





Exhibition view of "The Remains of Cinema"
(see p. 10)

Foreword

This year's annual report documents a year of many changes. In 1964 Peter Konlechner and Peter Kubelka moved into a small office above the cinema in the Albertina building. In the five decades that followed, as the number of staff multiplied several times over, the office space grew increasingly cramped. In the summer of 2018, we were able to move to a new location: our offices, as well as the library, can now be found just around the corner in the Hanusch Court.

There were also changes in the "Invisible Cinema" and in our archive: thanks to extensive maintenance and improvement work, we can now offer even better film screenings, while our archival staff gained improved workplaces. It is the "invisible" work that takes place "behind the screen" that we would like to tell you about in this report. Let us take you on a tour from our collections to the scientific and technical facilities, from digital long-term preservation to our research programs. This year, we also expanded our international activities, reaching more people than ever before (see p. 5). In Austria, the centenary of the founding of the Austrian Republic gave us many opportunities to present our collection holdings in exhibitions,

lectures, and seminars. On the visual end, our graphic designer Gabriele Adébisi-Schuster gave the posters and program booklets a makeover.

The staff is the heart of the Film Museum. In 2018 we said goodbye to several colleagues and welcomed new team members, including our new film curator Jurij Meden, who has been in charge of the program since October 2018. Since last spring, the long-standing head of press and personnel, Alessandra Thiele, has been supporting me in the role of deputy director. I'm deeply grateful to her and our whole team, whom you can meet on p. 12/13, photographed by the wonderful Maria Ziegelböck.

Finally, my thanks go out to you – our members, supporters, partners, and friends. We think of the Film Museum as a place of encounter and dialogue with films, ideas and worldviews, people and the images they create. An institution of our size must be able to count on friends that share our vision. Your support is essential in keeping the Film Museum alive and for that you have my heartfelt gratitude.

*Sincerely yours,
Michael Loebenstein*

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Program and Guests

119 guests, including filmmakers, curators, and film archivists, visited the “Invisible Cinema” in 2018 to present films, give lectures, play live music or engage in conversations with our audience. The summer saw a light refurbishment of the cinema: we improved the sound system, installed a hand rail, and optimized seat comfort and safety.

PROGRAM HIGHLIGHTS 2018

A complete list of all film retrospectives and events in 2018 can be found at: www.filmmuseum.at/en/film_program/program_archive

JANUARY Peter Kubelka dedicated his lecture “What is Film – 22 Years Later” to Hans Hurch (1952–2017). As national curator for the initiative **hundert-jahrekino** in 1995, Mr. Hurch enabled the acquisition of film prints for the **cyclical program Was ist Film (What is Film)**. The cycle has been regularly screened in the “Invisible Cinema” since. • An evening **For Elisabeth Büttner** (1961–2016) was dedicated to the late film scholar. Christian Dewald, Petra Löffler and Marc Ries presented **Kino Arbeit Liebe**, a book that retraces Elisabeth Büttner’s philosophy of film.

FEBRUARY Our retrospective was devoted to **Mario Monicelli**, an exceptional figure of Italian cinema whose work provided a critical commentary on Italian politics and history for more than half a century. Acting from a Marxist humanist perspective, Monicelli’s creations mostly took on the form of popular comedies featuring film stars of the time.

MARCH It was a great privilege to host the European premiere of the **filmic estate of Maria Lassnig**, curated by **Hans Werner Poschauko** and **Mara Mattuschka** and digitized by our team in a collaborative project with the **Maria Lassnig Foundation**. • In the film program **From the Brown Years** we screened rare film documents created independently of the National Socialist propaganda machinery which show daily life under the Nazi regime. Whether in industrial films, educational films or



amateur footage, the out-of-control, chaotic elements of the National Socialist rise to power come into view.

APRIL Spring was marked by a retrospective of one of the contemporary greats: in his stories of class struggle focused on outsiders and social outcasts, **Aki Kaurismäki** proves to be an eminent political director with a deep understanding for human dignity and grace. • The late **Barbara Hammer**, one of the most important representatives of American independent cinema, had to cancel her visit to Vienna for our **In Person film program** due to illness. **Christiana Perschon** therefore created a video portrait **That’s Why I Like Abstract Cinema** with and about Barbara Hammer. The video screened as part of our film series and is available on the Film Museum YouTube channel.



MAY/JUNE Sarah Maldoror, pioneer of African independent cinema, was our guest together with her daughter and fellow campaigner **Annouchka de Andrade**. Her life story, as well as that of her cinema, is intimately intertwined with European colonial history and the history of the African diaspora. • In the wake of the May premiere of **Mara Mattuschka’s**

new feature film **Phaidros**, **Michael Pilz** presented his monumental work **Triptychon & Coda** (751 minutes). Both films testify to the expressive power and complexity of the film medium while addressing the issue of transcodification between different art forms: from theater and painting to (digital) cinema.

THE “INVISIBLE CINEMA” 2018

629

Screenings

40,530

Total audience numbers

After more than a million visitors, the “Invisible Cinema” was ready for a revamp: over the summer we replaced all 163 seats.



1 Peter Kubelka **2** *Stone Lifting. A Self Portrait in Progress* (1971–74, Maria Lassnig) **3** Barbara Hammer **4** Sarah Maldoror and program curator Viktoria Metschl **5** Deborah Stratman **6** Ruth Beckermann **7** Isolde Charim **8** Finnish composer and musician Lau Nau accompanied Victor Sjöström's film *The Outlaw and His Wife* live together with her Swedish colleague Matti Bye **9** Michael Loebenstein, Bryony Dixon, Jurij Meden, Christophe Dupin and Frédéric Maire celebrated 80 years of FIAF

CHRISTIANA PERSCHON (3); ESZTER KONDOR (4); MERCAN SÜMBÜLTEPE (5, 6, 7, 8, 9)

SEPTEMBER After the summer break, we dove into the complete works of **Rainer Werner Fassbinder**. No other independent filmmaker was as productive and influential: Fassbinder's brief but prolific career made him the engine behind New German Cinema and a phenomenon on the international film scene of the 1970s. • In the context of the **10th Mauthausen Dialogue Forum** structured around the topic **Holocaust in Film and New Media**, the Film Museum presented a selection of exceptional films about the concentration camps under the title **Land of Annihilation**. The selected films make up an outline of cinematic turning points in the Holocaust debate up to 1989.

OCTOBER We welcomed **Deborah Stratman** and **Ruth Beckermann** to the Film Museum: Stratman showed a number of her works and participated in Q&As following the films, while Beckermann discussed her award-winning documentary *The Waldheim Waltz* with Viennese philosopher and writer **Isolde Charim**. • For the first time in the five-decade-long history of our cooperation with the **Viennale – Vienna International Film Festival**, we not only organized a **joint retrospective**, but also hosted regular festival screenings and guests such as James Benning, Yervant Gianikian, Albert Serra, Claire Simon, Volker Koepp and Barbara Frankenstein. **The B-Film retrospective**, co-curated by Harvard Film Archive's director Haden Guest, reconsidered the history and legacy of a singular mode of low-budget filmmaking, a vital incubator for bold innovation and experimentation.

NOVEMBER We celebrated the 40th anniversary of the Medienwerkstatt Wien, an artist-activist run media lab, with a survey of their production. Run as an artist collective, the Medienwerkstatt has become the hub of Austrian independent media production and an internationally acclaimed, full-scale

education center. • Only a few precious copies of the many films made by Italy's first female director **Elvira Notari** (1875–1946) survive to this day. We screened a select few in collaboration with **Karola Gramann** and **Heide Schlüpmann** of the Kinothek Asta Nielsen. Live performances by guest stars – the celebrated singer **Lucilla Galeazzi** and the famous Neapolitan duo **Dolores Melodia** and **Michele Signore** – gave atmospheric prominence to the central role music played in Notari's work.

DECEMBER On the occasion of the **80th anniversary of the International Federation of Film Archives (FIAF)**, we prepared a very special retrospective: **Forever Film** presented more than 70 films selected from the collections of our friends and neighbours around the globe: restorations and rediscoveries, obscure and forgotten works, masterpieces and "history's leftovers." • **In Memoriam Heinrich Wille** (1938–2018) was an evening dedicated to Dr. Heinrich Wille, who played an essential role in the founding of the Austrian Film Museum in 1964. Dr. Wille remained active as chairman and later as Honorary Chairman until his death in summer 2018.

Program 2018

The Austrian Film Museum presents film works principally in the form of analog film projections and is committed to locating prints in their original format (35mm and 16mm). Video and digitally-produced works as well as Television productions are screened either on video or digitally as required. Exceptions are noted where appropriate.



January/February 5.1.–8.2.

Ingmar Bergman
Silent Film and Live Music: Victor Sjöström / Matti Bye & Lau Nau
Cocksucker Blues by Robert Frank
Kino Arbeit Liebe Book Launch and Film Screening
Stan Brakhage Book Launch, Discussion and Film
WHAT IS FILM – 22 Years Later:
 A Perspective Lecture Peter Kubelka
What is Film Program 41–48



February 9.2.–1.3.

Mario Monicelli The Human Comedy
After the Great War Films by Fritz Freisler and James Whale
What is Film Program 49–54
Film Museum on Location:
 »The Remains of Cinema«, an exhibition



March 2.3.–5.4.

John Huston / William Wyler in Dialogue with Frank Capra, John Ford and George Stevens
In Person: Johann Lurf
From the Brown Years
 Film documents of daily life during the Nazi era 1932–1941
Driftwood: The Remains of Cinema
Maria Lassnig Films in progress
What is Film Program 55–63



April 6.4.–3.5.

The Cinema of Aki Kaurismäki
HOME MOVIE NOW?! Master Class
 Gustav Deutsch
Long Night of Research
In Person: Barbara Hammer
Driftwood: Marshall Plan Films
What is Film Program 1–8



Mai 4.5.–3.6.

Out of the Past
 Maurice & Jacques Tourneur
Sarah Maldoror
The Academy and the Avant-garde
 Film Restorations from the Academy Film Archive
Premiere: Films by Mara Mattuschka and Michael Pilz
What is Film Program 9–16



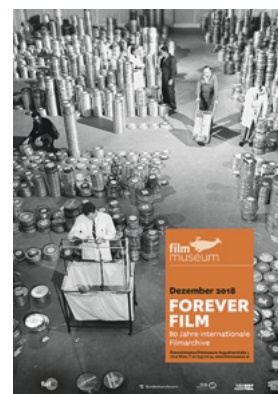
September/October 31.8.–25.10.

Rainer Werner Fassbinder
Land of Annihilation Films About the Concentration Camps 1945–1989
Da capo: Triptychon und Coda by Michael Pilz
Da capo: The Real Eighties
In Person: Deborah Stratman
Premiere: *The Waldheim Waltz* by Ruth Beckermann
What is Film Program 17–30
Long Night of Museums
Friends of the Film Museum:
Dogman by Matteo Garrone



October/November 26.10.–5.12.

The B-Film Low-Budget Hollywood Cinema 1935–1959
Viennale at the Film Museum
Partly Truth Partly Fiction 40 Years of Medienwerkstatt Wien
Elvira Notari
What is Film Program 31–38



December 6.12.–9.1.

Forever Film 80 Years of International Film Archives
Films You Cannot See Elsewhere
 The Amos Vogel Atlas – Chapter 1
Premiere: *The Most Beautiful Country in the World* by Željimir Žilnik
Mapping City Films
 Conference and Film Presentation
In memoriam Heinrich Wille
Christmas at the Film Museum:
 Wizard, Marx and Muppets
Monsterclass Nicolas Mahler Book Presentation and Film Screening
What is Film Program 39–44

Film Museum on Location

From the very beginning, the Film Museum has understood itself as a Viennese institution with a national and international reach. Film is a global medium and consequently our research and presentation activities also take place beyond our cinema and archive.

2018 was an exceptionally successful year in this respect: with exhibition participations, lectures, film presentations and workshops, we reached more than 100,000 people across Europe, Asia, and the United States.

HIGHLIGHTS 2018

JANUARY New restorations of Maria Lassnig's previously unpublished films, preserved and digitized by the Film Museum, were presented by Mara Mattuschka and Hans Werner Poschauko (Maria Lassnig Foundation) at the MoMA in New York. The films were on display as part of an exhibition in MoMA PS1, reaching more than 58,000 visitors.

FEBRUARY Our restoration of James Benning's *11 x 14* premiered at the Berlinale Forum (Berlin).

MARCH Alejandro Bachmann and Stefanie Zingl curated *Live-Wire Province*, a program of Austrian films for Diagonale film festival in Graz (Austria).

APRIL Lectures and presentations by our staff members at conferences in Ljubljana (Slovenska kinoteka) and New York (Museum of the Moving Image). • In his role as the FIAF (International Federation of Film Archives) Secretary General, our director was an honorary guest and speaker at the opening of the National Film Archive of Japan in Tokyo.

MAY Paolo Caneppele lectured on film-related collections and the online presentation of film documents at the universities of Trento and Udine (Italy).

JUNE Together with the ORF Archive, the Austrian Mediatheque and the Filmarchiv Austria, we participated in a workshop organized by the Vienna Economic Chambers on the topic *Cultural Memory or Digital Blackout. Are We in Danger of Losing Our Audiovisual Heritage?* • *on the margins : the city*, a project conceived in collaboration with Hanna Schimek and Gustav Deutsch, presented private films in Film Museum "outposts."

JULY Writer, film and television director Alexander Kluge invited us to participate in his exhibition *Pluriverse – The Poetic Power of Theory* at the Belvedere 21 with a film program accompanied by live commentary. • *Cinema under the Stars*, an open-air cinema on one of Vienna's biggest squares, the Karlsplatz, featured Vienna-related films from our collection.



Our film curator Jurij Meden (front right) taught at a training workshop in Calcutta. Photographs from our collection on view in the mumok exhibition "Photo/Politics/Austria"

AUGUST More than 550 paper documents and books from our Amos Vogel Library were on display from summer to autumn in the exhibition *Resonance of Exile* at the Museum der Moderne Salzburg.

SEPTEMBER Katharina Müller and Michael Loebenstein spoke at the conference *Picturing Austrian Cinema* at Queens' College, University of Cambridge (UK). • The mumok (Museum of Modern Art, Ludwig Foundation) is one of our long-standing partners in Vienna. The exhibition *Photo/Politics/Austria* offered a visual glimpse into the last 100 years of Austrian history by means of selected photographs. The curators included three pieces from our collection in the show. An exhibition dedicated to filmmakers Kurt Kren (1929–1998) and Ernst Schmidt jr. (1938–1988), whose filmic output is largely preserved in our collection, was also on view at the mumok.



OCTOBER Staff members of the Film Museum presented curatorial, artistic and scholarly research approaches in lectures and seminars at the University of Applied Arts and the Academy of Fine Arts in Vienna. • The Film Museum contributed a replica of Amos Vogel's study to the exhibition *Resonance of Exile* at the Museum der Moderne Salzburg. Our librarians and Vogel scholars Elisabeth Streit and Tom Waibel delivered a lecture titled *Amos Vogel – A Travelling Salesman of Culture* at a conference on the transatlantic cultural transfer of the 1930s and 1940s, organized in the framework of the exhibition.

NOVEMBER Together with the Ludwig Boltzmann Institute for History and Society, we held lectures and presented film programs on the topic of the "Anschluss 1938" at the Hebrew University and Jerusalem Cinematheque. • Our film curator Jurij Meden was invited to teach at a large-scale training workshop in Calcutta organized by India's Film Heritage Foundation, the Martin Scorsese Film Foundation and FIAF.

DECEMBER Our director delivered a talk about the relevance of film as part of European cultural heritage at the conference #EuropeForCulture, organized by the Federal Chancellery in the framework of the European Year of Culture.

GUEST PERFORMANCES 2018

42	18
Events we took part in in total	of which abroad
112,519	61,207
Total number of visitors*	*internationally
105,273	7,246
*exhibition visitors	*event visitors

In 2018 we participated in events in Bergamo, Berlin, Bremen, Bucharest, Cambridge, Jerusalem, Cologne, Edinburgh, Graz, Calcutta, Karlsruhe, Ljubljana, Moscow, New York, Paris, Rome, Rotterdam, Salzburg, Tokyo, Trento, Udine, Vienna, and Zagreb.

Research, Education & Publications

The Austrian Film Museum is a scientific and educational institution. As a research institute, we conceive and support research projects in academic and non-academic contexts worldwide. Our focus is the artistic and scholarly research on the film medium in its manifold dimensions, be it historical, contemporary, or in terms of its continuation in other media. We therefore actively pursue a dynamic exchange with other fields of art, research and scholarship and consider the Film Museum as a place of knowledge and creative production.

RESEARCH PROJECTS

As Austria's largest non-university research institute for film and moving image, we are responsible for a number of international research projects. In 2018 we participated in three European Union-funded projects and successfully applied for another four grant-funded projects by the end of the year. Here are a few highlights from our year in research – for more information, you can visit our website or subscribe to our new **Research Education Publications Newsletter**.

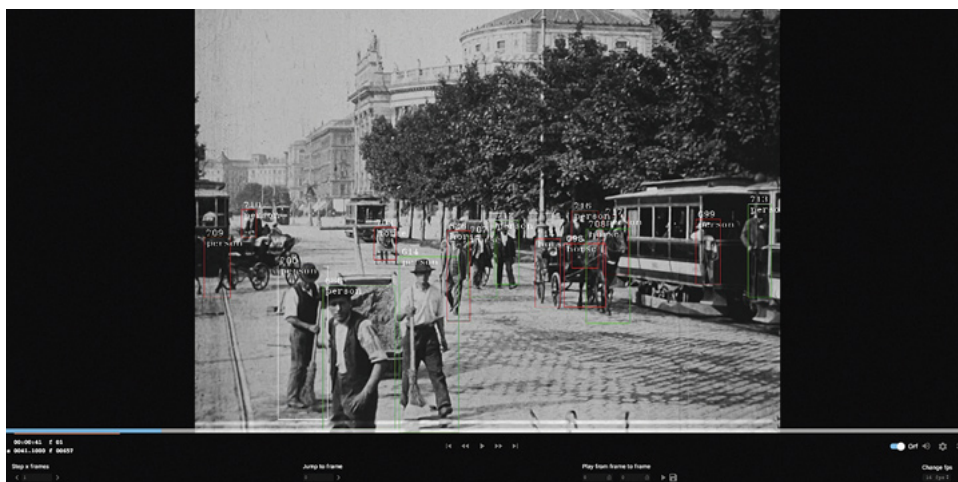
I-MEDIA-CITIES Together with film archives and research institutions from nine European cities and in close collaboration with our long-standing partner, the Ludwig Boltzmann Institute for History and Society, we studied filmic representations of European urban spaces since the beginning of the 20th century. The project was funded under the EU Horizon 2020 program of the European Commission.

ON THE MARGINS : THE CITY In the framework of the SHIFT III grant program of Basis.Kultur.Wien and under the artistic direction of Hanna Schimek and Gustav Deutsch, we explore the ways private films and videos depict the city of Vienna on and from the margins. Over the year we collected a multitude of rare, private films shot in Vienna's periphery and presented educational and interactive film programs in our pop-up "Invisible Cinema" in Film Museum "outposts" in Seestadt Aspern (1220 Vienna) and Sandtleiten (1160 Vienna).

CINEMINI EUROPE, LOVE AT FIRST SIGHT In late 2018, with the full support of Creative Europe, we became part of this exciting project run by the EYE Film Institute in cooperation with the DFF – Deutsches Filminstitut & Filmmuseum, the Taartrovers Film Festival (Netherlands) and Kinodvor (Slovenia). The task is to **develop a film literacy curriculum for children from three to six years of age**.

PARTICIPATION IN INTERNATIONAL FORUMS AND ORGANIZATIONS

The Film Museum is an active member of the International Federation of Film Archives, the **Fédération Internationale des Archives du Film (FIAPF)**, where our director has been Secretary General since 2015. We are also proud members of the **Association of**



Watching and studying city films using the "I-Media-Cities" online platform

European Film Archives and Cinematheques (ACE), the **Association of Moving Image Archivists (AMIA)** and the **Austrian Museums Association (MÖ)**.

Film Museum staff members volunteer in a number of international organizations, contribut-

ing to progress in research, teaching and the cultural field: **Austrian Studies Association** (Honorary Member), **MAA – Medienarchive Austria** (Board Member), **Austrian Standards International** (Contribution to the development of a CEN standard for "Digital Preservation of Movies"), **FC Gloria – Frauen Vernetzung Film** (Board Member), **Research in Film & History** (Editorial Staff), **Found Footage Magazin** (Editorial Staff), **Film Education Journal** (Editorial Staff).

RESEARCH AND EDUCATION EVENTS 2018

6,796

Visitors to lectures and guest lectures (nationally and internationally) in total

3,434

Participants (students and teachers) in "Cineschool"

5,105

People of all ages taking part at education programs in total

Did you know that we have provided training for **more than 500 teachers and educators** in film analysis and film education methods since 2007? More information on our Summer School for educators can be found on our website.

EDUCATION

UNIVERSITY COURSES AND SEMINARS The Film Museum offers university courses in the fields of film theory, film history and artistic practices on a regular basis. In the summer semester of 2018 and the winter semester of 2018/19, the following courses took place: **Alejandro Bachmann** for the Department of Theater, Film and Media Studies, University of Vienna; **History/ies of Cinema** • **Alexander Horwath** for the Institute for Film and Television, Film Academy Vienna; **Film History: the Utopia of Film** • **Georg Wasner** for the Department of Theater, Film and Media Studies, University of Vienna; **Realism and Protes** • **Katharina Müller & Siegfried A. Fruhauf** for the Department of Theater, Film and Media Studies, University of Vienna; **Film Preservation as Disseminative Network**.



Ruth Kaaserer and Gwendolyn Leick participated in "Cineschool;" "on the margins : the city" was stationed in Sandliten and Seestadt Aspern; the pop-up "Invisible Cinema," Gustav Deutsch & Hanna Schimek

EDUCATION PROGRAMS FOR SCHOOLS Since 2001, we have organized hundreds of film education programs for schoolchildren and teachers. This singularly large-scale program aims to emphasize the significance of film education and stimulate an open approach to film and cinema as the pivotal art form and most important document of the 20th and 21st century.

Cineschool: Every semester we offer around 15 sessions for school classes of all ages – free of charge. We show films in a range of formats, analyze and discuss them, offering children and young adults the opportunity to engage with the filmmakers. In 2018, our guests included Austrian filmmakers **Ruth Beckermann** (*The Waldheim Waltz*), **Ruth Kaaserer** and **Gwendolyn Leick** (*Gwendolyn*), **Barbara Albert** (*Mademoiselle Paradis*), **Katharina Mückstein** (*L'Animale*), composer **Bernhard Lang** and film artist **Volker Köster**.

Focus on Film: For school classes who want to devote themselves to a specific topic for longer than just one screening session, we offer flexible semester-long programs. Up to four classes per semester engage in an in-depth exploration of film language, genre and analysis. In 2018, we explored several topics; here is a short overview: In the framework of the research project **Film Aesthetics and Childhood**, we discussed films featuring child protagonists. How do children see films and, moreover, how do films depict children? How do children see

themselves and the world through films? The groundwork of curatorial work is implemented in the series **Young People Curate**. With the assistance of experts from the Film Museum, VIS Vienna Shorts festival and distributor sixpackfilm, class 4A of the high school Evangelisches Gymnasium in Vienna curated a program of experimental short films. You can find their selection on our website.

By watching classics like *The Marquise of O*, *Don't Look Now* and Barbara Albert's most recent *Mademoiselle Paradis*, we explored the complex relationship between **Literature and Film**.

PUBLICATIONS IN 2018

WEBSITE Our website is a valuable source of information: along with a detailed overview of our film program, you can find a wealth of resources and insight into all departments and projects of the Film Museum. The sections **Collections ONLINE** and **Film ONLINE** mirror some of the principles of our institution by making material available to scholars, students and all those interested in film. The website also includes special features such as **reading recommendations** on current programs put together by our librarian.

YOUTUBE AND SOCIAL MEDIA Since the launch of our Youtube channel in 2018, we have been

constantly adding program-related video content. There, as well as on our Facebook, Instagram, Twitter, and Vimeo accounts, you will find **interviews with filmmakers**, **"Screentests"** portraying our guests, and special finds from our collections, along with ventures into the multifarious working environments in the Film Museum. A highlight is the online publication of all surviving issues of Dziga Vertov's *Kino-Pravda* newsreel created in the 1920s, complete with content notes and English and German subtitles.

DVD *11 × 14 / One Way Boogie Woogie / 27 Years Later*. James Benning, Edition Filmmuseum 112. Ed.: Austrian Film Museum in cooperation with Arsenal – Institute for Film and Video Art (Berlin).

VOD We are pleased to announce that Michael Palm's essay film *Cinema Futures*, commissioned by the Film Museum, is now available via video on demand.

BOOKS **Werner Schroeter**. Roy Grundmann (Ed.), Vienna: FilmmuseumSynemaPublikationen, 2018; in English. **The Real Eighties. Amerikanisches Kino der Achtzigerjahre: ein Lexikon**. Lukas Foerster and Nikolaus Perneczky (Eds.), Vienna: Filmmuseum-SynemaPublikationen, 2018; in German.

Collections and Library

A museum without collections is no museum at all. For over 50 years, we have been looking after a constantly growing collection of significant works of international film history. Art film, avant-garde and independent film have always been traditional staples of our holdings. To emphasize the value of film as an essential document of its time and cultural history, we also include “ephemeral” forms such as amateur film or films documenting current events in our collections. In addition, we collect and preserve non-filmic material of historical significance, such as stills, posters, papers and other film-related materials.

Our collections are housed in climate-controlled vaults in the archive and handled by professional staff members. By means of digitization, restoration and publication on our website as well as online research platforms and social media channels, we contribute to the dissemination and cataloging of our holdings.



New acquisition for the film collection: *Wien, Donaukanal, Vögel* on Super 8mm stock (1977, Seiichi Furuya)
Digital copy: *31/75 Asyl* (1975, Kurt Kren)

FILM COLLECTION

The film collection is the backbone of our research and program work, as well as a source of valuable material for other institutions in Austria and abroad.

With around 2,500 acquisitions, our film collection experienced unprecedented growth in 2018. Many works entrusted to us in the past year come from a borderline area between fine arts and conceptual art: the Super 8mm films by photographer **Seiichi Furuya**, the 16mm and 35mm films by the artist **Mathias Poledna**, and **Padhi Frieberger's** filmic estate from the holdings of the Belvedere. In the field of Austrian independent film, we acquired films by, among others, **Dietmar Brehm**, **Selma Doborac**, **Siegfried A. Fruhauf**, **Edgar Honetschläger**, **Norbert Pfaffenbichler**, and **Peter Schreiner** along with the films of the **Vertical Cinema Project** developed as part of the “Sonic Acts” festival.

Significant institutional collections we acquired or expanded in 2018 came from the **Thyssen-Bornemisza Art Contemporary**, **DV8-Film**, the **Maria Lassnig Foundation**, and the **animation class at the University of Applied Art Vienna**. Our film document collection has also grown. We are pleased to have taken over the film collection of the **Documentation Center of Austrian Resistance**, the works of docu-

mentary filmmaker and social anthropologist **Leo Gabriel**, and the film archive of the **Austrian Communist Party**. In addition, we acquired a total of **1,250 small-gauge films by amateur filmmakers**. The great range of small-gauge stock is reflected in the variety of our acquisitions, which include early black and white footage on 9.5mm stock, club films on 16mm, and Super 8 color sound films. The collection was further enriched by the equipment used in their production or presentation: small-gauge

film cameras, splicers, as well as historical home movie projectors and technical manuals.

In 2018 we became the first Austrian film archive to actively engage in **long-term digital preservation** of independent and art film. Nowadays, “film” takes on a multitude of analog and digital forms. It took only a few months for our digital collection, initiated in October 2018, to reach 83 terabytes. We are especially honored that **James Benning** was the first international artist to entrust us with his extensive digital oeuvre for the purpose of long-term preservation and distribution.

ANALOG FILM COLLECTION

30,184

titles in the database

2,433

new acquisitions in 2018

DIGITAL FILM COLLECTION

590 TB

of data described in the database

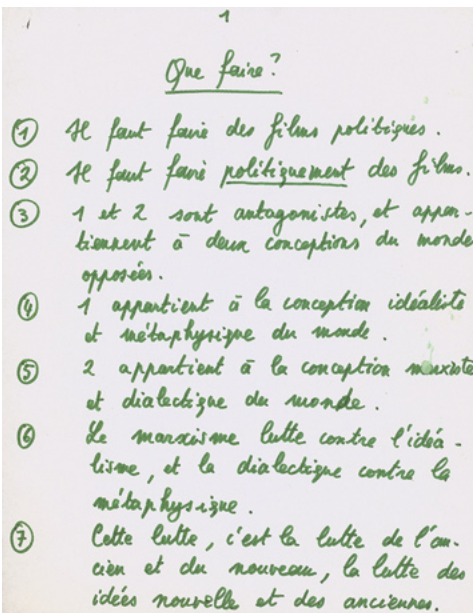
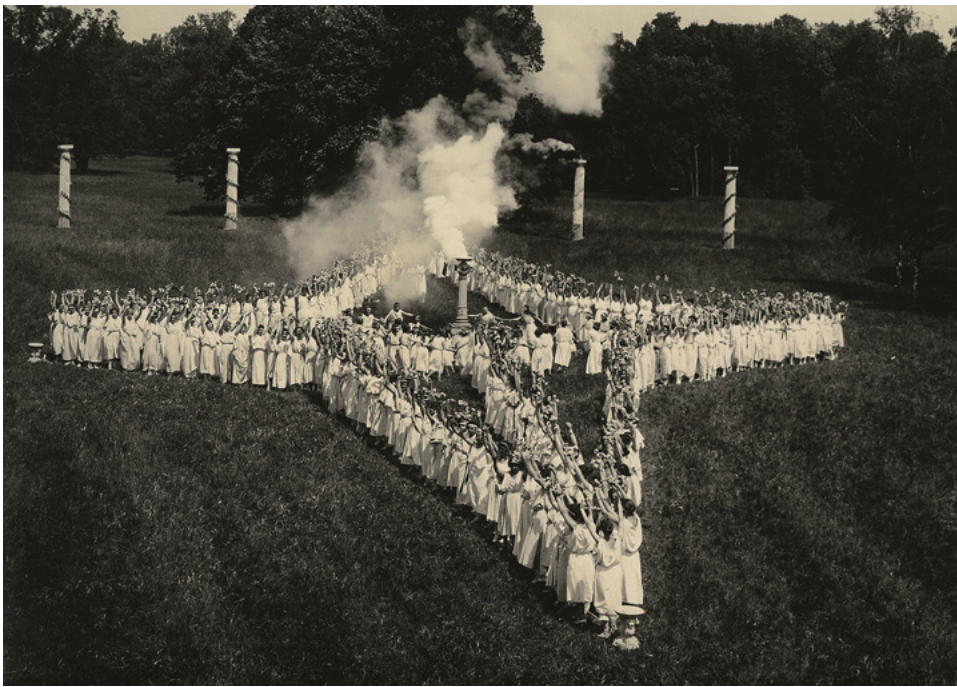
83 TB

of new acquisitions in 2018

590 TB would amount to more than **800,000 CDs** – a pile 9,6 km high!

DIGITIZATION AND RESTORATION Our strategy for safeguarding film heritage is a hybrid one. It combines preservation and conservation of film material as the original, actual museum piece and as durable information carrier with digitization, which makes the informational content of many otherwise inaccessible film documents available to a wider audience.

In 2018, our focus was on a few select restoration and digitization projects: the digital restoration of ***Twice a Man* (Gregory Markopoulos, USA 1963)** in collaboration with filmmaker Robert Beavers, Temenos Inc. and the Film Preservation Foundation, and the final stage of the restoration of **11 x 14**



New acquisition for the stills collection: lobby cards from the premiere of *Mrs. Dane's Confession* (1921, Sascha-Film), directed by Hungarian Mihály Kertész / Michael Curtiz of *Casablanca* fame. Jean-Luc Godard's handwritten manifesto "Que faire?" was featured as facsimile at the Bienal de la Imagen Movimiento in Buenos Aires; Emilia Steiner's album/Collection Piribauer

(James Benning, USA 1976), a collaboration with Arsenal – Institute for Film and Video Art (Berlin), which resulted in new 35mm prints and a DVD in the Edition Filmmuseum series.

Two large-scale digitization projects of the last year merit special mention. In May, all surviving issues of **Dziga Vertov's newsreel *Kino-Pravda*** (1922–1925) were published on the Film Museum website and on our YouTube channel. In July, we successfully completed the digitization of **Kurt Kren's film oeuvre**. This is the first time Kurt Kren's films have been made available for cinemas, festivals, as well as galleries and museums in high-quality digital format (2K resolution). The project was

funded by the Federal Chancellery and conducted in collaboration with **sixpackfilm**.

Find out more about our film collection, digitization and restoration projects: www.filmmuseum.at/en/collections/film_collection.

NON-FILM COLLECTION

The non-film collections of the Film Museum include the **paper collection**, consisting of **screenplays, company archives, correspondence**, but also **diaries, sketches** and **drawings**, as well as collections of **stills, posters** and other **advertising material**,

NON-FILM COLLECTION
more than 500,000
 objects in total

PAPER COLLECTION
24,420 | **2.365**
 dossiers listed | new entries
 in the database | in the database

STILLS
27,477
 sets listed in the database

DIGITAL IMAGE COLLECTION
31,867 | **4,615**
 files in total | new entries
 (140 GB) | (60 GB)

memorabilia and **small technical devices**. These objects are an important source for research into film and cultural history. Our collections are regularly consulted by researchers, museum curators, and featured in publications and exhibition projects. Parts are available on our website, including the **estate of Michael Haneke**, the **Dziga Vertov Collection**, and the **Schlemmer Frame Collection**.

In 2018 we focused on the processing of existing holdings and were able to catalog more than 2,000 dossiers and a great number of digital image files. A donation by Ms. Renate Piribauer, which belonged to her mother, Emilia Steiner, was a special highlight among our new arrivals. A combination of film programs, newspaper clippings, film memorabilia, and photos, this collection is a fascinating record of the habits and passions of a film fan spanning more than 50 years, and offers the unique opportunity to gain insight into female fandom.

Another significant addition to our collection was the acquisition of the archive of Paris-based press agent, the late **Richard Lormand**. For over two decades, his agency FilmPressPlus represented international film auteurs at the world's most important A-festivals (Cannes, Venice, Locarno, among others). These holdings expand both our

AMOS VOGEL LIBRARY

6,990 | **1,084**
 books listed | newly processed
 in the database | books

1,278
 new scans and descriptions

stills and paper collections by over 100 important titles, including some of the most prominent protagonists of world cinema.

THE REMAINS OF CINEMA What would archeologists of the future come across if they were to dig into the cultural phenomena of “cinema” in 1,000 years? For their exhibition at the Kunsthaus Graz (February to April 2018), curators Norbert Pfaffenbichler and Sandro Droschl selected almost 100 objects from our non-film collections: memorabilia, fan merchandise, devices and knick-knacks mirroring the “afterlife” of cinema.

LIBRARY AND PERIODICALS COLLECTION

With more than 26,000 books and over 400 magazine titles, our library is Austria’s **largest specialized library dedicated to film**. It is available to users free of charge for research and study purposes as well as self-organized learning.

After five decades in the Albertina building, in 2018 we changed premises. In our new offices, located in the Hanusch Court, just around the corner from the “Invisible Cinema,” we have finally created a reading room with suitable conditions for undisturbed library use. After the summer break during which we cleaned, packed and relocated a good 20,000 books, we reopened in mid-September. The library has enjoyed increased public interest ever since.

At the end of 2018, **Satyr Filmwelt**, the only Viennese bookstore specializing in film, closed down. Our customer number, 35, testifies to the early days in which we joined the ranks of Satyr’s customers. We acquired a good third of our library stock from Satyr, along with gifts and barter transactions. We would therefore like to thank the Satyr team, especially Albert Schmidleitner, Martina Marcher and Otmar Schöberl, for many years of good partnership. It has recently been announced that Satyr



RAINER IGLAR/MUSEUM DER MODERNE SALZBURG



Views of the exhibition “Resonance of Exile” at the Museum der Moderne Salzburg featuring numerous objects from the Amos Vogel Library

Filmwelt will reopen in the Metro Kinokulturhaus in fall 2019. We are delighted about the bookstore’s move into our immediate neighborhood and look forward to many more years of collaboration.

AMOS VOGEL LIBRARY Born in Vienna to a Jewish family, **Amos Vogel** (1921–2012) emigrated to New York in 1938, where he became one of the most influential figures in the international cinema culture of the post-World War II period. As both founder and programmer of the groundbreaking **New York film club Cinema 16**, he revolutionized film

viewing habits under the motto “Films You Cannot See Elsewhere,” gathering the most diverse forms of cinema under one roof. All of this sprang from a truly independent mind and spirit, immortalized in Vogel’s revolutionary book **Film as a Subversive Art**, revered by generations of cinephiles and programmers.

With the support of the Federal Ministry of Culture, we were able to acquire **Amos Vogel’s private library** in 2012. A special feature of the almost 8,000 volumes in Vogel’s library are his handwritten annotations in the margins, in which he commented on the text, noted down ideas or made cross-references to other books, (hi)stories, films or politics. In addition to the customary bibliographic methods used at the Film Museum, these annotations are systematically documented and processed.

In 2018, as part of the continuous work on the Amos Vogel Library, several public events focused on the life and work of Amos Vogel. As part of the exhibition **Resonance of Exile** at the **Museum der Moderne Salzburg** (July to October 2018), **459 books and 92 objects** from the Amos Vogel Library and Vogel’s estate were on display. Curators Christiane Kuhlmann and Peter Schreiner, assisted by our staff, selected books, early writings and clippings that offer insight into Amos Vogel’s work and thought in the context of exile. In the framework of the exhibition, **Synema – Gesellschaft für Film and Medien** and the Film Museum curated an accompanying film program for **Das Kino** (Salzburg). In December, our cinema launched the **Amos Vogel Atlas**, a film series presenting historical programs of Cinema 16 in combination with new film programs in the spirit of Amos Vogel.

LIBRARY

19,101 | **276**
 books in total | new titles in 2018

431 | **112**
 periodicals in total | new arrivals
 (more than 150,000 | in 2018
 single issues)

193 | **1,224**
 users | books consulted in 2018

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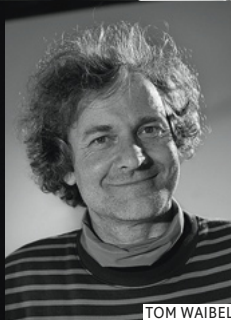
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Our heartfelt thanks to Maria Ziegelböck, who took pictures of our staff members in February 2019 in the framework of our cooperation with the University of Applied Arts Vienna. She was assisted by Caroline Heider (Univ. Lecturer) and students Marie Haefner, Lydia Naomi Knöbl, Julian Lee-Harather/Applied Photography and Time-Based Media class.



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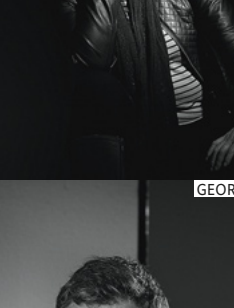
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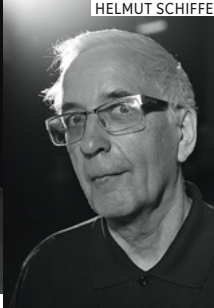
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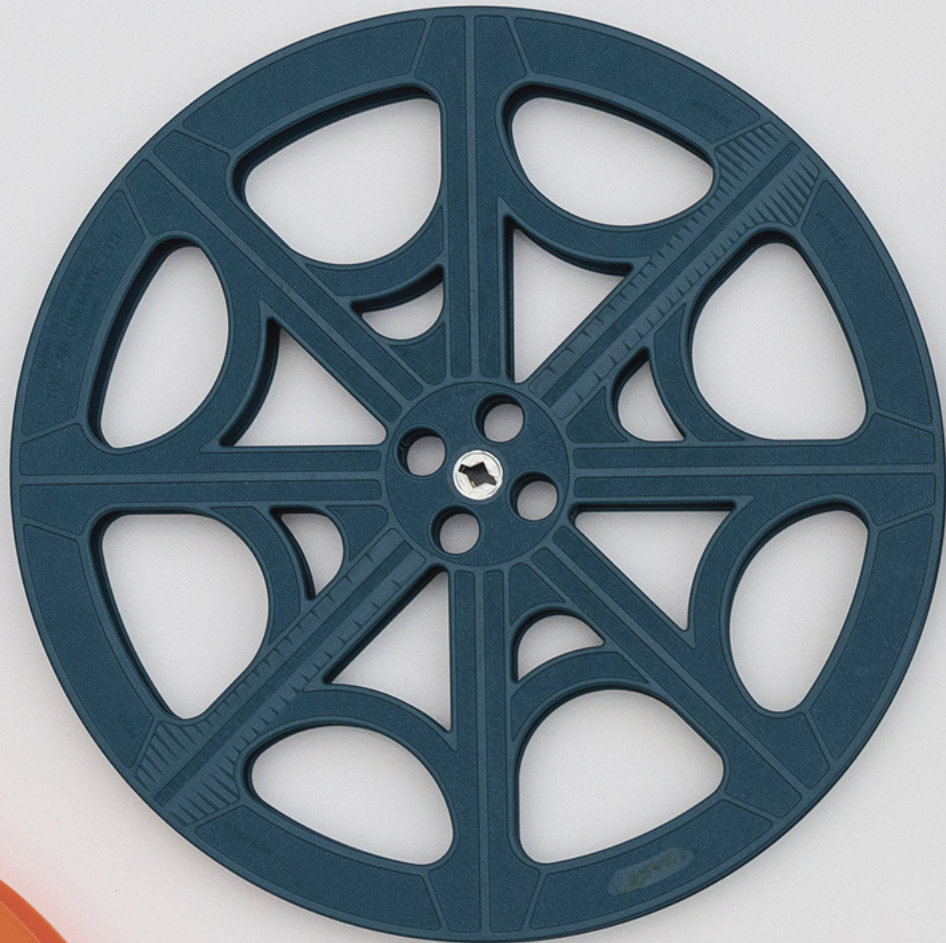
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Hints on Making Good Movies

WHAT IS A GOOD MOVIE?

Most good movies have several things in common. First of all they're interesting to watch. They're colorful. And they're sharp. Here's how your movies can be all these things.

MAKING YOUR MOVIES INTERESTING

Tell a Story

Modern movie cameras make moviemaking so easy that you can really concentrate your attention on what you're shooting. The most interesting movies tell a story. Action and activity makes a good movie more exciting. So, before you start shooting, think of a story. It could be a picture, a play, or a film, something the Christmas tree, cutting out a Halloween pumpkin, having a party, and having family get-togethers. All you need to do is film these things as they happen.

Show From Different Viewpoints

Your movie story is a collection of scenes. To make it more fun, vary the scenes. Don't fall into the trap of standing back at one distance and shooting everything from the same spot. Show from different viewpoints. Take long shots and close-ups. Close-ups are fascinating to watch so take lots of them.

Vary the Scene Length

What about scene length? How long should a scene be? It should be long enough to do the job. Decide how long you want your audience to see a scene, then shoot for that long. The important thing is to have scene length to give your movies a change of pace.

Take As You Go

Whenever you travel, you'll find "natural" sites. Colorful road signs, historical markers, posters, billboards, city street signs, and other "ready-made" sites are just waiting to have their pictures taken.

COLOR-FULL

You get the most colorful movies by combining correct exposure and colorful subject matter.

Exposure

Automatic movie cameras that set their own lenses correctly for the lighting situation are designed to release you of exposure worries. If you don't have an automatic camera, you should know that using too large a lens opening causes pale, washed-out colors—while too small a lens opening makes everything dark and dim.

Colorful Subjects

Colorful, bright, colorful subjects and sunny days make for bright, colorful movies. On dull days colors become softer and more pastel, which is actually quite pleasing for some pictures especially close-ups of people.

SHARP

Three things are involved in the sharpness of your movies: focus, camera steadiness and the weariness of your lens.

Focus

Many movie cameras have fixed focus lenses, set at the factory to make acceptably sharp pictures from a few feet away to as far as you can see. If your lens does have a focusing scale, be sure to set it for the distance you are from the subject.

Camera Movement

When you take movies, hold your camera steady. If you don't, your movies will look jerky and unsteady. Shoot with as little camera movement as possible.

Lens Cleanliness

Your lens gradually accumulates a layer of dirt from fingerprints, dust, and moisture, causing dull, blurry movies. When necessary, clean your lens using a soft lens cloth or photographic lens cleaning tissue. If the lens is really dirty, a few drops of Kodak Lens Cleaner on the cloth or tissue will leave it shining in a jiffy.

