

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 presented at Cannes. We are happy that in 2004, Thomas Woschitz' new film 'Girls and Cars - in a colored new world' has its world premiere in Cannes, at the Semaine de la Critique. We hope you enjoy discovering the films produced by AMOUR FOU: 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. Bonnes projections!

Gabriele Kranzelbinder  
Alexander Dumreicher-Ivanceanu  
AMOUR FOU



**GIRLS AND CARS -  
IN A COLORED NEW WORLD**

A film by Thomas Woschitz

World Premiere: Cannes 2004 -  
Semaine de la Critique

Austria 2004 / 28 min / 35 mm / 1:2.35 / Dolby  
Surround  
English, German (subtitles: English, French)

director, script: Thomas Woschitz, camera: Arthur Cooper, editor: Johannes Nakajima, sound: Benito Amaro, costume/make-up: Michaela Haag, soundtrack: Oliver Welter, Stefan Deisenberger, cast: Arthur Klemt, Gerhard Kubelka, Martin Honsel, Alessandro Piva, Lisa Godin, Catherine Beaudry, Gary E. Plummer, Kumar Manickam, Josie Boutillier, Morgan McKee, Linda McLean, Vanessa Perri, James Cox, Ralph J. Fournier, Jürgen Maurer, financed by: BKA, Kunst, ORF, Land Kärnten, produced by: AMOUR FOU, Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu

The four woodcutters, Josef, Josef, Josef and Josef leave the old black-and-white continent and embrace a brighter, more colorful future in Canada. Looking for the fifth Josef along the Canadian countryside they meet up with a pin-up girl, twin strippers, a car saleswoman, a taxi-driver and many beautiful cars. Girls and Cars is the third part of the Josef Trilogy.

**'Girls and Cars - in a colored new world'**  
"The journey passes through remote rural areas, past gas stations and motels, dipped by the camera in faded colors and accompanied by a melancholy soundtrack. It is all reminiscent of David Lynch's 'Twin Peaks': Here too many of the protagonists' actions are mysterious and situations lead to curious ends, which the Josefs always accept with equanimity. Like true Wild West heroes they are not overly talkative. The dialogs are sparse and precise, delivered drily and in dialect by the ideally matched actors. Thomas Woschitz sent his characters on a crazy road movie with off-the-wall humor and a surprise ending. It is a real pleasu-



re to watch the four Josefs on their travels, which have some tricky curves and unexpected detours in store.

### 'People's Pockets and Bleeding Noses' and 'Duds'

In the first two parts the four Josefs merely dreamed of Canada. Woodcutters by trade, they face the narrow confines of their mountain world with wanderlust and closed mouths. Through his melancholy anti-heroes, who respond to all situations with terse comments, Thomas Woschitz has skillfully created atmospherically dense images with ironic undertones. These films feature landscape scenes, faces and everyday details in unforgettable black-and-white images in a manner resembling an experimental Heimatfilm: Themes such as jealousy, a murder committed in a community of mountain farmers and the struggle against nature are



reminiscent of the genre, as are the soundtrack with its fragments of folk music and melodramatic original score."

*Andrea Pollach*



### Director's Statement

"The Josefs started life as peripheral figures in a story, then they became main characters and have since taken on independent existences. As a result a short film turned into a trilogy. Actually it wasn't me who invented the stories, it was the characters who imposed the stories on me."

*Thomas Woschitz*



**thomas woschitz**

### BIOGRAPHY

Born 1968 in Klagenfurt (Austria). Study at the Centro Sperimentale di Cinematografia in Rome (Italy). Directed several short films and works as a director and film editor in Vienna and Rome. Films (selection): 'Girls and Cars - in a colored new world' (2004), 'Blindgänger - Duds' (1996), 'People's Pockets and Bleeding Noses' (1995), 'A little girl is dreaming of taking the veil' (2001), 'The dream of fame' (1999).  
[www.intkom.org](http://www.intkom.org)

### INFO

AMOUR FOU Filmproduktion [www.amourfou.at](http://www.amourfou.at)

### SALES CONTACT

The Coproduction Office [shorts@thecopro.com](mailto:shorts@thecopro.com)

## MA MÈRE MY MOTHER

A film by **Christophe Honoré**

France/Austria 2004 / 100 min / 35 mm

director: Christophe Honoré, script: Georges Bataille, camera: Helene Louvart, editing: Chantal Hymans, sound: Jean Claude Brisson, costumes: Pierre Canitrot, cast: Isabelle Huppert, Louis Garrel, Emma de Caunes, Richard Rousseau, producer: Paulo Branco, co-producers: Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, produced by Gemini Films (Paris), AMOUR FOU

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, where he will be confronted with the conjugal escapades of a couple who are tearing each other apart and who hate each other. Following the



sudden death of his father, Pierre is initiated into perversion by Héléne, his mother whom he venerates, and in whom he sees a pure woman who has lived with a repugnant man. Pierre is nevertheless aware that his mother's life is one of debauchery in alcohol and sex.

His mother takes him along with her on her outings, and introduces him to Réa, a seductive young woman who is also her mistress. He discovers an ecstasy of perdition in which anguish, shame, sexual pleasure, disgust and respect are mingled. His mother prefers to distance herself. During her absence, Pierre finds love and a certain degree of equilibrium with Hansi,



a young woman who has been close to his mother. But Héléne is soon back, and having touched the bottom of the abyss, leads her son into the realisation of their incestuous fantasy.



### christophe honoré

#### BIOGRAPHY

Born 1970 in Carhaix (Finistère/France). Study in Rennes (Film). Films: 'Ma mère' (2004), '17 fois Cécile Cassard' (2002), 'Tout contre Léo' (2002), 'Nous deux' (2001).

#### INFO/SALES CONTACT

Gemini Films [www.gemini-films.com](http://www.gemini-films.com) (sales)  
AMOUR FOU Filmproduktion [www.amourfou.at](http://www.amourfou.at)



# 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, camera: 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, produced by 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.



ruth mader

## BIOGRAPHY

Born in 1974 in Vienna, studied Directing at the University of Music and Performing Arts/Vienna; 1999 Max-Ophüls Prize for her short film "Gfrasta". 2001 Invitation to Cannes for her short "Zero Deficit" (Sélection Officielle/Cinéfondation). "Struggle", her first feature, was again selected in Cannes (Sélection Officielle - Un Certain Regard); Films: "Struggle" (2003); "Zero Deficit" (2001); "Gfrasta" (1998); "Ready for What" (1997); "Kilometer 123,5"(1994); "Endstation Obdachlos" (1992).

## FESTIVALS (SELECTION)

Ankara, Barcelona, Buenos Aires, Cannes, Gijon, Graz/Diagonale, Hof, Istanbul, Karlovy Vary, Kiev, London, Porto, Prague, Pusan, Rotterdam, Saarbrücken, Santa Barbara, Sao Paulo, Singapore, Sofia, Stockholm, Telluride, Thessaloniki, Turin, 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  
Special Mention Jury - Festival Cinematografico dell'Umbria, Italy

## TERRITORIES SOLD

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

## INFO/SALES CONTACT

AMOUR FOU Filmproduktion [www.amourfou.at](http://www.amourfou.at)  
Barbara Pichler [barbara@amourfou.at](mailto:barbara@amourfou.at)

[www.struggle.at](http://www.struggle.at)

**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:lf, Stadt Salzburg, Land Salzburg, Gemeinde Eisenerz, niederösterreich kultur, Stadt Wien, produced by Minotaurus Film Luxembourg, Oikodrom, Garabet Film, AMOUR FOU

"With its fascinating 45 minutes of avant garde research, 'In the Beginning was the Eye' is at the cutting edge of Cannes' 2003 Director's 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*

"Imagine a portrait of Austria created by Jan Svankmajer 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 post-

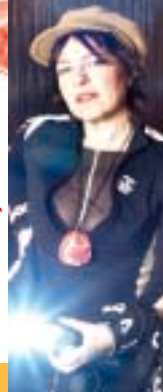


cards, the landscapes around Eisenerz and Salzburg become something between a dream and a nightmare. And the words on the back of the cards seep into the scene as whispers. These are terrible and painful texts, written by unknown hands over the course of time. Tension develops between picture and text, culture and nature."

*Hans Schifferle,*

*Süddeutsche Zeitung, Munich*

www.badyminck.com



**bady minck**

**BIOGRAPHY**

Born in Luxembourg, lives and works as artist and filmmaker in Vienna and Luxembourg. Two of her films were presented at Cannes: 'The Man with Modern Nerves' (1989), 'In the Beginning was the Eye' (2003).

Films (selection): 'In the Beginning was the Eye' (2003), 'Mécanomagie' (1996), 'The Man with Modern Nerves' (1988), 'Thriller' (1984).

**FESTIVALS (SELECTION)**

Amsterdam, Ann Arbor, Athens, Austin, Bergen, Bordeaux, Brisbane, Buenos Aires, Cannes, Chicago, Cinéfleuve, Freistadt, Ghent, Graz/ Diagonale, Jerusalem, Karlovy Vary, Kassel, Las Vegas, Leeds, Linz, Luxembourg, Madrid, Marseille, Melbourne, Montréal, Neubrandenburg, Paris, Oslo, Ourense, Paris, Pesaro, São Paulo, Semarang, Sitges, Stuttgart, Tel Aviv, Toronto, Trencianske Teplice, Vienna-le, Vila do Conde, Viper, Washington, Würzburg.

**AWARDS**

Il Premio CinemAvvenire - International Film Festival Pesaro (Italy); Top Ten Films Australia 2002/03; Top Ten Films Central and Eastern Europe 2002/03

**DISTRIBUTION**

Sixpack Film [www.sixpackfilm.com](http://www.sixpackfilm.com)  
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**INFO/SALES CONTACT**

AMOUR FOU Filmproduktion [www.amourfou.at](http://www.amourfou.at)  
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# FAST FILM

A film by Virgil Widrich

Austria/Luxembourg 2003 / 14 min / 35mm /  
colour / Dolby SRD / no dialogue

**International Premiere: Cannes 2003 - Official  
Selection, Short Film Competition**

director, script, editor: Virgil Widrich, camera: Martin Putz, animation supervision: Walter Rafelsberger, Markus Loder-Taucher, animation: Gernot Egger, Michael Lang, Markus Loder-Taucher, Alexandra Pauser, David Reischl, Walter Rafelsberger, Christian Ursnik, Vinh-San Nguyen, Carmen Völker, Mario Waldhuber, Gerald Zahn, sound design: Frédéric Fichetef, sound assistant: Markus Reumann, origami and object design: Mine Scheid, Jakob Scheid, Carmen Völker, 2K supervision: Michel Dimmer, 2K film transfer: PTD Studio Luxembourg, produced by: Bady Minck, Virgil Widrich in association with Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, supported by: Filmfund Luxembourg, Filmfonds Wien, BKA, Kunst, ORF, Stadt Salzburg, Land Salzburg, produced by Virgil Widrich Film and Minotaurus Film in association with AMOUR FOU



“A kiss, a happy couple. But then, the woman is kidnapped, and the man sets off to save her. On its surface, ‘Fast Film’ tells a simple story. The catch is that all its scenes were taken from 300 different films, and the heroes change identities an



equal number of times. No less than 65,000 paper printouts of individual images were employed. After being folded into thousands of objects such as planes and train cars, they were photographed with a simple digital camera and loaded into a computer. The fast and furious story of ‘Fast Film’ unfolds on the surfaces of the paper objects. Its twists and turns are so well thought-out that additional details can be found in each viewing. What was initially intended to be an homage to action movies breaks new ground in the genre because of its extreme density. This *tour de force* through film history lasts just 14 minutes: truly a fast film which could hardly be more furious.”

*Peter Tscherkassky*



## virgil widrich

### BIOGRAPHY

Born in 1967 in Salzburg, lives in Vienna; numerous multimedia and film productions. His first feature film ‘Brighter than the Moon’ won several awards in 2000. His short film ‘Copy Shop’ won more than 30 international awards and was nominated for an Oscar. ‘Fast Film’ was presented in Cannes (Official Selection) and received so far 25 awards. Films (selection): ‘Fast Film’ (2003), ‘Copy Shop’ (2001), ‘Brighter than the Moon’ (2000), ‘tx-transform’ (with Martin Reinhart, 1998), ‘Vom Geist der Zeit’ (1983/85).

### FESTIVALS (SELECTION FROM 166)

Anney, Athens, Aix-en-Provence, Antwerp, Auckland, Barcelona, Cannes, Chicago, Clermont-Ferrand, Denver, Dresden, Edinburgh, Fantoche, Flanders, Genf, Hiroshima, Hong Kong, Istanbul, Jerusalem, Leipzig, London, Madrid, Milan, Montréal, Némó, Oberhausen, Odense, Oslo, Osnabrück, Ottawa, Pusan, San Francisco, Sarajevo, Sao Paulo, Stockholm, St. Petersburg, Strasbourg, Sundance, Tampere, Toronto, Uppsala, Vila do Conde, Warsaw, Wellington, Winterthur, Zagreb

### AWARDS (SELECTION FROM 24)

C.O.R.E. Digital Pictures Award/Toronto, Great Award for Animation/Vila do Conde, Most Imaginative Film/Odense, High Risk Award/Fantoche, Students Award/Milan, Special Mention/Montréal, Innovativster Kurzfilm/Leipzig, Grand Prix/Uppsala, 1° - Premio de la Comunidad de Madrid a la Mejor Película, Innova Award/Madrid.

### DISTRIBUTION

Sixpack Film [www.sixpackfilm.com](http://www.sixpackfilm.com)  
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### INFO/SALES CONTACT

The Coproduction Office [info@thecopro.de](mailto:info@thecopro.de)  
Sixpack Film [www.sixpackfilm.com](http://www.sixpackfilm.com)

## 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, camera: 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, 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, produced by Paulo Films (Paris), AMOUR FOU



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 in-teresting to him, even if he doesn't really understand it. Finally there is also Johnny Got. A little bit of a freelance journalist, a little bit of a detective, pretty much a daredevil 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.



**alain guiraudie**

### BIOGRAPHY

Born in 1964 in Villefranche de Rouergue (Aveyron); His first feature film 'Pas de repos pour les braves' is an adaption of his novel 'Lacher du heros en plein vol avec récupération de ce dernier en fin de course' (not published). Films (selection): 'Pas de repos pour les braves' (2003), 'Ce vieux rêve qui bouge' (2001), 'Du soleil pour les gueux' (2000), 'La force des choses' (1997), 'Tout droit jusqu'au matin' (1994), 'Les héros sont immortels' (1990).

### FESTIVALS

Bergen, Beirut, Buenos Aires, Cannes, Cleveland, Copenhagen, Dublin Cinefrance, French Filmweek Berlin, Göteborg, Istanbul, London, Montréal, 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

### INFO / SALES CONTACT

AMOUR FOU [www.amourfou.at](http://www.amourfou.at)

The Coproduction Office

Philippe Bober (world sales) [info@thecopro.com](mailto:info@thecopro.com)

# PHANTOM FOREIGN VIENNA

A film by Lisl Ponger

Austria 2004 / 27 min / 35 mm (Blow up Super 8) / colour / stereo / German (English subtitles)

World Premiere: Rotterdam Film Festival 2004

concept, realisation: Lisl Ponger, sound design: Dietmar Schipek, music: Hakan Gürses, Viennasi MC, voice coach: Vera Albert, English translation: Tim Sharp, supported by: ORF/Innovation, Wien Museum Karlsplatz, BKA Kunstsektion, Wien Kultur, produced by Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu, AMOUR FOU

"A Taiwanese celebration, a Nigerian Harvest thanksgiving, a Turkish wedding, the official state holiday of the Ivory Coast, a Thai New Year, a Roma meeting, a Czech booze up. Almost every country, every culture, every ethnicity is represented in a large Middle European city such as Vienna, and has its own forms and conven-



tions for preserving its identity. People meet each other in congress centers and backrooms, in restaurants and places of worship. In the years 1991 and 1992 Lisl

Ponger undertook a systematic search for her book 'Fremdes Wien' (Foreign Vienna). She kept a diary of her encounters. Eleven years later she edited a film out of the material in which the results of her participatory observation (usually with a Super-8 camera, sometimes only with a tape recorder) are ordered according to different categories – visual and technical as well as 'anthropological' motifs play a



role. Off screen the filmmaker herself speaks the commentary about her ordering of cultural things, which she proves are simply 'constructed' – a monk beats a drum, a river rushes by, the pictures and the sound come from two different areas. Phantom Fremdes Wien 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 (the proof of the essence of a

group) but the multifarious forms of transition and montage. Representation becomes an open process, foreign Vienna remains, despite its nearness, a phantom."

*Bert Rebhandl*



© Herbert Corn

**lisl ponger**

## BIOGRAPHY

Born 1947 in Nürnberg, lives and works in Vienna. Visiting Professor for Art Photography at the University of Applied Arts, Vienna 1998/99 and 2001/02. National Prize for Film Art 1994. Visual Arts Prize/ Province of Lower Austria 2003. Participation in Documenta XI, Kassel 2002. Films (selection): 'Phantom Fremdes Wien' (2004), 'déjà vu' (1999), 'Passagen' (1996), 'Semiotic ghosts' (1990), 'Train of recollection' (1988), 'Substantial shadows' (1987), 'Sound of space' (1986), 'Container - contained' (1985), 'Tendencies to exist' (1984), 'Film - an, exercise in illusion II' (1983), 'Souve-nirs' (1982), 'The four corners of the world' (1981), 'Lichtblitze' (1980), 'Film - an exercise in illusion I' (1980), 'Space equals time - far freaking out' (1979).

## FESTIVALS

Diagonale, Melbourne, Rotterdam.

## INFO / SALES CONTACT

AMOUR FOU [www.amourfou.at](http://www.amourfou.at)

## DISTRIBUTION

Sixpack Film [www.sixpackfilm.com](http://www.sixpackfilm.com)  
[office@sixpackfilm.com](mailto:office@sixpackfilm.com)

## THINGS. PLACES.YEARS

A film by klub zwei,  
Simone Bader & Jo Schmeiser

Austria 2004 / 90 min / DV-Cam

World Premiere: Diagonale 2004

director: Klub Zwei / Simone Bader & Jo Schmeiser, concept and interviews: Klub Zwei, camera interviews: Anita Makris (closeups), Daniel Pöhacker (wide angle shots), camera places: Rainer Egger, Daniel Pöhacker, concept places: Rainer Egger, editing: Maria Arlamovsky, Klub Zwei, sound recording: Daniel Pöhacker, sound editing: Dieter Pichler, music: Zenzile und Jamika Ajalon, supported by: bka.KUNST, Stadt Wien, Otto Maurer Foundation, produced by Alexander Dumreicher-Ivanceanu, Gabriele Kranzelbinder, AMOUR FOU



“Often, in their representation, experiences of expulsion, emigration and the Holocaust are treated as things past. The documentary Things. Places. Years. recognises the past as part of the present. This past is part of our identities, as the descendants of those deported and forced into exile, as the children of witnesses, bystanders and perpetrators. ‘Things. Places. Years.’ shows the impact

of forced emigration and the Holocaust in the lives of three generations of women in London. The film also focuses on their work. Nearly all of the twelve women featured in the film found their occupations in the cultural field. Most have a Jewish background. However, it is difficult to define what these women have in common. Is it their Jewishness or their interest in art and culture? Or is it how they confront the past?



The film does not construct a homogeneous female identity. Rather, Things. Places. Years. goes beyond the dilemma of ascription and determination. It gives these women ample space to speak about their identities, which is much more multifaceted than their identification as being Jewish. An identification that was cause for deportation and murder during the Nazi era. An identification that makes Jews out of men and women with a Jewish background. Until this film was made, these women had rarely been asked how they identify themselves.

‘Things. Places. Years.’ brings the women’s experiences and analyses to the screen. But it also focuses on quiet moments, silence and contemplativeness. In familiar surroundings, such as their homes or workplaces, women talk about their relationships to places, to things and about their Jewishness. The film also offers the opportunity for us to confront ourselves with anti-Semitism today. Something we should all take time to do. For, the past recurs in the present.“

*Rosa Reitsamer*



### klub zwei

#### BIOGRAPHY

Simone Bader, born 1964 in Stuttgart, Jo Schmeiser, born 1967 in Graz; both studied at the University of Applied Arts/Vienna, Films (Selection): ‘Black and White’ (2003), ‘StaatsPersonal’ (1997), ‘HotelRoomMovie’ (1995)

#### DISTRIBUTION

Sixpack Film [www.sixpackfilm.com](http://www.sixpackfilm.com)  
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#### INFO / SALES CONTACT

AMOUR FOU [www.amourfou.at](http://www.amourfou.at)

# IL MARE E LA TORTA THE SEA AND THE CAKE

A film by Edgar Honetschläger

Austria 2003 / 60 min / Digi Beta / stereo /  
English, Italian (English subtitles)

**International Premiere: Filmfestival Rotterdam 04**

screenplay, director: Edgar Honetschläger, music: Giovanni Sollima, Giacomo Pojero and Nino Vetri, camera: Edgar Honetschläger, Thomas Woschitz, Giovanni D'Angelo, Martin Putz, editor: Thomas Woschitz, sound: Peter Waldenberger, supported by Kulturland Oberösterreich, BKA, kunst, Stadt Wien, produced by Gabriele Kranzelbinder, Alexander Dumreicher-Ivanceanu & Edgar Honetschläger, AMOUR FOU

"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 II., Hohenstaufen emperor came along to visit an Arabic school, in which the kids were gaily twittering 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 lying astray in the sea."

*Edgar Honetschläger*

"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*



**edgar honetschläger**

## BIOGRAPHY

Born in Austria, has lived in New York City, Tokyo, Rome and Palermo. From 1988 on art exhibitions in Europe, United States, Japan. Films (selection): 'Il mare e la torta' (2003), 'George in Hollywood' (2002), 'Enduring freedom' (2002), 'L+R' (2000), 'Colors' (2000), '97-(13+1)' (1996), 'Milk' (1997), 'Gadgets' (1994), 'Sequences' (1991).

## FESTIVALS (SELECTION)

Buenos Aires, Florence, Graz/Diagonale, Linz/Crossing Europe, Rotterdam, Viennale.

## INFO / SALES CONTACT

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## DEANIMATED

A film by Martin Arnold

Austria 2002 / Film Installation / 60 min  
World Premiere: Kunsthalle Wien, 2002

concept & realisation: Martin Arnold; digital compositing & modelling: George Basil, Manuel Böck, Harald Hund, Ruth Kaaserer, Matthias Meyer, Roland Seidel, Christoph Kempter, Fritz Mayer, Regine Müller, Almut Rink, Christian Stoppacher, Sofie Thorsen, Philipp Zaufel; sound: Johann Neumeister, Peter Seher, Lisa Rozman, Thomas Woschitz; supported by: Filmfonds Wien, BKA.kunst, Land Niederösterreich Kultur, produced by AMOUR FOU



Martin Arnold, one of Austria's most distinguished experimental film artists, subjected in his latest work 'Deanimated' a 1941 American horror film to radical cinematographic manipulation. The actors were made to disappear with the aid of digital technology, and the space within the film became the true protagonist in a precise and absurdly funny reinterpretation. At its conclusion the lights go off and a confused detective poses the final and most important question: "Now what?"

**EXHIBITIONS** Kunsthalle Wien, De Vleeshal Middelburg, Fact Center Liverpool, OÖ Landesmuseum

## ENCOUNTER IN SPACE

A film by Thomas Draschan

Austria/Germany 2003 / 7 min / 16 mm  
International Premiere: Filmfestival Rotterdam 2004

director: Thomas Draschan, sound assistant: S. Brameshuber, supported by: Hessische Filmförderung, Land Oberösterreich, Stadt Linz, BKA.kunst, produced by AMOUR FOU



'Encounter in Space' relates the story of a man and his alter egos, abandoned in the midst of an unknown extraterrestrial region immersed in the sinister light of an unholy radiation, which arouses in him sexual craving and human desire. He has to encounter a number of adventures and to give proof of his potency, while having to cope with an eye operation and several other incidents. He is noticeably getting lost in the battles among his alter egos...

**FESTIVALS** London, Viennale, Diagonale, Crossing Europe, Max Ophüls [www.draschan.com](http://www.draschan.com)

## GOD - NAKED LUNCH

A music video by Thomas Woschitz

Austria 2004 / 5 min

director/editor: Thomas Woschitz, music: Naked Lunch, camera: Martin Putz, produced by AMOUR FOU

Two men have to climb up a mountain. That's all.

Music Video for the album 'Songs for the Exhausted' by Naked Lunch. Published by Motor, a division of Universal Music.



## SMALL FIRES BURNING

A film by Jonathan Monk

Austria 2003 / 16mm

directed by Jonathan Monk, produced by AMOUR FOU

A film that gives an impetus to the merry-go-round of artistic value, created by Jonathan Monk for his exhibition at the Grazer Kunstverein in 2003.

## CRASH TEST DUMMIES

A film by Jörg Kalt

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

director, script: Jörg Kalt, camera: Eva Testor, art director: Veronika Merlin, costumes: Veronika Albert, music: B. Fleischmann, editing: Emily Artmann, cast: Maria Popistasu, Bogdan Dumitrache, Simon Schwarz, Kathrin Resetarits, Vivian Bartsch, Ursula Strauss, Barbara Albert, Christoph Künzler, supported by: ÖFI, ORF, FFW, produced by AMOUR FOU

Ana and Nicolae, a young Romanian couple, arrive in Vienna to take over a stolen car which they are supposed to drive back to Bucharest. Since the car hasn't even been stolen yet and they've



spent all their money, they are now stuck in Vienna. Ana, who has a sick daughter waiting for her in Romania, wants to go back home as soon as possible, while Nicolae considers their situation an opportunity to travel on westward. Meanwhile Jan Keller gets introduced to his new job as a supermarket detective. He lives together with Martha, who spends her time redecorating the house of her rich parents and earning money as a human crash test dummy - a film about fortunate coincidences and controlled accidents.

## NIAN NIAN YOU YÜ - FISH EVERY YEAR

A film by Ina Ivanceanu & Elke Groen

Documentary / 90 min / 35 mm / colour / completion: 2005

directors: Elke Groen, Ina Ivanceanu, supported by: ÖFI, EU / Success, ORF, Filmfund Luxemburg, produced by Minotaurus Film Luxembourg, Virgil Widrich Film, AMOUR FOU

'Nian Nian You Yü - Fish Every Year' is a portrait of three Chinese villages. In each village, people are developing new lifestyles in order to cope with the massive changes in rural China. From sub-



sistence agriculture to small industries, from wood cutting and selling to offering services for tourists, from weaving traditional clothes to breeding cows - the development ranges from new ways to generate an income to the reviving of traditional minority cultures and a contemporary consciousness on the human-nature relationship.

'Nian Nian You Yü - Fish Every Year' examines the possibilities of the Chinese farmers' future, who are determined to survive between old communist structures, turbocapitalism and cultural self-determination in 21st century China.

## **VOLVER LA VISTA - THE REVERSED GAZE**

**A film by Fridolin Schönwiese**

Documentary / 85 min / 35 mm / completion: 2004

director & script: Fridolin Schönwiese, camera: Johannes Hammel, Rafael Ortega, Joerg Burger, editor: Karina Ressler, music: Michael Palm, Antonio Fernandez Ros

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



'Volver la Vista' will explore how Mexico is seen from an Austrian/ European perspective and identify the Mexican view of Austria. Two extremely different cultures with widely divergent worldviews are turned into mental projection screens for ideas about the other country as told from the other side. The result will be a virtual Austria (Europe) and an artificial Mexico (Latin America).

## **XP-79**

**A film by Harald Hund. Conception and realization with Doris Krane, Andreas Prockl and Michaela Rentsch.**

Astunningly beautiful animation film. Austria 2004 / 10 min / 2K/35mm / 16:9 / stereo / completion: 2004

You're a normal kind of guy in big city. You work day after day in a large office. Your boss is somebody or other. Working, driving, sitting in traffic, watching TV. You're the ultimate workaholic, tenacious and obedient.



But you have to become like the city.  
So normal that your place is secure.  
I think: 1, 2, 3, 4... A day off.

A tree, a bird. The bird speaks: Repetition is a repetition is a repetition is a repetition...

- BEEP -

## 3 SONS OF AUSTRIA

### 3 Films 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 'Photography and beyond', 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 'Mail-arts 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'.

## LOS FELIZ

### A film by Edgar Honetschläger

Feature / 80 min / colour / 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.

## NEUSTADT - NEWTOWN

### A film by Christian Frosch

Feature / 35 mm / colour

director & script: Christian Frosch; camera: Johannes Hamel; production: AMOUR FOU, Mediopolis (D)

'Newtown Conspiracy' is an atmospheric psychotriller told from the perspective of a young woman who is the apparent victim of a conspiracy, and who later becomes herself a perpetrator.



Hannah, a young woman who lives in an enormous city of tall apartment buildings, finally succeeds at leaving her latently violent husband. With the help of friends she even manages to improve her social standing somewhat by moving to one of the better floors. After falling in love again, she would seem to have found perfect happiness, but mysterious and frightening events begin to occur in her "new town."

At first merely an observer, she increasingly becomes the center of the perplexing situation. After turning into the victim, she seems to gradually piece together the horrible secret of Newtown.

## TAXIDERMIA

A film by György Pálfi

Feature / 35 mm / colour

script & director: György Pálfi, camera: Gergely Pohárnok;  
produced by: Eurofilms (H), Memento Films (F), AMOUR FOU



The heroes of 'Taxidermia' are three men. Three generations of a family, who happen to live in Eastern Europe, in Hungary. The story of the grandfather, the awkward batman of a ruthless captain in the 2nd World War; the father, who is a professional sports man, a competitive eater during the socialist era; and the story of the son, who is a taxidermist, the sculptor of organic material, is told by the youngest member of the family. Surrealism and historical facts get mixed up in his imagination, creating a kind of „fairy realism”.

## THE GLOBAL HEART OF SUSANNE WENGER

A film 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.



## ENDLESS SUSPENSE

A film by Thomas Draschan

Avant garde / 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.