





Entrance to the Filmmuseum LAB; the new film vault.
Director Michael Loebenstein with Vice Chancellor Andreas Babler
and Executive City Councillor for Cultural Affairs and Science
Veronica Kaup-Hasler at the Filmmuseum LAB in September 2025.

CONTENTS

Foreword — 1
Film Programs — 2
Regular Film Series — 3
Guests — 4
Film Museum on Location — 6
Education — 7
Research and Academic Courses — 8
Library and Publications — 10
Filmmuseum LAB — 11
Collections — 12
2025 Facts & Figures — 14
Our Events for Supporting Members — 15
Supporting Members 2025 — 16
Signs of Generosity — 17
Staff 2025 — 18
Partners 2025 — 19
Funding and Sponsors — 20

Foreword

A New Home, a Long-Standing Responsibility

In 2025, the Austrian Film Museum managed something that – despite all the careful planning – continues to fill me with amazement: It relocated. Eighty-five thousand film cans, along with tens of thousands of posters, photographs, screenplays, and paper documents found a new, professionally equipped home at the Filmmuseum LAB, located on the grounds of the Arsenal, a burgeoning cultural hub in Vienna’s third district. The result is a sustainable site for the global film heritage entrusted to the Film Museum – something my predecessors had wished for over decades. Together with an extraordinary team, our partners from ART for ART, our project manager at Haider, Medek & Partner, and thanks to the unanimous commitment of the federal government and the City of Vienna, we made this project a reality.

The relocation was not an end in itself. The Filmmuseum LAB is more than a state-of-the-art conservation center: It is a commitment to that which we consider worthy of preservation. This commitment aligned –

hardly by chance – with a commemorative year that meant more to us than mere anniversary symbolism: In 2025, 80 years after the end of World War II, we made film and history, democracy and memory the focus of our program. Again and again cinema – this emphatically democratic medium which brings us together in a collective experience – raises the question of what holds societies together and what endangers them. In times of global conflict and uncertainty, we believe that historical awareness, cultural curiosity, and the ability to empathize with other cultures – exactly what truly great filmmaking stands for – help make our world a better place.

My warmest thanks go out to the team at the Film Museum, who work on this “cinematic utopia” with passion and great care every day. None of this would be possible without the support of our partners, funding bodies, and – especially – our supporting members. They urge and encourage us to remain ambitious.

Michael Loebenstein

Film Programs

We remain committed to our policy of showing films in their original analog formats (16mm and 35mm) with the greatest care possible. We rely on prints from our collection as well as from international partners. Increasingly, however, only digital projection formats are available as rare and valuable film prints are digitally restored to protect the originals from wear and tear.

JANUARY/FEBRUARY 2025



- ▶ **Luigi Zampa & Luciano Salce** Comedy and Character
- ▶ **Claire Simon** Each Life Is a Novel
- ▶ **Holocaust Remembrance Day** Premiere of *Occupied City*
- ▶ **Liberation! New Beginning?** Life After the Concentration Camp (1)
- ▶ **Cinema for Little Ones** Talking with Hands!
- ▶ **A Visit from the Prague Video Archive** The Amos Vogel Atlas 19
- ▶ **Jan Soldat** In Person: Männer(t)räume
- ▶ **What Is Film** Programs 27–40
- ▶ **For Supporting Members** *The End* by Joshua Oppenheimer

MARCH/APRIL 2025



- ▶ **Planet Hongkong:** Cinema in Motion CoS
- ▶ **Mission: Impossible I, II, III** CoS
- ▶ **Here and Elsewhere** Reflecting on Israel-Palestine in the Essay Film
- ▶ **Liberation! New Beginning?** Life After the Concentration Camp (2)

- ▶ **Liberated Screen** Allied Film Politics, 1945–55
- ▶ **A Visit from the Duisburger Filmwoche**
- ▶ **Sweden Images** The Amos Vogel Atlas 20
- ▶ **Cinema for Little Ones** Film Tricks
- ▶ **In Motion** Stefanie Weberhofer: Super 8 Film Program
- ▶ **Lav Diaz – Part 8** CoS
- ▶ **The Taste of the Past** Commemorating the 10th Anniversary of Siegfried Mattl's Death
- ▶ **What Is Film** Programs 41–56

MAY/JUNE 2025



- ▶ **Dream Machine Cinema** CoS
- ▶ **Alain Jessua** Life Upside Down
- ▶ **Fortress Europe** Border in Film and History
- ▶ **Showing Atrocity Images** Visual History of the Holocaust
- ▶ **Liberation! New Beginning?** Life After the Concentration Camp (3)
- ▶ **Premiere and Workshop Talk** #LOVE by Ludwig Wüst
- ▶ **Premiere and Book Presentation** *Floating* by Michael Pilz
- ▶ **Premiere** *Am Telefon Milena Fina* by Albert Sackl
- ▶ **Digital Humanism** *Eno* by Gary Hustwit
- ▶ **Conversations with Women Film Pioneers** Lotte Klimitschek
- ▶ **A Visit from Crossing Europe**
- ▶ **Rhody Streeter & Tony Ganz** The Amos Vogel Atlas 21
- ▶ **Kurdwin Ayub** Turning the Inside Out
- ▶ **Christopher Harris** In Person

- ▶ **Cinema for Little Ones** Tell Me a Story!
- ▶ **In a Protest State of Mind!** Artistic Research
- ▶ **What Is Film** Programs 57–63

SEPTEMBER/OCTOBER 2025



- ▶ **John Carpenter** Complete Works
- ▶ **Thomas Arslan** In Motion
- ▶ **Alanis Obomsawin** Centuries of Resistance
- ▶ **Cinédoc** The Amos Vogel Atlas 22
- ▶ **Cinema for Little Ones** Film Tricks
- ▶ **Amos Gitai** Words with Gods
- ▶ **John Smith** Unreliable Narrator
- ▶ **Milica Tomić** On Love Afterwards
- ▶ **David Puttnam** *Mahler*
- ▶ **Conversations with Women Film Pioneers** Gerda Fritz
- ▶ **What Is Film** Programs 1–14
- ▶ **For Supporting Members** *Who Framed Roger Rabbit?* by Robert Zemeckis

OCTOBER/NOVEMBER 2025



- ▶ **Jean Epstein** Viennale/Film Museum Retrospective
- ▶ **Viennale at the Film Museum**

- ▶ **Hot on Cool** TV Between Show and Fourth Estate
- ▶ **Halloween Horror** CoS
- ▶ **Borjana Ventzislavova** In Person
- ▶ **20 Years School for Independent Film**
- ▶ **Cinema for Little Ones** Day and Night
- ▶ **Wege (Vol 4)** Book Presentation and Film Program with Karl Sierek
- ▶ **What Is Film** Programs 15–21

DECEMBER 2025



- ▶ **Mai Zetterling** Filmmaker and Actress
- ▶ **Sergei Eisenstein – 100 Jahre “Potemkin”** CoS
- ▶ **Christmas Comedies: Marxism and Its Consequences** CoS
- ▶ **Ruth Beckermann** In Praise of Detours
- ▶ **Lisl Ponger: Semiotic Ghosts** Book Presentation and Film Program
- ▶ **Cinematography of the Holocaust** Topographies of Persecution
- ▶ **Conversations with Women Film Pioneers** Birgit Hutter
- ▶ **Cinema for Little Ones** Sun, Moon and Stars
- ▶ **Worlds of Images** Films for Lisette Model
- ▶ **Christmas at the Film Museum**
- ▶ **What Is Film** Programs 22–30

* CoS = Collection on Screen

Regular Film Series

Our regular film series provide eclectic entryways into our cultural mission, from collecting to research to education.

AMOS VOGEL ATLAS

Our Amos Vogel-inspired series presented short films from the collection of the **Prague Video Archive** (#19), a broad sampling of **Swedish avant-garde film culture** (#20), short, pointed documentaries by **Rhody Streeter and Tony Ganz** (#21) as well as – on the 50th anniversary of its founding – a selection of short films from the first years of **Cinédoc Paris Films Coop** (#22). Each program was introduced by invited guests.

COLLECTION ON SCREEN

In early 2025, we chose two major thematic focuses: a tribute to the Golden Era of **Hong Kong Cinema** and a retrospective exploring the diverse connections between **dreams and film**, with a spotlight on David Lynch. The series also presented more highlights from

our collection of nearly 29,000 titles, including programs devoted to **Sergei Eisenstein**, the “heritage” of the **Marx Brothers**, the **horror genre**, **Lav Diaz**, and the **Mission: Impossible** series.

CINEMA FOR LITTLE ONES

Our educational program for young children was refreshed with new topics and also included inclusive formats. **Talking with Hands!**, **Film Tricks**, **Tell Me a Story!**, **Day and Night**, and **Sun, Moon and Stars** were enjoyed by many children ages 3 and up and their families.

PETER KUBELKA'S CYCLE WHAT IS FILM

With a total of **63 programs** created by the co-founder of the Austrian Film Museum **Peter Kubelka**, *What Is Film* is shown each Tuesday in two screenings the way he intended it (e.g. without subtitles). To open the cycle in September 2025, Kubelka introduced the core themes of the film medium.

CONVERSATIONS WITH WOMEN FILM PIONEERS

In this series, women professionals from various sectors of the Austrian film scene who have left their mark but need to be rediscovered due to lack of canonization, discuss their life and work. Niki Mossböck spoke with editor **Lotte Klimitschek**; producer **Gerda Fritz** shared her experiences with Claudia Wohlgenannt; and costume designers **Birgit Hutter** and Anna Zeithuber provided insights into their work. Concept and host: Julia Pühringer.

↓ **Martin Mazanec and Sylva Poláková** present the **Prague Video Archive** [The Amos Vogel Atlas 19]



PHOTOS: AUSTRIAN FILM MUSEUM/ESZTER KONDOR; © HANNA KIM



← **Inland Empire** (2006, David Lynch) [Collection on Screen]

↓ **Clockwise: Kitty Kino, Andrea Pollach, Julia Pühringer, Gerda Fritz and Claudia Wohlgenannt** [Conversations with Women Film Pioneers]



↑ **Peter Kubelka and dancer Alexander Gottfarb** [Cyclical Program What Is Film]

↖ **Raccoon and the Light** (2018, Hanna Kim) [Cinema for Little Ones]



Guests

The “Invisible Cinema” is also a place for exchange and conversation. We are delighted to have welcomed so many guests in 2025, including filmmakers, musicians, scholars, and curators. Their introductions, discussions, and insights have enlivened and enriched our program.

GUESTS (in alphabetical order)

- **A** — Domagoj Akrap, Thomas Arslan, Nika Autor, Kurdwin Ayub
- **B** — Adéla Babanová, Dieter Bandhauer, Ruth Beckermann, Max Bergmann, Caroline Bobek, Irena Borić, Elaine Brennan, Matti Bunzl
- **C** — John Carpenter (via zoom), Sema Colpan, Greg de Cuir Jr.
- **E** — Tobias Ebbrecht-Hartmann
- **F** — Alberto Fasulo, Faraz Fesharaki, Daniel Fill, Milena Fina, Philipp Fleischmann & former students and teachers of the School for Independent Film, Birgit Flos, Isabella Forciniti, Gerda Fritz, Samira Fux
- **G** — Sabine Gebetsroither, Siobhán Geets, Dan Geva, Amos Gitai, Alexander Gottfarb, Peter Grabher, Martin Grennberger, Michaela Grill, Stefan Grisseman
- **H** — Daniel Hadenius-Ebner, Christopher Harris, Katharina Hohenberger, Patrick Holzapfel, Gregor Holzinger, Andreja Hribernik, Birgit Hutter
- **K** — Sandy King Carpenter (via zoom), Kitty Kino, Lotte Klimitschek, Birgit Kohler, Eva Königshofen, Alex Kranabetter, Peter Kubelka
- **M** — Sarita Matijević, Martin Mazanec, Varja Močnik, Meg Morley, Niki Mossböck
- **N** — Maud Nelissen, Klaus Nüchtern
- **O** — Vrääth Öhner
- **P** — Jeanette Pacher, Sascha Peres, Andrea Pergolari, Norbert Pfaffenbichler & team, Maria Lisa Pichler, Michael Pilz, Peter Pilz, Sylva Poláková, Lisl Ponger, Maria Prantl, Karolina Preuschl, Julia Pühringer, David Puttnam
- **R** — Stefan Ramstedt, Christian Rapp, Katharina Riedler, Marc Ries, Drehli Robnik, Billy Roisz, Clémentine Roy
- **S** — Albert Sackl, Emanuele Salce, Eva Sangiorgi, Michaela Scharf, Joachim Schätz,



↑ **Bianca Stigter** [Premiere of *Occupied City*]

Hanna Schimek, Daniela Schmid, Fabian Schmidt, Ingrid Schmoliner, Alexander Scholz, Lotte Schreiber, Werner Michael Schwarz, Dietmar Schwärzler, Günther Selichar, Karl Sierek, Claire Simon, John Smith, Jan Soldat, Bianca Stigter

— **T** — Milica Tomić

— **V** — Gary Vanisian, Borjana Ventzislavova, Saralisa Volm

— **W** — Gerald Weber, Stefanie Weberhofer, Dominique Willoughby, Renée Winter, Claudia Wohlgenannt, Constantin Wulff, Ludwig Wüst & team

— **Y** — Marie-Noëlle Yazdanpanah, Neil Young

— **Z** — Ingo Zechner, Günter Zehetner, Anna Zeitlhuber, Jakob Zenzmaier, Željimir Žilnik & team



↑ **Thomas Arslan** [Thomas Arslan: In Motion]

↩ **Ruth Beckermann, Michael Loebenstein** [Ruth Beckermann: In Praise of Detours]

↓ **Norbert Pfaffenbichler, Stefan Erber**, actor in the 2551 trilogy [Dream Machine Cinema]



↑ Curator **Julia Pühringer**, costume designer **Birgit Hutter** [Conversations with Women Film Pioneers]

PHOTOS: VIENNA SHORTS/HANNA PRIBITZER (KURDWIN AYUB); VIENNA SHORTS/PETER GRIESSER (CHRISTOPHER HARRIS); VIENNA/ALEXANDER TUMA (MAUD NELISSEN); ALL THE OTHERS: AUSTRIAN FILM MUSEUM/ESZTER KONDOR



↑ **Michael Loebenstein**, the editors **Dietmar Schwärzler** and **Elisabeth Streit**, **Lisl Ponger**, **Tom Waibel** [Book Presentation *Lisl Ponger: Semiotic Ghosts*]



↑ **Milica Tomić**, curator **Irena Borić**, curator and Kunsthaus Graz director **Andreja Hribernik** [Milica Tomić: On Love Afterwards]

↓ **Borjana Ventzislavova**, curator and filmmaker **Lotte Schreiber** [In Person: Borjana Ventzislavova]



↑ **Kurdwin Ayub** and **Daniel Hadenius-Ebner** (VIENNA SHORTS) [Kurdwin Ayub: Turning the Inside Out]

↩ **Maud Nelissen** [Jean Epstein]

→ **Stefanie Weberhofer**, **Markus Maicher** [In Motion: Stefanie Weberhofer]

→ **Claire Simon** [Claire Simon. Each Life Is a Novel]

↓ **Sandy King Carpenter**, **John Carpenter** via zoom [John Carpenter]



↑ Curator **Greg de Cuir Jr.**, **Christopher Harris** [In Person: Christopher Harris]

↩ **Jurij Meden**, **John Smith** [John Smith: Unreliable Narrator]

↓ **Nicola Locatelli** (Italian Cultural Institute director), **Christoph Huber**, **Alessandra Thiele**, **Emanuele Salce** and Salce expert **Andrea Pergolari** [Luigi Zampa & Luciano Salce]



Film Museum on Location

The Film Museum’s activities extend far beyond our venue, the “Invisible Cinema”: Our staff members are invited guests at museums and universities, attend festivals, take part in juries. They also collaborate with cultural centers in Austria and abroad. Below, you will find a selection of our diverse presence, including at retrospectives, professional conferences, and scholarly symposia.

The editors of the book *How to Do Things with VALIE EXPORT* – Eszter Kondor, Michael Loebenstein and Katharina Müller – together with VALIE EXPORT at the event *A Celebration for VALIE EXPORT* at Belvedere 21. ↓



LECTURES, DISCUSSIONS, WORKSHOPS

JANUARY Department of Contemporary History, University of Vienna: Anna Högner, Michael Loebenstein **MARCH** City Hall, Vienna: Anna Högner, Stefanie Zingl **APRIL** Austrian Cultural Forum Cairo (online): Elisabeth Streit, Tom Waibel, Christoph Huber; International Short Film Festival Oberhausen: Elisabeth Streit **MAY** Institute of Contemporary Arts, London: Michael Loebenstein; Vienna City Library: Michael Loebenstein; Belvedere 21, Vienna: Michael Loebenstein, Katharina Müller **JUNE** Department of Contemporary History, University of Vienna: Stefanie Zingl; MAMbo, Bologna: Anna Högner **JULY** DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt/Main: Christoph Huber; Museum of Military History, Vienna: Stefan Huber **AUGUST** DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt/Main: Christoph Huber; Mauthausen Memorial: Elisabeth Streit, Tom Waibel **SEPTEMBER** Vienna Poetry Academy: Christoph Huber **OCTOBER** St. Pölten FH & Vienna University of Technology: Anna Högner, Michael Loebenstein; Urania, Vienna: Stefan Huber; South Tyrol Museums, Bolzano: Anna Högner, Michael Loebenstein; Mediateca della Società Umanitaria, Cineteca Sarda, Cagliari: Stefanie Zingl; Movimento, Linz: Stefan Huber; KIZ Royal, Graz: Stefan Huber; Admiral Kino, Vienna: Stefan Huber **NOVEMBER** Suburbinale, Groß-Enzersdorf: Stefan Huber; Leokino, Innsbruck: Stefan Huber; Lichtspiel/Kinemathek Bern: Stefanie



← Screening of the short film *Am Rande der Großstadt* (1965, Viktor Alexander), with music by SquarEars, at the Zukunftshof Rothneusiedl. ↓ More than 48,000 visitors saw our film-related loans for the exhibition “Controlled Freedom” at the Wien Museum.



← Anna Högner and Stefanie Zingl presented the amateur film project “Reel Adventures” at the Vienna Research Festival in City Hall.

Zingl; YOUKI International Youth Media Festival, Wels: Anna Egerer

FILM SCREENINGS

Wienfilm 1896–1976 (1977, Ernst Schmidt Jr.) and *The Entry of Rococo into the Island Kingdom of the Huzzis* (1989, Andreas Karner, Mara Mattuschka, Hans Werner Poschauko) at the Diagonale in Graz; a fragment of *The Case of Lena Smith* (1929, Josef von Sternberg) at the Instituto Moreira Salles in São Paulo; amateur films in Groß-Enzersdorf and at SOHO in Vienna’s Ottakring neighborhood; *The Merry Widow* (1925, Erich von Stroheim) and *Der grüne Kakadu* (1932, Franz Hohenberger), as well as new compositions based on film clips from the Film Museum’s collection at the Wiener Konzerthaus; *Am Rande der Großstadt* (1965, Viktor Alexander) at the Zukunftshof Rothneusiedl, Vienna

LOANS

Film-related materials and film clips from the collection were presented at the following

venues: Biennale, Rome (“Agency for Better Living”); Haus der Geschichte Österreich, Vienna (“Holidays in Austria: Reinventing a Tourist Destination”); Leopold Museum, Vienna (“Hidden Modernism: The Fascination with the Occult around 1900”); Johann Strauss Year 2025/Reaktor, Vienna (“Be Embraced, You Millions!”); Romanian Design Week, Bucharest (“RDW Design Flags”); Vienna Library in City Hall (“Scientific World-Conception in Vienna – Places of the Vienna Circle”); Wien Museum (“Controlled Freedom: The Allied Forces in Vienna”)

Permanent loans: Visitor Center at Kaiser-Franz-Josefs-Höhe in Heiligenblut am Großglockner; Command Center of the Przemyśl Fortress, Przemyśl; Imperial War Museum London; Leopold Museum, Vienna; Museo della Grande Guerra, Gorizia; Prater Museum, Vienna; Russian Jewish Museum and Tolerance Center, Moscow; Vienna Technical Museum; Vienna Public Transport Museum

More information: filmmuseum.at/en/on_location

PHOTOS: CLOCKWISE: STEPHAN EBERLE; AUSTRIAN FILM MUSEUM/ESZTER KONDOR; EVA CZERNOHORSZKY; ESEL.AT - LORENZ SEIDLER

Education

Our educational department understands film as an art and a document in the broadest sense, including the medium’s technological, aesthetic, and social foundations. The starting point is always the shared experience of watching films together.

CINEMA FOR LITTLE ONES

Our efforts for **more inclusivity and diversity in our film programs for children** ages 3 and up led in 2025 to a collaboration with the association Kinderhände. Together, we organized an afternoon of short films with a workshop in both Austrian Sign Language and German. An initiative of Vienna’s Stadtkino led to a project funded by Europa Cinemas for the further development of *Cinema for Little Ones*. This resulted in **ten new programs** (two curated by the Film Museum) which ran in seven cinemas throughout Austria. Stefan Huber and Lisa Mai (Kikeriki Children’s Short Film Festival) designed workshops and prepared material for moderators.

CINESCHOOL

We continued our **well-established collaborations** with Tricky Women/Tricky Realities and the ZOOM Children’s Museum, and in the interactive **workshop *The Cinema Machine***, we offered insights into the work behind the analog film experience.

EDUCATION × PROGRAM

We launched **new presentation formats** which strengthened the ties between the Film Museum’s programming and educational departments. A *Cineschool* event was devoted to the theme of the retrospective *Dream Machine Cinema*. After the screening of *Sherlock Jr.* (1924, Buster Keaton), we hosted a children’s workshop. We also experimented with different ways of conveying the processes surrounding an event in the “Invisible Cinema” to our audiences.

EDUCATION TAKES THE STREETS

Our activities extend far beyond the cinema: In 2025, for example, the Film Museum hosted **craft stations** at many outdoor fairs (SOHO Studios, Museum of Military History, Kokodil Children’s Group), as well as **workshops at schools and festivals**.

SUMMER SCHOOL

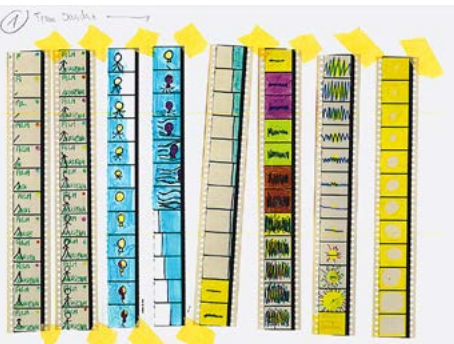
We continued developing our **professional development programs for educators and teachers**. Together with filmmaker Christina Stuhlberger, we organized a **four-day seminar** that, as part of our engagement with the concept of “participation,” offered attendees more possibilities for mutual encounters, creative organization, and involvement in decisions about the seminar’s structure.

SPREAD THE WORD

We presented and discussed **our positions on film literacy** with (future) educators, including at the teaching event “Film Education × Film Museum” at the Institute for Theater, Film, and Media Studies, in seminars for future teachers at the Center for Teacher Education (both University of Vienna), as well as at a workshop for social workers during the Vienna Video & Filmtage.

Cinema for Little Ones: Talking with Hands! in collaboration with the association Kinderhände. →

Anna Egerer led a film analysis workshop at the YOUKI International Youth Media Festival. ↓



← Hand-painted film trailer by the “young programmers” of the class 3AB of BRG III Boerhaavegasse High School



↑ Stefan Huber at a workshop about Groß-Enzersdorf in film at the Suburbinale Film Festival.

Research and Academic Courses

As a research and educational institution, the Film Museum initiates and supports national and international research projects within and beyond academia. Its focus lies on the scholarly and artistic examination of film in both its historical and contemporary dimensions and in relation to other media.



↑ Our MWA Spinner S2 multi-format film scanner, which is integrated into the ZMKK national research infrastructure.

Opening of the ZMKK at the Academy of Fine Arts Vienna with representatives of the collaboration partners: Robert Linke (Federal Monuments Office), Kevin Lutz and Michael Loebenstein (Austrian Film Museum), Carolin Bohlmann, Katja Sterflinger and Johan F. Hartle (Academy of Fine Arts), Elmar Pichl (Federal Ministry of Women, Science and Research) ↗



↑ Untitled, 2025, Hannah Delfauro, Magdalena Hanáčková, Lisa Jabornig, Gwendoline Wagner (a film by students, created for the course "In a Protest State of Mind!")

CORE FACILITY ZMKK

Launched in 2025, the **Center for Materials Science in Art and Conservation (ZMKK)** is the outcome of a close collaboration between the Institute for the Natural Sciences and Technology in the Arts (INTK), the Institute for Conservation and Restoration of the Academy of Fine Arts Vienna, the Austrian Federal Monuments Office, and the Austrian Film Museum. It is an open **research platform and knowledge hub** that strengthens the dialogue between art, science, and conservation.

With its multi-gauge film scanner, the MWA Spinner S2, which is part of the national research infrastructure, the Film Museum provides the most modern technology for **high resolution digitization** of film gauges ranging from 8mm to 35mm. This infrastructure not only enables **endangered film works to be preserved** with precision, it also opens new

possibilities for the scientific analysis of film materials, their aging processes and conservation strategies.

As a partner institution, the Film Museum is proud to bring its **expertise in the conservation, digitization and scholarly study of audiovisual materials** to the ZMKK.

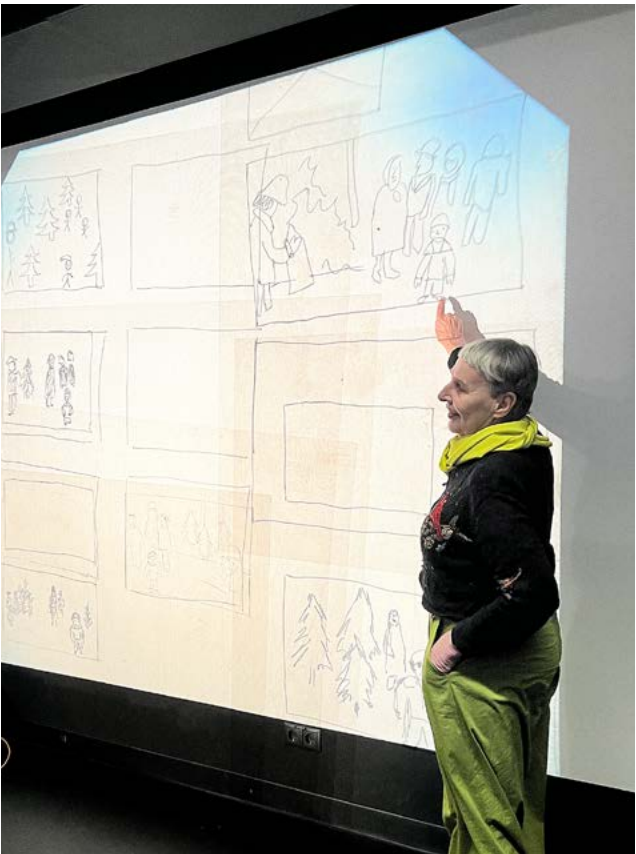
RESEARCH PROJECTS

In 2025, we completed three major projects which all dealt in different ways with non-canonical documentary films and forms of self-documentation on film. These include: **"Modern Vienna Time Machine"** (funding

provided by the City of Vienna, Department of Culture [MA 7]; project director: Ludwig Boltzmann Institute for Digital History), the amateur film online resource **"Reel Adventures"** (project directors: Michael Loebenstein, Stefanie Zingl) funded by the Vienna Business Agency, and **"Visual History of LGBTIQ+ in Austria and Beyond."** In collaboration with the Austrian Mediathek, Qwien – Center for Queer History, and STICHWORT – Archives of the Women's and Lesbians' Movements, this last project used a decentralized network to collect a wide range of films and videos rooted in social movements and activism. Starting with community-based review processes, this



← Super 8 film credit for *Elektra* (1973/74, Paolo Mezzacapo de Cenzo) ["Visual History of LGBTIQ+ in Austria and Beyond" project]



↑ Charel editing film, Vienna, circa 1970 [private; "Reel Adventures" project]

← Hanna Schimek in the course "Look at That!" [Artistic Research]

PHOTOS: AUSTRIAN FILM MUSEUM/KEVIN LUTZ; ESELAT – ROBERT PUTEANU; AUSTRIAN FILM MUSEUM/KATHARINA MÜLLER

ethically sensitive footage was made available in varying degrees according to protection requirements and target groups. The images' personal documentary quality reveals the history of LGBTIQ+ life in Austria as one of resistance, desire, and solidarity. With funding provided by the **FWF – Der Wissenschaftsfonds** (Elise Richter Program), the project was carried out in collaboration with **ifk – International Research Center for Cultural Studies** under the leadership of project director **Katharina Müller**.

ACADEMIC COURSES

During the summer semester of 2025, our university course on curatorial work with film focused on "film education." The winter semester stood under the sign of **artistic research**: "Look at That!," focused on the multi-sensory cinema experience in a collaboration with **Hanna Schimek** using private documentary films from the **"Reel Adventures" project**. As in years past, in 2025 we also presented the results and works of our research and teaching activities at a free public screening in the "Invisible Cinema": In June, students in the Theater, Film and Media Studies department showed their **works about political protest and**

the moving image as a means of resistance made under the artistic and scholarly guidance of filmmaker **Anna Spanlang**.

In 2025, we were involved in teaching collaborations with the **University of Vienna** (Institute for Theater, Film and Media Studies; Library and Information Studies), the **University of the Arts Linz** (Department of Cultural Studies), the **University of Klagenfurt** (Department of Cultural Analysis), and the **Centro Sperimentale di Cinematografia in Rome** (Conservation and Management of the Audiovisual Heritage). Furthermore, Film Museum staff are active in advisory roles on **many boards and committees**, from the advisory board of the search portal for digitized Austrian cultural heritage, **Kulturpool**, to the traveling cinema initiative in Burgenland-Saalekreis (Saxony-Anhalt).

Library and Publications

With over 30,000 books and 500 magazines and journals, the Film Museum is home to the most comprehensive scholarly film library in Austria. For many years, we have published books on film history: In our long-running series with SYNEMA, with the art book publisher Spector Books, and since 2025 with Mandelbaum Publishing House, the publisher of our new Edition Zyphius imprint.

END AND BEGINNING

2025 was an exceptional year for our library. Midway through the year, we already had **300 consultations** – a logistical challenge when there are only four available seats. We owe the **high demand** not only to our regular readers, but to many international visitors as well.

Our holdings continue to grow through **purchases and donations**. Of special importance is the **estate of Harry Tomicek**, (1945–2025) who was a close collaborator of our institution for decades as an author and scholar. His children, Laura and Timotheus Tomicek, generously donated his library to us. The cataloging and processing of his books unlock a new entry point to his thinking and writing. The circle closes through their use by our readers.

NEW RELEASES

HOW TO DO THINGS WITH VALIE EXPORT
VALIE EXPORT (1940–2026) was one of the most radical audiovisual artists of our time. The editors Katharina Müller, Eszter Kondor, and Michael Loebenstein view her cinematic work as a **universe of options for action** and have invited numerous authors to reflect on the political potential of EXPORT's work. (Spector Books, German and English editions)

LISL PONGER: SEMIOTISCHE GEISTER / SEMIOTIC GHOSTS
In the decades of her work with photography, film and installation, Lisl Ponger has developed a characteristic **Pongerish perspective on the world**. Elisabeth Streit and Dietmar

Schwärzler have brought together scholars, curators, friends, and colleagues to explore the breadth of Ponger's artistic and socio-political commitment. (Mandelbaum Publishing House, German/English)

SYNCHRON: DAS FILMMAGAZIN
From 1984 to 2009, **Hans Langsteiner's radio program Synchron – Das Filmmagazin**, broadcast on Ö1, the cultural radio channel of Austria's public broadcaster ORF, helped shape the discourse on cinema in Austria. This **free online publication** by Paolo Caneppele and Gunter Krenn is intended as a tool for studying the program and film critics' debates in the past. (German)

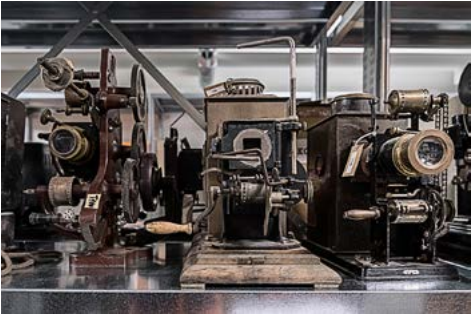
More information:
www.filmmuseum.at/en/shop

Filmmuseum LAB

What was announced in the 2024 Annual Report as the biggest project in our 60-year history finally became a reality in 2025: The Filmmuseum LAB opened its doors on the grounds of the Arsenal, a historic military complex in the city's third district. The LAB is an over 1,500 m² modern museum depot for our collections, featuring specialized rooms for restoration, archival, and digitization work.



Interior and exterior views of the Filmmuseum LAB at the Arsenal shortly before and after the relocation.



Around 500,000 objects – including 85,000 film cans, thousands of writings, posters and valuable archives – were **relocated** in early 2025 in 85 truckloads from the former archive in Heiligenstadt, in Vienna's 19th district, to the new site in the city's Landstraße neighborhood. This colossal undertaking was carefully carried out by the moving company Frachtmeister, without a single object lost or damaged.

The Filmmuseum LAB's technical infrastructure offers **optimal climate control and storage conditions** for analog and digital material, the most up-to-date digitization stations, and **improved working conditions** for our team. This all sets new standards and we have already received visits **from numerous guests from Austria and abroad** – including film-

makers, artists, and colleagues from museums and archives. The years of planning (new cans for film prints and barcoding of the film collection, data migration, reconceptualizing collection administration and long-term digital storage) have paid off: The Filmmuseum LAB is not only a depot, but rather the practical foundation for us to continue to fulfill our role as an internationally recognized **center for film culture** in the future.

At its new address, the Film Museum is **part of a growing cultural cluster**: With the opening of FOTO ARSENAL WIEN and the Kunstpause

cafeteria, the grounds of the Arsenal are quickly being established as a new cultural district where performing arts, cultural history, film, and photography meet.

With its depots, research and project rooms, the Filmmuseum LAB introduces new possibilities of collaboration with universities and educational institutions. Together with the Austrian National Library, in 2025 we organized at our new facilities **an elective course on media archiving** as part of the master's program Library and Information Sciences.

↓ Book and poster insert
How to Do Things with VALIE EXPORT



← Cover Lisl Ponger:
Semiotische Geister / Semiotic Ghosts



↑ Hans Langsteiner, 2025

← Harry Tomicek 2024 at the Film Museum



Collections

For over 60 years, we have been curating a steadily growing collection of films for screenings, exhibitions and research purposes, highlighting the importance of film as a document in the context of contemporary and cultural history. In addition, we collect and preserve photographs, posters, and other film-related materials.



The United States of America (1975, James Benning, Bette Gordon) [Digital restoration] ↑

Amos Gitai (right) in conversation with Domagoj Akrap (Jewish Museum) and Jurij Meden at the Film Museum, 2025 [Donation] ↗



Trafic (1971, Jacques Tati) [Donation] ↑

Heimo Zobernig in the Film Museum's new film storage facility [Donation] →



PHOTOS: AUSTRIAN FILM MUSEUM/ESZTER KONDOR (AMOS GITAI); AUSTRIAN FILM MUSEUM/MICHAEL LOEBENSTEIN (HEIMO ZOBERNIG)

DEPOSITS AND DONATIONS

Despite all the challenges, the pause required by the relocation was short. In May 2025, a first highlight in our newly built depot space came in the form of a print of Albert Sackl's *Am Telefon Milena Fina*, color-graded by the lab to match our 16mm projection set-up. In June, large deliveries were again possible, including **44 film prints from James Benning**. As summer began, things moved quickly:

Titles received included **Amos Gitai's** personal print of *Ha'aretz-hamuvtakhat* (*Promised Land*), a donation of **Jacques Tati's** *Trafic* from his heirs and rights holder, and two films from the **Phil Solomon Project**. Additionally, we added the nearly complete film works of **Edgar Honetschläger** in analog and digital form to our vault. In autumn, we were pleased to receive an eclectic donation of **19 prints of art house films** from the independent cinema

Skino in Schaan (Liechtenstein). Shortly after, **100 film prints from the production company DOR FILM** found their way into our new vault.

FOCUS ON VISUAL ART

Autumn marked the start of a new focus on **films from the field of visual art**: The opening of a deposit by the artist **Andrea van der Straeten** was followed before the end of the

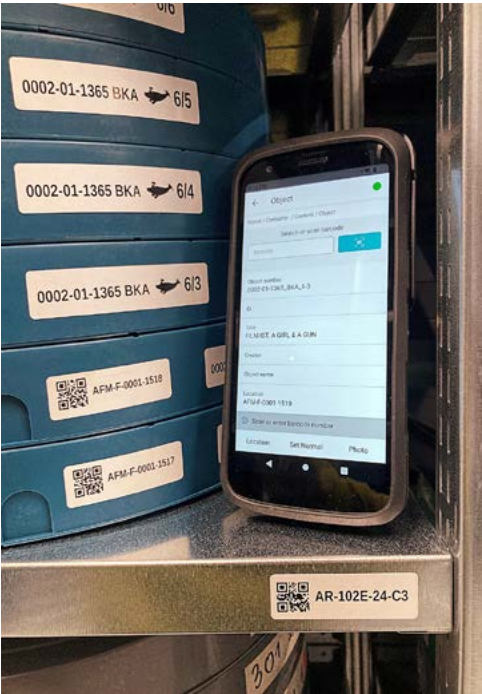


← *Picture Again* (2002, Linda Christanell) [ongoing digitization project]]



↑ Paolo Caneppele, who remains a consultant to the Film Museum following his retirement.

We implemented Axiell Collections, one of the world's leading database systems for museums and archives. The database features the ability to enable granular location tracking of our collection holdings using QR code scanners. ↗



year by the donation of the film work of **Heimo Zobernig** from the 1980s. We plan to make this available to a new audience in the near future. The films of **Linda Christanell** are also part of a comprehensive digitization project which will culminate in autumn 2026 with a film program in our cinema.

NEW COLLECTION CATALOG

Our **film collection** contains a wide array of elements from 28,884 different films from the last 130 years – in 25,646 cases, this is analog, photochemical material. Right now, the **digital collection** contains around 1.4 petabytes (=1,400 terabytes) of data including redundancy copies.

In order to maintain an overview of all these film elements and digital data, the Film Museum restructured the foundations of its collection register in 2025. We implemented **Axiell Collections**, one of the world's leading

database systems for museums and archives. For the first time in our history, we can now register our holdings according to the European standard EN 15907 and the documentation standard SPECTRUM. In this way, we can ensure the **greatest interoperability** of our metadata with other cinematheques and film archives.

COMPLETED PROJECTS

Intense work continued on our **digitization and cataloging projects** as well: With the support of the Federal Ministry of Housing, Arts, Culture, Media and Sport's **Digital Cultural Heritage funding program**, we digitized to the highest standards and, whenever possible, from original sources historical documentary footage focusing on the **era of Austria's First Republic**.

In collaboration with the Ludwig Boltzmann Institute for Digital History, we digitized

footage of Vienna from every decade since the creation of the film medium. The footage will be used in the project **"Modern Vienna Time Machine"** to enable a filmic journey in time through the capital.

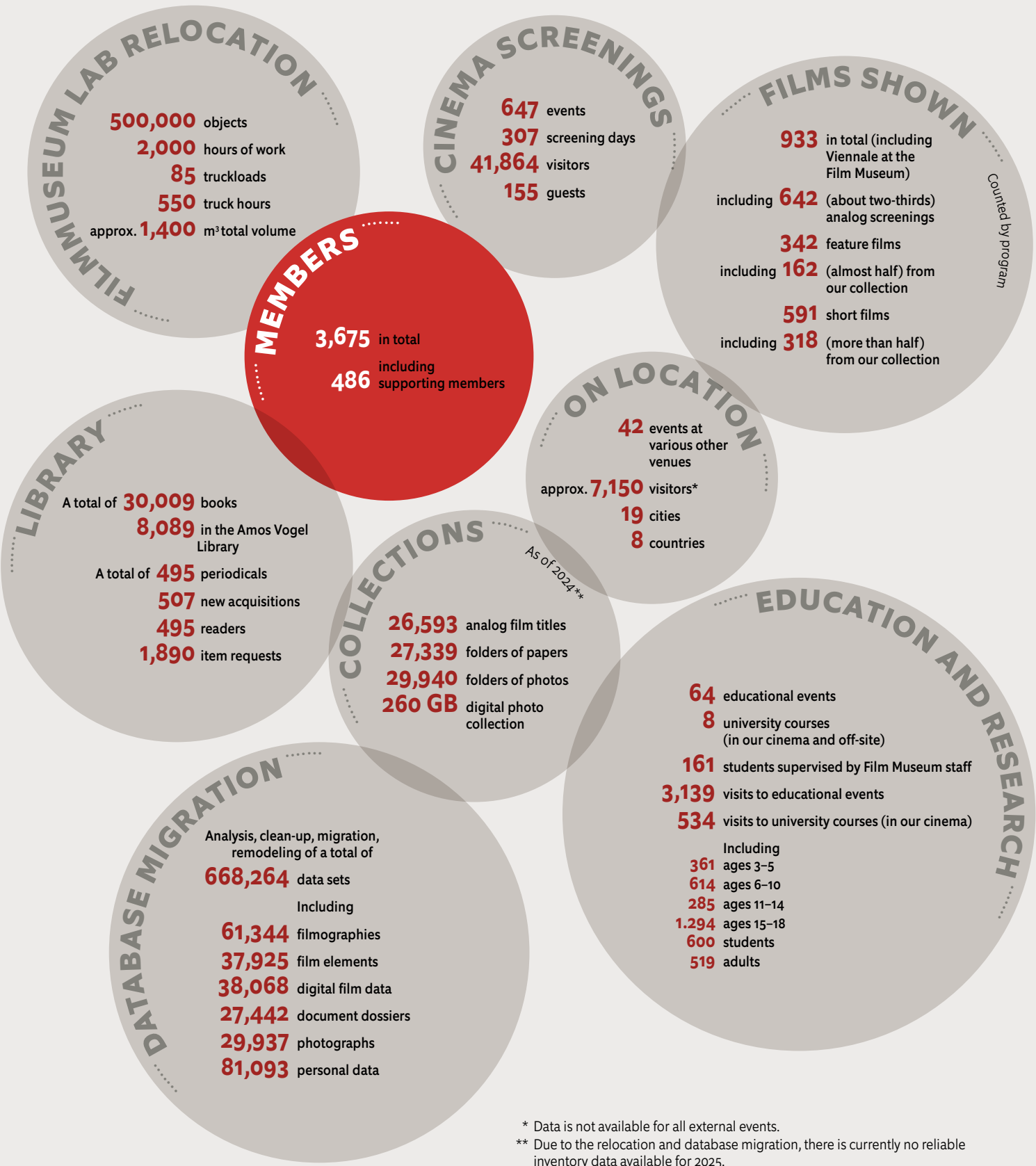
Alongside 206 private and amateur films, the cataloging project **"Reel Adventures"** also draws on our film-related collection – objects, documents, photographs, posters, notebooks, and much more. By **interlinking different holdings**, the project enables a better understanding of the practice and history of amateur and private films and their makers, which the films alone cannot convey.

In a certain way, the increased focus on our film-related collection is a farewell gift to the collection's longtime director: **Dr. Paolo Caneppele** began a well-deserved retirement at the start of the year. He will however continue to advise us in a part-time, casual capacity.

FOTO: AUSTRIAN FILM MUSEUM/ESZTER KONDOR; AUSTRIAN FILM MUSEUM/KEVIN LUTZ

2025 Facts & Figures

The Film Museum’s activities are as diverse as the medium itself: We run a cinema, preserve and curate collections, collaborate with other museums and institutions, organize screenings on location outside the “Invisible Cinema” and function as a research and educational establishment.



* Data is not available for all external events.
** Due to the relocation and database migration, there is currently no reliable inventory data available for 2025.

Our Events for Supporting Members

Supporting members are more than just friends of the Film Museum – they are enablers of a rich film culture. Thanks to their encouragement and financial support, we are able to restore endangered films, expand and preserve our collections, and develop high-quality film and educational programs.

→ An exclusive film screening followed by drinks and conversation at the Filmbar.



↑ Guided tour led by co-head of collections Kevin Lutz during a visit to the Filmmuseum LAB.

↔ Curator-led tours at mumok and the Jewish Museum Vienna.

Supporting Members not only enjoy free entry to the openings of our retrospectives, but also receive invitations to screenings, previews, and special guided tours. Benefits include reduced ticket prices and discounts on publications. Membership fees are tax deductible.

FILM OFFERINGS

For our Supporting Members, 2025 began with an exclusive screening of Joshua Oppenheimer’s *The End* and a personal video message from the director. To open our autumn season, supporting members could select a film from our collection: They chose *Who Framed Roger Rabbit* by Robert Zemeckis – a classic that once again showed off its visual sophistication on the big screen.

PROGRAMS IN DIALOGUE

To complement our series, *Dream Machine Cinema*, we organized a tour of the exhibition “Hidden Thoughts of a Visual Nature” at the

Sigmund Freud Museum. The exchanges and discussions opened new perspectives on the interplay of film, imagination, and psychoanalysis.

As part of the Film Museum’s event *Words with Gods*, featuring Amos Gitai, we visited the exhibition “G*d: Reflections Between Heaven and Earth” at the **Jewish Museum Vienna**.

Shortly after the book presentation of *Lisl Ponger: Semiotic Ghosts* in our new Edition Zyphius, the **mumok** exhibition “The World of Tomorrow Will Have Been Another Present,” featuring works by Ponger, drew connections between film, photography, and contemporary art.

NEW SPACES, NEW PERSPECTIVES

A highlight was a visit to the newly opened **Filmmuseum LAB** with a peek into the tasks, spaces, operations, and future plans of our new location – as well as a visit to **FOTO ARSENAL WIEN**.

LOOKING AHEAD

In 2026, we are expanding our offerings for supporting members and creating new opportunities for exchange. We are planning exclusive salon talks with director Michael Loebenstein and the Film Museum’s team, a membership card allowing free entry for an additional guest twice a year, as well as other glimpses “backstage.”

More information: www.filmmuseum.at/en/supporting_membership

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And a warm thanks to all our anonymous donors.



Brigitta Kaiser-Traar and Gerhard Kaiser

SIGNS OF GENEROSITY

As a nonprofit cultural institution, the Austrian Film Museum is dependent on a mix of public funding, self-earned revenue, and private sector support. In a field marked by austerity measures and growing insecurity, the third pillar – philanthropy – is more meaningful than ever before. We are all the more grateful to the community of people who truly value our work and keep us going with their personal support.

Bequests and legacies are a special and often underappreciated avenue. These enable the deceased's connection to an institution to continue and sustainably ensure cultural work.

In 2025, we received a **generous gift** from two very special people: Our long-term supporting member **Gerhard Kaiser**, who passed away in December 2024, made the Film Museum and the Austrian National Library his heirs – something none of us expected. He and his wife **Brigitta Kaiser-Traar**, who passed away in 2022, loved theater, travel, and cinema. Both were passionate visitors of the Film Museum. Their financial estate enables us to make necessary investments which would otherwise have been impossible: from long-overdue renovations in the lobby to equipping the cinema with a new digital projector.

We are deeply grateful to the Kaisers for their legacy.

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In memoriam Harry Tomicek (1945–2025)

Partners 2025

PARTICIPATION IN PROFESSIONAL FORUMS

The Film Museum is a member of international associations and organizations: **Association of European Film Archives and Cinematheques** (ACE; Brussels) • **European Children’s Film Association** (ECFA; Brussels) • **European Rural History Film Association** (Bern) • **Fédération Internationale des Archives du Film** (FIAF, International Federation of Film Archives; Brussels) • **INEDITS European Association** (Dudelange) • **Medien Archive Austria** (MAA) • **Museumsbund Österreich** (MÖ) • **Verein Lichtspiel** • Together with the TU Vienna and The University of Bremen: Partner Board of the **Ludwig Boltzmann Institute for Digital History** (LBIDH) [chair since 2020]

Film Museum staff are active as volunteers in international organizations and contribute to progress in research, education and cultural work: **Association of Moving Image Archivists** (AMIA; Hollywood, California) • **FC Gloria – Feminismus Vernetzung Film** • **Kulturpool** [platform for Austria’s digital heritage] • **Research in Film & History** (Bremen)

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Since 2023, the Film Museum holds the Austrian Ecolabel for Museums – a visible sign of its ambitions to make ecological responsibility a permanent part of our operations.
More information: www.filmmuseum.at/en/about_us/sustainability



IMPRINT Österreichisches Filmmuseum/Austrian Film Museum (ZVR number: 778704125), Augustinerstrasse 1, 1010 Vienna, T +43/1/533 70 54, kontakt@filmmuseum.at, www.filmmuseum.at/en
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Cover: *Wonders of the Sea*, 1922, John Ernest Williamson (ongoing restoration project)