact

Daniela Praher

Filmproduktion

“Keep your eyes on the road, your hands upon the wheel.” Martha and Alex should have taken Jim Morrison’s advice to their hearts. But on their car ride through an idyllic landscape they are primarily occupied with themselves. Only when real life comes crashing into their small self-involved world in the shape of a little dog and its grim owner, things start getting in motion – more than they could have asked for. A devious road movie full of hefty surprises.

Thomas Marschall *1974 Vienna Austria

Films (selection) Fronteira Brasil (2010 short d) Faces of the Frontier (2010 d) Nekronautische Übungen (2007 short d)



Soldaten weinen nicht Jannis Lenz

Austria

German/Turkish

(Eng/Ger sub)

HD 16:9

Dolby Stereo

approx. 80 min

Concept

Jannis Lenz

Key Cast

Ahmet Simsek

Camera

Jakob Fuhr

Editors

Jannis Lenz

Roland Stöttinger

Nooran Talebi

Producers

David Bohun

Lixi Frank

Production

Panama Film

Completion 2020

Contact

Panama Film

Ahmet slides between worlds – as a professional soldier in the Austrian army, national champion in boxing and son of Turkish immigrants, he tries his hand at the world of drama. Giving free rein to his emotions turns out to be more difficult for Ahmet than expected. *Soldiers Don't Cry* is a film that wanders between the worlds of documentary and fiction – just like its protagonist.

Jannis Lenz *1983 Filderstadt Germany

Films (selection) Wannabe (2017 short f)

Schwereelos (2016 a-g) Schattenboxer (2015 f)

Alterlaa – 27 Storeys

Bianca Gleissinger

Die Begegnung

Tatia Skhirtladze, Anna Khazaradze

Bitte warten...

Pavel Cuzuioac

Dariush

Luisse Müller

Davos

Daniel Hoesl

Dreaming Dogs and Barking Men

Elsa Kremser, Levin Peter

Gli appunti di Anna Azzori

Constanze Ruhm

Intimate Outsiders

Florian Kläger, Roser Corella

it works 20

Fridolin Schönwiese

Just Be There

Caspar Pfaundler

Krai

Aleksey Lapin

Kurt Kren

Martina Kudláček

Left to Die

sebastian j. f.

Mirrors

Alireza Ghanie

My Room

Monika Stuhl

Nur ein Augenblick

Joerg Burger

Paraíso

Clara Trischler

A Pile of Ghosts

Ella Raidel

Pinkafeld

Elke Groen

Das Schweigen der Alten

Hans Hochstöger

Sie kommt!!

Alice Durst, Christian Neubacher

Stories From the Sea

Jola Wieczorek

Tagebuch eines Optimisten

Rainer Frimmel, Tizza Covi

Die Tagträume des Nikolaus Habjan

Johannes Hammel

Vor dem Verschwinden

Andrina Mračnikar

Wind

Martin Putz

Zusammenleben

Thomas Fürhapter

documentary
in production



Alterlaa – 27 Storeys Bianca Gleissinger

Austria/Germany

German

HD 16:9

Dolby Stereo

90 min

Concept

Bianca Gleissinger

Camera

Klemens Koscher

Editor

Kai Eiermann

Producer

Ralph Wieser

Production

Mischief Films (AT)

Egoli Tossell Film (DE)

Completion 2021

Contact

Mischief Films

My return to utopia. Alterlaa: a sentimental film with a regional background. – A look behind the scenes of the mystified microcosm in the ambitious Alterlaa housing project in Vienna, which has been an object of controversy for 40 years. What's the truth behind it all? Is it a success story, or has it driven people around the bend? We can only shrug our shoulders, since we know that both aspects are true.

Bianca Gleissinger *1990 Vienna Austria



Die Begegnung Tatia Skhirtladze, Anna Khazaradze

Austria/Georgia
 Georgian/Russian/
 Serbian/English
 (Ger/Eng sub)
 HD 16:9 stereo
 color/b&w
 approx. 80 min

Concept

Tatia Skhirtladze
 Ina Ivanceanu

Camera Sebastian Thaler

Editor Petra Zöpnek

Producers

Karin Berghammer (AT)
 Anna Khazaradze, Nino
 Chichua, Linda Jensen (GE)
 Sarita Matijević (RS)
 Alexander Dumreicher-
 Ivanceanu (AT)

Production

berg hammer film (AT)
 1991 Productions (GE)
 Playground produkcija (RS)
 Amour Fou Vienna (AT)

Completion 2020

Contact

berg hammer film

During the Cold War, the four legendary female chess players from Georgia revolutionized women's chess across the globe, and became Soviet icons of female emancipation. *Die Begegnung (The Encounter)* reveals their interwoven biographies and is both a rare look into the present lives of chess stars Nona Gaprindashvili, Nana Alexandria, Maia Chiburdanidze and Nana Ioseliani, as well as a chronicle of their lasting legacy.

Tatia Skhirtladze *1976 Tbilisi Georgia

Films (selection) Illusion (2017 a-g) One Year (2014 short d)

Anna Khazaradze *1991 Tbilisi Georgia

Films (selection) Kaba (2015 short f)
 Who is Shizuka Yokomizo? (2013 short d)



Bitte warten... Pavel Cuzuioc

Austria

German/Romanian/
Russian/Bulgarian/
Ukrainian (Ger/Eng sub)
DCP 2K
Dolby Stereo
approx. 90 min

Concept/Camera

Pavel Cuzuioc

Producer

Pavel Cuzuioc

Production

Pavel Cuzuioc
Filmproduktion

Completion

2020

Contact

Pavel Cuzuioc

Please Hold the Line tells the poetic story of telecommunications field engineers and their customers in Moldova, Romania, Ukraine and Bulgaria. The film is an audio-visual allegory on communicating, on how we interact – with and without the use of technology – and on our dependence on communications technologies. And yet with all these tools and channels for communication, we still inhabit a modern-day Tower of Babel; a discordant variety of languages, personalities and perspectives.

Pavel Cuzuioc *1978 Republic of Moldova

Films (selection) *Secondo Me* (2016 d) *Raisa* (2015 short f)
Digging for Life (2011 d)



Dariush Luise Müller

Austria/Germany

German (Eng sub)

HD 1:1.85

stereo

approx. 85 min

Concept

Luise Müller

Maria Lisa Pichler

Camera

Lukas Schöffel

Editor

Maria Lisa Pichler

Producers

Maria Lisa Pichler

Catrin Freundlinger

Completion 2021

Contact

Maria Lisa Pichler

Dariush is a 40 year old member of an inland ship's crew at the port of Hamburg. His daily life consists of a full time job, a long term relationship and Punk concerts at weekends. Dariush is currently awaiting criminal charges. He is subject of an ongoing investigation in Italy of "facilitating of illegal immigration." During 2016 and 2017 he worked on rescue ships. He is facing 20 years of imprisonment. The film accompanies Dariush for a year.

Luise Müller *1989 Frankfurt/Main Germany

Films (selection) Staub (2017 short d)



Davos Daniel Hoesl

Austria

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

Concept

Daniel Hoesl

Producer

Georg Aschauer

Production

European Film
Conspiracy

Completion

2020

Contact

European Film
Conspiracy

Much of what drives our world becomes paradigmatic in Davos: farmers who work as they did centuries ago, in contrast to the global elite, who operate without being tied to a particular place, virtually without touching the ground. *Davos* is a film about our fractured world, about equilibrium and contrast in our society, about the impact of the powerful to the many.

Daniel Hoesl *1982 St. Pölten Austria

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



Dreaming Dogs and Barking Men

Elsa Kremser, Levin Peter

Austria

Russian (Ger/Eng sub)
2K CinemaScope 1:2.35
Dolby Digital 5.1
approx. 75 min

Concept/Editors

Elsa Kremser
Levin Peter

Camera

Yunus Roy Imer

Producers

Elsa Kremser
Levin Peter

Production

RAUMZEITFILM
Produktion

Three stray dogs, four tramps and a limousine without wheels – in the midst of a run-down industrial landscape, not far from the center of Moscow. A “pack of strays” – dogs and men, living from whatever they can find and what has been left behind in seemingly idyllic circumstances. Yet, a building site is rising unpreventably in the background, and soon it threatens to engulf the “forgotten garden” where the group is living.

Elsa Kremser *1985 Wolfsberg Austria

Films (selection) Space Dogs (co-director 2019 d)
Mr & Mrs N (2014 short d)

Levin Peter *1985 Jena Germany

Films (selection) Space Dogs (co-director 2019 d)
Beyond the Snowstorm (2016 d) Sonor (2010 short d)

Completion 2021

Contact

RAUMZEITFILM
Produktion



Gli appunti di Anna Azzori

Constanze Ruhm

Austria

German/Italian

(Eng sub)

2K+4K 1:1.85

color/b&w

Dolby Digital

approx. 75 min

Concept

Constanze Ruhm

Camera

Hannes Böck

Jessyca R. Hauser

Emilien Awada

Editors

Hannes Böck

Constanze Ruhm

Producer

Constanze Ruhm

Completion 2020

Contact

Constanze Ruhm

The film refers to the Italian underground movie *Anna* (Grifi/Sarchielli), which documents a few months in the life of the homeless and pregnant girl Anna. The directors who she meets in Piazza Navona in spring of 1972 offer her help – in exchange they render Anna the main character of a film project which oscillates between documentation and (re)-staging, empathy and exploitation. *Gli appunti di Anna Azzori* is based on Anna's "fictitious notes" and understands itself as a feminist reply to Grifi's and Sarchielli's production.

Constanze Ruhm *1965 Vienna Austria

Films (selection) Panoramis Paramount Paranormal – Three Times a Film (co-director 2017 a-g) Kalte Probe (co-director 2013 f) Crash Site/My_Never_Ending_Burial_Plot (2010 f)



Intimate Outsiders Florian Kläger, Roser Corella

Austria/Germany

Arabic/English/
Amharic/Bengali
(Ger/Eng sub)

HD 16:9

Dolby SR

approx. 90 min

Concept/Camera

Roser Corella

Editors

Florian Kläger

Roser Corella

Producers

Roser Corella

Florian Kläger

Production

moving mountains films

neopan kollektiv

Completion 2020

Contact

moving mountains films

The film drives the realities underlying the domestic work found by Middle Eastern countries, such as Lebanon. By combining a multitude of perspectives of victims and perpetrators, the documentary offers an intimate look on an issue, that raise questions not only about modern forms of slavery, but the role of women and the associated domestic work within a capitalistic society.

Florian Kläger *1987 Freudenstadt Germany

Films (selection) A Story of Sahel Sounds (2016 d) Sag mir Mnemosyne (2014 a-g) Stuttgart21 – Denk Mal! (2011 d)

Roser Corella *1978 Barcelona Spain

Films (selection) Grab and Run (2017 d) Prisoners of Kanun (2014 short d) Machine Man (2011 short d)



it works 20 Fridolin Schönwiese

Austria

German (Eng sub)

HD 16:9

Dolby Stereo

approx. 90 min

Concept

Fridolin Schönwiese

Camera

Joerg Burger

Johannes Hammel

Editor

Karina Ressler

Sound Design

Michael Palm

Producer

Fridolin Schönwiese

Completion 2020

Contact

Fridolin Schönwiese

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

Fridolin Schönwiese *1967 Vienna Austria

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

The Five Cardinal Points (2011 d)

Volver la Vista – The Gaze Back (2006 d)



Just Be There Caspar Pfaundler

Austria

French/German/
English
DCP 2K 1:1.85
Dolby Digital
approx. 105 Min

Realisation

Caspar Pfaundler

Completion

2021

Contact

Caspar Pfaundler

Just Be There, the first part of the “dance rehearsal documentary film-project” takes place in the Vienna State Opera: Manuel Legris, the director of the Vienna State Ballet is the dancer in a new choreography of Patrick de Bana with Nina Polakova, a first soloist of the company. The focus lies on the creative process between the choreographer and the dancers. Sometimes philosophical, sometimes a confrontation with practical problems of movements – rehearsals are always a breath taking work. The film ends with the last rehearsal on stage for the Nurejew Gala 2019. No interviews, no commentary and probably no subtitles – the body language says enough.

Caspar Pfaundler *1959 Innsbruck Austria

Films (selection) *Die Melancholie der Millionäre* (2018 d)
Gehen am Strand (2013 f) *Schottentor* (2009 f)



Krai Aleksey Lapin

Austria

HD 4:3

b&w

stereo

approx. 90 min

Concept

Aleksey Lapin

Camera

Adrian Campean

Producers

Florian Brüning

Thomas Herberth

Production

Horse&Fruits

Filmproduktion

A filmmaker is shooting a fictional film with his team in the village of his forefathers near the Russian-Ukrainian border. He attempts to make a movie that is “fresh and clean-cut in terms of methods and aesthetic tricks,” however he encounters hurdles in the real world, influencing the lives of the village people, and the truth is mingled with lies. Legends are legitimized and fictional film becomes a documentary. The village has transformed itself into a stage.

Aleksey Lapin *1988 Tomsch Russia

Films (selection) 100 Euro (2018 short f)

Geschichte 2000 (co-director 2017 short f)

Rhythmus 59 (co-director 2016 short f)

Completion 2021

Contact

Horse&Fruits

Filmproduktion



Kurt Kren Martina Kudláček

Austria

German/English
HD
approx. 100 min

Concept

Martina Kudláček

Camera

Johannes Hammel

Wolfgang Lehner

Editor

Henry Hills

Completion 2020

Contact

Martina Kudláček

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

Martina Kudláček *1965 Vienna Austria

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



Left to Die sebastian j. f.

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

Concept
Fate
Camera
Lukas Gnaiger
Editor
s&a

Producer
sebastian j. f.
Production
Cronos Film

Completion 2020

Contact
Cronos Film

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

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



Mirrors Alireza Ghanie

Austria

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

Concept/Editor

Alireza Ghanie

Camera

Kave Shahlou
Alireza Ghanie

Producer

Alireza Ghanie

Completion

2020

Contact

Alireza Ghanie

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

Alireza Ghanie *1959 Tehran Iran

Films (selection) Networking (2014 short d)

Lessons from Bam (2005 short d) Windspiel (2002 f)



My Room Monika Stuhl

Austria

German/Italian

(Ger sub)

HD 16:9

Dolby Stereo

approx. 90 min

Concept/Editor

Monika Stuhl

Camera

Joerg Burger

Producer

Monika Stuhl

Completion

2020

Contact

Monika Stuhl

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

Monika Stuhl *1964 Vienna Austria

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



Nur ein Augenblick Joerg Burger

Austria

German/English

(Ger sub)

HD 1:1.85

color/b&w

Dolby SR

approx. 90 min

Realisation

Joerg Burger

Production

Joerg Burger

Filmproduktion

Completion

2021

Contact

Joerg Burger

Filmproduktion

What is time? What is the essence of our times? What happens to time after it has passed? To which extent does our perception of time determine the decisions we make in our daily lives? What is the relationship between past, present and future? How long does a moment take? The film *A Moment in Time* assumes the form of an essay on the phenomenon of time and the approach to its philosophical, existential and scientific aspects.

Joerg Burger *1961 Vienna Austria

Films (selection) Elfie Semotan, Photographer (2019 d)

Un solo colore (2016 d) Focus on Infinity (2014 d)



Paraíso Clara Trischler

Austria/Germany
Spanish (Ger/Eng sub)
16:9 HD
stereo
approx. 90 min

Paraíso is a film about the desire for happiness in a distant place. It tells the story of the residents of the Mexican town of El Alberto, where the border can be felt in every little aspect of daily life, despite its distance.

Concept
Clara Trischler
Camera
Carolina Steinbrecher
Marie-Thérèse Zumtobel
Miriam Ortiz
Editor Marielle Pohlmann

Clara Trischler *1986 Korneuburg Austria
Films (selection) Zuhause ist kein Ort (2016 short d)
Das erste Meer (2013 d) Wir haben keinen Himmel,
auf den wir warten sollten (2007 short f)

Producers
Thomas Herberth
Florian Brüning
Production
Horse&Fruits
Filmproduktion
Vienna (AT)/
Munich (DE)

Completion 2021

Contact
Horse&Fruits
Filmproduktion



A Pile of Ghosts Ella Raidel

Austria

German/English/

Chinese

HD 16:9

Dolby Stereo

approx. 80 min

Concept

Ella Raidel

Key Cast

Yakira Cang

Yang Ke

Camera

Karel Picha

Editor

Karina Ressler

Completion

2020

Contact

Ella Raidel

A Chinese ghost town. The last hotel, which has been condemned for demolition like the rest of the town, is still standing. The owner Charles imagines himself in the scene of a Hollywood classic. The vexing interplay of documentary and fiction, in which construction workers, investors and real estate agents appear, takes place in contemporary China, where cities are built entirely on speculation, dictated by the fictions of capitalism.

Ella Raidel *1970 Gmunden Austria

Films (selection) Double Happiness (2014 d)

Play Life (2012 a-g) Subverses, China in Mozambique (2011 d)



Pinkafeld Elke Groen

Austria

German (Eng sub)

HD 16:9

Dolby SR

approx. 90 min

Concept/Camera

Elke Groen

Editor

Emily Artmann

Producers

Arash T. Riahi

Karin C. Berger

Sabine Gruber

Elke Groen

Production

Golden Girls

Filmproduktion

groen.film

Completion

2020

Contact

Golden Girls

Filmproduktion

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

Elke Groen *1969 Gmunden Austria

Films (selection) Bojo Beach (2017 short d)

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



Das Schweigen der Alten Hans Hochstöger

Austria

German/Hebraic/
Hungarian/English
(Ger/Eng Sub)
4K 1:1.85
Dolby Stereo
approx. 100 min

Concept

Hans Hochstöger

Camera

Richard Bayerl

Editor

Christin Veith

Completion

2020

Contact

Hans Hochstöger

On the night of May 2, 1945, less than a week before the end of World War II, 228 Hungarian Jews were murdered in the small Lower Austrian community of Hofamt Priel by an unknown Waffen-SS unit. Witnesses recognized local helpers, but the murderers were never found, nor was there a trial. *The Silence of the Old* conveys a journey into the past and follows survivors, relatives of the victims, but also the families of perpetrators and witnesses, who all have to deal with a terrible memory, and have been silent about the events for more than 70 years.

Hans Hochstöger *1982 Melk Austria



Sie kommt!! Alice Durst, Christian Neubacher

Austria

German/English
(Eng sub)
HD Dolby Stereo
approx. 90 min

Realisation

Alice Durst
Christian Neubacher

Completion 2020

Contact

Christian Neubacher

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

Alice Durst *1973 Vienna Austria

Films (selection) Fluchtschicht (2012 a-g) Arena (2008 a-g) autoconstruction city (co-director 2006 a-g)

Christian Neubacher *1972 Salzburg Austria

Films (selection) Optical Sound (co-director 2014 a-g) East Man (2009 a-g) Muß ma immer lachen (2002 short d)



Stories From the Sea

Jola Wiecezorek

Austria

German/English/
Italian/Tagalog
(Ger/Eng sub)
3K 1:1.85
b&w
stereo
approx. 100 min

Concept

Jola Wiecezorek

Camera

Serafin Spitzer

Editor

Rubén Rocha

Producer

Jola Wiecezorek

Production

Fahrenheit Films

Completion

2020

Contact

Jola Wiecezorek

The Mediterranean has always played a central role in our world. It is crossed, made use of, enjoyed, feared and loved every day, every night. *Stories From the Sea* portrays women aboard three vessels who experience the Mediterranean Sea as a place of longing, a place of work, or a scene of human encounters. The all-encompassing blue waters, unceasing waves and distant horizons are elements that link the protagonists, regardless of their motivation to go out to sea.

Jola Wiecezorek *1983 Poznań Polen

Films (selection) *O que resta* (2015 short d)

List do Polski (2015 short d) *Época Baixa* (2013 short d)



Tagebuch eines Optimisten

Rainer Frimmel, Tizza Covi

Austria

German/English

HD 16:9

stereo

approx. 80 min

Concept/Camera

Rainer Frimmel

Editors

Tizza Covi

Rainer Frimmel

Producer

Rainer Frimmel

Production

Vento Film

Completion

2020

Contact

Vento Film

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

Rainer Frimmel *1971 Vienna Austria

Tizza Covi *1971 Bolzano Italy

Films (selection) Mister Universo (2016 f) Erich Lessing –

The Photographer in Front of the Camera (2014 short d)

The Shine of Day (2012 f)



Die Tagträume des Nikolaus Habjan

Johannes Hammel

Austria

German (Eng sub)
DCP
Dolby Digital 5.1
approx. 90 min

Concept/Camera

Johannes Hammel

Additional Camera

Reinhard Mayr
Jan Zischka
Johannes Gierlinger
Editor
Sophie Reiter

Producer

Johannes Hammel

Production

hammelfilm

Completion

2021

Contact

hammelfilm

The Daydreams of Nikolaus Habjan is a long-term project. Over the next two years, director Johannes Hammel will have the opportunity of accompanying artist extraordinaire, Nikolaus Habjan. This film is intended to give closeup views of the artist's diverse fields of work, as well as an encompassing overview of his creative oeuvre to present, including puppetry, theater and opera directing, and whistling – the vast professional spectrum of the 32-year old artist, who seems to be at home in almost all the genres of the theater and opera.

Johannes Hammel *1963 Basel Switzerland

Films (selection) Buildings (2015 a-g)

Jour sombre (2011 a-g) Folge mir (2010 f)



Vor dem Verschwinden

Andrina Mračnikar

Austria/Slovenia
German/Slovene
(Eng Sub)
4K 1:1.85
Dolby SR
approx. 80 min

Concept
Andrina Mračnikar
Camera
Judith Benedikt
Editor tba

Producers
Jürgen Karasek
Danijel Hočevár
Production
Soleil Film (AT)
Vertigo Film (SI)

Completion
2021

Contact
Soleil Film

Vor dem Verschwinden (Before Disappearing) is an essayistic documentary about the continuous disappearance of the Carinthian Slovene ethnic group in the southernmost province of Austria. A film about language and identity and the question of resistance or adaptation.

Andrina Mračnikar *1981 Hallein Austria
Films (selection) Ma Folie (2015 f) With Death as the Only
Certain Fate (2007 d) Andri 1924–1944 (2004 short d)



Wind Martin Putz

Austria

German/French/English

(Eng sub)

DCP 1:1.85

Dolby SR

approx. 90 min

Concept/Camera

Martin Putz

Editor

Petra Zöpnek

Producer

Martin Putz

Production

Martin Putz

Filmproduktion

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

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

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

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

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

Martin Putz *1967 Vienna Austria

Completion

2020

Contact

Martin Putz

Filmproduktion



Zusammenleben Thomas Fürhapter

Austria

German/English/
multiple languages
(German sub)
HD 16:9
Dolby Stereo
approx. 90 min

Concept

Thomas Fürhapter

Camera

Judith Benedikt
Thomas Fürhapter

Editor

Dieter Pichler

Producer

Ralph Wieser

Production

Mischief Films

Completion

2020

Contact

Mischief Films

How is Vienna's culture mediated to migrants?

The documentary feature entitled *Living Together* follows new migrants from different countries beginning with their first step into a new country. What expectations do migrants have of Vienna? What information and values are mediated to them in the "integration courses" and what is not?

Thomas Fürhapter * 1971 Vienna Austria

Films (selection) Die dritte Option (2017 d)

Michael Berger. Eine Hysterie (2010 d) Planes (2006 a-g)

Casting Tapes

Ulrike Putzer

Matthias van Baaren

Inferno Kärnten

Florian Kogler

Jana und Valentin

Jan Prazak

Reisen

Maximilian Fürst

Ruletista!

Lukas Valenta Rinner

fiction short
in production



Casting Tapes

Ulrike Putzer
Matthias van Baaren

Casting Tapes is a filmic picture puzzle. A theatrical film about an actress on the one hand, and a documentation about acting on the other.

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

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

Austria
German (Eng sub)
HD 16:9
stereo
approx. 23 min

Concept/Producers
Ulrike Putzer, Matthias van Baaren
Key Cast Lisa Furtner
Naemi Latzer, Sandra Lipp
Camera Harald Traindl
Editor Nooran Talebi

Completion 2020

Contact Ulrike Putzer
Matthias van Baaren



Inferno Kärnten

Florian Kogler

Markus is a sound engineer at a small theater in Carinthia. He has moved into his aunt's holiday cottage in order to write a play. With exacting powers of observation and linguistic prowess, he creates a revealing drama of the people around him. Markus' friends find him in a disheveled and unkempt state, which seriously worries them. As they recognize the parallels between themselves and the characters in Markus' play, they begin ruthlessly taking account.

Florian Kogler *1989 Graz Austria
Films (selection) The Book of Sabeth (2019 short d)
Night (2019 short f) Correction (2014 short f)

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

Screenplay Florian Kogler
Key Cast Tom Feichtinger
Irina Sulaver, Merlin Sandmeyer
Camera Andi Widmer
Editor Nooran Talebi

Producers Shirin Hooshmandi, Florian Kogler
Marius Mertens, Nooran Talebi, Andi Widmer

Completion 2020

Contact Florian Kogler



Jana und Valentin

Jan Prazak

Forty-year-old Jana moves into a shared flat with others. In the flat, she becomes acquainted with her flat-mate Valentin, a student in his late 20s, who hasn't yet learned to make his own way in life. Initially skeptical, they learn to appreciate each other, and an unusual friendship comes into being.

Jan Prazak *1991 Vienna Austria
Films (selection) Another Life (2019 d)
 Die Bewegung der Sterne (2018 short f)
 Baumstämme im Schnee (2016 short f)

Austria
 German
 2K+4K 1:1.85
 Dolby SR
 approx. 25 min

Screenplay Jan Prazak
Key Cast Ingo Geiger
 Jana Wehner
Camera Johannes Hüb
Editor Barbara Seidler

Producer Sophie Sy

Completion 2020

Contact
 Jan Prazak



Reisen

Maximilian Fürst

Travels depicts a day in the life of four people whose paths have or will cross. In fragments, we observe the protagonists, as they attempt to give their lives new direction. The four short episodes show how we all experiment in our own ways with relationships, livelihoods, our emotions as well as those of others, actions and reactions and how these decisions create and influence our behavior and social fabric.

Maximilian Fürst *1988 Lustenau Austria
Films (selection) Entschuldigung (2017 short f)
 Drama (2016 short f) Lebenslauf (2014 short f)

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

Screenplay Maximilian Fürst
Key Cast Sandra Lipp
 Werner Brix, Claudia Martini
Camera Sophia Wiegele
Editor Philipp Mayer

Producer Claudia Joldes

Completion 2021

Contact
 Maximilian Fürst



Ruletista!

Lukas Valenta Rinner

Housing park Alterlaa: The suburban habitat of a social utopia, which is slowly disappearing. Günter, the eternal loser, survives, since he has even managed to mess up his bid to end his own life here. In his darkest hour comes a moment of enlightenment. A game against the mortality of life: Ruletista!

Lukas Valenta Rinner *1985 Salzburg Austria

Films (selection) Die Liebhaberin (2016 f)

Parabellum (2015 f)

Brief an Fukuyama (2010 short f)

Austria

German (Eng sub)

S-16 mm/DCP 1:1.85

stereo

approx. 20 min

Screenplay

Lukas Valenta Rinner

Producer Lukas Valenta Rinner

Production Nabis Filmgroup

Completion 2020

Contact

Nabis Filmgroup

Am Gang

Claudia Dermutz

Children's Film

Amina Handke

Fahren

Veronika Barnaš

Sanatorium Druzhba

Harald Hund

Das Theorem des Hirsches

Valérie Pelet

Verwandlung

Simon Spitzer

Was eine Familie leisten kann

Sybille Bauer

documentary short
in production



Am Gang

Claudia Dermutz

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

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

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

Concept Claudia Dermutz
Camera David Auner
Editor Christin Veith

Producer Christine Ajayi

Completion 2020

Contact Claudia Dermutz



Children's Film

Amina Handke

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

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

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

Concept Amina Handke
Camera Leena Koppe
Editors Oliver Neumann, Amina Handke

Producers Oliver Neumann
 Sabine Moser
Production FreibeuterFilm

Completion 2020

Contact FreibeuterFilm



Fahren

Veronika Barnaš

Riding follows the production and operation of the temporary spectacle that is the fair over the course of one season in present-day Austria. It provides insight into the mechanisms of the fairground – into those of the rides and their mechanical aesthetics, and into the travelling showpeople's work in front and behind the scenes of the fair. Movements, of the showpeople, of their rides, and of the visitors, are the film's major theme.

Veronika Barnaš *1978 Vienna Austria

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

Concept/Camera
 Veronika Barnaš
Editor
 Karin Hammer

Completion
 2020

Contact
 Veronika Barnaš



Sanatorium Druzhba

Harald Hund

Sanatorium Druzhba is a documentary film about the current situation in the Crimea, after it was annexed by Russia. Apart from interviewing Crimeans on their opinion about the annexation, their vote in the referendum and their situation under Russian rule, the film also deals with media reports in Ukraine, Russia and Europe and their role in influencing the public to either support or oppose the cause. In contrast to reports in Western media, the film shows angles which differ from the general Western opinion and also points out the role of Western politics in the conflict.

Harald Hund *1967 Grieskirchen Austria
Films (selection) Iranium (2017 short d) Apnoe (2011 a-g) Mouse Palace (co-director 2010 a-g)

Austria
 Russian (Eng sub)
 HD 16:9
 stereo
 approx. 45 min

Realisation
 Harald Hund

Completion 2021

Contact
 Harald Hund



Das Theorem des Hirsches

Valérie Pelet

The Theorem of the Deer is a film that depicts three people's escape routes at different times, and simultaneously explores the relationship between the inner being and the outer environment or landscape. The film is narrated off screen by a speaker, who reconstructs their partially fictional escape routes, thus compiling local events and personal memories into a filmic essay.

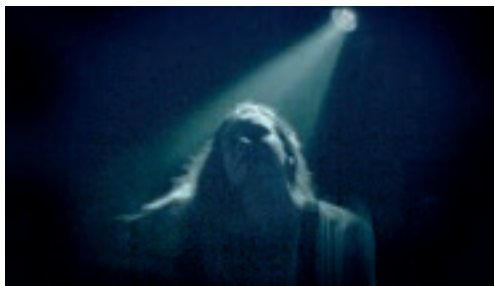
Valérie Pelet *1981 Rum Austria

Austria
 German
 HD 16:9
 stereo
 approx. 45 min

Realisation
 Valérie Pelet

Completion
 2020

Contact
 Valérie Pelet



Verwandlung Simon Spitzer

The essay film *Verwandlung* (*Metamorphosis*) gives us an ambient impression of the nightlife in a city disco. The guests form the focus of the documentary observations and the resulting investigation of a subculture, as well as the exploration of a discotheque's performative stage. The film is mostly without spoken dialog and has an ambient sound design, in part.

Simon Spitzer *1988 Vienna Austria
Films (selection) Federspiel: Morsen (co-director 2017 short f) Holz einräumen (2014 short f) Die Leute von Stiege 5 (2012 short d)

Austria
 No dialog
 RAW 2.5K HD 1:1.85
 Dolby Stereo
 approx. 15 min

Concept/Producer Simon Spitzer
Camera Laura Ettel, Simon Spitzer
Editor Norbert Pfaffenbichler

Completion 2020

Contact
 Simon Spitzer



Was eine Familie leisten kann Sybille Bauer

What a Family Does: A seemingly happy family crumbles under the pressure of outward appearances. A good-looking mother, who seems to be handling everything well, is overwhelmed by the excessive demands made on her. The strong, loving, eloquent father, who works hard for his family, withdraws when he's diagnosed with Parkinson's, which destroys his masculine image of himself. Their child, the director of the film, begins displaying "problematic behavior" at an early stage. Eventually she breaks out of the family circle.

Sybille Bauer *1989 Linz Austria
Films (selection) Kein halbes Leben (2018 d) My condition is good but temporally limited. (2016 short d) Mariedl (2014 short d)

Austria
 German (Eng sub)
 HD 1:1.85
 b&w
 Dolby SR
 approx. 30 min

Concept/Producer Sybille Bauer
Camera Judith Benedikt
Editor Lisa Zoe Geretschläger

Completion 2020

Contact
 Sybille Bauer

14/15

Albert Sackl

All the Stops

Josef Dabernig

**Auf dem Grund
des Wäschekorbes**

Adele Razkóvi

Ephemeral Places

Bernd Oppl

Erinnerungsrauschen

Eginhartz Kanter

Filmkorrespondenz

Manfred Schwaba

Antoinette Zwirchmayr

**Geschichten eines Jungen,
einer Frau und eines Soldaten**

Franziska Pflaum

LAD Ladies

Elke Groen

Lieb Dich

Sabine Groschup

Nachts im Bach

Gudrun Krebitz

Out of Sight

Eve Heller

Pomp

Katrina Daschner

**A proposal to project
in Scope**

Viktoria Schmid

**Pussy Planet –
A Space Adventure**

Antonia Prochaska

Tovo

Thomas Steiner

Train Again

Peter Tscherkassky

Video_70

Dextro.org

Where Is Lotte?

Petra Zöpnek

avant-garde short
in production



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) *Steifheit 1-3/7* (2018 a-g)

Im Freien (2011 a-g)

Vom Innen; von aussen (2006 a-g)

Austria

No dialog

35 mm/16 mm 1:1.37

approx. 30 min

Realisation

Albert Sackl

Completion

2020

Contact

Albert Sackl



All the Stops

Josef Dabernig

Mansion – church – hairdressers, mansion – church – bar, mansion – church – cemetery. In the rhythm of household chores and social engagements, a musician works her way, conducting a hand full of helpers like her own little chamber orchestra.

Josef Dabernig

*1956 Kötschach-Mauthen Austria

Films (selection) *Heavy Metal Detox* (2019 a-g)

Stabat Mater (2016 a-g)

Zlaté Piesky Rocket Launch (2015 a-g)

Austria

No dialog

S-16 mm/Blow up 35 mm DCP 1:1.85

Dolby 5.1

approx. 15 min

Concept/Editor Josef Dabernig

Camera Christian Giesser

Music Christoph Herndler

Sound Design Michael Palm

Producer Josef Dabernig

Co-Producer steirischer herbst

Completion

2020

Contact

Josef Dabernig



Auf dem Grund des Wäschekorbes

Adele Razkövi

At the Bottom of the Laundry Basket shows the state of the emotional dilemma that the protagonist finds herself in, as an artist and mother caught between domestic routines and creative artistic processes. A comparison and fusion of the structures, in which she finds herself in daily life: the monotone repetition of the same routines versus total concentration on her current activity in the creative flow.

Adele Razkövi *1977 Vienna Austria

Films (selection) *Croax* (2012 a-g)

looking for love (2010 a-g) *la andaluza* (2008 f)

Austria

No dialog

DV 16:9

Dolby Stereo

approx. 8 min

Realisation

Adele Razkövi

Completion

2020

Contact

Adele Razkövi



Ephemeral Places

Bernd Oppl

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

Bernd Oppl *1980 Innsbruck Austria

Films (selection) *Substanzaufnahme*

(co-director 2016 a-g) *Hotel Room* (2011 short f)

Flock (2010 short f)

Austria

No dialog

HD 16:9

Dolby

approx. 10 min

Realisation

Bernd Oppl

Music

Andreas Kurz

Completion

2020

Contact

Bernd Oppl



Erinnerungsrauschen

Eginhartz Kanter

The Rush of Memory deals with personal reminiscence and the associated topic of false memories. The thematic starting point for this experimental essay film is the former GDR and the aftermath of this state. Shot on expired 16 mm film, the coarse-grained black-and-white images give rise to an imagery in which various temporalities – today and yesterday – seem to mix.

Eginhartz Kanter *1984 Leipzig Germany
Films (selection) noisescapes (2019 a-g) taking away (2018 a-g) papermovements (2013 a-g)

Austria
 German (Eng sub)
 16 mm/DCP 1:1.37
 b&w
 stereo
 approx. 30 min

Concept
 Eginhartz Kanter
Editors
 Eginhartz Kanter
 Katharina Gruzei

Completion
 2020

Contact
 Eginhartz Kanter



Filmkorrespondenz

Manfred Schwaba
 Antoinette Zwirchmayr

From the spring of 2018 to the spring of 2019, Austrian filmmakers Manfred Schwaba and Antoinette Zwirchmayr – who up to this point had maintained a faithful, intense “letter friendship” – switched to an unusual, artistic and intense method of communication. Their letters adopted the form of short analog films, shot on silent 16 mm, edited mostly “in camera,” to be (hand-)developed by the receiver rather than by the sender. (Neil Young)

Manfred Schwaba *1973 Vienna Austria
Films (selection) 52 Films or: My First Garden (2017 a-g) Tagebuch bis erster Schnee (2017 a-g) Atlantic35 (2016 a-g)

Antoinette Zwirchmayr *1989 Oberndorf Austria
Films (selection) The Shadow of Utopia (2018 a-g) Josef – My Father's Criminal Record (2016 d) The Pimp and His Trophies (2014 d)

Austria
 No dialog
 16 mm
 b&w
 approx. 60 min

Concept/Camera/Editors
 Manfred Schwaba, Antoinette Zwirchmayr

Completion 2020

Contact Manfred Schwaba
 Antoinette Zwirchmayr



Geschichten eines Jungen, einer Frau und eines Soldaten Franziska Pflaum

Stories of a Boy, a Woman and a Soldier illuminates the fates of three characters. Their stories overlap, swerve apart and come together again. They are connected by the war in Afghanistan.

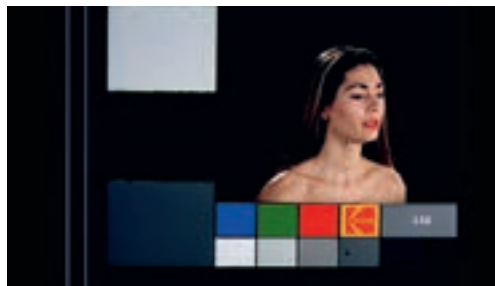
Franziska Pflaum *1987 Vienna Austria
Films (selection) *So schön wie du* (2014 short f)
Draußen der Wald (2014 short f)
April–Juni (2012 short d)

Austria/Germany
 German/Dari (Eng Sub)
 photo film
 RAW 2K CinemaScope 1:2.35
 Dolby SR
 approx. 15 min

Screenplay Franziska Pflaum
Key Cast Ali Reza Ahmadi
 Christina Große, Nico Ehrenteit
Camera Niki Waltl
Editor Friederike Hohmuth
Sound/Music Jachym Kovar

Completion 2020

Contact
 Franziska Pflaum



LAD Ladies Elke Groen

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

Elke Groen *1969 Gmunden Austria
Films (selection) *Bojo Beach* (2017 a-g) Optical
 Sound (co-director 2014 a-g) *NightStill* (2007 a-g)

Austria
 No dialog
 35 mm CinemaScope 1:2.35
 color/b&w
 Dolby SR
 approx. 8 min

Realisation
 Elke Groen

Production
 groen.film

Completion 2020

Contact
 groen.film



Lieb Dich

Sabine Groschup

Lieb Dich (Love You) is a declaration of love to the art of the love-letter, creative writing and poetry. A man is standing by a desk and contemplating an envelope. He seats himself at the desk, opens the envelope and takes out a letter from his lover. While he begins reading, a colorful, sensual tale of passion, love, attachment, assurances and promises is projected on the envelope in the form of drawings, in writing, in speech and song.

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

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

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

Producers Sabine Groschup
 Thomas Renoldner

Completion 2020

Contact
 Sabine Groschup



Nachts im Bach

Gudrun Krebitz

It's nighttime. Arda is sitting in the river, accompanied by orchestral music. She seems to be talking to herself: "Gentlemen – as per usual I've ended up in a situation I don't understand or know anything about. However, I won't lead on how clueless I am. I'm always operating in the dark, things tend to turn out beautifully this way." Out of this darkness two moons come racing towards her and I will tell you a secret: These moons are your eyes.

Gudrun Krebitz *1983 Graz Austria
Films (selection) The Magical Dimension (2018 a-g)
 Exomoon (2016 a-g) Achill (2012 a-g)

Austria
 German/English
 DCP 16:9
 stereo
 approx. 10 min

Realisation
 Gudrun Krebitz

Completion
 2020

Contact
 Gudrun Krebitz



Out of Sight

Eve Heller

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

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

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

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

Completion 2020

Contact
 Eve Heller



Pomp

Katrina Daschner

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

Katrina Daschner *1973 Bad Kissingen Germany
Films (selection) *Plum Circus* (2019 a-g)
Pfauenloch (2018 a-g) *Pferdebusen* (2017 a-g)

Austria
 No dialog
 HD 16:9
 stereo
 approx. 8 min

Concept Katrina Daschner
Camera Hannes Böck
Editors Hannes Böck, Katrina Daschner

Producers Katrina Daschner
 Anna Spanlang
Production Lady Chutney Production

Completion 2020

Contact
 Katrina Daschner



A proposal to project in Scope Viktoria Schmid

In a cinema the screen needs to become invisible in order to serve as a window to the world. In Viktoria Schmid's series *A proposal to project* the screen is allowed to fulfill a different purpose. It is the main protagonist. The screen in Scope-format is set up at the Curonian Spit's seashore in Lithuania in a landscape corresponding with the qualities of the screen's wide-screen-format. The film shows the screen for the duration of one day: The sun and trees perform a subtle interplay of light and shadow while the sea and wind create the surround sound of the 35 mm film.

Viktoria Schmid *1986 Neuhofen/Ybbs Austria
Films (selection) *W O W* (Kodak) (2018 a-g)
A proposal to project (in 4:3) (2016 a-g)
It's a Dance (2014 a-g)

Austria
 No dialog
 35 mm CinemaScope 1:2.35
 Dolby Digital
 approx. 8 min

Concept/Editor Viktoria Schmid
Camera Vilius Mačiulskis

Completion 2020

Contact
 Viktoria Schmid



Pussy Planet – A Space Adventure Antonia Prochaska

The Body Part Universe, the result of an ancient dispersion of the human bodies, lies in darkness. The Big Eye's terrifying reign forces a system of totalitarian normativity. It is a brutally pastel dystopia where diversity and individuality are eliminated. But life is too fractious to be oppressed forever, so one day a spontaneous intergalactic outburst of the Laser Tits Planet causes turmoil in the universe and a lion-hearted Pussy breaks free.

Antonia Prochaska *1984 St. Pölten Austria
Films (selection) *I Sink Therefore I Am* (co-director 2013 a-g) *Güle Güle Istanbul* (2013 short d)

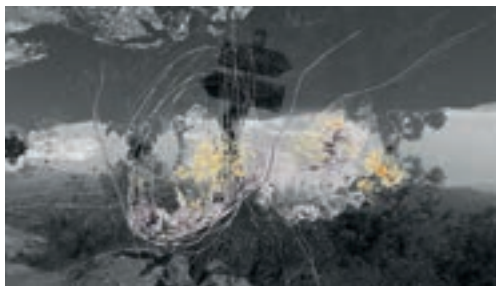
Austria
 English
 2K 1:1.85
 approx. 17 min

Concept/Screenplay
 Antonia Prochaska

Realisation
 Pussy Crew (Verena Gross, Rebecca Hirneise, Flora Mair and others)

Completion 2021

Contact
 Antonia Prochaska



Tovo

Thomas Steiner

Tovo is an animated film, which makes experimental use of analog and digital technologies, going beyond the usual constricts of the genre. A hiking path is repeatedly followed, and interventions in the form of drawings are imposed on certain landmarks. Abstract images come into being with the help of recapitulation and superimposition. The film formulates visual concepts and invites us to take part in this thinking process.

Thomas Steiner *1956 Wels Austria

Films (selection) *Fluide* (2018 a-g)

Lap of Luxury (2016 a-g) *Theresia* (2013 a-g)

Austria

No dialog

HD 16:9

color/b&w

stereo

approx. 8 min

Realisation

Thomas Steiner

Completion

2020

Contact

Thomas Steiner



Train Again

Peter Tscherkassky

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

Peter Tscherkassky *1958 Vienna Austria

Films (selection) *The Exquisite Corpus* (2015 a-g)

Coming Attractions (2010 a-g)

Outer Space (1999 a-g)

Austria

No dialog

35 mm 1:1.37

b&w

Dolby SR

approx. 20 min

Concept Peter Tscherkassky

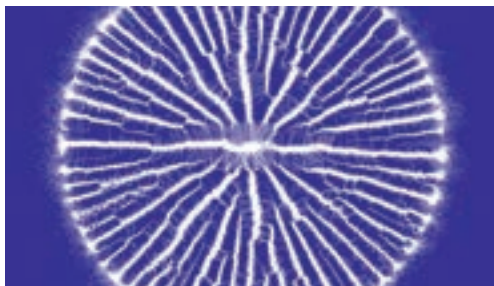
Editors Peter Tscherkassky

Eve Heller

Completion 2020

Contact

Peter Tscherkassky



Video_70

Dextro.org

Video_70 accompanies *Mühlengesang 3*, a piece of music by Alejandro del Valle-Lattanzio, and is intended to visualize the lifting of the veil, which prevents the view behind the world's façade.

Dextro.org (= Walter Gorgosilits)

*1968 Mödling Austria

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

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

Austria

No dialog

HD 16:9

Dolby Stereo

approx. 14 min

Realisation

Dextro.org

Completion

2020

Contact

Dextro.org



Where Is Lotte?

Petra Zöpnek

Hommage à Lotte Hass (1928–2015), the “first lady of diving.” This experimental film is a memorial leap. Underwater models stand in for Lotte, or rather: They jump in for her. They jump into the Old Danube and go searching, in a state of floating, before they rise again, transformed, in the Red Sea. Their body parts and limbs flicker, become blurred. The movements of all the divers, of water, air and mysterious plants turn into a collective action.

Petra Zöpnek *1969 Vienna Austria

Films (selection) *Mädchen in Rot und Gold*

(2006 a-g)

Austria

No dialog

DCP

b&w

Dolby 5.1

approx. 10 min

Realisation Petra Zöpnek

Key Cast Underwater Models

Old Danube and Red Sea

Sound Design Gilbert Handler

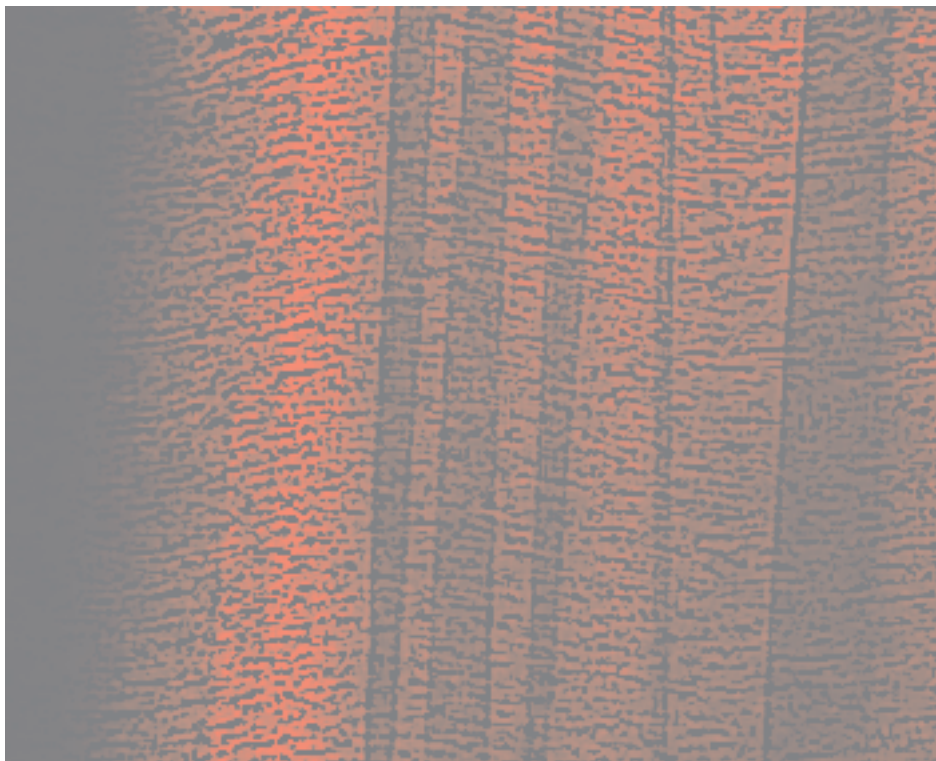
Music GIL CHÉRI

(= Gilbert Handler, Petra Zöpnek)

Completion 2020

Contact

Petra Zöpnek



scholarships for young talents

Dragica – Schlechte Welt

Pawel Szostak

Kimchi Voyagers

Eun-Zi Kim

Olka

Magdalena Chmielewska

Thank You for Nothing, Mr. Clay

David Clay Diaz

Trolling

Valerie Blankenbyl

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.



Dragica – Schlechte Welt

Pawel Szostak

Experimental Fiction

Dragica resides in a city past its downfall. Sixty years old, wearing a worn fur coat and a huge golden Dolce & Gabbana belt buckle, and packing a revolver in her jogging pants, her outfit is in keeping with the colors of the world. The soundtrack is electronic, and the violence is overdone. Dragica shoots anyone she considers stupid and drives alpha men to tears. The MacGuffin is a severed head that refuses to stop talking. Otherwise technology and blood are prominent. Bullets and lasers. A visual spectacle with an artificial aortic valve.

Pawel Szostak *1986 Szczecinek Poland
Films (selection) Bug (2018 a-g) Helloworld.exe –
 Die Sehnsucht der Maschine (2017 a-g)
 Falls ich es schaffe oder Pardon my donkey
 thumbs (2016 a-g)

Contact
 Pawel Szostak



Kimchi Voyagers

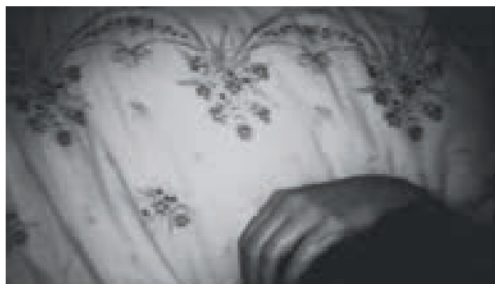
Eun-Zi Kim

Fiction

In 1993 the Kimchi Voyagers, a conservative-Christian, Austrian-by-nationality-but-Korean-at-heart family, set out on a long-awaited journey to Italy with Kimchi and the bible in their luggage. Everyone carries his own burden, a family instilled with fear, in which no one can blossom and no one dares to step out of line. *Kimchi Voyagers* is a tragic comedy ensemble, granting an insight into an unusual migrant family, whose country and culture is little known in Europe, except that they mainly eat Kimchi.

Eun-Zi Kim *1983 Vienna Austria

Contact
 Eun-Zi Kim



Olka Magdalena Chmielewska

Fiction

Sixteen-year-old Olka is suffering from extreme insomnia. To exhaust herself for the purpose of finally getting some good sleep, she wears herself out in daily training sessions with her fencing teacher Simon. She interprets his friendly signals towards her as a sign of his love, however he is involved in his own inner drama as a homosexual.

Magdalena Chmielewska

Films (selection) Am Himmel (2018 short f)
Gretchen am Spinnrade (2016 short f)

Contact

Magdalena Chmielewska



Thank You for Nothing, Mr. Clay David Clay Diaz

Fiction

After Mark discovers his father didn't die when he was a child, but actually left him and his mother for another family, Mark's search for more answers about this elusive man leads him to New York, where he meets his half sister Viktoria, who was completely unaware of his existence, and both begin a journey that not only answers questions, but unifies a family that would otherwise be separated.

David Clay Diaz *1989 Asunción Paraguay

Films (selection) Agonie (2016 f) Fragmente – Ein Traum (2013 short f) Existenzia (2012 short f)

Contact

David Clay Diaz



Trolling

Valerie Blankenbyl

Documentary

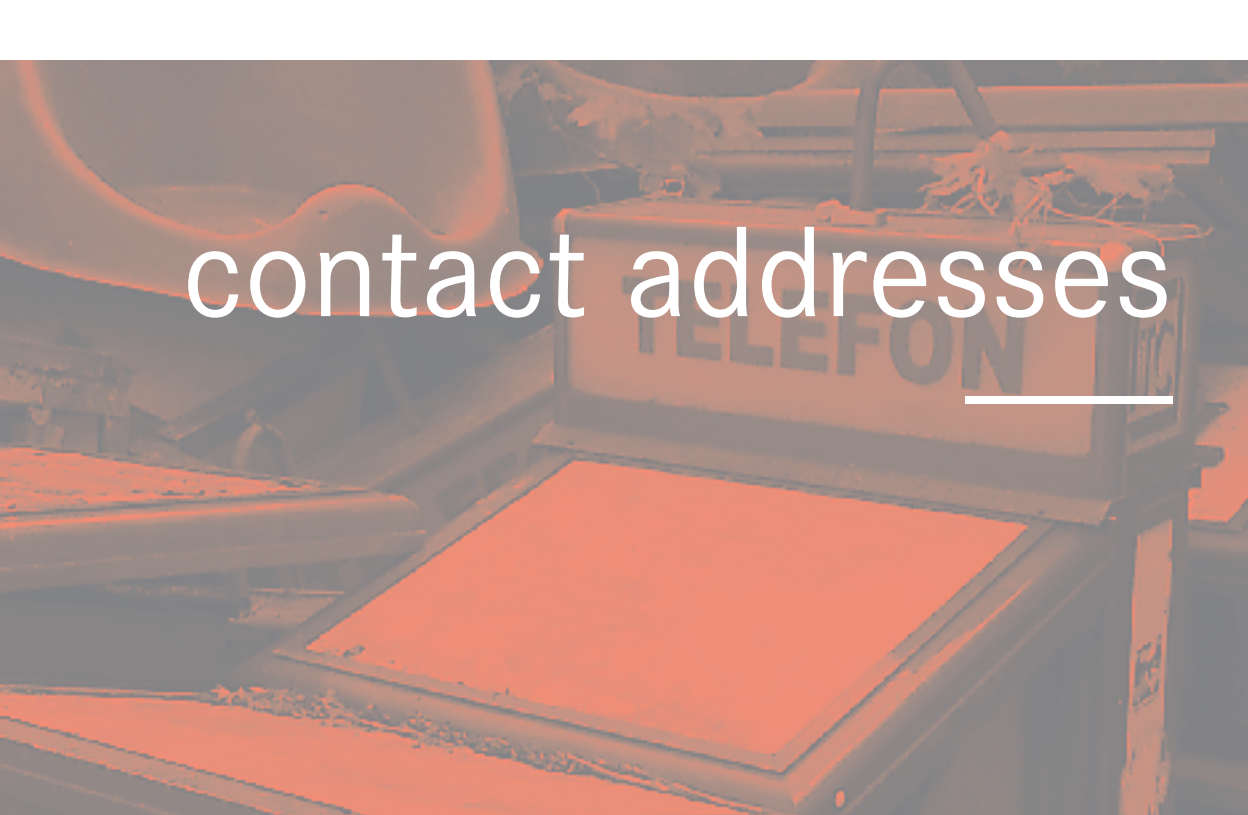
Trolling portrays several people, who have been charged with hate speech in the Internet and are now participants in a new Austrian rehabilitation program called “Dialog Instead of Hate” (Dialog statt Hass). The film accompanies them and their supervisors during the entire course of the rehab program, and it deals with the field of conflict between freedom of speech and protecting people from hate speech.

Valerie Blankenbyl *1984 Vienna Austria
Films (selection) Ma Na Sapna – A Mother’s Dream (2013 d) I am Jesus (co-director 2010 d)

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