

Founded in 2001 in Vienna, AMOUR FOU produces films. Films that cross borders with their esthetic styles, subject matter and technologies, that question and reflect upon the lines of demarcation between genres and categories, and the future of and possibilities offered by our society and film itself. AMOUR FOU's films occupy a field of tension between avant-garde and narration, between experiment and genre, between documentary and fiction, between abstraction and thespian art, and between film theory and myth.

In 2003, four AMOUR FOU films have been invited to the Cannes film festival. We are happy that in April 2004, AMOUR FOU will present four films at the Buenos Aires Film Festival. Each director's work stands out due to a multifaceted vision, a radical artistic style and an attitude which is uncompromising in the best sense. We hope you enjoy discovering the films of Alain Guiraudie, Edgar Honetschläger, Ruth Mader and Bady Minck at Buenos Aires.

Gabriele Kranzelbinder
Alexander Dumreicher-Ivanceanu
AMOUR FOU



AMOUR FOU at Buenos Aires:
'Struggle' by Ruth Mader
'In the Beginning was the Eye' by Bady Minck
'Il Mare e la Torta' by Edgar Honetschläger
'No Rest for the Brave' by Alain Guiraudie

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STRUGGLE

A film by Ruth Mader

Austria 2003 / 74 minutes / 35 mm / colour / Dolby Digital
German, Polish (english subtitles)

World Premiere: CANNES 2003 - Official Selection - "Un Certain Regard"

director & producer: Ruth Mader, cast: Aleksandra Justa, Gottfried Breitfuß, Martin Brambach, Margit Wrobel, Rainer Egger, screenplay: Ruth Mader, Martin Leidenfrost, Barbara Albert, cinematographer: Bernard Keller, editor: Niki Mossböck, co-Producers: Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, set design: Ilona Glöckel, costume design: Alexandra Burgstaller, casting: Roland Zumbühl, Selina de Beauclair, Michael Laczynski, original sound: Elisabeth Reeh, sound design: Karoline T. Heflin, sound mix: Bernhard Maisch, production manager: Zepp Berensmeier, executive producer: Gabriele Kranzelbinder, supported by: ORF/Innovation, BKA.kunst, Filmfonds Wien, niederösterreich kultur, Stadt Wien, Filmakademie Wien, production companies: Struggle Films and Amour Fou.

'Struggle' is set in contemporary Austria close to the border between East and West and hence between wealth and poverty. Ewa, a young Polish woman, hustles from one job to the next - picking strawberries, working in a poultry slaughterhouse, scrubbing the swimming pools of the rich. Her existence is stripped to the level of subsistence and driven by the hope of finding better prospects for her and her little daughter. In the second part of the film, a recently divorced Viennese real estate agent begins haunting swingers' bars, hoping to fill the emptiness that reverberates through his new life. He does not have Ewa's financial anxiety, but he struggles for basic human contact. Both Ewa and Marold are physically vulnerable - Ewa due to her precarious ability to provide for her material needs, Marold because his stultifying isolation drives him to exploit his body in order to feel. When they meet, their desperation carries them to even greater extremes.



« I was interested in the subject struggle in general: struggle to earn a living, struggle for existence, struggle at all social levels, regardless of whether someone is wealthy or poor, struggle on both sides, regardless of whether someone comes from Eastern or Western Europe. »

www.struggle.at

Ruth Mader



ruth mader

biography

Born in 1974 in Vienna, Ruth Mader studied directing at the University of Music and Performing Arts, Vienna, and has worked as an assistant director and casting director. In 1999, the short feature 'Gfrasta' won the German Max Ophüls Award in the short film category. 'Null Defizit', her next short, received an invitation to the Cannes Film Festival in 2001, where it was shown in the Official Selection, Cinéfondation. 'Struggle', her first feature film, was selected for the Official Selection at the Cannes Film Festival 2003 and had its premiere in the Section "Un Certain Regard".



filmography

STRUGGLE (2003)
NULL DEFIZIT (2001, short)
GFRASTA (1998, short)
READY FOR WHAT (1997, documentary)
KILOMETER 123,5 (1994, short)
ENDSTATION OBDACHLOS (1992, documentary)

STRUGGLE

FESTIVALS (SELECTION)

Ankara, Barcelona, Buenos Aires, Cannes, Gijon, Graz/Diagonale, Hof, Istanbul, Karlovy Vary, Kiev, London, Porto, Prag, Pusan, Rotterdam, Saarbrücken, Santa Barbara, Sao Paulo, Singapore, Sofia, Stockholm, Telluride, Thessaloniki, Torino, Toronto, Tromsø, Valencia, Vancouver

AWARDS

CIPPUTI - Torino Int. Festival - Competition
FIPRESCI - Kiev, Int. Molodist Film Festival
Best Script - Saarbrücken, Max Ophüls Festival
Best Cinematography - Diagonale Graz, Austria
Jury Prize - Food in Film Festival, Italy

TERRITORIES SOLD

Austria, France, Germany, Italy, Luxembourg, Spain, Sweden

INFO/SALES CONTACT

Amour Fou Filmproduktion www.amourfou.at
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IN THE BEGINNING WAS THE EYE IM ANFANG WAR DER BLICK

A Film by Bady Minck

Austria/Luxembourg 2003 / 45min / 35mm / colour / Dolby Digital
German & 7 other languages (english subtitles)

International Premiere: CANNES 2003 - Director's Fortnight

director, screenplay: Bady Minck, camera: Jerzy Palacz, Martin Putz, Martin Gschlacht, sound: Frédéric Fichet, Carlo Thoss, music: Bernhard Fleischmann, Dr. Nachtstrom, Sainkho Namtchylak, editors: Frédéric Fichet, Anne Schroeder, scientific process: Heidi Dumreicher, cast: Bodo Hell, voices and poems: Ernst Jandl, Friederike Mayröcker, Bodo Hell, produced by: Alexander Dumreicher-Ivanceanu, Bady Minck, Heidi Dumreicher, supported by: bm:bwk, Filmfund Luxembourg, BKA.kunst, ORF/Innovation, bm:if, Stadt Salzburg, Land Salzburg, Gemeinde Eisenerz, niederösterreich kultur, Stadt Wien, production companies: Minotaurus Film Luxembourg, Oikodrom, Garabet Film, Amour Fou

Imagine a portrait of Austria created by Jan Švankmajer and David Lynch: This will give you an idea of Bady Minck's fantastic film work 'In the beginning was the Eye'. When a writer investigates Austria through the image presented by postcards, the landscapes around Eisenerz and Salzburg become something between a dream and a nightmare. And the words on the back of the cards seep into the scene as whispers. These are terrible and painful texts, written by unknown hands over the course of time. Tension develops between picture and text, culture and nature.

Hans Schifferle, Süddeutsche Zeitung, Munich

With its fascinating 45 minutes of avant-garde research, 'In the Beginning was the Eye' is at the cutting edge of Cannes' 2003 Directors Fortnight. This film is simultaneously surreal, political, philosophical and culinary: a cinematographic UFO on a journey into the heart of Austrian clichés – technically perfect, breathtaking and hypnotic!

Martin Granica, Repérages, Paris

Bady Minck's avant-garde film 'In the Beginning was the Eye' shows a massacre play which sets itself apart through the strength of its talent. With the aid of an avalanche of postcards, this film delves deep into the world of clichés, revealing the horrors it conceals.

Jean-Philippe Tessé, Cahiers du Cinéma, Paris





bady minck

biography

Born in Luxembourg, she studied sculpture and experimental film at the Academy of Fine Arts in Vienna. In 1989, her film 'The Man with Modern Nerves' was presented in Cannes at the 'Semaine de la Critique' and was selected for the Centre Pompidou Film Collection. She has been awarded with film prizes in Pesaro, Saarbrücken, Frankfurt, Vienna, Rome, London and in New York. As an artist, she created the 'electro-cells' that are active on the web, as in contemporary art centers.

filmography (selection)

IN THE BEGINNING WAS THE EYE (2003)

ELECTROSPEECH (2000)

LOOK THE LAKES (1998)

MÉCANOMAGIE (1996)

ATTWENGER'S LUFT (1995)

THE MAN WITH MODERN NERVES (1988)



IN THE BEGINNING WAS THE EYE

FESTIVALS (SELECTION)

Amsterdam, Ann Arbor, Athen, Austin, Bergen, Bordeaux, Brisbane, Buenos Aires, Cannes, Chicago, Cinéfleuve, Freistadt, Ghent, Graz/Diagonale, Jerusalem, Karlovy Vary, Kassel, Leeds, Linz, Luxembourg, Madrid, Melbourne, Montréal, Neubrandenburg, Némó Paris, Oslo, Ourense, Paris, Pesaro, São Paulo, Semarang, Sitges, Stuttgart, Tel Aviv, Toronto, Trencianske Teplice, Viennale, Vila do Conde, VIPER Basel, Washington, Würzburg.

AWARD

Il Premio CinemAvenire - International Film Festival Pesaro (Italy)

TERRITORIES SOLD

Theatrical: Austria, Luxembourg TV: ORF, arte

DISTRIBUTION

Sixpack Film www.sixpackfilm.com
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INFO/SALES CONTACT

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IL MARE E LA TORTA

THE SEA AND THE CAKE

A Film by Edgar Honetschläger

Austria 2003

60 minutes / Digi Beta / Stereo / English, Italian (english subtitles)

World Premiere: VIENNALE 2003, Austria

screenplay / director: Edgar Honetschläger, music: Giovanni Sollima, Giacco Pojero and Nino Vetri, camera: Edgar Honetschläger, Thomas Woschitz, Giovanni D'Angelo, Martin Putz, editor: Thomas Woschitz, sound: Peter Waldenberger, producers: Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, Edgar Honetschläger, production company: Amour Fou Filmproduktion

I used to think that Goethe had written the most boring stories about Sicily – till I met him in a dark, mysterious tavern in downtown Palermo. His face showing the traces of decades of booze topped by a crown of curled grey hair, he offered to guide me through Sicily. Frederick the second, Hohenstaufen emperor came along to visit an Arabic school, in which the kids were gaily twitting a song of tolerance, while the former Mayor Leoluca Orlando, surrounded by his bodyguards would drag a huge Christmas tree into the salon of his ancient villa. The Etna did not want to hear of calming – therefore, the star cellist Giovanni Sollima had come to challenge him – both erupted – side-by-side. Next a sign appeared on top of the garbage: "Non e un Film di Mafia" (this is not a film about the mafia), that the city had bestowed the sea, just as the "conscience" - the mafia photographer - Letizia Battaglia, took a seat. What remains are the musicians, who like Muezzins, standing on top of the Norman cathedral in Monreale, would shout a poem by Dylan Thomas into the land that always appeared to me like a big tasty cake laying astray in the sea.



More than just the portrait of an island and its history, 'Il mare e la torta' represents an entire cosmos of atmospheres that Honetschläger captures as a breathtaking ensemble of sounds and images, mirroring them in associative montages of motifs.

Robert Buchschwenter

www.honetschlaeger.com



edgar honetschläger

biography

Edgar Honetschläger is a filmmaker/artist born in Austria. From 1989-91 he lived in New York City, from 1992-98 in Tokyo, and from 2000-02 in Rome and Palermo. From 1988 on art exhibitions in Europe, United States, Japan. 1993 realization of the internationally acclaimed Performance-Project 'Schuhwerk' in Tokyo und Yokohama, followed by 97-(13+1), Performance-Project staged in Tokyo and New York in 1995. In 1997, participation at DOCUMENTA X, Kassel/Germany, and presentation of the feature film 'MILK' at the Berlinale. 2003 premiere of 'Il Mare e la Torta' at the Viennale - Vienna International Film Festival.

filmography

LOS FELIZ (feature, in development)
IL MARE E LA TORTA (2003, film essay)
GEORGE IN HOLLYWOOD (2002, short)
ENDURING FREEDOM (2002, Internet film)
COLORS (2001, film trilogy)
L+R (2000, film essay)
MILK (1997, feature)
SEQUENCES (short, 1991)

IL MARE E LA TORTA

FESTIVALS (SELECTION)

Buenos Aires, Florence, Graz/Diagonale, Rotterdam, Viennale

SALES CONTACT

Amour Fou Filmproduktion
office@amourfou.at www.amourfou.at



NO REST FOR THE BRAVE

PAS DE REPOS POUR LES BRAVES

A Film by Alain Guiraudie

France / Austria 2003 / 107 min / 35mm / Dolby Digital
French (english subtitles)

World Premiere: Cannes 2003 – Director's Fortnight

director: Alain Guiraudie, cinematographer: Antoine Héberlé, editing: Pierre Molin, sound: Sylvain Girardeau, sound mixer: Jean-Christophe Julé, sound editing: Veronika Hlawatsch, music: Teppaz et Naz, set design: Eric Moulard, costumes: Karine Vintache, casting: Jean-Claude Montheilm, cast: Thomas Suires, Thomas Blanchard, Laurent Soffiati, Vincent Martin, production manager: Marie-Rose Venuti, producers: Nathalie Eybrard & Jean-Philippe Labadie, co-produced by Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, supported by Canal+France, arte, Centre National de la Cinématographie, Filmfonds Wien, ORF/Innovation, backup films, Conseil Régional d'Aquitaine, Conseil Régional de Midi-Pyrénées, Procirep, Général des Landes, Shellac, production companies: Paulo Films (Paris), Amour Four

First of all there is Basile Matin, a young boy who dreamt of Fafatao-Laoupo, symbol of the penultimate sleep..Now he knows that he will die if he ever falls asleep again in his life. The problem is, that at his age you still like to think that you have your life before you. And then there is Igor, another type altogether. He works a little and studies almost not at all... But he doesn't have any money and he's bored. That is why Basile's story is terribly interesting to him, even if he doesn't really understand it. Finally there is also Johnny Got. A little bit of a free-lance journalist, a little bit of a detective, pretty much a dare-devil and someone who likes to stick his nose in things that don't concern him... Basile's case in particular interests him so much he'll go looking for him.



« 'No Rest for the Brave' deals lightly with serious issues and in turn, when the subject matter gets lighter, I treat it in the most serious possible manner. I still prefer the funny side of life, rather than its dreary or morbid aspects. Ultimately, it's simple, I just want to have fun making films... »

Alain Guiraudie





alain guiraudie



biography

Born in 1964 in Villefranche de Rouergue (Aveyron), he is not married, has neither children nor is still living in Aveyron. He measures 1.78m, his weight is 72 kg and if he's not touring with his bicycle, he is directing the Nouvelle Revue Tarnaise. His first feature film 'No rest for the brave' is an adaptation of his novel 'Lacher du héros en plein vol avec récupération de ce dernier en fin de course' (not published).

filmography

PAS DE REPOS POUR LES BRAVES (2003)
CE VIEUX RÊVE QUI BOUGE, Prix Jean Vigo (2001)
DU SOLEIL POUR LES GUEUX (2000)
LA FORCE DES CHOSES (1997)
TOUT DROIT JUSQU'AU MATIN (1994)
LES HÉROS SONT IMMORTELS (1990)

NO REST FOR THE BRAVE

FESTIVALS

Bergen, Beyrouth, Buenos Aires, Cannes, Cleveland, Copenhagen, Dublin Cinefrance, French Filmweek Berlin, Göteborg, Istanbul, London, Montreal, Namur, New York - Film Comments Selects, Philadelphia, Providence French Film Festival, Pusan, Sarajevo, Taipei Golden Horse, Tokyo - Semaine des Cahiers du Cinéma, Vancouver, Vila do Conde, Yokohama.

AWARDS

Prix Ciné FX - Festival du Film Francophone, Namur
Best Film 2003 - Village Voice, New York

TERRITORIES SOLD

Austria, Benelux Countries, Bulgaria, Czech Republic, Estonia, France, Greece/Cyprus, Italy, Morocco, Portugal

WORLD SALES

The Coproduction Office – Philippe Bober

films in distribution

DEANIMATED

by **Martin Arnold**

Austria 2002 / Film Installation / 60 min / b/w

World Premiere: Kunsthalle Wien, 2002



Martin Arnold, one of Austria's most distinguished experimental film artists, subjected in his latest work 'Deanimated' the 1941 American horror film 'The Invisible Ghost' to radical cinematographic manipulation. The actors were made to disappear with the aid of digital technology.

ENCOUNTER IN SPACE

by **Thomas Draschan**

Austria/Germany 2003 / 7 min / 16 mm

International Premiere: Int. Film Festival Rotterdam 2004



A jubilant tumble of archive material about a man in an unknown extra terrestrial area.

FAST FILM

by **Virgil Widrich**

Austria/Luxembourg 2003 / 14 min / 35 mm / colour
Production: Amour Fou, Minotaurus Film, Virgil Widrich
World Premiere: Short Film Competition, Cannes 2003
133 festivals, 22 international film awards

In 14 minutes, 'Fast Film' provides a tour de force through film history, from its silent beginnings to present-day Hollywood. The filmmakers printed out some 65,000 individual images from 300 films, folded them into paper objects, arranged them in complex tableaux, and then brought them to life with an animation camera.



COMING SOON: GIRLS AND CARS - IN A COLORED NEW WORLD

by **Thomas Woschitz**

Austria/Canada 2004 / 25 min / 35 mm / colour 'Girls and



Cars' is the third and final part of Thomas Woschitz' 'Josef Trilogy'. The five lumberjacks, Josef, Josef, Josef, Josef and Josef leave the old black-and-white continent and embrace a brighter, more colorful future in Canada.

PHANTOM FOREIGN VIENNA

by **Lisl Ponger**

Austria 2004 / 27 min / 35mm / colour / International

Premiere: Int. Film Festival Rotterdam 2004

'Phantom Foreign Vienna' is a deconstruction of common "book illustrations of different peoples." The focus of attention is not occupied by the characteristic gesture, the typical costume or the distinctive



music but the multivarious forms of transition and montage. Representation becomes an open process, foreign Vienna remains, despite its nearness, a phantom.

THINGS. PLACES. YEARS.

by **klub zwei, Simone Bader & Jo Schmeiser**

Austria 2004 / 90 min / DV-Cam / colour

World Premiere: Diagonale 2004, Graz

A documentary film about the experience of emigration of Jewish women of the 1st, 2nd and 3rd Post-Holocaust generation. About their strength and their knowledge-production in the field of art, culture and science.



films in production

CRASH TEST DUMMIES

by Jörg Kalt

Feature / 90 min / 35mm / shooting: 2004 / completion: 2005



A young romanian couple is stuck in Vienna without money. They separate, come across other people and finally meet again. A story about fortunate coincidences and controlled accidents.

NIAN NIAN YOU YÜ / FISH EVERY YEAR

by Ina Ivanceanu & Elke Groen

Documentary / 90 min / 35mm / colour / production: Minotaurus Film (Luxembourg), Virgil Widrich Film, Amour Fou / completion: 2005

'Nian Nian You Yü – Fish Every Year' is a portrait of three villages in three different provinces in China. It examines the possibilities of their residents'



future, who are determined to survive between turbocapitalism, Communism and cultural self-determination in 21st century China.

MA MÈRE / MY MOTHER

by Christophe Honoré

Feature / France/Austria 2004 / 100 min / 35 mm based upon the book by Georges Bataille / cast: Isabelle Huppert, Louis Garrel, Emma de Caunes, Richard Rousseau
Production: Gemini Films Paris (Paulo Branco) & Amour Fou
completion: May 2004

Pierre is a 17 year old living a pious adolescence with his grandmother. For his summer holidays he goes to join his parents in the Canary Islands. Following the sudden death of his father, Pierre is



initiated into perversion by Hélène, his mother whom he venerates. Pierre discovers an ecstasy of perdition in which anguish, shame, sexual pleasure, disgust and respect are mingled.

VOLVER LA VISTA - THE REVERSED GAZE

by Fridolin Schönwiese

Documentary / 85 min / 35mm / completion: Sept 2004



26 Mexicans living in Austria and Austrians spending their lives in Mexico put together a portrait depicting their ideas of home. They employ clichés and their desires, dreams and personal experiences, attempting at the same time to localize their identities. They are accompanied by two camerapeople who themselves cross borders. Their gazes follow the narrators and their stories to the other country.

XP-79

by Harald Hund & Doris Krane, Michaela Rentsch, Andreas Prockl

Animation film / 10 min / 35mm / completion: 2004

You're a normal kind of guy. King Kong is the king. The same old shit again. Working, driving, sitting in traffic, watching TV. You're the ultimate worka-



holic. New and improved. You must be like the city. So normal that your place is secure. I think: 1, 2, 3, 4... A day off...

films in development

LOS FELIZ

by Edgar Honetschläger

Feature Film / 80 min / colour / co-produced by Amour Fou & Minotaurus Film (Luxembourg)

Kaya, the Japanese princess of grass, meets the thriving, blossoming Italian girl, Lydia, and the diabolical Austrian aristocrat, Salvatore, in the



eternal city, Rome. Together they drive in an old-timer car across the ocean, through a fictitious, two-dimensional America, all the way to Los Angeles, where the blessings of plastic surgery are awaiting them.

A film, both comedy and drama, that caricatures the omnipresence of American pictures with humor and irony.

PHOTOGRAPHY AND BEYOND

by Heinz Emigholz

Avantgarde/Documentary / 35mm / colour
co-produced by Amour Fou & PYM Films (Berlin)

Three films are planned as part of Heinz Emigholz' series 'Photographie und Jenseits', dealing with buildings and projects by Austrian architects. In stylistic terms the planned films will be along the lines of the films of the series already completed, 'Sullivans Banken' and 'Maillarts Brücken'.

'Schindler's Buildings' (appr. 40 min)

Architecture as an autobiography - Rudolph Schindler (1887 - 1953). Cinematographic documentation of his residential buildings located in Los Angeles and its environs.

'Loos Ornamental' (appr. 25 min)

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

'Kiesler's Projections' (appr. 25 min)

Architecture as an autobiography - Frederick Kiesler (1890 - 1965). Realities of visions: the 'Endless House' as an architectural project, and his realised project, the Jerusalem 'Shrine of the Book'.

ENDLESS SUSPENSE

by Thomas Draschan

Avantgarde / 15min / 35 mm / colour

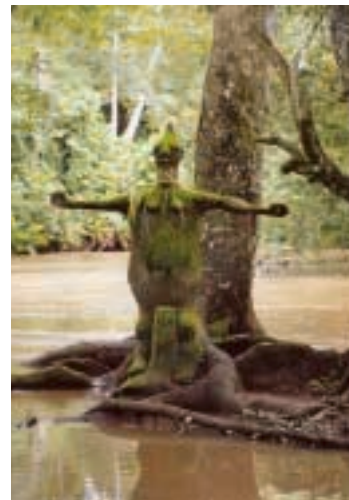
'Endless Suspense' by "found footage expert"

Thomas Draschan is going to re-edit and re-construct various suspense scenes from classic b-movies in order to transcend them beyond ordinary thrill into a playful adventure both about principles of film construction, ideology and the viewers perception of film and reality.

THE GLOBAL HEART OF SUSANNE WENGER

by Martina Kudlacek

Documentary / 90 min / 35mm / colour



This film deals with the complex biography of legendary artist and Yoruba priestess Susanne Wenger. Born in Austria in 1915, she is now a unique representative of modern Austrian and Nigerian art and the custodian of the Sacred Grove of Osogbo, a Yoruban city in western Nigeria where she still lives. This film concentrates on the main themes in her life: art, ritual, mythology and social responsibility. In a dialog between Europe and Africa the story of the cruel enslavement of the Yoruba and the suppression of their culture is told.