



**film**   
museum  
ANNUAL REPORT 2022



PID/VOTAVA

**Petra Höfinger (ART for ART), Andrea Mayer (Secretary of State for Arts and Culture), Veronica Kaup-Hasler (Executive City Councilor for Cultural Affairs and Science), and Michael Loebenstein (f.i.t.r.)**

## Foreword

For all of us at the Film Museum, 2022 was a year to take a deep breath: out with the never-ending low of the lockdown and in with a new era of exciting projects, new spaces, and inspiring collaborations.

What was probably our most important decision came at the start of the year: just in time for our 60th anniversary in 2024, the Film Museum will acquire a new site for storing and handling our collections. With mutual support from the City of Vienna and the Republic of Austria, a modern museum repository and digital lab will open on the grounds of the Arsenal in the third district, which will house our collections and technical studios. At this new location at the heart of an up-and-coming cultural district, we will conserve, restore, digitize, and research film and related materials including posters, photographs, paper documents, and personal archives. It was a great pleasure for me to present this project to the public in May 2022 alongside State Secretary Andrea Mayer and City Councilor Veronica Kaup-Hasler.

This past year we also saw a nice increase in our audience. Attendance was high for our major retrospectives of films by Ennio Morricone, Rakhshan Banietemad, Michael Haneke, Ulrike Ottinger, Martin Scorsese, Márta Mészáros, Hong Sangsoo, and Yoshida Kiju. The series *Collection on Screen*, which began in 2021 and makes it possible for us to present thematic and monographic glimpses into our film collection, was also very popular. It is great to see that after a historical low in 2021, the number of both members and spontaneous visitors went up steadily and

a new generation of filmgoers is enjoying our programming.

To make it easier to understand how our “film exhibitions” actually make it onscreen, we have adapted the “Peep Show #3” from our very popular lobby exhibition space onto pages 10 and 11.

It was also a very strong year for research and education: our colleagues lectured at many universities, including Rome’s renowned Centro Sperimentale. We can thank our engaged and competent team for our reputation as the most important research and educational institute in Austria in all things film. In 2022 our staff received awards, took on new projects, and consulted on developing cultural and political concepts. Together with Leipzig-based press Spector Books and the Österreichisches Filminstitut, we conceived and published the book *Picturing Austrian Cinema*, an internationally acclaimed anthology that humorously subverts discussions around national cinemas, canons, and film history.

Everything that you can read on the following pages was made possible by your help as supporters and friends. On behalf of myself and our entire staff, I would like to extend our warmest thanks. A further thanks is due to the many, many collaborative partners who helped conceive and organize film screenings with us. The Film Museum may be a lighthouse in a murky streaming stew. It is not, however, an island or a bastion, but a living site for exchanges and encounters.

See you soon at the Film Museum.  
*Michael Loebenstein*

### CONTENTS

<b>Foreword</b>	<b>— 1</b>
<b>Program and Guests</b>	<b>— 2</b>
<b>2022 Film Program</b>	<b>— 4</b>
<b>Regular Film Series</b>	<b>— 5</b>
<b>Film Museum on Location</b>	<b>— 6</b>
<b>Education</b>	<b>— 7</b>
<b>Research and Education</b>	<b>— 8</b>
<b>How an Exhibition Makes It</b>	
<b>Onto the Screen</b>	<b>— 10</b>
<b>Collections</b>	<b>— 12</b>
<b>Library and Publications</b>	<b>— 14</b>
<b>Film and Collections online</b>	<b>— 15</b>
<b>Supporting Members</b>	<b>— 16</b>
<b>Partners</b>	<b>— 18</b>
<b>Staff and Board</b>	<b>— 20</b>



# Programs and Guests

After two years of pandemic-induced closings, in 2022 we could again screen films uninterrupted in our “Invisible Cinema” – audiences and guests returned in droves to attend events.

## 2022 PROGRAM HIGHLIGHTS

**DIRK SCHAEFER** To mark the release of the double LP *Dirk Schaefer: Peter Tscherkassky, All the Soundtracks (2005–2021)*, in February we invited composer **Dirk Schaefer** [4] to listen to music and discuss “found sound” and his artistic approach.

**MICHAEL HANEKE** In collaboration with the **Musikverein**, in March and April we presented the work of Michael Haneke [5] to mark his 80th birthday.

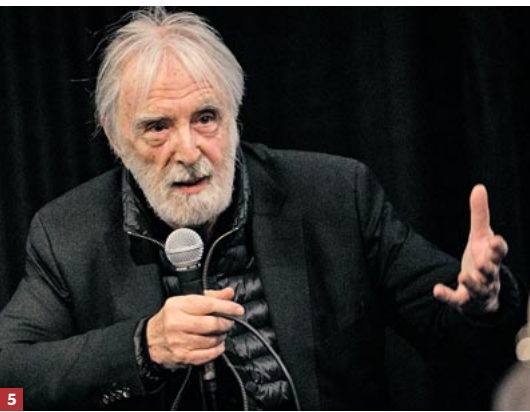
**KLUB ZWEI** Since 1992 **Simone Bader** and **Jo Schmeiser** have collaborated as **Klub Zwei** at the intersection of art, film, and new media. In collaboration with **sixpackfilm**, in March we showed a selection of their films.

**HILDE BERGER/SUSANNA ZANKE/KÄTHE KRATZ** The new event series *Talks with Women Film Pioneers* (a collaboration with **FC Gloria – Frauen Vernetzung Film** and the **University of the Arts in Linz**) was launched in March with screenwriter, novelist, and actress **Hilde Berger** [9]. In October, we welcomed screenwriter and director **Susanna Zanke** [11], followed in December by author and director **Käthe Kratz** [10].

**22 YEARS OF DOK.AT** With a program of great Austrian documentaries, in April we celebrated 22 years of Austria’s documentary guild **dok.at**. Filmmakers **Ruth Beckermann**, **Goran Rebić**, and **Peter Schreiner** [16] were all in attendance.

**ULRIKE OTTINGER** To celebrate the 80th birthday of feminist film pioneer, all-around artist, and world traveler **Ulrike Ottinger** [14], in May and June we showed all her films with her in attendance and accompanied by a masterclass.

**HOMAGE TO FRIEDE GRAFE** [13] For the opening of the series *Carefree Conversation. With Frieda Grafe in Grand Hotels* in May curators **Karola Gramann** and **Heide Schlüpmann** were at the Film Museum to present an eponymous new book from local press SYNEMA-Publikationen (edited by Karola Gramann, Ute Holl, and Heide Schlüpmann) along with contributors **Friederike Horstmann** and **Sissi Tax** as well as **Brigitte Mayr** and **Michael Omasta** (SYNEMA).



**MADELEINE BERNSTORFF** The author and curator presented programs in May with and about works by artist **Ella Bergmann-Michel** (1895–1971), who worked with constructivist collage, the medium of photography, and film.

**FLAMING EARS** In collaboration with **Phileas – The Austrian Office for Contemporary Art** and the **Kinothek Asta Nielsen**, in May we celebrated the premiere of the restored version of *Rote Ohren fetzen durch Asche* (1991) with its director trio **Ursula Pürrier**, **Dietmar Schipek**, and **Ashley Hans Scheirl** [8] as well as many members of the film’s crew in attendance.

**LAURA HUERTAS MILLÁN** In collaboration with **sixpackfilm** and **Vienna Shorts**, in May we presented works by Colombian filmmaker **Laura Heurtas Millán** in two *In-Person* programs.

**ANGELA CHRISTLIEB & BLUEBLUT** [3] In another collaboration with **sixpackfilm**, in July we launched our summer film program with films by **Angela Christlieb**. The evening was rounded out by both a Q&A with the director and a **Blueblut Concert** (Pamela Stickney: theremin; Mark Holub: drums; Chris Janka: guitar).

**PETER GOEDEL** has been directing and producing for close to fifty years. **Michael Omasta** and **Brigitte Mayr** of **SYNEMA – Gesellschaft für Film & Medien** organized a screening of Goedel’s films in August in the filmmaker’s presence.

DOK.AT/MARINA LEBLHUBER (16), AFM/CHRISTOPH FINTL (3, 8), AFM/CAROLINA FRANK (9), AFM/PETER GRIESSER (4, 5), AFM/ESZTER KONDOR (1, 2, 6, 7, 10, 11, 12, 13, 15), AFM/JESSICA ROLES MELLAND (1, 4)

**KATRINA DASCHNER** In September we presented a selection of films and videos by **Katrina Daschner** [15] in our *In-Person* series and in collaboration with the **Kunsthalle Wien**, where an exhibition of the artist’s work was on display.

**PIERRE CLÉMENTI** In September the directorial work of the actor and post-New Wave icon was presented by his son **Balthazar Clémenti** [12, with Alessandra Thiele and Christoph Huber].

**GOTTFRIED BECHTOLD** In October the Film Museum offered a rare opportunity to see the films of sculptor and multi-media artist **Gottfried Bechtold** [6] in his presence. The Austrian Film Museum was commissioned to produce new digitizations of his works on film

(part of the **Sammlung Generali Foundation** – on permanent loan to the Museum der Moderne in Salzburg).

**HONG SANGSOO** In November and December we dedicated a retrospective to the work of director **Hong Sangsoo** [1, with **Kim Minhee**]. To kick things off, we were pleased to welcome the filmmaker in person.

### FILMS IN THE INVISIBLE CINEMA IN 2022

A total of **1,218** films shown  
**817** short films  
including **509** from our own collection  
**401** feature films  
including **173** from our own collection

**SANJA IVEKOVIĆ** To compliment **Sanja Iveković’s** [7] exhibition *Works of Heart (1974–2022)* at the **Kunsthalle Wien**, in November we showed an evening of her video works in the presence of the artist, who has been taking clear feminist and activist positions since the 1970s.

**TIZZA COVI & RAINER FRIMMEL** Vera by **Tizza Covi** and **Rainer Frimmel** [2, with Michael Loebenstein] caused a stir at the Venice International Film Festival and the Viennale. In December we held an exclusive screening of the film for our supporting members with the filmmakers in attendance.

**PETER NESTLER** is one of the most important working documentary filmmakers. In collaboration with **Navigator Film**, in December the filmmaker personally brought his most recent two-part film *Unrecht und Widerstand/ Der offene Blick* to the Film Museum.



# 2022 Film Program

We believe films should be seen under the best possible theatrical conditions. We show films in their original language versions and whenever possible in their original formats (35mm and 16mm).



**JANUARY / FEBRUARY**  
1/13 to 3/3 2022  
**Ennio Morricone** // Unveiled. The Films of **Rakhshan Banietemad** // COS\*: **Kurosawa Akira** // All the Soundtracks. **Dirk Schaefer** and **Peter Tscherkassky** // PREMIERE: **Dear Darkness** // THE AMOS VOGEL ATLAS 7: **Continuity** // WHAT IS FILM: Program 31–44



**MARCH / APRIL**  
3/4 to 5/2 2022  
**Michael Haneke** // COS: **Nouvelle Vague** // **Cinévardaphoto** // Talks with Women Film Pioneers: **Hilde Berger** // COS: **Claude Chabrol** // IN PERSON: **Klub Zwei** // “Meine Reisen durch den Film”. Book Presentation and Lecture **Harry Tomicek** // CINEMINI ON TOUR: CINEMA FOR LITTLE ONES: **Stillness and Movement** // IN PERSON: **Bogdan Dziworski** // Life in Images. **22 Years of dok.at** // COS: **Erich von Stroheim** (1) // THE AMOS VOGEL ATLAS 8: **Female Subversion Is Here to Stay** // WHAT IS FILM: Program 45–60



**MAY / JUNE**  
5/3 to 6/30 2022  
**Ulrike Ottinger** // **Crossing Europe** Presents // **Feminist Cinema from Italy** // CINEMINI ON TOUR: CINEMA FOR LITTLE ONES: **A Splash of Color** // THE AMOS VOGEL ATLAS 6: **Turning Points** // With **Frieda Grafe** in **Grand Hotels** // COS: **Western** // COS: **Lav Diaz** (1) // **Ella Bergmann-Michel** // COS: **We’ve Come a Long Long Way Together** // FLOTSAM: **Films from the Collection of the KPÖ** // PREMIERE: **Rote Ohren fetzen durch Asche (Flaming Ears)** // Book Presentation: **Nicolas Mahler** – **Romy Schneider** // IN PERSON: **Laura Huertas Millán** // Symposium: **Educational Film as Practice** // **When the Wind Blows** // COS: **Cinematic Postcards** // WHAT IS FILM: Program 61–63



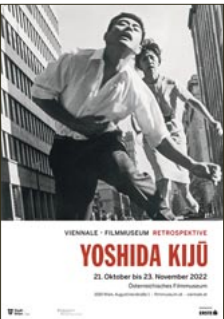
**JULY / AUGUST**  
7/1 to 8/7 2022  
COS: **Music Films** // IN PERSON: **Angela Christlieb & Blueblut** // ARTISTIC RESEARCH AT THE FILM MUSEUM: **In Between Views: Film Portraits** // CINEMINI ON TOUR: CINEMA FOR LITTLE ONES: **Let’s Dance!** // **ImPulsTanz** Presents // THE AMOS VOGEL ATLAS 9: **Sound & Vision** // Hommage to **Peter Goedel**



**SEPTEMBER / OCTOBER**  
9/1 to 10/20 2022  
**Martin Scorsese** // **Márta Mészáros** // CINEMINI ON TOUR: CINEMA FOR LITTLE ONES: **The World In Pictures** // IN PERSON: **Katrina Daschner** // THE AMOS VOGEL ATLAS 10: **Medium & Event** // Book Presentation: **In memoriam Gerhard Jagschitz** // FLOTSAM: **Educational Film Practice** // **Pierre Clémenti** // ARTISTIC RESEARCH AT THE FILM MUSEUM: **Vienna Queerstories** // COS: **Gottfried Bechtold** // TALKS WITH WOMEN FILM PIONEERS: **Susanne Zanke** // COS: **Lav Diaz** (2) // WHAT IS FILM: Program 1–14



**OCTOBER / NOVEMBER**  
10/21 to 11/30 2022  
**Yoshida Kijū** **Eros, Anarchy, Anti-Cinema** // **Viennale at the Film Museum** // Book Presentation: **Picturing Austrian Cinema** // **Hong Sangsoo** – **Early Works** // COS: **RISE UP!** // CINEMINI ON TOUR: CINEMA FOR LITTLE ONES: **Stillness and Movement** // **Joyce Wieland** // THE AMOS VOGEL ATLAS 11: **Of Apes and Humans** // IN PERSON: **Sanja Iveković** // **The World Day for Audiovisual Heritage** What is a Film Museum? // COS: **Le temps retrouvé** // WHAT IS FILM: Program 15–21



**DECEMBER**  
12/1 2022 to 1/11 2023  
**Hong Sangsoo** – **New Works** // COS: **Ansichten und Absichten** // TALKS WITH WOMEN FILM PIONEERS: **Käthe Kratz** // CINEMINI ON TOUR: CINEMA FOR LITTLE ONES: **Let’s Dance!** // **Arne Sucksdorff** // COS: **Len Lye** // PREMIERE: **Peter Nestler** // **Johann Lurf**: **Stargazing in Cinema** // COS: **Sandrine Veysset** // **Jonas Mekas** A Centennial Celebration // **Christmas at the Film Museum: The Wizard of Oz** // THE AMOS VOGEL ATLAS 12: **Chantal Akerman** and **Samy Szlingerbaum** // WHAT IS FILM: Program 22–30



\* COS = COLLECTION ON SCREEN

# Regular Film Series

Our regular film series seek to deepen, question, and newly interpret film history and are often complemented by introductions and talks.

## COLLECTION ON SCREEN

The series *Collection on Screen* critically and creatively explores our film collection, which spans over 20,000 titles and has been built up over half a century. Smaller and larger modules focusing on different topics or filmmakers offer opportunities to (re-)watch both classics and lesser-known films on the big screen. In 2022 we presented 16 *Collection on Screen* programs, including evenings devoted to the **western** genre, the late works of **Claude Chabrol**, and films from the **French New Wave**. Beginning with his epic *Batang West Side*, since 2022 we have devoted an ongoing *Collection on Screen* series to Filipino filmmaker **Lav Diaz**, whose work is preserved in our film collection.

## AMOS VOGEL ATLAS

Born in Vienna to Jewish parents, Amos Vogel (1921–2012) emigrated to the United States, where he **revolutionized viewing habits** with his New York film club *Cinema 16*, which **showcased the widest possible variety of cinematic forms**. Since 2018, our series *Amos Vogel Atlas* brings back historic programs and presents new programs in the spirit of Amos Vogel. In 2022 we showed six chapters. The program *Female Subversion Is Here to Stay* focused on works by **Maya Deren**, **Sabine Marte**, and **Mara Mattuschka**.

## FLOTSAM

In the series *Flotsam*, we present **examples of ephemeral films** and discuss them with the audience: archival finds, film documents, and unreleased and fragmentary film footage, which our scholars and curators have catalogued and explored as part of the museum’s regular work. In May we showed **films from the collection of the Austrian Communist Party**, which were donated to the Austrian Film Museum’s collection.

## TALKS WITH WOMEN FILM PIONEERS

Together with **Julia Pühringer** and **Wilbirg Brainin-Donnenberg** (FC Gloria – Frauen Vernetzung Film), who conceived the series, we invite **Austrian women film pioneers** to in-depth workshop talks in the Film Museum, show selected films, and discuss their life and work in detail – a way of revising the male-dominated cannon. In 2022 we hosted screenwriter and actress **Hilde Berger** and authors and directors **Susanna Zanke** and **Käthe Kratz**.



*Batang West Side* (2001, Lav Diaz, top);  
*Eine Minute Dunkel macht uns nicht blind* (1987, Susanne Zanke)

## CINEMINI ON TOUR: CINEMA FOR THE LITTLE ONES

In *Cinemini on Tour* film educators present film programs to **children ages 3 and up** and their families. The different programs are a thematically colorful mix: from **Let’s Dance!** to **A Splash of Color** and **The World in Images** to **Silence and Motion**.

## WHAT IS CINEMA – 63 PROGRAMS

To mark the 100th anniversary of cinema in 1996, Peter Kubelka created the cyclical program **What is Cinema**. According to Kubelka, the program defines, “using examples, film as a unique category of art, a tool that transmits new ways of thinking. In 63 programs, it offers a basic survey for young filmmakers and anyone else interested in taking the medium of film seriously.”



# Film Museum on Location

In collaboration with other institutions at home and abroad, the Austrian Film Museum is regularly active at festivals, museums, universities, and other cultural institutes beyond our own four walls.



Michael Loebenstein and Anna Högner attend the 2022 FIAF congress at the Uránia National Film Theater in Budapest.

Our on Location events encompass a broad and diverse spectrum: besides film screenings that we organize “on location,” our staff regularly lectures and presents the results of ongoing research projects at symposia, conferences, exhibition openings, and retrospectives. Films and other artifacts from our collection are also featured in many exhibitions elsewhere.

## HIGHLIGHTS OF 2022

**JANUARY** At the Deutsches Filminstitut & Filmmuseum, **Christoph Huber** was invited by Filmkollektiv Frankfurt to curate and present a retrospective entitled *Austrian Mavericks – Eine andere österreichische Filmgeschichte.* The international premiere of our restored version of Erich von Stroheim’s 1919 film *Blind Husbands* took place at the International Festival of Film Preservation at the **Museum of Modern Art in New York.**

**FEBRUARY** **Paolo Caneppele** delivered the keynote speech “Three Notes Towards a Home Movie Theory” during the international online symposium *Fate of a Format: Small-Gauge Cinema in Post-War Italy – Format, Geopolitics, Institutions* at the **University of Udine.**

**MARCH** Following a screening at the **Programm kino Wels** of Elfriede Irrall’s super 8 film *ums freiwerden hätte es ja gehen sollen* (in the series *Female Tracks*), **Stefanie Zingl** provided a glimpse into research surrounding the film.

**APRIL** At the **Vienna City Library in Vienna City Hall**, **Günter Krenn** introduced a screening of the TV movie *Die Bekehrung des Ferdyš Pištora* (ORF, 1964) as part of a program accompanying the exhibition *Griß eich die Madln, servas die Buam!*

**MAY** At the **International Short Film Festival Oberhausen**, **Kevin Lutz** reported on how programmers can access analogue film in the panel discussion *Expanding the Collection.* At the **Museu de Serralves in Porto**, **Stefan Huber** participated in the panel discussion

### 2022 GUEST APPEARANCES

We took part in **41** events  
(online and in person)  
and had a total of **5,940** visitors.

In 2022, we participated  
(online and in person) in events in Brazil,  
Czechia, France, Germany, Hungary, Israel, Italy,  
Portugal, Slovenia, Spain, Switzerland,  
and the United States.

*Film Education in Pre-Schools, Schools and Museums* as part of the international workshop *Cinemini Hands-On.*

**JUNE** At **Folkwang University of the Arts in Essen**, **Katharina Müller** gave a guest lecture on *Geheime Öffentlichkeiten und Medienräume – Zum Kuratieren audiovisueller Spuren* at the symposium *Kategorisierungen von Geschlecht und kulturelles Gedächtnis von LGBTIQ in Theorie, musealer Praxis und Kunst.* At the workshop *The Preservation of Knowledge* (organized by the Association des cinémathèques européennes) at the **Museo d’Arte Moderna di Bologna**, **Janneke van Dalen** and **Nadja Šičarov** discussed our project *Share that Knowledge!*

**JULY** At the **Cinemateca Capitólio in Porto Alegre** (Brazil), the Latin American premiere of our restoration of *Blind Husbands* (Erich von Stroheim, 1919) took place in the series *Film als Objekt im Raum: A Look at Film Archives.*

**AUGUST** **Elisabeth Streit** and **Tom Waibel** introduced films at an outdoor film retrospective at **The Mauthausen Memorial** focusing on the topic of “Jewish Resistance.”

**SEPTEMBER** At the **Messner Mountain Museum** in Castle Firmian in South Tyrol, we presented our restoration of *Mit dem Motorrad über die Wolken* (Lothar Rübelt, 1926). **Reinhold Messner** along with the Film Museum’s **Paolo Caneppele** and **Alessandra Thiele** introduced the evening.

**OCTOBER** **Andrea Pollach** delivered the introductory remarks at the opening of the film series *Made in Austria: Neuer österreichischer Film* at the **Museum for Art and Culture in Münster.**

**NOVEMBER** **Michael Loebenstein** and **Anna Högner** attended the *Visual History of the Holocaust* conference at the **Centre d’études des mondes russe, caucasien et centre-européen (CERCEC) in Paris** and presented the results of their research.

**DECEMBER** During the **Festival of Film Animation and Contemporary Art in Olmütz**, **Jurij Meden** took part in the roundtable discussion *A Few Observations on Preserving and Exhibiting Cinema in the Third Millennium.*

# Education

At the Austrian Film Museum film education comes in many forms: from our daily film screenings in the cinema to publications, lectures, and artist talks as well as translations of the cinematic experience into the educational realm.



AFM/STEFAN HUBER (TOP AND BOTTOM RIGHT); PRIVATE (BOTTOM LEFT)

Grabbing hold of cinema: enthusiastic kids attend our educational programs

With our wide-ranging **educational programs for children and young adults**, the Film Museum offers noteworthy explorations of the medium of film, its history, aesthetics, and various appearances. The programs are aimed at children in kindergarten and up between the ages of 3 and 18 as well as teachers.

After the Covid pandemic limited our educational programs mainly to online formats over the past two years, starting in March 2022 all our events for young people could take place in the “Invisible Cinema” without restrictions, especially our popular series for children **CINESCHOOL.**

Our annual continuing education program for teachers, **SUMMER SCHOOL**, got a makeover in 2022: in collaboration with filmmakers Christiana Perschon and Anna Spanlang, we added a practical exercise to our tried-and-true film viewings and discussions: during the seminar’s first three days, each participant had to film one shot inspired by the topic “portrait.” Everyone watched and discussed the results together on the last day of the seminar.

Starting in April 2022 we launched all the offerings of the Creative Europe Project **CINEMINI** that we had previously only conceived or



tested to a very limited degree and organized many events with five kindergarten classes in Vienna.

For the first time in the history of the Austrian Film Museum, we also offered individual family events: under the title **Cinemini on Tour** since April 2022 we have been showing monthly short film programs for children ages 3 and up and their families. These are accompanied by conversations with the children and kid-friendly activities moderated by expert film educators. Our collaborators at Vienna’s public libraries, Stadtkino Wien, Programm kino Wels, Leokino Innsbruck, and KIZ Royal Kino in Graz also co-presented these

programs. International workshops allowed us to discuss and build on the prior experiences of cinema owners, kindergarten students, film educators, and experts from across Europe.

With **ENCOUNTER RWF**, in 2022 we participated in a new project: in collaboration with the Rainer Werner Fassbinder Archive in Frankfurt am Main and the DFF-Deutsches Filminstitut & Filmmuseum, we developed concepts to familiarize young adults with the work and archives of Rainer Werner Fassbinder. The “Vienna Part” of this project concentrated on exploring Fassbinder’s TV series *Eight Hours Don’t Make a Day* 1972–73).



# Research and Education

As a scholarly institution, the Austrian Film Museum researches film in all its dimensions – its past and present as well as its continuation in other media. We oversee leading international research projects and are in high demand as a partner for scholarly projects at others institutions.

## ONGOING RESEARCH PROJECTS IN 2022

Now in it is final phase, for the past three years we have co-organized the Horizon 2022 EU project **Visual History of the Holocaust: Rethinking Curation in the Digital Age** in partnership with the Ludwig Boltzmann Institute for Digital History and a consortium of 12 partners from Austrian, German, Israeli, and French research institutes, museums, and memorial sites. As of late 2022 we have supervised the digitization of over 65 hours of archival film footage and prepared it for curation on the project's platform.

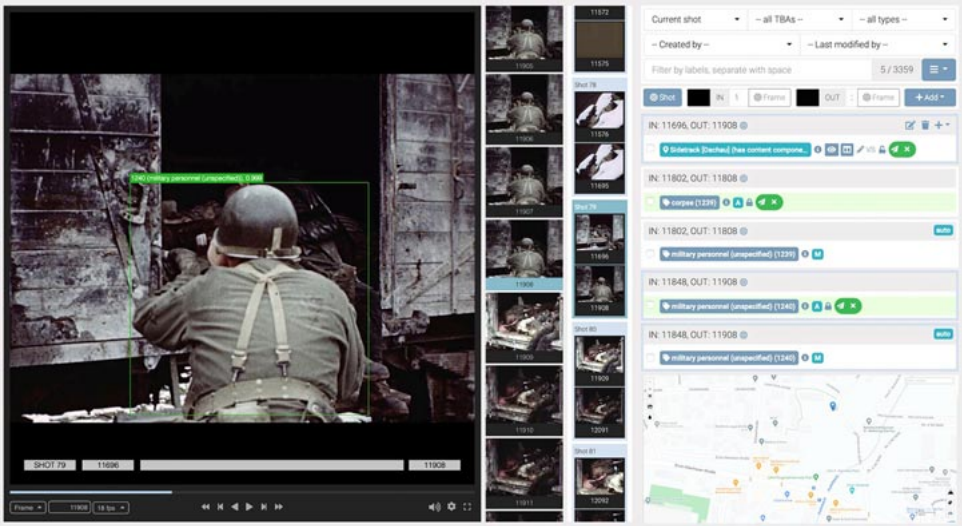
The regular **film series Cinemini on Tour** developed out of the Creative Europe Project **Cinemini Europe**, which we supported with our expertise on film education. The series is an opportunity for the Film Museum (and a rotating group of other cinemas) to present monthly programs of short films to children ages 3 and up and their families.

The three-year BMKÖS-supported research project **Share that Knowledge! Finding Strategies for Passing on Knowledge across Generations of Audiovisual Archivists** is now approaching its final phase: 2023 will see the publication of a handbook for practical use in memory institutions, presenting guidelines cataloguing and passing on archivists' knowledge about the collections they work with. Under the Film Museum's guidance, the project involved colleagues from 13 audio-visual archives from around the world.

The MA7 Wissenschaft-supported research project **Detritus of Evolution: The Peter Kubelka Collection** pursues the question of what "silent" or tacit knowledge is contained within Kubelka's extensive collection of cultural objects.

## NEW PROJECTS FUNDED IN 2022

**Reel Adventures:** The Austrian Film Museum holds an extensive collection of films shot in Vienna by private individuals between the 1920s and 1990s. We will use digital technologies to upload these unique sources of history and everyday culture to a user-friendly, publicly-accessible online platform so that they can be experienced in relation to places, historical events, technical and social developments, and the personal histories of the amateur filmmakers behind them. The project is



Online platform of the research project **Visual History of the Holocaust** (top); strategies for spreading knowledge: **Share that Knowledge!**

supported by the Culture&Technology program of the Wirtschaftsagentur Wien.

The research project **Visual History of LGBTQ+ in Austria and Beyond: Preserving and Curating Queer Ephemeral Media Spaces in an Age of Datafication** is the first ever analysis of audiovisual ephemeral self-documentation (home movies, amateur films,

films documenting political and social movements, campaign videos) of the LGBTQ+ community in and with connections to Austria. The project is supported by the FWF – Der Wissenschaftsfonds (Elise Richter Program) and organized in collaboration with the IFK – International Research Centre for Cultural Studies at the University of the Arts in Linz.

AFM/FLORIAN WROBEL



AFM/ESZTER KONDOR

**Reel Adventures** studies private film footage (*Die Stadt*, 1929, Friedrich Kuplent, top left; *Aus dem Fenster geschaut*, 1985, Josef Kolar, top right); audiovisual history of the LGBTQ+ community (*Badezimmer*, 1996, Sabine Schwaighofer, left); Head of Research Katharina Müller receiving her award.

In addition to providing an audiovisual history of the daily life and political movements of the LGBTQ+ community, the project will also develop curatorial strategies for teachers. Katharina Müller, head of the Film Museum's Research/Education/Publications department, received the Pride Biz Research Prize (funded by the Wiener Städtische Versicherung) for her essay *Secret Publics: Preserving and Curating Audiovisual Traces of LGBTQ+ Self-Documentation in Austria and Beyond*, which is part of the research project.

images). In collaboration with experts and artists, we support the exploration and examination of our collection and holdings, acting as a discursive space and venue for ideas.

In addition to an extensive teaching partnership with the University of Vienna (Institute for Theater, Film and Media Studies), we are involved in close artistic and scholarly collaborations with the **Filmakademie Wien** (lectures on film history), the **University of Applied Arts Vienna** (Department of Applied Photography and Time-Based Media), the **IFK – International**

**Research Centre for Cultural Studies at the University of the Arts in Linz**, the **Merz Akademie/University of Applied Arts, Design and Media, Stuttgart** (colloquium on art and film theory), the **Centro Sperimentale di Cinematografia in Rome** (conservation and preservation of audiovisual history), and the **University of Udine** (research on film sources and archives).

In 2022 the results of our **artistic research collaboration** were presented in the "Invisible Cinema" with the artists from the **Department of Applied Photography and Time-Based Media of the University of Applied Arts Vienna**: under the title **VIENNA QUEERSTORIES**, we discussed ephemeral films and videos made by the LGBTQ+ community over the past decade and considered the possibilities of updating queer visual history in light of the gaps caused by prohibitive laws and state repression which were in place until the 1990s.

## UNIVERSITY COURSES

We continue to pursue two focal points: **film curatorship** (basic questions about the skills needed for educating and curating) and **artistic research** (the practice of artistic and scholarly explorations of film and moving

### RESEARCH AND EDUCATION EVENTS 2022

77 events in cinema  
32 events on location  
7 events online  
with a total of 3,752 participants



# How an Exhibition Makes It Onto the Screen

In 2022 we presented the work of our archivists in the small display case area next to the lobby in the Albertina: what preparations are needed before and after a screening so that a film can be shown in the cinema?

The Austrian Film Museum is committed to showing works of film history primarily in their original formats and in the best-available prints. Regardless of whether the prints come from our own collection or other international cinematheques and archives, a lot of preparation work is necessary before the films appear on the screen.

About one-fourth of the museum's staff work with and on the film collection, which includes inspecting the content and condition of films for cataloguing and conservation, distribution and digitization, restoration, and assisting researchers, filmmakers, and fellow cinematheques.

**1** A single reel of 35mm sound film generally has a running time of 15 to 20 minutes. This means that a feature film can quickly add up to six large reels. An entire film print can weigh around 25kg or more.

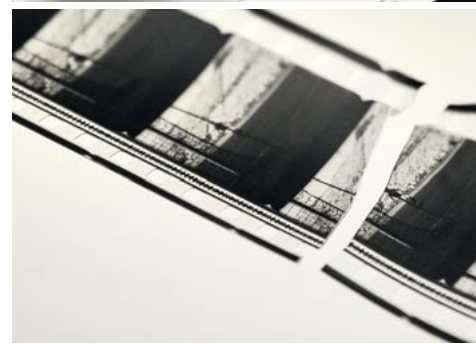
Before being projected, each reel must be closely examined. This involves a basic check of the language version and the print's completeness as well as a very detailed inspection, including identifying damage, color shifts, and the degree to which the print may have shrunk.

**2** Film stock that was manufactured at certain times can fade. In such cases, we may no longer consider a print fit for projection in the Film Museum. Another sign of degradation is shrinkage. If the print shrinks beyond a certain point, it can no longer be safely run through a projector because it may cause damage to the perforations, which transport the film.

Film stock is fragile and can tear under certain amounts of stress. This is another reason it must be closely inspected. Even the smallest tears on the edges of a print can lead to a major tear in projection and interrupt a screening. To prevent this, an archivist runs the entire film between their fingers, carefully looking for tears and precisely repairing them.

**3** Every bit of damage – from existing tears down to the smallest scratches – are noted with as much detail as possible on a film inspection sheet. This sheet also contains the most important information for the screening: projection speed, aspect ratio, and sound format.

Sometimes, multiple prints of the same film



are available. In such cases, it is important to determine which one looks best and is in the best condition. Differences can be obvious, such as damage like scratches or other marks, but they can also be more subtle: weaker or stronger details, contrast, and color balance. Identifying the best print for the best-looking screening often requires a pair of sharp eyes and the entirety of an archivist's experience.

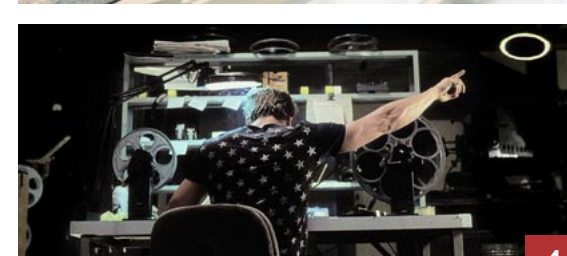
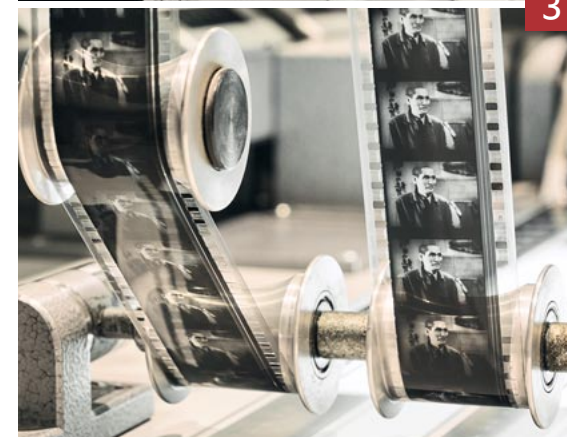
**4** Since films consist of multiple reels shown alternately on two projectors, it is important to identify and describe so-called "changeover cues" so the projectionist knows when to change from one reel to the next. If changeover cues are missing, small, removeable strips of tape are added during inspection that leave

no mark on the print and serve the same purpose.

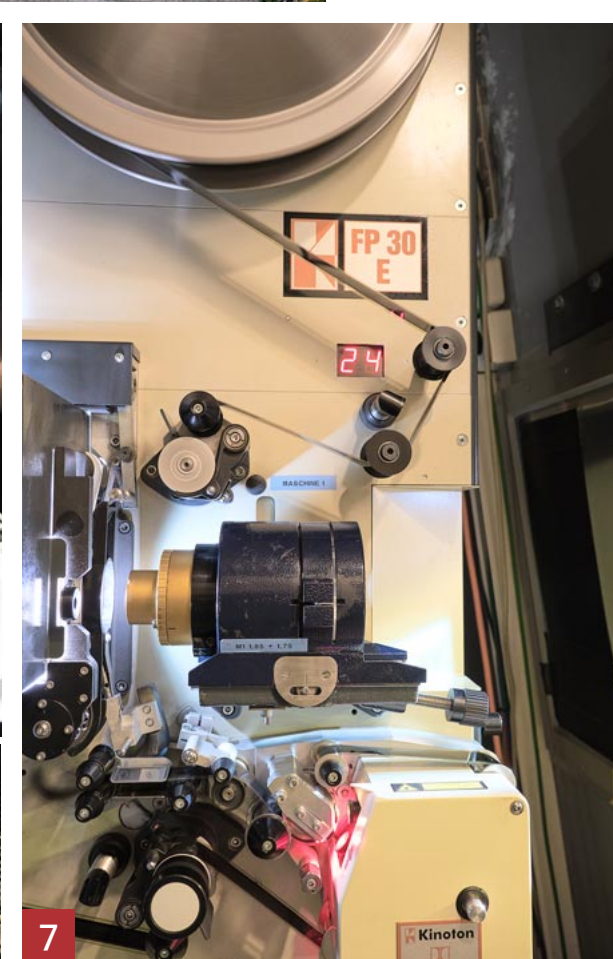
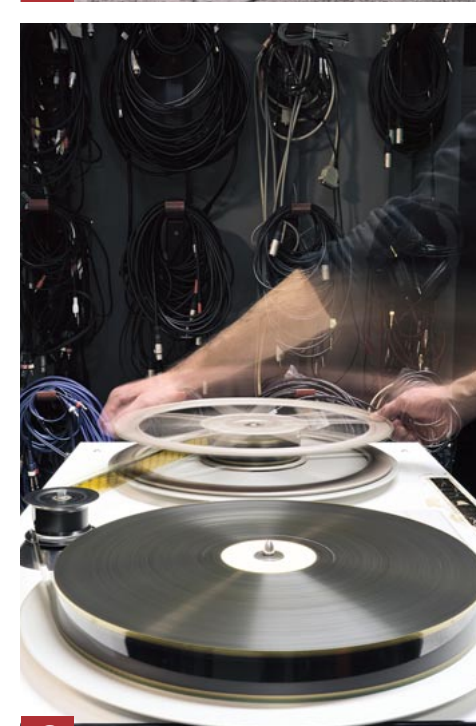
**5** Monday through Friday, the museum's driver drives back and forth between the archive and the cinema in the center of the city to deliver films for the evening screenings.

**6** After this preparation work, it falls to the evening staff – projectionists and theatre managers – to take the film print and information on the inspection sheet and provide the audience with the best possible projection. The projectionist rewinds each of the reels from its plastic core onto projection reels.

Following the information on the inspection sheet, the projectionist chooses the correct



lens and selects the proper sound format on the sound processor.  
An aperture plate in the projector's gate prevents the soundtrack and unwanted parts of the image from appearing onscreen. Screen masking set by the theatre manager as precisely as possible covers up any resulting shadows and gives the picture sharp edges.



**7** After a short test projection on both machines during which the theatre manager adjusts the film's approximate volume, the projectionist rewinds the film and threads the projectors for the actual screening. Now everything is ready for the audience and the screening can begin.

The day after the screening, the print returns to the archive where it is again inspected for possible new damage and added changeover cues are removed residue-free. If there are no additional screenings, the print is brought back to its location in the vault or returned to its lender. Meanwhile, the archivists prepare the films for the following days for one of the more than 600 screenings a year.



# Collections

It will soon be 60 years that we have been caring for an ever-expanding exhibition and research collection of works on film that illustrates the value of moving images as an essential artistic, historical and cultural document. We also collect and preserve photographs, posters, paper documents, and other materials related to film.

Last year the Austrian Film Museum could initiate a major change toward modernization and sustainability: since 2010 we have been looking for an alternative space for our museum's storage facility in the 19th district, which is now in need of a lot of renovation work. In the fall of 2024 the Film Museum will move into its new space at the Arsenal. "Filmmuseum LAB" will establish a center of expertise for film conservation and archiving, inspection and digitization, and study and education on the grounds of the ART for ART Theaterservice GmbH in the center of a growing cultural hub. This will allow us to offer artists, researchers, and our other partners in education and culture a centralized location in Vienna for working with film, carrying out digitization projects, and actively integrating both analogue and digital moving images into their creative and educational work.

## FILM COLLECTION

Our own film catalogue is at the core of the Austrian Film Museum's film collection. New acquisitions in 2022 included **prints of films** by **Michael Haneke** donated by Wega Film and purchased from Stadtkino Verleih, the collection of film collector **Peter A. Schauer** donated by Peter Grabher, and audiovisual materials from **Richard Koszarski's** Stroheim collection.

**RESTORATION** Thanks to the ongoing support of the Art and Culture Section of the BMKÖS and the City of Vienna, as well as ongoing third-party projects, we now have our own tools for every step of digital restoration (scanning, image restoration, long-term storage, and the creation of projection elements). In 2022 our main focus was the work of Tomislav Gotovac (in collaboration with the Croatia Film Association) and we began work on restorations of *Wienfilm 1896/1976* (Ernst Schmidt jr., 1977) and *Wonders of the Sea* (John Ernest Williamson, 1922).

**DIGITIZATION AND DIGITAL STORAGE** For film prints in our own collection or from the collections of organizations and filmmakers with whom we work, digitization is often the only way to make now fragile material accessible in a new form to filmgoers. One



The site of the future Filmmuseum LAB at the Arsenal

example is *Lemminge* (1979) by **Michael Haneke**, which only survived as a TV broadcast print.

Digitization focal points in 2022: works by **Thomas Korschil** (commissioned by Thomas Korschil and supported by BMKÖS) • short films by **Gottfried Bechtold** (commissioned by the Generali Foundation and Gottfried Bechtold) • *Toilette* (1979) by **Friederike Pezold** • films by **Virgil Widrich** and **Martin Reinhart** • films from the collection of the **Municipal and Provincial Archives of Vienna** and **educational films** from the collections of the Film Museum and other institutions including the Österreichisches Volkshochschularchiv and the Technical University Vienna (as part of the University of Vienna

### ANALOGUE FILM COLLECTION

**24,477** film titles  
A total of **35,338** film elements.  
**1,353** new acquisitions in 2022

### DIGITAL FILM COLLECTION

**1,299 TB** of data listed in the database  
**194 TB** of new acquisitions in 2022

and Ludwig Boltzmann Institute for Digital History joint research project **Practices of Educational and Training Films in Austria**).

**CONSERVATION** Using photochemical printing methods, we were able to preserve and make new 16mm prints of several early works by **James Benning** that were not yet part of the Film Museum's collection and were no longer publicly accessible.

Alongside our collection of film prints, the Austrian Film Museum also ensures the long-term, media-appropriate conservation of born-digital film works. In 2022, for the BMKÖS and in line with our concept for long-term digital storage, we acquired twelve digital works funded by **Innovative Film Austria**, twice as many as in 2021, the first year in which we began to secure these holdings systematically.

**AMATEUR FILM** Since the late 1960s our archive has acquired donations and deposits of amateur film footage and family films. Small-gauge formats have received increasing attention from scholars and are **valuable historical sources**. In 2022 we received 48 films by computer pioneer **Heinz Zemanek**, who shot films together with his wife **Maria**



*Kybernetik und IBM* (1960, Heinz Zemanek, top left); *Toilette* (1979, Friederike Pezold, top right); Digitization of *Trigon 71* (Gottfried Bechtold, 1971)

We completed processing the archive of filmmaker **Gustav Deutsch** who passed away in 2019 and was a close friend of ours for many years. His archive contains many photographs, production materials, autographs, and more. The archive of director **Georg Lhotsky** (1937–2016), whose feature film debut *Moos auf den Steinen* (1968), a precursor to New Austrian Cinema, joined our collection and will be processed in the coming years.

Especially important as well is a small but wonderful donation from American curator Ralph McKay of materials related to **Jonas Mekas** and **Kurt Kren**. It is notable how many autographs, letters, and personal notes are included.

**PHOTO COLLECTION** The trade journal *ray Filmmagazin* gave us around 1,000 slides from films from the 1990s to 2005 that we will digitize and archive. An additional collection of approx. 20,000 slides was processed, sorted, and prepared for digitization. This way, 8,492 slides of film scenes and actors from the 1980s and 1990s can be added to our photo database in 2023. Despite their age, the slides are in excellent physical condition.

**POSTER COLLECTION** The Kunsthalle Bonn borrowed several posters from our collection for its exhibition *Ridiculously Yours! Art, Awkwardness and Enthusiasm*, which will also be on view at the Halle für Kunst in Graz starting in October 2023.

**PAPER COLLECTION** In 2022 we completed our survey of our entire collection of international film festival catalogues. The results of this work will be published on our website. Interest among film researchers for such publications has steadily risen over the past few years, not least through the field of film festival studies, which we can now support with this offering.

**Assumpta Zemanek**. In 1955 Zemanek built the "Mailüfterl," the first computer at the Technical University of Vienna. One film records the computer's later relocation. We also have a long-term and close collaboration with the **Klub der Kinoamateure Österreich** and individual members have given their films, partly as bequests, to the Film Museum.

**DEPOSITS** In addition to our own film catalogue and donations, we also preserve (digital and film) works by a large number of independent filmmakers and related institutions. In 2022 works by **Antoinette Zwirchmayer**, **Goran Rebić**, **Friedl vom Gröller**, **Lisa Truttmann**, and **Thomas Korschil** entered our vault.

## FILM-RELATED COLLECTION

**SPECIAL COLLECTIONS** 2022 saw the acquisition of American film historian **Richard Koszarski's** extensive and valuable collection of historical documents (papers, photos, film reviews) from the life and work of Vienna-born Hollywood director and actor Erich von Stroheim (1885–1957). **The Richard Koszarski –**

**Erich von Stroheim Collection** represents a treasure of film history, and the Film Museum will make it accessible and present it in the next few years. We have long ties to Erich von Stroheim: since 1966 his films have regularly been shown at the Film Museum (most recently in April 2022 in our series *Collection on Screen*) and presented in the form of books and DVD editions.

### FILM-RELATED COLLECTION

More than **500,000** objects in total

#### Paper Collection

A total of **26,500** folders,  
including **45** new entries in 2022  
c. **700** pre-existing folders  
complemented by new material

#### Still Collection

A total of **29,500** folders,  
including **180** database entries

#### Digital Image Collection

A total of ca. **66,000** files (250 GB)  
**250** new scans from the collection  
New entries in 2022: **1,100** files / **17 GB**  
(Digital catalogue of film stills and guest photos)



The Film Museum's library holds the most extensive film-specific collection in Austria. We also regularly publish books and DVD editions.

DVDs and books published in 2022; Loring Vogel, son of the legendary Amos Vogel, visiting our library team Elisabeth Streit and Tom Waibel

Artists, authors, and researchers are the core visitors using our reading room for research as well as exchanging ideas. Simon Lässig from Berlin, Laura Schreiner, Bernhard Bilek, and Hanja Dämon from Vienna, and Alex Whelan from New York, to name only a few, all used the reading room for long periods as a place to deepen their knowledge and as a creative haven. When Loring Vogel, Amos Vogel's youngest son, visited us in September 2022, he was astounded by the broad scholarly and historical spectrum of our users' research activities and was glad that his father's books receive such appreciation and love in the reading room. The Amos Vogel Library encompasses over 8,000 books. Hangjun Lee, a curator and artist from South Korea, told us during a visit how much the book *Film as a Subversive Art* has marked generations of

Historian Peter Grabher gave us the archive of **Peter A. Schauer** (1930–2018) after Schauer passed away. In 2022 we finished inventorying his books and indexing his personally printed writings: all titles are now in the library catalogue and can be used in the reading room.

**8,089** books listed in the database

2022 **film**  
museum2022 **film**  
museum

Talking about films and their contexts is a central component of our work as a museum. **Talks with filmmakers and lectures by critics and scholars** who were our guests can be viewed on our website and our **YouTube Channel**. In 2022 we uploaded talks with **Ulrike Ottinger, Susanne Zanke, and Käthe Kratz.**



# Supporting Members 2022

## — A

Erwin Achter  
Ingrid Adamiker  
Martina Aicher  
Christian Aichernig  
Werner Almhofer  
André Alvarado-Dupuy  
Heinrich Ambrosch  
Wolfgang Amon  
Christina Angerer  
Karl Arlamovsky  
Madeleine Arns  
Arghavan Atbaibaki  
Oliver Auspitz  
Alice Austerlitz

## — B

Andreas Banlaki  
Alexander Bartuschka  
Ursula Bartuschka  
Gerda Bauer  
Johannes Baum  
Roger Baumeister  
Ritva Bayr  
Heinz Beck  
Ruth Beckermann  
Neda Bei  
Otto Belk  
Norbert Benda  
Marcus Bidmon  
Marlen Bidwell - Steiner  
Helmut Biely  
Marei Biely  
Elisabeth Johanna  
Binder  
Stephan Binder  
Philip Bittner  
Hans-Peter Blechinger  
Sandra Bohle  
Christian Böhm  
Dieter Böhm  
Georg Böhs  
Maggi Boid  
Rolf Boos  
Nilüfer Borovali  
Juta Maria Boselmann  
Reinhard Bradatsch  
Klaus Maria Brandauer  
Trautl Brandstaller

Diane Branellec  
Sieglinde Brantner  
Christian Breiteneder  
Johann Brunthaler  
Wolfgang Bumberger  
Brigitta Burger-Utzer  
Christof Burtscher  
Regina Busch

## — C

Livia Calice  
Peter Calließ  
Jelena Cavar  
Olena Cherniavska  
Paul Chmelar  
France Compagnon  
Eva Cyba  
Hermann Czech

## — D

Amalia Dahl  
Reinhard David  
Anthony De Bedts  
Friedrich Demel  
Mariusz J. Demner  
Michael Diem  
Helmuth Dimko  
Simon Ding  
Chris Dohr  
Andreas Donhauser  
Thomas Dostal  
Heidi Dumreicher  
Alexander Dumreicher-  
Ivanceanu  
Jennifer Dünser  
Otto Dünser

## — E

Paulus Ebner  
Silvia Eiblmayr  
Martin Eiter  
Agnes Elser  
Philip Engel  
Karl Erben  
Lukas Ertl  
Renate Ertl  
Robert Ertl  
Rafaela Essmeister

## — F

Monika Faber  
Alexa Färber  
Anna Farfeleder  
Florian Fercher  
Brigitte Fiala  
Constanze Fischer  
Philipp Fischleder  
Anita Fodor  
Barbara Fränzen  
Elisabeth Friedel  
Brigitta Fritz  
Gabriela Fritz  
Thomas Fröhlich  
Willi Frötscher  
Walter Fusseis

## — G

Helmut Galler  
Peter Gangl  
Robert Gassner  
Markus Gatschnegg  
Herbert Gebauer  
Hans Geiringer  
Christopher Gfrerer  
Sergio Giannella  
Klaus Gidl  
Robert Gillinger  
Josef Gölles  
Manuel Götz  
Gabriele Grabler  
Gerd Dieter Grabner  
Georg Gröller  
Richard Gross  
Lara Gruber  
Barbara Guggenberger  
Johann Gumpinger  
Christoph Gütermann  
Fjodor Gütermann

## — H

Evelyn Haas-Lassnigg  
Norbert Habelt  
Lisa Haberkorn  
Elisabeth Hagen  
Robert Hahn  
Senad Halilbasic  
Alexander Haller  
Bernadette Haller

Gudrun Hamböck  
George Hamilton  
Karin Hammer  
Anton Hammerschmidt  
Othmar Hanak  
Michael Haneke  
Rita Hann  
Helmut Häupler  
Christine  
Haupt-Stummer  
Vera Hauptmann  
Irene Hauser  
Sigrid Hauser  
Felix Hautzinger  
Dorrit Heilingner  
Alexander Heinrich  
Franz Henmüller  
Kurt Hennrich  
Gertrude Henzl  
Karl Hergovich  
Wolfgang Herzner  
Karin Hiebler  
Hermine Hillebrandt  
Fritz Himmer  
Harald Hinger  
Oliver Hirschbiegel  
Johannes Hochgatterer  
Gerhard Hochwarter  
Marlene Hock  
Ursula Hofbauer  
Brigitte Höfert  
Raoul Hoffer  
Gerrit Höfferer  
Regina Hoffmann  
Sebastian Höglinger  
Angelika Höllhuber  
Elisabeth Holzinger  
Manuel Hölzl  
Peter Honisch  
Achim Hopbach  
Thomas Hörl  
Alexander Horvath  
Josef Hosmann  
Bernhard Huber  
Doris Huber  
Lydia Hübner  
Michael Hudecek  
Dietmar Huemer  
Friedrun Huemer

Peter Huemer  
Alfred Hueter  
Bernhard Hurch  
Stephan Hurch  
Therese Hurch  
Georg Hutterer

## — I

Michael Ibesich

## — J

Karl-Heinz Javorsky  
Herwig Jobst  
Walter Joebstl  
Andrea Jünger  
Werner Jurasek  
Gabriele Jutz

## — K

Monika Kaesser  
Karl Kaiblinger  
Claudia Kaler  
Roberto Kalmar  
Marina Kaltenegger  
Olaf Kamelger  
Caroline Kargl  
Amelie Kaserer  
Hans Georg Kern  
Ernst Kerstan  
Erich Kick  
Thomas Kickingner  
Christian Kikuta  
Esther Kinsky  
Ingrid Kircher  
Irene Klein  
Gunther Kleinpeter  
Irma Klerings  
Vincent Kling  
Margund Klug  
Clemens Knezu  
Wolfgang Kobal  
Flavia Kobald  
Karolin Köchert-Paede  
Christian Koeberl  
Jörg Koenig  
Vera Kofler-Mongold  
Eva Kohout  
Peter Kolb  
Karl Kontrus

Ute Koplin  
Gerold Kornher  
Alexander Koschier  
Heide Kouba  
Stefan Kovacevich  
Erich Kramer  
Franz Krammel  
Gabriele Kranzelbinder  
Thomas Kratschmer  
Stephan Krausgruber  
Wolfgang Krauss  
Carl Kreiner  
Klaus Krenn  
Elisabeth Krexner  
Gérard Krieger  
Markus Krottenhammer  
Ingrid Kubin  
Erich Kulhanek  
Heinz Kumpf  
Christine Kungl  
Viveka Kunkel  
Zaruhi Küpcü  
Paul Max Franz Kuppel

## — L

David Lackner  
Robert Lackner  
Claire Landesmann  
Lukas Lang  
Ulrike Lässer  
Bibiane Ledebur  
Andreas Leibetseder  
Brigitte Leitgeb  
Anne Leitner  
Thomas Leitner  
Alarich Lenz  
Günter  
Leonhartsberger  
Diethard Leopold  
Werner Leskovar  
Gerald Liegel  
James Linkogle  
Christian Loebenstein  
Robert Loewe  
Chris Lohner  
Thomas Loimer  
Karl August Lueger  
Miriam Lukasser

## — M

Christina  
Machat-Hertwig  
Gerhard Mader  
Elisabeth Magneau  
Suzanne Magnin  
Susanne Mahlmeister  
Andreas  
Mailath-Pokorny  
Johann Mallner  
Albert Maresch  
Ina Martin  
Sylvia Mattl-Wurm  
Karin Matzinger  
Peter Mayer  
Claudia Mayerhofer  
Clarisse Maylunas  
Franz Mayr  
Robert  
Melik-Hakopian  
Ingeborg Melter  
Hartmut Melzer  
Katja Mican  
Eugène Michelangeli  
Hanno Millesi  
Martin Milos  
Karin Misak  
Heinrich Mislik  
Josef Mittendorfer  
Teresa Mitterlehner-  
Marchesani  
Thomas Molnar  
Erich Josef Monitzer  
Ulrike Moser  
Friedrich Mühlöcker  
Karl Muhr  
Martin Müller  
Robert Muller  
Wolfgang Murnberger  
Walter Muthenthaler

## — N

Bahar Naghibi  
Stephen Naron  
Kurt Neumann  
Manfred Neuwirth  
Camilla Nielsen  
Ingrid Nikolay-Leitner  
Milena Nikolic

Gerhard Novak  
Klaus Nüchtern

## — O

Annelies Oberdanner  
Alfred Oberreiter  
Armin Obrietan  
Claudia Oetker  
Silke Ofner  
Susa Ohrenstein  
Waltraud Orthner  
Katharina Österreicher  
Andreas Öttl

## — P

Maria Pacher  
Peter Pakesch  
Marco Palmers  
Volker Pantenburg  
Rainer Parz  
Julia Patuzzi  
Max Peintner  
Gedeon Perneczky  
Lorenz Perszyk  
Helmut Peschina  
Hanne Petrag  
Wolf-Dieter Petri  
Carmen Petrosian-Husa  
Lukas Peyker  
Konrad Pfadenhauer  
Christoph Berthold  
Pfaffenbichler  
Dieter Pfeiler  
Barbara Pichler  
Dieter Pichler  
Heidrun Pirchner  
Johannes Platzer  
Peter K. Platzer  
Erich Plöchl  
Agnes Pluch  
Harald Podoschek  
Rainer Pohl  
Wolfgang Pöltinger  
Andrea Pospichal  
Sabine Potpetschnigg  
Richard Potrykus  
Ernestine Prachner  
Franz Prassl  
Rick Prelinger

Peter Primayer  
Wolfgang Prokisch  
Beatrix Purkenstein

## — R

Johann Rabitsch  
Edith Raidl  
Jörg Rainer  
Christian Rathner  
Manfred Rebhandl  
Thomas Redl  
Dieter Reich  
Isabella Reicher  
Stephan Reichert  
Günter Reinecke  
Andreas Reiter  
Josef Reiter  
Elga Reiter Trojan  
Andreas Rendl  
Cornelia Renoldner  
Karina Ressler  
Heide Reumann  
Elfriede Ribarits  
Stephan Richter  
Birgit Riesenfelder  
Gert Riesenfelder  
Robin Riess  
Georg Rigele  
Horst Rohrstorfer  
Stella Rollig  
Otto Römisch  
Eberhard Roschitz  
Johannes Rosenberger  
Paul Rosenkranz  
Peter Georg Rosner  
Simon Rosner  
Michael Roth  
Hermine Röthler  
Andreas Rudigier  
Sinaida Ruppert

## — S

Nikolaus Sacken  
Albert Sackl  
John Sailer  
Klaus Salaquarda  
Sharareh Salar-Behzadi  
Viktoria Salcher  
Ranithild Salzer

Helga Schaber  
Johannes Schachinger  
Monika Schaudy  
Susanne Schaudy  
Mine Scheid  
Margot Scherl  
Peter Schernhuber  
Alexander Scherzer  
Silvia Schilgerius  
Rene Schindler  
Elisabeth Schlebrügge  
Johannes Schlebrügge  
Alfred Schlegl  
Ingrid Schlögl  
Gerhard Schlosser  
Helga Schmid-Hoppel  
Othmar Schmiderer  
Christian Schneider  
Felicita Schneider  
Elisabeth Schnürer  
Eric Schörghofer  
Dominik Schrom  
Walter Schübler  
Gudrun Schuchmann  
Reinhard Schurawitzki  
Katharina Schuster  
Georgia Schütz  
Axel Schwarz  
Eva Schwarz-Regner  
Dietmar Schwarözler  
Josef Schweiger  
Franz Seilern  
Elfie Semotan  
Michael Sertl  
Doris Sieberer  
Christian Siegel  
Anton Silhan  
Michael Silles  
Christa Simon  
Elisabeth Skale  
Alexander Slabihoud  
Ina Slama  
Erich Slovak  
Peter Smoczynski  
Stefan Somweber  
Leopold Specht  
Christian Sperk  
Veronika Sperl  
Konrad Spindler

Johannes Springeth  
Christoph  
Stamatopolos  
Maria Stassinopoulou  
Alexandra Stattin  
Werner Stefansich  
Robert Steiger  
Lukas Stepanik  
Julian Stockinger  
Robert Stöger  
Marijana Stoisits  
James Stone  
Ursula Storch  
Helmut Stoyer  
Andreas Strasser  
Christine Stromberger  
Wilfried Sünder  
Christian Suppan  
Wolfgang Suschnig

## — T

Katharina Maria  
Tanzberger  
Roland Teichmann  
Peter Tengler  
Mary Teufelberger  
Anton Tölk  
Leon Torossian  
Maximilian Alexander  
Trofaier  
Dominik Tschütscher  

## — U

Daniela Ullisch  
Andreas Ungerböck

## — V

Elfriede Valand  
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