

THE STANDSTILL

a film by Nikolaus Geyrhalter

Director & Cinematographer NIKOLAUS GEYRHALTER Editing GERNOT GRASSL Assistant Director & Research SOPHIA LAGGNER Sound SERGEY MARTYNYUK,
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LUKAS LERPERGER Sound Design NORA CZAMLER, MANUEL MEICHSNER Sound Mixing ALEXANDER KOLLER Production Manager & Research ANTONIA BERNKOPF
Producers NIKOLAUS GEYRHALTER, MICHAEL KITZBERGER, WOLFGANG WIDERHOFER, MARKUS GLASER Production NGF GEYRHALTERFILM



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THE STANDSTILL

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CREW & TECHNICAL DATA

CREW

Director & Cinematographer:
Nikolaus Geyrhalter

Editing:
Gernot Grassl

Assistant Director & Research:
Sophia Laggner

Sound:
Sergey Martynyuk
Lenka Mikulova

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Dramaturgical Advisor:
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VFX:
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Sound Design:
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Manuel Meichsner

Sound Mixing:
Alexander Koller

Production Manager & Research:
Antonia Bernkopf

Producers:
Nikolaus Geyrhalter
Michael Kitzberger
Wolfgang Widerhofer
Markus Glaser

Production:
NGF Geyrhalterfilm

With support of:
Österreichisches Filminstitut
Filmfonds Wien
ORF Film/Fernsehabkommen
Filmstandort Austria

TECHNICAL DATA

Original title: STILLSTAND
International title: THE STANDSTILL
Running time: 137 minutes
Country: Austria, 2023
Language: German
Filming locations: Austria
Format: 1:1,85
Image: 4k
Sound: Dolby Atmos

SYNOPSIS

SHORT SYNOPSIS

Empty spaces, rescue efforts, explanatory models, learning processes – and above all, people working tirelessly to ensure the provision of basic services for all. In the spring of 2020, a global pandemic hit humanity with unprecedented force, challenging all of its supposed securities and seemingly perfect routines. Set against the backdrop of the city of Vienna with its roughly two million inhabitants, THE STANDSTILL documents the Covid-19 crisis over a period of two years.

LONG SYNOPSIS

In March 2020, following the outbreak of the Covid-19 pandemic, 130 countries introduced major restrictions on social contact and movement. The crisis also hit Austria and its capital of Vienna, which is home to around two million people. Over the course of two years and three major lockdowns, public life in the city was repeatedly brought to a halt for months at a time: borders and businesses were closed, open spaces became prohibited areas, and many struggled with being confined to their own four walls. Initially, the citizens of Vienna shouldered the responsibility stoically, keen to do their part for the common goal of containing the further spread of the virus, protecting the elderly and the vulnerable, and helping prevent the healthcare system from reaching breaking point.

It is in this historic era that THE STANDSTILL takes place. Starting in the very early days of the pandemic, when film crews were only allowed to shoot in public spaces under the highest safety standards, Nikolaus Geyrhalter set out to capture “film documentation of a time when filmmaking was not actually possible” (Stefan Grisseemann): snapshots and sequences of deserted locations and interviews with people for whom the term “state of emergency” had suddenly become a concrete reality.

Airport staff unload box after box of personal protective equipment from former passenger planes, now lined up at Vienna Airport waiting in vain for the return of their usual cargo; a priest holds his Easter Sunday service in front of an empty church, live-streaming his sermon to the congregation via a tablet; Vienna citizens pull up at a drive-through test centre and are swabbed for Covid-19 through their car windows; deserted shopping centres, large and small shops, stand like empty relics of an affluent society that has suddenly been erased.

Nikolaus Geyrhalter says of his work on THE STANDSTILL: “In many interviews, people spoke to us of their hopes for long-term positive change to our society, of their desire for more closeness, cohesion and solidarity. Certain aspects of the crisis were often seen in a very positive light. But what will remain of the plane-free blue skies and car-free streets, of the sudden lack of stress and the extra time spent with family? What do we want to go back to? And what do we wish to change going forward?”

NOTES BY CLAUS PHILIPP

In previously overcrowded spaces, suddenly barely anything moved; where once the haste of daily life made time pass by in a flash, suddenly everything seemed to slow down.

Throughout the Covid-19 pandemic and the associated lockdowns, one – or at least I – was frequently reminded of the depopulated spaces of Nikolaus Geyrhalter's film HOMO SAPIENS. Somewhere in the back of my mind resonated passages from interviews in Geyrhalter's OVER THE YEARS: tales of exhaustion and stagnation following the constant, relentless restriction of human living conditions and experiences.

Naturally, the mass media saw and presented a different picture of the situation in and around the societal lockdowns: they told the story of the pandemic in the form of a disaster serial with new episodes every day, each attempting to outdo the last in tension and excitement. Or as a triumph of statistics, where the most diverse efforts from politicians and civil society had barely any influence on the phases of steadily rising victim numbers.

In this respect, it can only be a good thing that Nikolaus Geyrhalter reacted so quickly to the crisis and set out to document the period with his appropriately small team. The images and sounds that he collected constitute an important and weighty contribution to an archive of increasingly accelerated times. THE STANDSTILL that the title of his film claims or at least proposes, despite being set in what is actually a very eventful public space, is a culmination of modern society's perpetual state of war proclaimed by French cultural theorist Paul Virilio: it is the "raging standstill" of a society that controls time and space with its advanced technology, but in doing so is ultimately orchestrating its own obliteration. Sometimes this same society attempts something akin to salvation, through which it gains – as THE STANDSTILL demonstrates – its own, very personal experiences. I believe it is a worthwhile endeavour to consider and research where one can find such experiences and which new connections this creates, "in danger and deep distress..."



SCREENING DATES DOK LEIPZIG

International Leipzig Festival for Documentary and Animated Film
8 October to 15 October 2023

International Competition Documentary Film

9th October 2023, 8:00 pm, Passage Kinos Astoria – **WORLD PREMIERE – Q&A**

10th October 2023, 7:30 pm, Hauptbahnhof Osthalle – **Q&A**

14th October 2023, 5:00 pm, CineStar 4



INTERVIEW WITH DIRECTOR NIKOLAUS GEYRHALTER

In mid-March 2020 Austria was in lockdown due to Covid, and our usual everyday life suddenly ground to a halt. How quickly did you decide to shoot the first sequences for this film?

NIKOLAUS GEYRHALTER: At the very beginning everything came to a halt for me too, and I think I wasn't the only one who felt strongly that there was a theme in the air. But I probably wouldn't have reacted so quickly if the dramaturge Claus Philipp hadn't contacted our production company and urged us to start capturing this exceptional situation on film – right away, more or less. Normally, films are developed and financed in various stages before you start shooting. There was no time for that here. We had the necessary equipment in the company; borrowing would hardly have been possible at that time. So we started filming relatively quickly, at our own risk, to make sure we didn't miss the most exciting phase of the state of emergency.

Nobody had any idea what a long haul we were facing. What ideas and perspectives did you have when you embarked on the shoot?

NIKOLAUS GEYRHALTER: One idea was the question of how a country or a city continues to function in a state of emergency, when most people couldn't leave their homes, at least during the first lockdown. I was also interested – at least at the city level – in how politics works in a situation like that, and how decisions are made when things have to be rethought every day. There's a simple way of explaining what we wanted to film: *what's different?* That was basically it. We focused on institutions that functioned in their own way during this unexpected situation, or in some cases had to function for the first time. At the end of the day, it was all about capturing this special time; I sensed it was demanding a lot from everyone, and that people would like to forget or suppress it quickly afterwards. I also felt within myself the task of the chronicler.

Your films seldom feature conversations with protagonists. Why is it important in THE STANDSTILL to let people have their say?

NIKOLAUS GEYRHALTER: I have to correct that generalisation. I have made three films that don't have people being interviewed, but all the others do. It's just that the films without interviews are more memorable, because it's unusual. In general, I like to have conversations. Every now and then it turns out that the interviews don't deliver what was expected on the basis of the setting. Then you have to be radical. But it's really not that I want to make films without words. With THE STANDSTILL, it was clear that I wanted to interview people. The film is about the impact of the situation on people and, above all, about their personal experiences, both private and professional. It wouldn't have been possible to depict that with images alone.

What emotions did you encounter? There are several times during the interviews when we sense a hope that society could be restarted from this zero hour.

NIKOLAUS GEYRHALTER: That hope really was often expressed at the beginning: how beautiful the sky is without planes, how pleasant it is to ride a bike without heavy traffic. There was the idea that some of this could be retained in the post-pandemic period. Initially, this illusion was necessary for all of us to survive the whole thing. In the protests that took place later, we noticed that there was a lot of anger. Many people had suffered from solitude. The search was on for culprits. The illusions of the early days, as we can already see, were

very quickly disappointed. The world works just as it used to, merely a little faster, and there are new problems. Apparently, it took a war for us to perceive the pandemic as over.

In THE STANDSTILL, unlike other films of yours, you don't adopt a global perspective on the themes involved. The film was made in a situation where the restricted geographical area was a given. Did you nevertheless attempt to grasp the overall picture as exemplified on a small scale?

NIKOLAUS GEYRHALTER: Vienna and Austria, as featured in THE STANDSTILL, are representative of many cities and countries where the situation was similar: Covid wasn't quite as bad as had been feared initially, but still bad enough. I never thought about making a big film, certainly not one on a global scale. To be honest, when I started shooting, my idea was to capture these images for posterity. I had the feeling what was happening here should be recorded, so that when something like this happens again a hundred years from now, there will be images of it. We hardly have any pictures of the Spanish flu. And then the project grew. On the one hand, there was an unprecedented event, and for my part, the experience of capturing something like this even under difficult conditions became routine. That was enough to get me to work.

How did you, as a team, deal with the fatigue and the unexpected duration of the pandemic?

NIKOLAUS GEYRHALTER: It certainly was exhausting for everyone. The film isn't just about official institutions; it also features my son's school class, for example, where they spent two years alternating between mask on and mask off, homeschooling and face-to-face teaching. And, of course, the nose tests every morning. It was exhausting for everyone. And for us as a film team, too, because there was no end to it. For a long time, we'd wonder to ourselves when and how the film would end. In the end, the pandemic became less and less tangible, and there wasn't much to report apart from demonstrations and dissatisfaction. We decided, with the necessary distance in the editing, to end the film in a relatively early pandemic phase, after about a year and a half.

This also means that the film creates two perspectives: on the one hand, the view from the middle of the catastrophe, when everyone just had to act in the short term, with little previous experience, and at the same time a retrospective from a distance, where we know many things better.

NIKOLAUS GEYRHALTER: The view changes again and again over time. We started editing at a very early stage, when we were still in the middle of the pandemic, and we ourselves had a completely different view of it. With every six months that passed, the view changed, which meant the perspective for editing changed too, and that will continue to change. During the trial screenings, we experienced very strongly that everyone had their own personal experience of this Covid pandemic, and they wanted to see that perspective again. The film can't fulfil that expectation and doesn't want to. But I get the sense that nobody remains indifferent: some people emerge from the film moved, others angry, others with smiles on their face. Everyone is taken on this journey through time.

Precisely because everyone has such an individual perception of the events, one interesting aspect is the official crisis communication. What did you want to capture there?

NIKOLAUS GEYRHALTER: We were interested in what was suddenly different. Consequently, communication policy was part of this. Communication has become a major issue, both privately and professionally. The extent to which official communication policy was designed to appeal to the population is indicated by our footage of government press conferences. We also have interesting interviews on this subject, but unfortunately, we couldn't include them in the film due to the amount of material. We were also much more interested in the work of the Federal Government, but we couldn't gain access to it, even though we were able to get footage of the then Minister of Health, Rudolf Anschober. The public figure of the pandemic was Sebastian Kurz, the Federal Chancellor, and the way he now comes across – aloof and only on the screen – is, I believe, a fair depiction of the situation.

THE STANDSTILL also shows how a high level of restrictions prompts disorderly forces to develop a growing dynamic. When did the demonstrations start?

NIKOLAUS GEYRHALTER: They started relatively early. The first demonstration we shot took place at the State Opera, initially against the Covid measures. In the beginning, people took to the streets because they didn't want to be told what to do; later it was about opposition to vaccination and the government in general. In the last demos that we show in the film, the themes have become quite universal and are directed against all sorts of targets. Covid created a fertile soil for this: people learned that if they organize themselves, they can make their voices really loud. It is not surprising that something like this is quickly co-opted by political groups.

Do you feature opposition only in the form of mass demonstrations, or did you also have conversations with individual demonstrators?

NIKOLAUS GEYRHALTER: We couldn't avoid talking to people. If only because we were confronted more and more as we stood there with a camera. In the end, people with cameras were regarded as absolute enemies. By the last demos, working had become really uncomfortable for us. I film using long shots, often from above, which means I'm standing on the roof of a car, for example, or I bring a big ladder with me and then face in one direction for a long time. That makes us visible for extended periods, like a lighthouse. I found myself in long discussions with people, so in the end I was spending more time talking than filming. There was a universal anger.

In terms of the many aspects of maintaining the system, as well as the individual handling of the exceptional pandemic situation, the film raises a fundamental question: how quickly is our overall ability to function placed in jeopardy?

NIKOLAUS GEYRHALTER: I see this as a great awakening – because it shows how quickly our system can collapse. Very quickly, in fact. In this case, the cause was a worldwide pandemic, but there could be other causes too. The sense of certainty we cherished beforehand, which we are already beginning to wallow in again is, in my opinion, based solely on the principle of hope.

There are enough scenarios that could happen and hopefully won't. Our existence depends on a very complex interplay of many factors. As soon as something fails, it quickly results in a sizeable drama. We may have learned this from the pandemic. But I have the impression that we're all just happy it's over – and we're not prepared to learn any major lessons from it.

Interview: Karin Schiefer, September 2023
Translation: Charles Osborne

CREDITS & AWARDS NIKOLAUS GEYRHALTER

*1972, Vienna – Directing, Cinematography, Script, Production

in production	MELT, A + 90 Min. + RED 4K (DCP)
2023	STILLSTAND – The Standstill, A + 137 Min. + RED 4K (DCP)
2022	MATTER OUT OF PLACE, A + 105 Min. + RED 4K (DCP)
2019	ERDE – Earth, A + 115 Min. + RED 4K (DCP)
2018	DIE BAULICHE MASSNAHME – The Border Fence A + 112 Min. + RED 4K (DCP)
2016	HOMO SAPIENS – Homo Sapiens, A + 94 Min. + RED 4K (DCP)
2015	ÜBER DIE JAHRE – Over the Years, A + 188 Min. + HDCam
2013	CERN – Cern, A + 75 Min. + HDCam + TV
2012	SMZ OST – DONAUSPITAL - Danube Hospital A + 80 Min. + HDCam + TV
2011	ABENDLAND – Abendland, A + 90 Min. + 35mm (HDCam)
2010	ALLENTSTEIG – Allentsteig, A + 79 Min. + HDCam + TV
2008	7915 KM – 7915 km, A + 106 Min. + 35mm (HDCam) + Cinemascope
2005	UNSER TAGLICH BROT – Our Daily Bread A + 90 min. + 35mm (HDCam)
2001	ELSEWHERE – Elsewhere, A + 240 min. + 35mm (HDCam)
1999	PRIPYAT – Pripyat, A + 100 min. + 35mm (S16mm) + S/W
1997	DAS JAHR NACH DAYTON – The Year After Dayton A + 204 min. + 35mm (S16mm)
1994	ANGESCHWEMMT – Washed Ashore A + 86 min. + 35mm (S16mm) + S/W

Awards list:

Matter Out of Place: Pardo Verde WWF Award, Locarno Film Festival, Concorso internazionale (2022)/ Best Director – Más Allá Competition, Black Canvas Festival de Cine Contemporáneo, México (2022)/ Best feature length documentary, Festival dei Popoli Florence (2022)/ Big Stamp Award, Regional Competition, ZagrebDox, International Documentary Film Festival Zagreb (2023)/ Marshal of the Silesian Voivodeship Award for the Best Film on Ecology, Millennium Docs Against Gravity Film Festival, Warsaw (2023)/ Green Planet Movie Award, Film Festival della Lessinia (2023)

Earth: Prize of the Ecumenical Jury, Berlinale Forum (2019)/ International Award, Sheffield International Documentary Festival (2019)/ Best Sounddesign Documentary, Diagonale (2019)/ Best Green Dox Award, Dokufest Prizren (2019)/ Nomination for Best Editing, Filmpius, Festival for Editing and Montage Arts, Cologne (2019)/ Harrell Award, Camden International Film Festival (2019)/ Special Award for Best Film on the Topic of Soil, Innsbruck Nature Festival (2019)/ Mención Especial, L'Alternativa, Festival de Cinema Independent de Barcelona (2019)/ Nomination "Best Sound Design", Österreichischer Filmpreis (2020)/ Best Documentary, Österreichischer Filmpreis (2020)

The Border Fence: Grand Diagonale Prize: Best Austrian Documentary Film, Diagonale

(2018)/ Viktor dok.deutsch, DOK.fest München (2019)/ Jury Prize, Trento Film Festival (2019)/ Special Prize Cassa Rurale Vallagarina, Film Festival della Lessinia (2019)

Homo Sapiens: Wild Dreamer Award for Best Documentary, Subversive Film Festival, Zagreb (2016)/ Best Sound Design Documentary, Diagonale (2017)

Over the Years: Grand Diagonale Prize Documentary: Best Austrian Documentary Film, Diagonale, Festival of Austrian Film, Graz (2015)/ Best Artistic Editing of a Documentary Film, Diagonale, Festival of Austrian Film, Graz (2015)/ Best Film, Human Rights Competition, Buenos Aires International Independent Film Festival (BAFICI) (2015)/ Silver Eye Award for Best feature-length documentary, Jihlava, International Documentary Film Festival (2015)/ 3-sat Documentary Film Prize, Duisburg Film Festival (2015)/ Nomination: Best Documentary, Österreichischer Filmpreis (2016)

Danube Hospital: Honorable Mention - World Pulse Culturgest Award, IndieLisboa International Film Festival (2013)/ Nomination for the Prix Europa (2012)

Abendland: Nomination: Best Documentary, Österreichischer Filmpreis (2012)/ Diagonale austrian editors association aea Prize, Diagonale (2011)/ Millennium Award, Planete Doc Film Festival, Warsaw (2011)/ The Canon Cinematography Award, Honorable Mention, Planete Doc Film Festival, Warsaw (2011)/ Grand Prix Special Mention, Split Film Festival (2011)

7915 KM: Best Cinematography documentary film, Diagonale (2009)

Our Daily Bread: Adolf-Grimme-Preis 2008, Kategorie Information & Kultur (2008)/ Spezialpreis der Jury, International Documentary Festival Amsterdam (2005)/ Special John Templeton Prize, Visions du Réel, Nyon (2006)/ Honourable Mention - Special Jury Prize - International Feature, Hot Docs Canadian International Documentary Festival Toronto 2006 (2006)/ Nominierung - Prix Arte, Europäischer Filmpreis (2006)/ Special Jury Award, Jihlava (2006)/ EcoCamera Award, Rencontres internationales du documentaire de Montréal (2006)/ Best feature length documentary, Ashland independent film festival (2007)/ Spezialpreis Jurado Pfizer, Festival internacional de cine contemporaneo de la ciudad de Mexico (2007)/ Best Film, Ecocinema International Film Festival Athen (2006)/Grand Prix, Festival

International du Film d'Environnement, Paris (2006)

Elsewhere: Producers Award, Diagonale, Festival of Austrian Film, Graz (2003)/ Audience Award, Duisburg (2002)/ Ethnographic Award, Parnu (2002)/ Special Jury Award, Amsterdam (2001)

Pripyat: International Documentary Award, Istanbul (2001)/ European Documentary Nominee (1999)/ Grand Prix, Diagonale (1999)/ Grand Prix, Munich (1999)/Grand Prix, Odivelas (1999)/ Prix de la Jury, Audience Prize, Nyon (1999)/ Prix International de la SCAM, Paris (1999)

The Year After Dayton: 3-sat Documentary Film Prize, Duisburg (1998)/ Berliner Zeitung Readers' Prize, Berlin (1998)/ Le Prix Joris Ivens, Paris (1998)/ Filmpreis, Vienna (1997)

Washed Ashore: New Cinema Prize, Vienna (1994)

NGF NIKOLAUS GEYRHALTER FILMPRODUKTION

NGF Geyrhalterfilm is an award-winning production company from Vienna with over 20 years of experience and 100 films produced so far (documentaries, feature films and documentary series for cinema and TV/streaming).

Our films have received over 200 awards (including European Film Awards) and have been screened in competitions at all major A-list festivals (Cannes, Berlinale, San Sebastian, Amsterdam, Toronto, Sundance, ...) among others. They are financed and internationally co-produced with partners, film funds and TV stations from many different countries and distributed by renowned sales worldwide.

The range of form and content goes from radical arthouse to box office hitting family entertainment – all our films are committed to local engagement and the big global questions.

2023: Stillstand (The Standstill), A + 137 min. + Director: Nikolaus Geyrhalter// **Neue Geschichten vom Franz** (New Tales of Franz), A/D + 72 min. + Director: Johannes Schmid// **Feminism WTF**, A + 96 min. + Director: Katharina Mückstein// **2022: Matter Out of Place**, A + 105 min. + Director: Nikolaus Geyrhalter// **Breaking the Ice**,^[L]_[SEP]A + 102 min. + Director: Clara Stern// **Alpenland**,^[L]_[SEP]A + 88 Min. + Director: Robert Schabus// **Geschichten vom Franz / Tales of Franz**, A/D + 78 Min. + Director: Johannes Schmid// **2020: Penissimo**,^[L]_[SEP]A + 52 min. + Director: Gabi Schweiger// **Rettet das Dorf / Save the Village**,^[L]_[SEP]A + 76 min. + Director: Teresa Distelberger// **2019: Robolove**,^[L]_[SEP]A + 79 min. + Director: Maria Arlamovsky// **Rettet das Dorf** (Save the Village), A + 78 min. + Director: Teresa Distelberger// **Viva la Vulva**, A + 52 min. + Director: Gabi Schweiger// **Gehört, Gesehen – ein Radiofilm** (Listen to the Radio), A + 100 min. + Director: Jakob Brossmann, David Paede// **Erde** (Earth), A + 115 min. + Director: Nikolaus Geyrhalter// **Raus aus dem Korsett!** (Defiance. Three Women and the Vote), A/D + 43/52 min. + Director: Beate Thalberg **2018: Die bauliche Maßnahme** (The Border Fence), A + 112 min. + Director: Nikolaus Geyrhalter// **L'Animale**, A + 96 min. + Director: Katharina Mückstein// **Der Mann, der zweimal starb** (You Only Die Twice) ISR/A/D + 91 min. + Director: Yair Lev **2017: Am Schauplatz: Frauen an der Waffe**, A + 48 min. + Director: Mirjam Unger// **Kleine Helden** (Small Heroes), A + 52 min. + Director: Marion Priglinger// **Reiseckers Reisen VI** (Reisecker's Travels VI), A + 10 x 25 min. + Director: Michael Reisecker// **Licht** (Mademoiselle Paradis), A/D + 97 min. + Director: Barbara Albert// **Die Zukunft ist besser als ihr Ruf** (The Future is Better Than its Reputation), A + 85 min. + Dir.: Teresa Distelberger, Niko Mayr, Gabi Schweiger, Nicole Scherg// **Father Mother Donor Child**, A + 52 min. + Director: Maria Arlamovsky// **Die andere Seite** (The Other Side), A + 80 min. + Director: Judith Zdesar **2016: Die Königin von Wien - Anna Sacher und ihr Hotel** (The Queen of Vienna – Anna Sacher and her Hotel), A + 55 min. + Director: Beate Thalberg// **Reiseckers Reisen V** (Reisecker's Travels V), A + 10 x 25 min. + Director: Michael Reisecker// **Future Baby**, A + 91 min. + Director: Maria Arlamovsky// **Das Leben ist keine Generalprobe** (Life isn't a Rehearsal), A + 90 min. + Director: Nicole Scherg// **Von Männern und Vätern** (Of Fathers and Men), I/A + 52 min. + Director: Andreas Pichler, Martin Prinz// **Homo Sapiens**, A + 94 min. + Director: Nikolaus Geyrhalter **2015: Alles unter Kontrolle** (Everything's Under Control), A + 93 min. + Director: Werner Boote// **Über die Jahre** (Over the Years), A + 188 min. + Director: Nikolaus Geyrhalter// **The Visit**, DK/A/IRL/FIN/NOR + 90 min. + Director: Michael Madsen **2014: Die unglaubliche Reise der Familie Zid** (The Amazing Journey of the

Family Zid), A + 80 min. + Director: Gunnar Walter// **Meine Narbe** (My Scar), A + 52 min. + Director: Mirjam Unger// **Reiseckers Reisen IV** (Reisecker's Travels IV), A + 10 x 25 min. + Director: Michael Reisecker// **Am Schauplatz: Armut ist kein Kinderspiel**, A + 45 min. + Director: Mirjam Unger/ Spieler // **Players**, A + 70 min. + Director: Katharina Copony// **Das Kind in der Schachtel** (The Child in the Box), A + 85 min. + Director: Gloria Dürnberger **2013: Master of the Universe**, D/A + 88 min. + Director: Marc Bauder// **CERN**, A + 75 min. + Director: Nikolaus Geyrhalter// **Reiseckers Reisen III** (Reisecker's Travels III), A + 10 x 25 min. + Director: Michael Reisecker// **Population Boom**, A + 93 min. + Director: Werner Boote// **Schulden G.m.b.H.** (Debts Inc.), A + 75 min. + Director: Eva Eckert **2012: Balkan Express: Kroatien, Moldawien** (Balkan Express: Croatia, Moldowa), A + 2 x 52 min. + Director: Fritz Ofner/ Reiseckers Reisen II // **Reisecker's Travels II**, A + 5 x 25 min. + Director: Michael Reisecker// **Die Lust der Männer** (Men's Lust), A + 65 min. + Director: Gabi Schweiger// **Warme Gefühle** (Queer Feelings), A + 52 min. + Directors: Katharina Miko & Raffael Frick// **Donauspital SMZ Ost** (Danube Hospital), A + 75 min. + Director: Nikolaus Geyrhalter **2011: Anfang 80** (Coming of Age)/ Fiction + A + 90 min. + Directors: Sabine Hiebler & Gerhard Ertl// **Michael**, Fiction + A + 96 min. + Director: Markus Schleinzner// **Abendland**, A + 90 min. + Director: Nikolaus Geyrhalter **2010: Allentsteig**, A + 79 min. + Director: Nikolaus Geyrhalter// **Die Lust der Frauen** (Women's Lust), A + 61 min. + Director: Gabi Schweiger// **Reiseckers Reisen** (Reisecker's Travels), A + 3 x 6 min. + Director: Michael Reisecker// **Einmal mehr als nur reden** (More Than Just Words), A + 72 min. + Director: Anna Katharina Wohlgenannt// **Der Weg an die Spitze** (Stams – Tomorrow's Idols), A + 25 min. + Directors: Harald Aue, Michael Gartner **2009: Der Räuber** (The Robber), Fiction + A/D + 96 min. + Director: Benjamin Heisenberg// **Goisern Goes West**, A + 3 x 30 min. + Directors: Markus Wogroly, Harald Aue **2008: Food Design**, A + 52 min. + Directors: Martin Hablesreiter, Sonja Stummerer// **7915 KM**, A + 106 min. + Director: Nikolaus Geyrhalter// **Flieger über Amazonien** (Flyers over Amazonia), A + 80 min. + Director: Herbert Brödl// **Eisenwurz (Das Musical)** (Eisenwurz - A Mountain Musical), A + 52 min. + Director: Eva Eckert// **Goisern Goes East**, A + 5 x 30 min. + Directors: Markus Wogroly, Robert Lakatos, Harald Aue// **Mein Halbes Leben** ((Half) the Time of My Life), A + 93 min. + Director: Marko Doring// **Eines Tages, nachts...** (A White Substance), A + 21 min. + Director: Maria Arlamovsky// **Bahrtalo! Viel Glück!** (Bahrtalo! Good Luck!), H/A + 60 min. + Director: Robert Lakatos// **Die Vatersucherin** (Figuring Out Father), A/D + 40 min. + Director: Sandra Löhr **2006: Almfilm** (Mountain Meadow Movie), A + 69 min. + Director: Gundula Daxecker// **Ich bin Ich** (I Am Me), A + 33 min. + Director: Kathrin Resetarits **2005: Unser Täglich Brot** (Our Daily Bread), A + 92 min. + Director: Nikolaus Geyrhalter **2004: Flug Nummer 884** (Flight Number 884), A + 52 min. + Directors: Markus Glaser, Wolfgang Widerhofer// **Über die Grenze** (Across the Border), A + 131 min. + Directors: P. Łoziński, J. Gogola, P. Kerekes, R. Lakatos, B. Čakič- Veselič// **Kanegra**, A + 50 min. + Director: Katharina Copony// **Pessac - Leben im Labor** (Pessac – Living in a Laboratory), A + 52 min. + Directors: Claudia Trinker, Julia Zöll// **Carpatia**, D/A + 127 min. + Directors: Andrzej Klamt, Ulrich Rydzewski// **Die Souvenirs des Herrn X** (The Souvenirs of Mr. X), A/D + 98 min. + Director: Arash T. Riahi **2002: Senad und Edis** (Senad and Edi), D + 30 min. + Director: Nikolaus Geyrhalter// **Laut und Deutlich** (Loud and Clear), A/D + 67 min. + Director: Maria Arlamovsky// **Temelin. Ein Dorf in Südböhmen** (Temelin), A + 30 min. + Directors: Nikolaus Geyrhalter, Markus Glaser, Wolfgang Widerhofer **2001: Elsewhere**, A + 240 min. + Director: Nikolaus Geyrhalter **1999: Pripyat**, A + 100 min. + s/w + Director: Nikolaus Geyrhalter **1997: Das Jahr nach Dayton** (The Year After Dayton), A + 204 min. + Director: Nikolaus Geyrhalter **1997: Kisangani Diary**, A + 52 min. + s/w + Director: Hubert Sauper **1995: Der Traum der bleibt** (The Dream That Remains), A + 155 min. + Director: Leopold Lummerstorfer **1994: Angeschwemmt** (Washed Ashore), A + 86 min. + s/w + Director: Nikolaus Geyrhalter

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