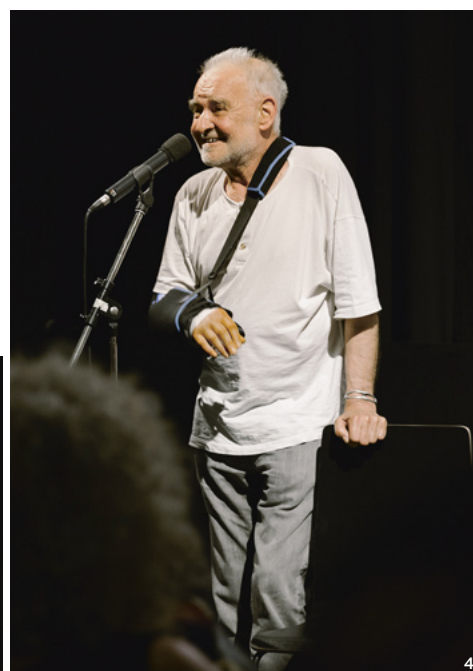


Program and Guests

Film exhibition and education are at the heart of our work. At our screening venue, the "Invisible Cinema" housed in the Albertina building, we showcase film in its great diversity: as art form, cultural technique and historical record. We firmly believe that the core element of film education is the experience of seeing a film on the big screen, in its original format and under the best possible conditions.



PROGRAM HIGHLIGHTS 2019

JANUARY Nicolas Mahler launched us into the new year with a »Monster Class« : in his book *The Ritual*, which was presented on the occasion, the Viennese comic book artist pays tribute to his love for cinema. • In collaboration with our partners **six-packfilm** and **Albertina** we showed the filmic work of two very different artists: Swedish **painter and filmmaker Gunvor Nelson** and the American **photographer, cinematographer and director Helen Levitt**, whose photographs were exhibited in the Albertina at the same time.

FEBRUARY We honored the work of **two exceptional Italian film directors, Federico Fellini and Ermanno Olmi**, in a comprehensive joint retrospective. • Together with the **Natural History Museum Vienna**, we presented a series of events on war and cinema under the title »War. Tracing an Evolution,« which garnered much media attention.

MARCH German director **Dominik Graf** was our guest in Vienna on the occasion of the **retrospective dedicated to Nicolas Roeg**. • Our regular film series **Driftwood** featured the posthumous premiere of the previously unscreened Super 8 film

portrait *ums freiwerden hätte es ja gehen sollen* that actress **Elfriede Irrall**, who passed away in 2018, made about her mother. • Guest curator **Mark Webber** presented »Shoot Shoot Shoot«, a program consisting of films and »expanded cinema« works of the **London Film-Makers' Co-operative** shown at the »Invisible Cinema« as well as the Metro Kinokulturhaus.

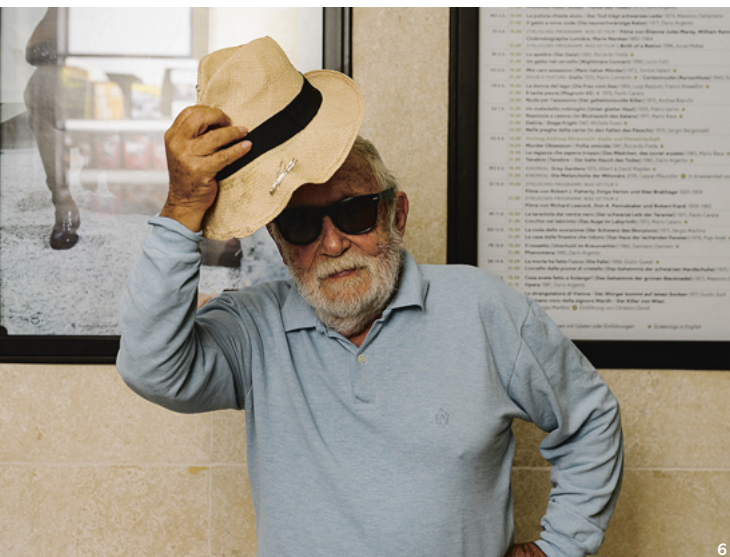
APRIL Our big spring retrospective took stock of »Film Continent Australia« with a vivid mixture of popular classics and virtually unknown rarities. • In cooperation with **Foto Wien**, we showed the filmic works of legendary photographer **Henri Cartier-Bresson**. • In memoriam **Jonas Mekas** (1922–2019), a tribute to the »godfather of American avant-garde cinema« and long-standing supporter of the Film Museum, included a screening of one of his most beautiful films, *As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*, and a memorial talk by his fellow filmmaker and friend of many years, **Peter Kubelka**.

MAY **Iris Elezi**, director of the Albanian National Film Archive, presented the films of **Albanian director Xhanfise Keko** (1928–2007). The program took place in cooperation with **Crossing Europe Film Fes-**

tival Linz. • In a joint event organized by the Film Museum and the **Ludwig Boltzmann Institute for Digital History**, we showed **home movies** documenting the childhood and youth of philosopher and theologian **Ivan Illich**, whose Jewish family recorded their life in Vienna on film until their flight from the city in 1942.

JUNE In the framework of the **Vienna Shorts** film festival, three filmmakers presented their works as part of our **In Person film series: Bjørn Melhus, Alex Gerbault & Anna Vasof**. • At the closing of the season, we hosted the international **Orphan Film Symposium** in collaboration with **New York University**. • Working together with the **Wiener Festwochen**, we brought the film director **Béla Tarr** to Vienna, where he held a masterclass at the Film Museum.

AUGUST After the summer break, we reopened our cinema with two classics of Soviet silent



1 Ulrike Ottinger 2 Orphan Film Symposium
3 Mark Webber 4 Béla Tarr 5 Iris Elezi 6 Aldo Lado
7 Christoph Huber and Nicolas Mahler 8 Innode
(Bernhard Breuer and Stefan Németh)
9 Jurij Meden and Vlado Škafar

cinema accompanied by live musical performances: **Franz Reisecker** performed his new score for Kozintsev and Trauberg's *The Overcoat* (commissioned by the Film Museum), while **Innode** (Bernhard Breuer and Stefan Németh) gave a highly acclaimed concert to Sergei Eisenstein's *Battleship Potemkin*. • Director **Aldo Lado** presented two of his films, key works in our comprehensive **Giallo retrospective**, an exploration of the modernist take on the thriller genre in '60s and '70s Italy.

SEPTEMBER To celebrate the 70th birthday of Carol Reed's classic *The Third Man*, author and journalist **Bert Rebhandl** presented his new book *Der dritte Mann. Neuentdeckung eines Filmklassikers* at the Film Museum. • At the invitation of the Institute for European Ethnology at the University of Vienna, Berlin-based filmmaker and photographer **Ulrike Ottinger** held a lecture on her project *Paris Calligrammes* and showed her Viennese film *Prater*.

OCTOBER In September and October, we launched our new documentary film series **Kino-real** with films by **Caspar Pfaundler** and **Chris Marker**, among others. • We paid homage to two outstanding figures of poetic cinema: Scottish poet and filmmaker **Margaret Tait** and Slovenian

Vlado Škafar. • Our widely acclaimed **Viennale retrospective** was dedicated to pan-European partisan cinema: »O partigiano!« featured 48 films from 20 countries and provided the first ever opportunity to discover the legacy of partisan film in the full breadth of its aesthetic diversity as well as in its historical-political context.

NOVEMBER To commemorate the 30th anniversary of the fall of the Berlin Wall, two filmmakers were our guests at the Film Museum: screenwriter **Wolfgang Kohlhaase** and documentary filmmaker **Andreas Voigt**. • On **Maria Lassnig's** 100th birthday, we organized an **international symposium** in collaboration with the Albertina and the **Maria Lassnig Stiftung** and presented her films in dialogue with works by her contemporaries from the American experimental film scene of the 1970s.

DECEMBER We honored the work of the exceptional Ukrainian film director **Kira Muratova** (1934–2018) and showed key works of Croatian and Yugoslav artist **Tomislav Gotovac** (1937–2010) in a cinematic context for the first time in Vienna. • The **filmkoop wien** celebrated its 10th anniversary with three programs in the »Invisible Cinema«, and in a special tribute we saluted the life and work of avant-garde filmmaker **Gustav Deutsch**, who passed away in November.

A complete list of all film retrospectives and events in 2019 can be found at:
www.filmmuseum.at/en/film_program/program_archive

THE "INVISIBLE CINEMA" 2019

643

screenings

619

films shown

40.242

visitors in total

4.423

members

525

supporting members

Program 2019

The Austrian Film Museum presents film works primarily in analog film projection and is committed to locating prints in their original format (35mm and 16mm). Video and digitally produced works as well as television productions are screened either on video or digitally. Exceptions are specifically noted.



January / February 10.1. to 28.2.

Federico Fellini / Ermanno Olmi
War Tracing an Evolution
Helen Levitt
Gunvor Nelson Personal
A Collected Gaze Australian Handmade
 Experimental Film 1967–2018
What Is Film: Program 45–58



March 1.3. to 3.4.

Nicolas Roeg
Michail Kalik And the Wind Returneth
Driftwood: Elfriede Irrall
Shoot Shoot Shoot
 London Film-Makers' Co-operative
The Visible Man
 Progressive Hungarian Cinema
 1962–1981
What Is Film: Program 59–63



April / May / June 4.4. to 9.6.

Film Continent Australia
Henri Cartier-Bresson
 In memoriam Jonas Mekas
Films You Cannot See Elsewhere
 The Amos Vogel Atlas – Chapter 2
Tribute to Xhanfise Keko
Driftwood: Ivan and His Brothers
In person: Björn Melhus,
 Alex Gerbaulet & Anna Vasof
There are no rules!
 Restored and Revisited Avant-Garde
 Films from the Netherlands
Béla Tarr Film and Masterclass
#kommraus Vienna on Film
on the margins : the city 2 Vienna in
 private films / Home Movie Day
Radical(s) Orphan Film Symposium



September / October 30.8. to 24.10.

Giallo Italy's Modernist Thrill
Silents with Music
Battleship Potemkin and *The Overcoat*
Kinoreal: *Grey Gardens*,
Die Melancholie der Millionäre and
The Owl's Legacy
The Third Man Rediscovered
 Film and Book Launch
Ulrike Ottinger Lecture and Film
Margaret Tait The Movement That Light Is
Vlado Škafar Real Tears
Long Night of Museums
on the margins : the city 2 on location in
 the Per-Albin-Hansson-Siedlung
What Is Film: Program 1–16



October / November 25.10. to 4.12.

O partigiano!
 Pan-European Partisan Film
 Viennale at the Film Museum
Andreas Voigt The Leipzig Series
Wolfgang Kohlhaase at the Film Museum
100th Birthday of Maria Lassnig
 Symposium and Film Program
Kinoreal: Gerhard Friedl.
 Book Launch and Films
on the margins : the city 2
 on location in the Großfeldsiedlung
What Is Film: Program 17–23



December 5.12. to 9.1.

Kira Muratova
 The More Things Change ...
Film Is More Than Film.
 Vale Gustav Deutsch
Mel & Albert Brooks
Kinoreal: Thomas Heise
Tomislav Gotovac
 Everything Is "Movie"
10 Years of filmkoop wien
 Christmas with *The Wizard of Oz*
What Is Film: Program 24–28

Film Museum on location

Since its founding, the Austrian Film Museum has understood itself as a Viennese institution with an international reach. Film is a global medium and, consequently, our research and presentation activities take place beyond the confines of our cinema and archive. In 2019, with our exhibition participations, lectures, film presentations and workshops, we reached more than 100,000 people across the world.

HIGHLIGHTS 2019

JANUARY Paolo Caneppele gave a lecture on the forms of historical collecting practices in film institutions at the symposium **Historiography and the Construction of an Archive** held at the University of Udine.

FEBRUARY The first official presentation of the research project **Visual History of the Holocaust in Paris** at the renowned EHESS (École des Hautes Études en Sciences Sociales). As guest speaker and deputy project leader, **Michael Loebenstein** presented the project together with our French partners.

MARCH In the framework of the **RRRIOT Festival**, we showed an ephemeral film program from our collection composed of selected films made by women in the premises of the **WIFAR – Vienna Film Archive of the Labor Movement**.

APRIL As part of the exhibition dedicated to the influential Viennese poster artist Victor Slama under the title **Victor Th. Slama. Posters, Exhibitions, Mass Orchestration**, which was held at the Vienna City Library in the City Hall, we presented Slama's poster drafts and sketches from our non-film collections.

MAY Archivist **Stefanie Zingl** held a lecture at the Sapientia University in **Cluj (Romania)**, titled **Preserving Memories of Amateur Filmmakers: Oral Histories in the Archive**.

JUNE Bringing along private films and videos that literally or metaphorically depict the city of Vienna on/from the margins, our artistic research project **on the margins: the city 2** made another stop in **Sandleitenhof** and **Seestadt Aspern**, which we visited once before in 2018.

JULY Together with **Lisa Mai**, **Stefan Huber** presented film programs for children from 4 years of age in the framework of the Viennese festival **dotdotdot 4plus**.

SEPTEMBER **on the margins: the city 2** visited the **Per-Albin-Hansson-Siedlung** in Vienna's Favoriten district. Numerous events, workshops and education programs took place in cooperation with local partners. • Our director spoke on »Reconstructing History« at the **Black Market for Useful Knowledge and Non-Knowledge** at the Vienna City Hall.



Michael Loebenstein at the "Black Market for Useful Knowledge and Non-Knowledge"

OCTOBER Together with artist **Hanna Schimek**, we presented the project **on the margins: the city 2** at the **Austrian Cultural Forum in Moscow** and the **Moscow Zvezda Cinema**. • At the Viennese literary

venue **Alte Schmiede**, poet **Margret Kreidl** read and commented on the poetry of Scottish film artist **Margaret Tait**, whose film work we showed at the Film Museum.

NOVEMBER Our archivists **Nadja Šičarov** and **Janneke van Dalen** presented the research project **Share That Knowledge! Developing Strategies for Knowledge-Sharing in Audiovisual Archives** at the **AMIA (Association of Moving Image Archivists) Conference** in **Baltimore/Maryland**.

DECEMBER Programming associate **Ivana Miloš** held a lecture titled **Linguistic and Technical Challenges in Subtitling Feature Films** at the Centre for Translation Studies at the University of Vienna. • **Katharina Müller**, **Stefanie Zingl** and **Sandra Ladwig** (University for Applied Arts Vienna) spoke about female amateur filmmakers at the Sorbonne University in Paris at the symposium **Tuer les pères : femmes derrière la caméra dans les films de famille**. • Our deputy director **Alessandra Thiele** presented our work as part of the program exchange **From Austria to Israel**, supported by the Austrian Cultural Forum and the Future Fund of the Republic of Austria at the **Jerusalem Cinematheque** and **Tel Aviv Cinematheque**.

GUEST APPEARANCES 2019

68 **29**

events
we took part in of which abroad

107,142 **2,432**

visitors in total visitors internationally

102,769 **4,373**

exhibition visitors event visitors

In 2019 we participated in events in Berlin, Baltimore, Bologna, Bremen, Budapest, Cluj, Duisburg, Frankfurt, Graz, Hilversum, Jerusalem, Ljubljana, Moscow, Paris, Pécs, Pordenone, Rome, St. Pölten, Tel Aviv, Trento, Udine, Washington D.C., Wels, Vienna.

Research, Education and Publications

The Austrian Film Museum is a research and educational institution. Our main focus is the examination of the film medium in all its forms and dimensions, resulting in an exploration of historical and contemporary perspectives as well as the expansion of film into other media. We actively pursue a dynamic exchange with other fields of art, research and scholarship and see ourselves as a place of knowledge and creative production: a kind of laboratory-in-the-museum.



RESEARCH AND LEARNING

In terms of research and learning, in 2019 we were the **leading Austrian non-university research and educational institution for film and moving image** with a considerable international reach.

In partnership with the Ludwig Boltzmann Institute for Digital History, we became the coordinators of the prominent EU-funded project **Visual History of the Holocaust. Rethinking Curation in the Digital Age**. Since January 2019, a consortium of **13 Austrian, German, Israeli and French** research institutions, museums, memorial sites and technology developers, together with US partners, has been working on exemplary concepts and applications in the field of **digital curation of historical film documents of the Holocaust**. Our archival research took us to Kiev, London, Moscow and Washington D.C.; the results of this first year of work will be published in 2020.

The EU-funded project **Cinemini Europe, love at first sight** put us on the international map of research into film education as a **training center for film literacy**. Together with our partners Eye Film Institute (Amsterdam), German Film Institute & Film Museum (Frankfurt), Taatrovers Film Festival (Netherlands) and Kinodvor Cinema (Ljubljana) we have developed the **first film education models for children between three and six**

years of age in this Creative Europe-supported project.

In April 2019, **I-Media-Cities** (funded by the EU's Horizon 2020 program) was successfully concluded: the project results are available as an interactive website at www.imediacities.eu.

Under the artistic direction of filmmakers and artists **Hanna Schimek and Gustav Deutsch** and with the support of the SHIFT cultural grant of the City of Vienna, we delved into private moving images depicting the city of Vienna on/from the margins in the project **on the margins: the city 2**. Having visited Seestadt Aspern in the east and Sandeilen in the west with **on the margins: the city 1**, our "Invisible Wandering Cinema" traveled to the north and south of the city and established »outposts« in the **Großfeldsiedlung** and the **Per-Albin-Hansson-Siedlung**.

UNIVERSITY COURSES The Film Museum regularly organizes university courses and project collaborations in the fields of film theory, history, film curatorship and artistic research. In the summer semester 2019 and winter semester 2019/20 these were: Katharina Müller & team (Michael Loebenstein, Jurij Meden, Paolo Caneppele), Institute for Theatre, Film and Media Studies, University of Vienna: **Move Along Please, Nothing to See Here! Curatorial Work With Film** • Paolo Caneppele & Raoul



GUSTAV DEUTSCH (1952–2019)

The news of the sudden death of our friend and project partner Gustav Deutsch reached us just before the finale of our joint project »on the margins: the city.« Gustav had worked on the implementation of the »outpost« Floridsdorf with his partner Hanna Schimek until the very end. Unfortunately, the opening had to take place without him, but with a tribute from City Councillor for Cultural Affairs Veronica Kaup-Hasler.

MERCAN SUNBULTEPE (TOP LEFT), ANDREA POLLACH (TOP RIGHT), ESZTER KONDOR (BOTTOM)



Left: Film program "Operate – Performative Cinema";
"on the margins : the city" and the Invisible Wandering Cinema
made a stop at the northern edge of Vienna in Floridsdorf

Visual History of the Holocaust: Archives in Krasnogorsk/Russia (top)
and Culpeper/USA (bottom); Lecture "Where the Hell Is the Filmic?"

Schmidt, Time-based Media and Cultural Studies, University of Art and Design Linz: **Archives of the Everyday. Leaving Traces, Blurring and Inventing. It Is Better to Archive Oneself Than to Be Archived** • Paolo Caneppele, Film and Media Studies, University of Udine (Gorizia): **Film Institutions and the Sources of Film History** • Alexander Horwath, Institute for Film and Television – Film Academy Vienna: **Film History: The Utopia of Film** • Markus Maicher, Faculty for Architecture and Planning, Vienna University of Technology: **film.space.laboratory** • Constanze Ruhm (project collaboration) & Katharina Müller, Stefanie Zingl, Department for Art and Digital Media (KDM), Academy of Fine Arts Vienna: **Female Amateur Filmmakers: KDM x Film Museum** • Siegfried A. Fruhauf (project collaboration), Department of Experimental Design / Experimental Film Labor at the University of Art and Design Linz: **Operate: The Performative in Analog Film** • Miranda Jakiša & Jurij Meden, Institute for Slavic Studies, University of Vienna: **Eastern European Partisan Film – Resistance in Retrospect** (Lecture series accompanying the Film Museum-Viennale retrospective *O partigiano! Pan-European Partisan*

Film) • Katharina Müller & Siegfried A. Fruhauf: **Where the Hell Is the Filmic? Artistic Research x Filmmuseum.**

In 2019, our long-standing cooperation with the Department of Media Theory at the University of Applied Arts in Vienna bore fruit once again: Jessica Pikal earned her magisterial degree with her

thesis **No Name. Austrian Amateur Films – Between Anonymity and Intimacy**, which was supervised by Paolo Caneppele (head of the non-film collection).

PARTICIPATION IN INTERNATIONAL FORUMS AND ORGANIZATIONS The Film Museum is an active member of the International Federation of Film Archives, the **Fédération Internationale des Archives du Film** (FIAF), where our director Michael Loebenstein has been Secretary General since 2015. We are also proud members of the **Association of European Film Archives and Cinematheques** (ACE), the **Association of Moving Image Archivists** (AMIA) and the **Austrian Museums Association** (MÖ). Film Museum staff members volunteer in a number of international organizations and contribute to progress in research, teaching and the cultural field: **Austrian Studies Association** (Honorary Member), **MAA – Media Archives Austria** (Board Member), **FC Gloria – Women's Film Network** (Board Member), **Austrian Standards International** (cooperation in the development of a CEN standard for "Digital Preservation of Movies"), **Research in Film & History** (Editorial Staff).

RESEARCH AND EDUCATION EVENTS 2019

8,516

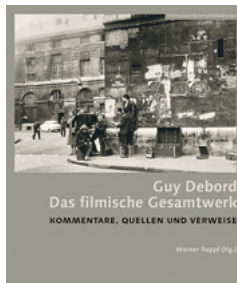
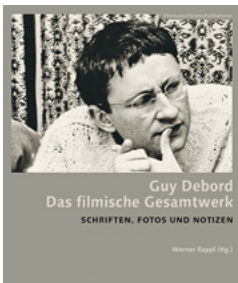
visitors

122

events

3,213

schoolchildren, teachers and educators
took part in "Cineschool"



Volker Pantenburg, editor, and Benedikte Damköhler, Gerhard Friedl's daughter, at the book launch of "Gerhard Friedl. Ein Arbeitsbuch"; Publications on Ruth Beckermann, Guy Debord and Gerhard Friedl

Top: Workshop "Movie Music-Making" with pianist Elaine Loebenstein

EDUCATION

EDUCATION PROGRAM FOR SCHOOLS Since 2003, we have organized hundreds of film education programs for schoolchildren and teachers. This singularly large-scale project aims to emphasize the **importance of film education** and stimulate an open approach to film and cinema as the **central art form and most important historical record of the 20th and 21st century**.

Cineschool: Every semester we offer more than a dozen sessions for school classes of all ages – free of charge. We show films in a range of formats, analyze and discuss them, offering children and young adults the opportunity to engage with the filmmakers. In 2019, our guests included filmmakers **Christiana Perschon** (*She Is the Other Gaze*), **Catrin Freundlinger** (*Tokyo*) and **Rafael Haider** (*The First and Last Time*) as well as filmmaker and historian **Djordje Čenić** (*Down There*).

Focus on Film: For school classes who want to work on a specific topic in smaller groups, we offer more comprehensive modules. In 2019, the **basics of curatorial work** were taught in **Children Curate:** with the assistance of experts from the Film Museum, Vienna Shorts and sixpackfilm, **class 1A of pNMS De La Salle Wien Währing** curated a film program and organized its public presentation.

In the winter semester our main focus was on the Cinemini project.

Every summer since 2007, we have been organizing the **Summer School**, a film seminar lasting several days for teachers and other interested parties, in which we propose possible approaches to the perception and use of film in educational settings. In August 2019, more than 40 teachers and educators took part in our four-day seminar.

PUBLICATIONS

WEBSITE Our website is a central source of information: along with an overview of our film program at the "Invisible Cinema," you can find a wealth of other resources. The sections **Collections ONLINE** and **Film ONLINE** make material such as digitized film and paper documents, photographs, and several "special collections" available to all. The website also includes special features such as reading recommendations on current programs put together by our librarian.

BOOKS Following our extensive German-language book publication (2016, Volume 29 of the Film-museumSynemaPublikationen), the brochure **Ruth Beckermann** is the **first English-language publication**

on the Austrian documentary filmmaker. Edited by Eszter Kondor and Michael Loebenstein, the brochure includes an essay by Nick Pinkerton, an in-depth interview with the filmmaker as well as a filmography and bibliography.

The German-language publication **Gerhard Friedl. Ein Arbeitsbuch**, edited by Volker Pantenburg (Volume 34 in the Film-museumSynemaPublikationen series), makes the filmmaker's work comprehensively visible for the first time, ten years after Friedl's death in summer 2009. We presented the book for the first time during the Duisburger Filmwoche documentary film festival and at the Film Museum, where the editor and Friedl's contemporaries and peers read from the volume and spoke about the pertinence of the filmmaker's work.

Our German-language, two-volume edition **Guy Debord. Das filmische Gesamtwerk** brings together the texts of all the films made by the Situationist philosopher and filmmaker in a new translation. The publication also contains Debord's notes on his films, source references of the quotations he used, as well as detailed essays on Debord's film work by Alexander Horwath and editor and translator Werner Rapp. It was published with the support of **phileas – A Fund for Contemporary Art**.

Collections and Library

A museum without collections is not a museum at all. For more than 50 years, we have been caring for a constantly growing collection of works that illustrate the significance of film as an art form and as an essential historical record. In addition, we collect and preserve non-filmic material of historical significance, such as stills, posters, paper documents and other film-related materials. Our collections are housed in climate-controlled vaults and professionally looked after by our team of conservationists and archivists. We contribute to the dissemination and cataloguing of the collections by means of digitization, restoration and publication on our website, on online research platforms and in social media.



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Torque (2012, Björn Kämmerer);
Michael Glawogger on the set of his film Die Ameisenstraße (1995)

FILM COLLECTION

The film collection is the backbone of our research and curatorial work, as well as a valuable source of material for institutions in Austria and abroad. The bulk of the material responsible for the growth of our film collection in 2019 were contributions to existing focal points of the collection. This includes Austrian filmmakers such as **Siegfried A. Fruhauf** and **Björn Kämmerer**, as well as film documents and entire collections such as the film archive of the **Austrian Communist Party** and the film holdings of the **Documentation Center of Austrian Resistance**. The **Maria Lassnig Foundation** deposit at the Film Museum was extended through the production of new 16mm film prints of all of Lassnig's "canonical" films. We were the proud recipient of the donation of the complete filmic works of Biennale participant **Renate Bertlmann** by the artist herself. Also presented by the artist himself during his lifetime, the donation of the complete works and working materials of **Gustav Deutsch** is of special importance for the Film Museum. In addition, we were able to take the first steps in sorting and preserving the film estate of **Michael Glawogger**. Further deposits and donations include films from the **Institute for Social Anthropology of the Austrian Academy of Sciences**,

the **State Image Archive of Upper Austria** as well as a collection of educational and architectural films from the **Vienna University of Technology**.

AMATEUR FILMS A steady influx of private and amateur films continues to play an important role in the expansion of our collection, both in terms of numbers and scholarly pertinence. Out of almost 1700 additions to our catalogue in 2019, over 700 titles can be assigned to this category. The visibility of female amateur filmmakers was at the center of the amateur film collection this year. To this purpose, we launched the project **AMATEURINNEN***, which included lectures, film screenings and an artistic research project with students of the Academy of Fine Arts. The material from the estate of

Elfriede Irrall deserves special mention: in addition to the Super 8mm film *ums freierwerden hätte es ja gehen sollen*, we acquired valuable contextual material thanks to Ulle Zeilfelder and Giuseppe Rizzo.

DIGITIZATION AND RESTORATION Our strategy for safeguarding film heritage is a hybrid one: it combines the preservation and conservation of film material as the original object with digitization, which makes the informational content of many otherwise inaccessible film documents available to a wider audience. 2019 was a very productive year in terms of digitization. We make it one of our priorities to preserve film documents and private small-gauge films as valuable historical evidence and make these available to the public. In 2019 we were able to digitize 200 titles in this way. In addition, we digitized the 8mm films of **Pető György**, an amateur filmmaker and musician from Budapest, in cooperation with the United States Holocaust Memorial Museum.

We also digitized 20 historically significant films from the holdings of the **Austrian Communist Party**. With the support of Thomas Meinl, we were able to digitize 15 titles from the **Julius Meinl Archive** deposit, among them several commercials from the 1920s.

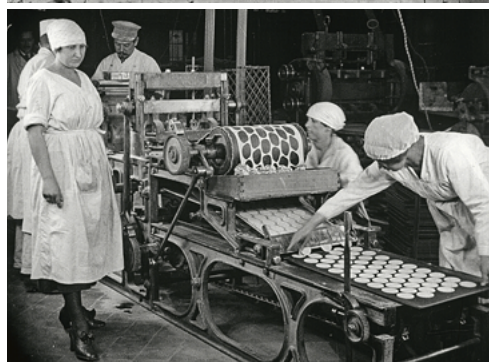
In terms of film restoration, one of the most

ANALOG FILM COLLECTION

31,817 | **1,677**
titles in the database | new acquisitions in 2019

DIGITAL FILM COLLECTION

733 TB | **144 TB**
of data digitally preserved | of new acquisitions in 2019



Commercials from the Julius Meinl Archive; *Varijacije* (1975, Tatjana Ivančić)

Next page:

Documentary about the 1975 Volksstimmefest from the archive of the Austrian Communist Party (left); *ums freiwerden hätte es ja gehen sollen* (1977–84, Elfriede Irrall);

Unique items by artist Victor Th. Slama in the Vienna City Library in the City Hall

exciting projects we are currently working on is the restoration of *Blind Husbands* (USA 1919), the directorial debut of the legendary Vienna-born filmmaker **Erich von Stroheim**. The restoration is based on a 35mm nitrate print preserved in the collection of the Film Museum. 100 years after the film's first release, this extremely fragile nitrate print was scanned at ARRI Media in Munich in the highest possible resolution and digitally restored by our film restoration department.

Another project we started in 2019 is the restoration of *Mit dem Motorrad über die Wolken* (1926), a travel film made by photographer and photojournalist **Lothar Rübelt**. The restoration and reconstruction is organized in cooperation with Film Archive Austria and will rely on sources from both collections. We embarked on the restoration of *Grand Opera* (1975) in close collaboration with James Benning and digitized and restored 14 titles (1970–1976) from the oeuvre of Croatian filmmaker **Tatjana Ivančić** based on the surviving Super 8mm prints on behalf of Kinoklub Zagreb.

In 2019, the collaborative project *Die Jagd nach der Million* (1929/1930, **Max Obal**) was completed after a number of years: a digital restoration conducted by the German Film Institute & Film Museum

in cooperation with the Austrian Film Museum and the CNC (Paris) based on the historical nitrate print from the collection of the Film Museum. The premiere took place in October 2019 on the occasion of the Berlin festival »Film: ReStored«.

NON-FILM COLLECTION

The non-film collections of the Film Museum generally comprise three kinds of documents: **stills, film posters and manuscripts and film-related materials of all kinds**. These include newspaper clippings, film advertising material, leaflets, screenplays, records and documents from company archives and correspondence; but also diaries, sketches, drawings, film memorabilia and small objects. In 2019, our main focus was on the processing of our holdings and the cataloguing of dossiers and digital image files.

Film festival catalogs are a special highlight of the collection. Just like film museums, festivals have become a »network node« for film culture and have been increasingly attracting the attention of researchers. As a result, our holdings are now consulted more frequently than ever.

NON-FILM COLLECTION

more than 500,000

objects in total

PAPER COLLECTION

25,625 | **1,205**

dossiers listed in the database | new entries in the database in 2019

STILLS

28,492 | **1,014**

dossiers listed in the database | new entries in the database in 2019

DIGITAL IMAGE COLLECTION

38,586 | **6,719**

files in total (154 GB) | new entries in 2019 (14 GB)

Other objects in our non-film collections also represent an **important source for film and cultural-historical research** and are regularly consulted by researchers and museum curators for publications and exhibition projects. Among them are the unique prints by the poster artist Victor Th. Slama, as well as material on Vienna's cinema history.

One **special acquisition** was a beautifully preserved piece from the prehistory of cinema, a so-called »**Schnellseher**« (or **Tachyscope**). The machine



GEORG LEMBERGH

is an optical toy from the 19th century with which illuminated glass photographs were brought to life by rotating a cylinder. This particular device is a home model from the workshop of Austro-Hungarian inventor **Ottomar Anschütz**, in top condition and equipped with ten picture strips.

LIBRARY AND PERIODICALS COLLECTION

With more than 27,500 books and over 430 magazine titles, our library is **Austria's largest specialized library dedicated to film**. It is open to users for research and study purposes as well as self-organized learning free of charge. All books and journals can be viewed in the new reading room in the Hanuschhof. Due to the newly created conditions for undisturbed library use, we have experienced a significant increase in public interest compared to the previous year.

AMOS VOGEL LIBRARY Austrian émigré **Amos Vogel** (1921–2012) was a central figure in international film culture. He was the founder and curator of **Cinema 16** (1947–1963), the largest film club in the USA with a focus on independent film; founding

director of the New York Film Festival (1963–1968) with a focus on contemporary avant-garde; essayist and author of the standard work **Film as Subversive Art** (1974); Professor of Film Studies at the Annenberg School for Communication at the University of Pennsylvania; lecturer, critic and consultant at numerous international film festivals.

The Austrian Film Museum houses Amos Vogel's private library, which comprises more than 8,000 books, magazines and juvenilia. The library's special feature are Vogel's numerous annotations, which bear witness to his wide-ranging interests and lifelong curiosity. We are very pleased that we were able to **digitally index the Amos Vogel Library** in 2019 with the support of the Austrian Film Institute. The corresponding web portal can be found at: www.filmmuseum.at/en/library/amos_vogel_library

The guidelines and methods we used in our work will be published in the Zeitschrift für Museum und Bildung. Our text »**Excellent! Annotate More! The Amos Vogel Library at the Austrian Film Museum** is also intended as an invitation to those who are interested in the appraisal of library holdings in ways that extend beyond the person of Amos Vogel.

LIBRARY

19,368 **220**
books in total | new titles in 2019

431 **112**
periodicals in total (more than 150,000 single issues) | new arrivals in 2019

235 **1,496**
users | books consulted in 2019

AMOS VOGEL LIBRARY

8,089 **1,117**
books listed in the database | newly processed books in 2019

5,434
new scans

At the end of 2019, we celebrated a milestone: we were able to start bringing together all book and journal collections in one centrally located storage space. A **new library vault with compactus shelving** in the basement below our offices in the Hanuschhof now offers enough space for all our library holdings. In the future, this will include the books of the Amos Vogel Library. The entire holdings are gathered in the database of the Film Museum and can be browsed online.

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