



**film**   
museum  
ANNUAL REPORT 2020





ESZTER KONDOR

## Foreword

Without a doubt, 2020 was an extraordinary year. Like all other cultural institutions including museums and cinemas, the Austrian Film Museum was directly affected by the banning of public events, by lockdowns, and by the suspension of both international travel and cross-border goods traffic. The following pages illustrate how we managed to maintain operations despite the closure of our cinema — so central to our work — and carry on with our core tasks of collection, preservation, and education with the same dedication as before.

I am personally very proud of the fact that, despite the pandemic and associated restrictions, we were able to hold 194 screenings between July and October. Thanks to the precautions put in place, as well as the discipline and kind cooperation of our audience, there were no infections among our visitors or staff.

In times of great uncertainty, contradictory messages, economic concerns, and bleak prospects, the Film Museum provided a refuge for us all. This year, as in previous years, it functioned as a place of entertainment and edification, education and reflection, encounter and exchange. This reaffirmed our belief in the great importance of museums and cinemas as social places.

In 2021 we will hopefully see the tide turn, and public life will once again be shaped by art and culture. In the field of film, however, some courses set in 2020 seem in many ways irreversible. By now it has become clear that the movie industry has

largely abandoned cinema as its principal medium. Numerous cinematheques and film museums have also jumped on the digital “home cinema” bandwagon — some with resignation, others with delight.

Although we have for some time shared rare film documents from Film Museum research projects via our website, we continue to present our retrospectives and film programs exclusively in our cinema. To paraphrase the Vienna-born Amos Vogel, émigré founder of New York’s legendary film club “Cinema 16”: We show programs that you cannot see elsewhere.

And this is exactly what we will continue to do. Our loyal visitors and members help us in this mission during even the most difficult challenges. We were particularly pleased to see that the number of our supporting members actually grew in 2020.

I would also like to thank all our cooperation partners, especially those in the cultural sector, and those working in organizations providing funding and support. And, of course, I would like to express my gratitude to our team. My colleagues have, against all odds, remained energetic, passionate, and collegial throughout this year of crisis. Thank you!

I look forward to welcoming everyone back to the Film Museum very soon.

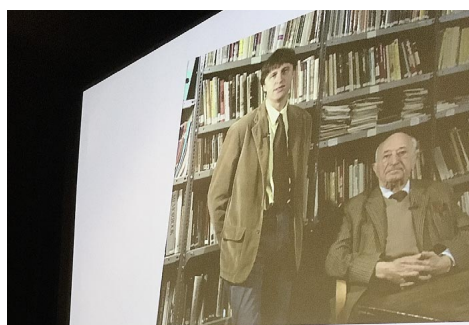
*Sincerely yours,  
Michael Loebenstein*

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# Program and Guests 2020

Although the coronavirus pandemic imposed severe restrictions on travel, we were able to welcome several guests before and after the lockdowns. Those unable to join us in person sent video messages.



## PROGRAM HIGHLIGHTS 2020

**JANUARY** A six-part interview with **Simon Wiesenthal** recorded by the historian **Albert Lichtblau** for the American USC Shoah Foundation in 1997 was screened at the Film Museum. The event was organized in cooperation with the **Vienna Wiesenthal Institute for Holocaust Studies** and was complemented by audience discussions with experts and contemporaries. • French filmmaker **Catherine Breillat** was our guest on the occasion of the retrospective dedicated to her work, which juxtaposed her films with those of Italian maverick **Marco Ferreri**. • In cooperation with sixpackfilm, we dedicated a comprehensive show to **Siegfried A. Fruhauf**. • In cooperation with **Navigator Film**, we exhibited the work of documentary filmmaker **Gerd Kroske**, in a show entitled **Images of Germany**.

**FEBRUARY** In the framework of the interdisciplinary event series **Europe Machine. On (the Lack of) Freedom in European History, Its Present and Future** organized by the Burgtheater, director **Želimir Žilnik** presented his **Kenedi trilogy**.

**MARCH** Before the enforced closure of our cinema from mid-March until the end of June due to the coronavirus pandemic, Spanish curator **David Asenjo Conde** presented a retrospective dedicated

to the “three Bs”: **Luis Buñuel, Juan Antonio Bardem, and Luis García Berlanga**.

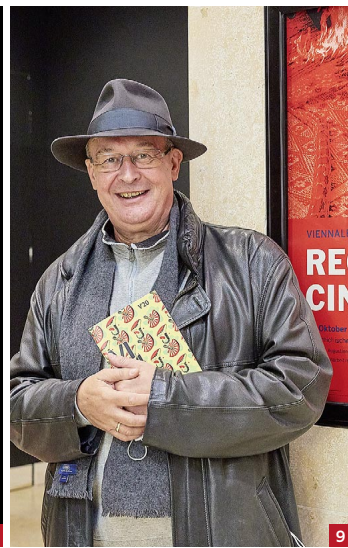
**JULY/AUGUST** “Cinema Returns at Last!” was mid-summer’s buzz phrase. After a three-month break, our audience was delighted to attend the Film Museum’s very **first season of summer screenings** in the newly air-conditioned “Invisible Cinema.” While we usually rely on film prints from all over the world for our retrospectives, this year’s summer program allowed us to delve into our own archive for a selection of classics comprising narrative, documentary, and avant-garde cinema.

**SEPTEMBER** To launch the fall season, we focused on the filmmaking of women worldwide with Mark Cousins’ epic documentary **Women Make Film**. • At the opening of our **Animace/Animácia** retro-

### THE “INVISIBLE CINEMA” 2020

**350** screenings (out of a planned **644**)  
**877** films shown (**221** features, **656** shorts)  
**13,825** visitors in total  
**4,196** members,  
 including **542** supporting members





1 Eva Blimlinger, Bertrand Perz and Karl Falland 2 Željimir Žilnik 3 Michal Bregant, Martin Mazanec and Jurij Meden 4 Catherine Breillat 5 Christoph Huber, Gerd Kroske, Carmen Roll and Constantin Wulff 6 Philipp Fleischmann 7 Brigitta Burger-Utzer 8 Michael Loebenstein 9 Peter Tscherkassky

SUSANNE JÄGER, MERCIAN ŠUMBUŤEPE (3), ESZTER KONDOR (2), CHRISTOPH FINTL, VIENNALE/ALEXANDER TUMA, VIENNALE/ALEXI PELEKANOS

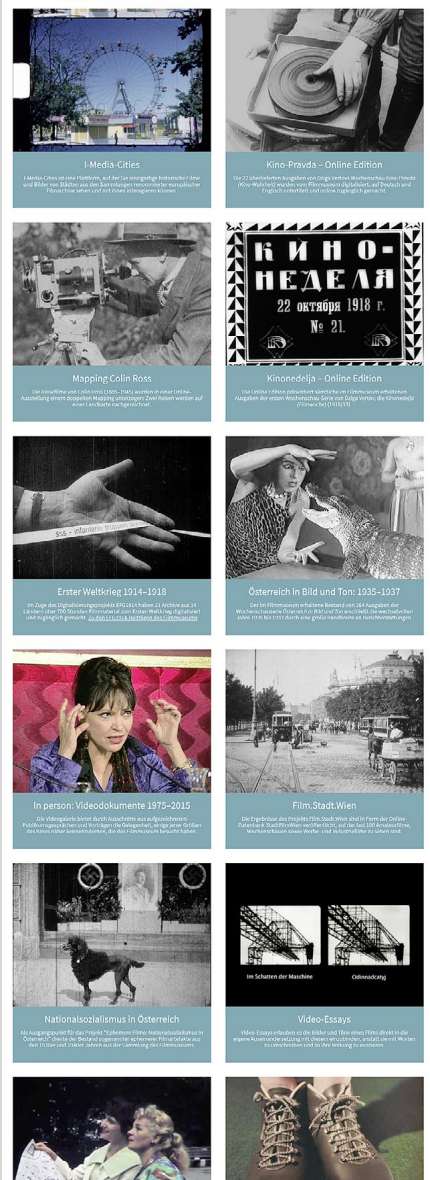
spective, originally scheduled for April and May, we welcomed our program partners from the Národní filmový archiv in Prague, director **Michal Bregant** and co-curator **Martin Mazanec**, who presented highlights from 100 years of Czechoslovakian, Czech, and Slovak animated film art. • At the end of the month, our colleagues from the **Jerusalem Cinematheque**, who had assembled a program of Israeli diary films for a carte blanche special, were unable to attend the screenings in person but sent a video greeting which played on our cinema screen.

**OCTOBER** As part of the solo program of **Philipp Fleischmann's** work, the "Invisible Cinema" became a walk-in installation during the day; after the screenings, the artist discussed his work with Michael Loebenstein. • In the presence of Crossing

Europe festival director **Christine Dollhofer** and film critic **Neil Young**, we presented films by British/Cornish filmmaker **Mark Jenkin**. • At the launch of our new publication **Guy Debord – Das filmische Gesamtwerk**, editor Werner Rappl spoke with Alexander Horwath, co-initiator of the project, about the significance of Debord's work. • **Recycled Cinema**, the joint retrospective of the **Viennale and the Film Museum** dedicated to found footage filmmaking, enabled us to welcome filmmakers such as Peter Tscherkassky, Eve Heller, and Cécile Fontaine shortly before the November lockdown. Recycled Cinema also celebrated the outstanding curatorial and entrepreneurial achievements of **sixpackfilm**, a partner on this retrospective: Thirty years ago, the Vienna-based film distributor was born from a show dedicated to Austrian and international found footage cinema.

## FILM MUSEUM ONLINE

In a year of several lockdowns, our website assumed special importance as a connection to our audience. Although we resolutely do not arrange "online film screenings," we have for several years published selected materials under the headings *Collection ONLINE* and *Film ONLINE*. These range from film documents and photographs to written materials and entire "Special Collections." Our website's other notable features include reading recommendations assembled by our librarian, based on our retrospective programs.





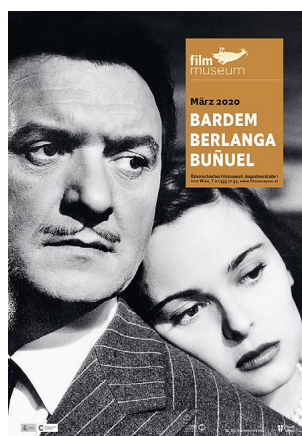
# Program 2020

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



**JANUARY/FEBRUARY** 10.1. to 26.2.2020

**Catherine Breillat/Marco Ferreri**  
**Operate – Performative Cinema**  
 In Person: **Siegfried A. Fruhauf**  
**Simon Wiesenthal in Interview**  
 “I am one of 500 out of 150,000”  
**Gerd Kroske. Images of Germany**  
**Driftwood: “Red Vienna” Films**  
**Europe Machine. Paradise Lost & Found**  
**Želimir Žilnik’s Kenedi Trilogy**  
**What Is Film: Program 29–42**



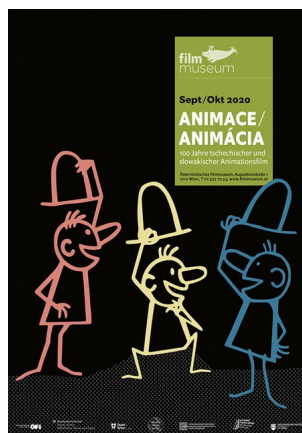
**MARCH** 27.2. to 3.4.2020

**The Three Bs:**  
**Bardem, Berlanga and Buñuel**  
**The Moon**  
**What Is Film: Program 43–52**



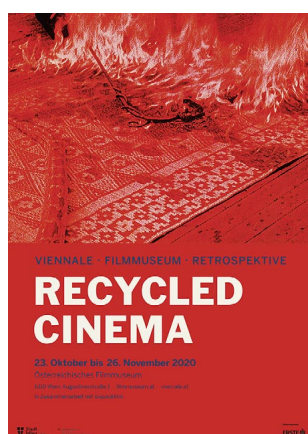
**SUMMER CINEMA** 2.7. to 16.8.2020

**Cinema Returns at Last! Film Highlights**  
 from the Collection of the Austrian Film  
 Museum



**SEPTEMBER/OCTOBER** 28.8. to 22.10.2020

**Animace/Animácia** 100 years of  
 Czechoslovak, Czech and Slovak  
 Film Animation  
**Women Make Film**  
 Documentary Film and Carte Blanche  
 Carte Blanche: **Jerusalem Cinematheque**  
 In person: **Philipp Fleischmann**  
 Kinoreal: **Mark Jenkin**  
 Book Launch and Film Program:  
**Guy Debord – Das filmische Gesamtwerk**  
**Jean-Gabriel Périot**  
**What Is Film: Program 1–14**



**OCTOBER/NOVEMBER** 22.10. to 26.11.2020

**Recycled Cinema**  
**Viennale at the Film Museum**  
**44. Duisburg Documentary Film Festival**  
 at the Film Museum\*  
**Building New Vocabularies of Resistance\***  
**Life in Images. 20 Years of dok.at\***  
**“Meine Reisen durch den Film.”**  
 Book Presentation and Lecture by  
 Harry Tomicek\*  
**What Is Film: Program 15–21\***  
 \* These programs could not take place  
 because of the lockdown which began  
 in early November.



Two monthly programs which we had curated and prepared (program booklets had been mailed and large-format posters had been distributed) unfortunately could not be shown because of our cinema’s closure due to the pandemic. Some programs that had been planned for the spring were presented in the fall, while others are still to be rescheduled. The latter includes films by **Ella Bergmann-Michel**, the show **Feminist Cinema from Italy**, a selection of **Želimir Žilnik’s 1980s TV films**, and our comedy program **Against the Crisis: Who Laughs Last...**



# Film Museum on location 2020

Most of the international guest appearances of the Film Museum planned for 2020 were unfortunately cancelled. We nevertheless held online conferences and workshops, while teaching events largely migrated to the internet. We were therefore, despite the challenges, able to further strengthen our international network. Film is, after all, a global medium; our research and presentation activities take place both within and beyond our “Invisible Cinema” and archive.

## 2020 HIGHLIGHTS

**JANUARY** Michael Loebenstein spoke about research into the visual history of the Holocaust at the **Malach Centre for Visual History in Prague** as part of the **Prague Visual History and Digital Humanities Conference**.

**FEBRUARY** Paolo Caneppele participated in the panel **Amateur & Archive Film Festivals** at the International Film Studies Conference **Reframing Film Festivals. Histories, Economies, Cultures in Venice** • At the **Berlinale International Film Festival**, Michael Loebenstein spoke with colleagues from Germany, Egypt, Italy, and Mozambique on the panel **Anti-Cinema, Counter-Archives. Strategies of dissident film preservation, restoration and circulation**.

**MARCH** Jurij Meden delivered a lecture entitled **Portrait of a Programmer** at the **5th FIAF/Cinémathèque française Winter School** in Paris, with a special focus on **Programming Film Heritage**. • As part of the exhibition on **Special Effects** at the **Vienna Museum of Science and Technology**, Victoria Grinzing and Stefan Huber demonstrated how films use special effects to create fantastic worlds, in a family program for ages 8+.

**MAY** Stefan Huber delivered a lecture via video as part of the seminar **a course on animals and art** at the Institute of Fine Arts and Media Arts at the **University of Applied Arts Vienna**. • At this year's exceptional online edition of the **Orphan Film Symposium**, Petra Belc of Cineclub Zagreb and Nadja Šičarov of the Film Museum presented **Maritime Mini-documentaries: Restoring the Amateur Experimental**, a first look at the restoration of **Super 8mm sound films** by **Tatjana Ivančić**.

**JUNE/JULY** The Film Museum partnered with the **Kaleidoskop 2020** festival. Since this festival could not take place, moving images, including film fragments from our collection, were instead shown on a screen installed at Vienna's Karlsplatz.

**AUGUST** At **Pianistengasse 2020**, an event organized by **Verein o8**, Elaine Loebenstein improvised



DIAGONALE/MIRIAM RANEBURGER

Films from our collection at the cinematic gala concert (with a special focus on human rights) at the Musikverein Graz, in cooperation with the Diagonale.

on the piano to historical footage of Vienna from the Film Museum's collection.

**SEPTEMBER** As part of the international online Summer School on the topic of **Sustaining Cultural Heritage through Preventive Conservation and Collection Care** at the **University of Applied Arts Vienna**, Vanessa Scharer delivered the lecture **That's Original! Preservation and Restoration of Photographic and Motion Picture Material**. • Günter Krenn spoke about Austrian film production from its beginnings to the sound film era as part of the lecture series **From Picture Theater to Multiplex — On the History of Cinema in Vienna** at the Municipal and Provincial Archives of Vienna. • A film program assembled by Stefanie Zingl and Michael Loebenstein together with the **Diagonale - Festival of Austrian Film** was shown at the **4th Festkonzert** at the

**Musikverein Graz** under the title **Film and Music in Dialog**. This year's edition was dedicated to the topic of human rights.

**OCTOBER** At the symposium **Frauen bauen Stadt. The City Through a Female Lens** organized by the **International Building Exhibition Vienna**, Katharina Müller and Janneke van Dalen spoke about works by female filmmakers from the Film Museum's amateur film collection. • The Film Museum contributed to the **International Home Movie Day**, which took place online, with a curated film program. • At a workshop given by the **European Rural History Film Association**, Stefanie Zingl provided information on the cataloguing of film documents at the Austrian Film Museum.

**NOVEMBER** Stefan Huber held online educational workshops on **Film Analysis for Children and Young Adults** at the **YOUKI International Youth Media Festival (Wels)** and, together with Dina Bukva and Leni Gruber, served on the **jury of the festival's Austrian competition**. • At the International Online and Offline Symposium **SCREENFEST. Queer Film Festivals in Context**, Katharina Müller spoke with Claudia Slanar, Florian Widegger, Dietmar Schwärzler, Karola Gramann and Margit Hauser about the role of festivals as driving engines for archives and collections.

You can find a complete list of all “on location” events at [www.filmmuseum.at/en/research\\_education/on\\_location](http://www.filmmuseum.at/en/research_education/on_location)

### GUEST APPEARANCES 2020

**32** events we took part in,  
**13** of them abroad  
**26,449** exhibition visitors,  
**2,906** visitors at physical and online events

In 2020 we participated (online and in person)  
in events in Berkeley, Berlin, Cagliari (Sardinia),  
Graz, Hamburg, Hildesheim, Innsbruck,  
Munich, Paris, Prague, Salzburg, St. Pölten,  
Venice, and Wels.



# Research, Education and Publications

The Austrian Film Museum is a research and educational institution. As such, we develop and support research projects in academic and non-academic settings worldwide. In this area we focus on artistic and scholarly research on the film medium in all its dimensions — historical, contemporary, and in respect of its continuation in other media. We therefore actively pursue a dynamic exchange with other fields of art, research and scholarship and we position ourselves as a place of knowledge and of creative production: a kind of laboratory-in-the-museum.

## RESEARCH AND EDUCATION PROJECTS

In 2020 we were once again the leading Austrian non-university research institute for film and moving image in terms of research and teaching. As before, we maintained considerable international reach — but now with an increased online presence.

The digital curation of highly charged cultural assets has been a significant field of interest and a major pillar of our research activities for several years. The EU project **Visual History of the Holocaust. Rethinking Curation in the Digital Age**, coordinated in close collaboration with the Ludwig Boltzmann Institute for Digital History, explores the possibilities and limitations of digital technologies in gathering, preserving, analyzing, and communicating sensitive, globally dispersed audiovisual documents on the Holocaust. An international consortium of research institutions, museums, memorial sites, and technology developers has been working on producing exemplary models and applications for this challenge since the beginning of 2019. All results, ongoing processes and events are documented continuously and comprehensively on the project website: [www.vhh-project.eu](http://www.vhh-project.eu)

Together with 13 other audiovisual archives, in 2020 we started working on strategies for knowledge transfer within film museums and archives. Developed together with the Slovenska kinoteka (Ljubljana), our BMKÖS-funded project **Share that Knowledge! Finding Strategies for Passing on Knowledge across Generations of Audiovisual Archivists** aims for global, intergenerational knowledge transfer between archivists in the field of film and audiovisual media.

The cultural diversity of our society and a corresponding intercultural attitude in film education are the driving forces behind the project **Intercultural Film Education**. In cooperation with the Federal Agency for Civic Education, the DFF (Deutsches Filminstitut & Filmmuseum, Frankfurt), and VISION Kino, we create programmatic texts and recommendations for action, seek exchange in continued education courses (for example, in December, hosted online by the Film Museum) and initiate critical self-reflection within our respective institutions.

With the **Creative Europe project Cinemini Europe**, we continue to pursue our pioneering work in the field of film education for children aged between 3 and 6. Together with EYE Filmmuseum (Amsterdam), the DFF, Taartrovers Children's

Film Festival (The Netherlands) and the art cinema Kinodvor (Slovenia), we devised an initial set of educational formats. The project will receive funding for another two years, enabling it to be further developed.

**UNIVERSITY COURSES AND SEMINARS** In the area of university teaching, we have two main areas of focus: **Film Curatorship** (fundamental questions regarding mediation and curation skills) and **Artistic Research**. In addition to project collaborations in the fields of film theory and history, we encourage an artistic-scientific engagement with the holdings in our collections in cooperation with (art) universities. Rather than prescribing a certain approach, we encourage the students to develop their own methods of working with our holdings: To encounter their materiality and context, and to transform them into new works. The results of these research and teaching activities will from now on be presented to the public at the "Invisible Cinema" once per semester, with free admission.

**ONLINE TEACHING** Our expertise in the field of online teaching is a new development that arose in response to the pandemic. By pairing technical expertise with a creative approach to content, we have now established ideal conditions for both **hybrid teaching** (via the cinema screen, we can now conduct dialogue with audiences at home) and exclusive **live online teaching** via a mobile



### ONLINE EDUCATION

Our educational PDFs span many subjects, from the making of a flipbook or diary film to technical and analytical questions about film. They have received highly positive feedback. Many teachers and parents were delighted to receive suggestions for lessons and leisure time activities and they appreciated our ideas and input.

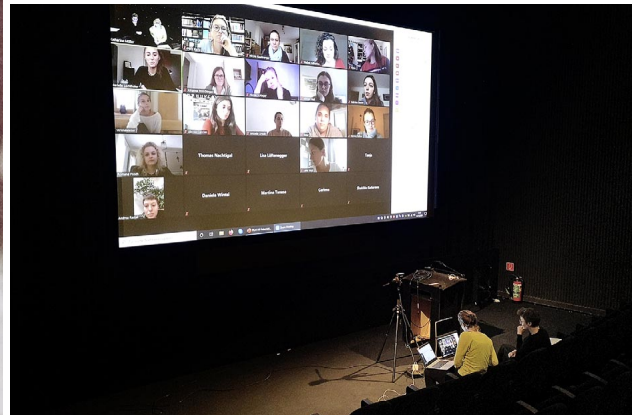
[www.filmmuseum.at/vermittlungonline](http://www.filmmuseum.at/vermittlungonline)



Michael Loebenstein at the Belarusian State Archives of Films, Photographs and Sound Recordings in Dzerzhinsk.

broadcasting setup in the "Invisible Cinema," in the seminar room, and in our library.

As a discussion space and a venue promoting the exchange of ideas, we regularly hold university courses and seminars, now also in "social distancing" mode. In the summer semester 2020 and winter semester 2020/21 these were: Katharina Müller & team (Michael Loebenstein, Jurij Meden, Janneke van Dalen), Institute for Theater, Film and Media Studies, University of Vienna: **Found Footage × Film Museum: Curatorial Work with Film** • Jan Hendrik Müller and Janneke Van Dalen, Institute for Theater, Film and Media Studies, University of Vienna: **The Reel Thing – A (Technical) History of Film and Film Archiving** • Katharina Müller and Christiana Perschon, Institute for Theater, Film and Media Studies, University of Vienna: **Out of Dialogue Comes a Focus to Be Shared\_Film Portraits | Artistic Research × Film Museum** • Katharina Müller, Antonia Rahofer, BA Language – Economy – Culture, University of Salzburg: **Film ab! From the Idea to the Archive - Film in Austria** (Management in the Cultural and Linguistic Field) • Paolo Caneppele, Film and Media Studies, University of Udine (Gorizia): **Film Institutions and the Sources of Film History** • Alexander Horwath, Institute for Film and Television – Film Academy Vienna: **Film History: The Utopia of Film** • Constanze Ruhm (project cooperation) and Katharina Müller, Academy of Fine Arts Vienna / Institute for Art and Digital Media



A still from the US Army Air Forces footage we digitized: four-year-old Joseph Schleifstein after the liberation of Buchenwald concentration camp, April 1945 • An online teaching event at the “Invisible Cinema” • Film Museum workshop for children at the Vienna Museum of Science and Technology • Stefan Huber at the Summer School (clockwise from top left)

(KDM): **Female Amateur Filmmakers: KDM x Film Museum** • Tom Waibel, Merz Academy, University of Applied Art, Design and Media, Stuttgart: **The history of film theory with a special focus on Amos Vogel’s subversive film analysis: “Philosophy acts in images. Amos Vogel and the subversion of the gaze.”**

Our newly established **freshman reception for film students** — staged as a cinematic “embrace” in 2019 — had to take place via video message in 2020. And as postponement is not synonymous with cancellation, in anticipation of our imminent reunion in the “Invisible Cinema” we are planning a series of **special academic events** for 2021 — including an international symposium on **VALIE EXPORT**.

**PARTICIPATION IN INTERNATIONAL FORUMS AND ORGANIZATIONS** The Film Museum is an active member of the International Federation of Film Archives, the **Fédération Internationale des Archives du Film** (FIAF), of which our director Michael Loebenstein has been Secretary General since 2015. We are also proud members of the **Association of European Film Archives and Cinematheques** (ACE), the **Association of Moving Image Archivists** (AMIA) and the **Austrian Museums Association**

(MÖ). Film Museum staff members play voluntary roles in several international organizations, and contribute to progress in research, teaching, and the cultural field: **Austrian Studies Association** (Honorary Member), **MAA – Media Archives Austria** (Board Member), **FC Gloria – Women’s Film Network** (Board Member), **Austrian Standards International** (cooperation in the development of a CEN standard for “Digital Preservation of Movies”), **Research in Film & History** (Editorial Staff).

#### EDUCATION

In 2020, our education department was significantly affected by the pandemic. In addition to the cancellation of all events in the “Invisible Cinema” from mid-March until late June, the sudden shift to homeschooling meant that teachers, students, and parents all had significantly increased workloads. This reduced the amounts of time, energy, and expertise available for additional projects. We consequently decided not to organize any online events for schools during the spring. We instead developed an **online education platform**: A steadily

growing range of PDFs for participants aged 4+ offering detailed instructions for creative activities related to film and cinema.

Our hope for a relatively “normal” semester of **Cineschool** in the fall was unfortunately not fulfilled. By that time of the year, however, everyone involved was well prepared and had already gained experience of digital homeschooling. This resulted in **Cineschool online**, a series of events held via video conferencing software, based on our range of activities in the “Invisible Cinema” (but inevitably quite different). Individual events were planned in close cooperation with teachers, paying special attention to the interests and requirements of each class. Six events for students and trainees were held during 2020. The experience we gained in dealing with technology and with watching films

#### RESEARCH AND EDUCATION EVENTS 2020

**26** cinema or live events,  
with a total of **1,156** participants

**30** online events  
with a total of **1,790** participants

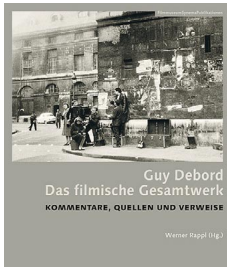
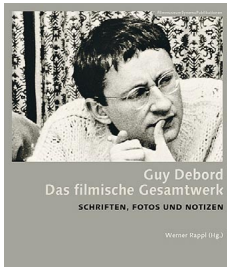
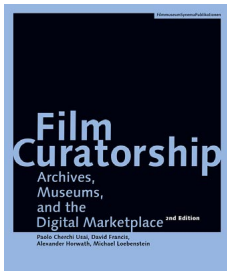
**1,368** schoolchildren, teachers and educators  
took part in Cineschool, **271** of whom  
participated in the **6** online events

**3,636** hits were received by the  
Online Education platform



# Collections and Library

For more than 50 years, we have been caring for a constantly growing collection of works that illustrate the significance of film as an art form and as an essential historical record. In addition, we collect and preserve non-filmic material of historical interest such as stills, posters, paper documents, and other film-related materials.



## Our books published in 2020

online, and the significantly altered dynamics of the resulting conversations, will inform our work in 2021. This program will continue to run online until our cinema once again becomes available.

## PUBLICATIONS

In two impressive volumes, **Guy Debord. Das filmische Gesamtwerk** makes the texts of all the films by the Situationist philosopher and filmmaker available for the first time in new German translation. The publication also includes Debord's notes on his films, a list of sources for his quotations, and detailed essays on his film work by Alexander Horwath and editor and translator **Werner Rappl**. It was published with the support of **phileas - A Fund for Contemporary Art**.

The new edition of the previously out-of-print volume **Film Curatorship. Archives, Museums, and the Digital Marketplace** (2008) delivers a debate on fundamental questions concerning the medium of film and its mediation in the context of museums and cinemateques. In the form of dialogues between curators and archivists from three generations (**Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Loebenstein**), this English-language book — which has been in high demand worldwide — explores questions of curatorship and the future of cinematic heritage, seeking a form of debate beyond media purism and the constraints of the marketplace.

We made use of 2020's event-free period to complete two new books, which will be published in early 2021: one on Maria Lassnig's cinematic work, and the other a volume of essays by Jurij Meden, head of our program department, dealing with questions of film curation and the cinematic experience in the digital age.

## FILM COLLECTION

While the pandemic-related closure of archives to the public severely limited researchers' access to film holdings, our own film collection took center stage at the "Invisible Cinema" more than ever before: The **Recycled Cinema** retrospective organized in cooperation with the **Viennale** included a great number of titles from our extensive collection of avant-garde and experimental films, while the inaugural season of our Summer Cinema was made up entirely of prints from our holdings. At a time when the international exchange of cultural assets became almost impossible and contemporary film production was widely halted, the immense value of our large and diverse film collection was significantly reaffirmed.

In 2020, a principal focus of our collection work was on the successful implementation of the **long-term digital preservation of born-digital and turned-digital film works**: i.e., digitally produced works or digital facsimiles of analog origin. As a result,

much of the existing digital collection was consolidated and prepared for a major data backup ("migration") that will take place in 2021 and will ensure future data security.

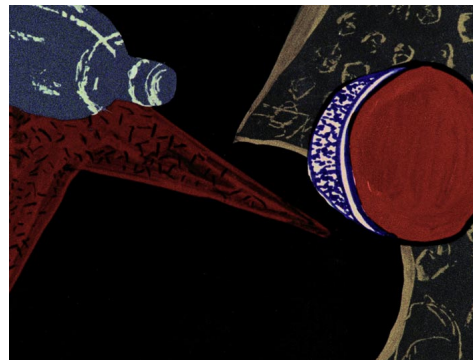
Our analog collection primarily grew via the addition of Austrian experimental and avant-garde independent films. Undoubtedly the greatest highlight among these was the transfer of **VALIE EXPORT's** entire cinematic oeuvre to our collection as part of the artist's donation to the Film Museum. Other important films and collections were received from **Friedl vom Gröller, KGP Film Production, Preiser Records, the Department of Social and Cultural Anthropology at the University of Vienna, the Austrian Archives for Adult Education, the Vienna City Library** and the formerly private collection of **Episcopal Vicar Karl Rühringer**, among others. In addition, we received several early films by now-established Austrian directors and entire collections by many amateur filmmakers.

**AMATEUR FILMS** In 2020 we received an important new acquisition: the deposit of the **eumigMuseum** in Wiener Neudorf, donated by Uschi and Gus Seemann. This extensive collection includes private films of the Vockenhuber family (Karl Vockenhuber was the co-founder of the Eumig company), Eumig advertising films and educational films made for in-house training.

Thanks to our close cooperation with researchers Melanie Konrad, Sandra Ladwig, and Michaela Scharf, intensive research was carried out on selected amateur film holdings, principally the films of the **Austrian Amateur Cine Club**.

The Austrian Film Museum participated in the international **Home Movie Day**, which took place online, with a curated film program. Films by Hilde and Georg Bezenker, Franz Mulec, and Rudolf Enter were discussed and reflected upon by filmmakers and experts.

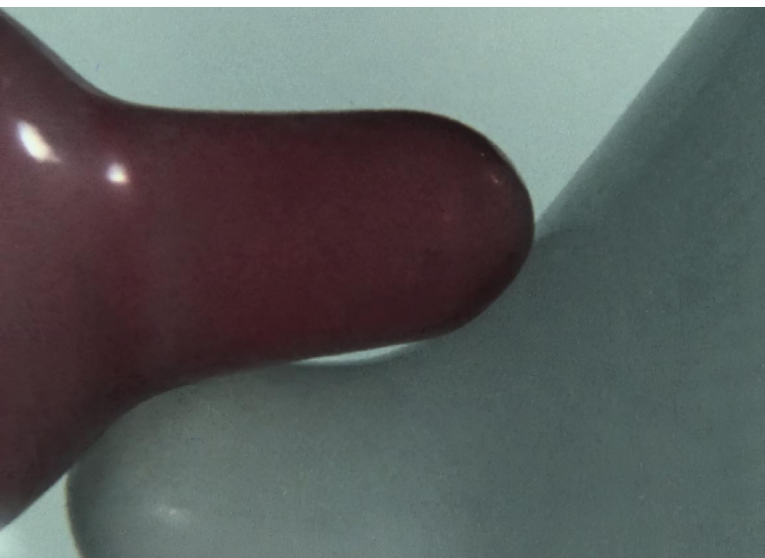
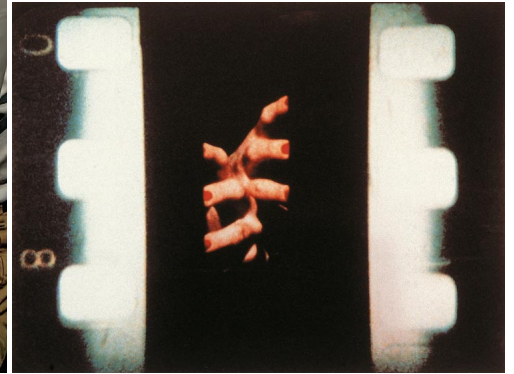
**DIGITIZATION UND RESTORATION** Our strategy for safeguarding and making film heritage accessible is a hybrid one: We ensure the preservation of the film material as the original object through conservation; we also digitize and restore it to make the informational content of many otherwise inaccessible film documents available to the public. In 2020, we intensified the digitization of film holdings from our own collection, and those of third-party holdings, in cooperation with the respective filmmakers, estate administrators, and research institutes.



## ANIMATION FILM CLASS TRAILERS

While processing the deposit, we came across two treasures that both the Film Museum and the artists had presumed lost: A trailer for the Austrian Film Museum by **Bady Minck** (see cover) and another by **Sabine Groschup**, both created in the early 1980s as part of their work in the animation class under the direction of **Maria Lassnig** at the University of Applied Arts Vienna. The films were digitized and color-corrected by the Film Museum. Unfortunately, no sound from **Sabine Groschup's** film survived; **Martin Lauterer** created a new score at the artist's request.





**VALIE EXPORT and Michael Loebenstein signing the deed of donation • Syntagma (1984, VALIE EXPORT) • Zärtliches (1976, Renate Bertlmann) • P.R.A.T.E.R. (1963–66, Ernst Schmidt jr.)**

Our priorities include preserving and making available film documents and private small gauge films as historical records and testimonies. In 2020, 120 of these titles were digitally processed.

The Film Museum also began digitizing and providing educational films for the project **Educational Film Practice in Austria** in cooperation with the University of Vienna and the Ludwig Boltzmann Institute for Digital History. During this project, 98 films from the holdings of the Austrian Film Museum, the Center for Sports Science and University Sports, the Austrian Archives for Adult Education, the Rohrbach District Film Office, and the WaRis Tyrolean Film Archive have been scanned and made available for research.

In the field of artists' film, the digitization and digital long-term preservation of **Renate Bertlmann's**

video and film works was a particular highlight in 2020. This was commissioned by Renate Bertlmann and carried out with the support of a grant from the Federal Ministry for Arts, Culture, Civil Service and Sport.

A major project with a similar goal is the digitization, long-term digital preservation, and provision of screening copies of the complete works of **Ernst Schmidt jr.** The project was commissioned by estate administrator Helmut Benedikt and is financially supported by the Federal Ministry for Arts, Culture, Civil Service and Sport. The high-quality digitization is being carried out in collaboration with the Dutch film laboratory Haghefilm Digitaal.

The restoration of James Benning's **Grand Opera: An Historical Romance** (1975) was completed in close collaboration with the filmmaker.

**ANALOG FILM COLLECTION**

**22,509** film titles  
**32,805** film elements in total,  
 on more than **66,000** film reels  
**1,392** new acquisitions in 2020

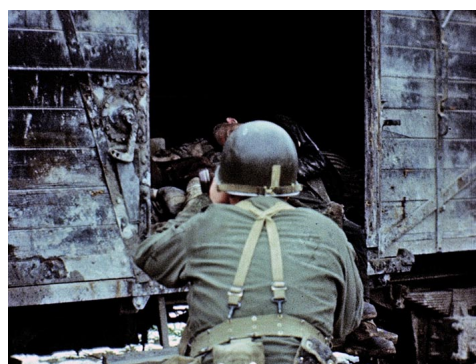
**DIGITAL FILM COLLECTION**

**913 TB** of data listed in the database  
**180 TB** of new acquisitions in 2020





**A Dream in Spring (1967, Franz Mulec, top left) • *Flowing Life* (1952/53, Gertrud Pleskot, Ferdinand Starmühlner, bottom left) • The Gustav Deutsch Estate: a detail from the artist's studio (March 2020)**



As part of the **VISUAL HISTORY OF THE HOLOCAUST** project, our staff digitized and restored very special film material. In the spring of 1945, cameramen from the United States Army Air Forces filmed the Allied advance into Germany, and the liberation of the Dachau and Buchenwald concentration camps, on 16mm color film. We digitized these film documents in cooperation with the National Archives in Washington D.C. to make them accessible in their entirety for the first time in the framework of our project. This was made possible by our expertise in handling 16mm film and the many years of collaboration between the researchers and archivists involved.

On behalf of Cineclub Zagreb, 14 titles (1970–1976) by Croatian filmmaker **Tatjana Ivančić** were digitized and restored based on surviving Super 8mm film material. The restored works received their premiere at **Film Restored – The Film Heritage Festival** of the Deutsche Kinemathek, which took place online because of the pandemic.

The restorations of *Mit dem Motorrad über die Wolken* (Lothar Rübelt, 1926) in cooperation with Filmarchiv Austria and *Blind Husbands* (Erich von Stroheim, 1919) continued in 2020 and are expected to be completed in 2021.

#### NON-FILM COLLECTION

2020 was a special year for the non-film collections, as in the summer we obtained new premises in the Hanuschhof, central Vienna. As a result, one third of the photo collection was relocated from Heiligenstadt to the First District, and all archival holdings and estates are now stored there. This facilitates exchanges with the program department as well as providing access to the archive and the estates. This move made it possible for us to arrange the holdings in our main storage facility in Heiligenstädter Straße in a more user-friendly way. The new premises also provided us with a central storage location for our unique collection of **festival catalogs**, which has now been reappraised. While this has resulted in a significant improvement to our working conditions, the relocation also meant that we processed significantly fewer collection items than in previous years. We used the periods of lockdown to scan and digitize hold-

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

**PAPER COLLECTION**  
**26,230** dossiers,  
**605** of which new entries in 2020  
ca. **1,200** already existing dossiers  
complemented with new material

**STILLS**  
**28,945** dossiers in total,  
**453** new entries in the database

**DIGITAL IMAGE COLLECTION**  
ca. **65,000** files in total (240 GB)

ings to make them more easily accessible. With the help of a new A3 flatbed scanner, we are also now able to adequately digitize our extensive holdings of oversized film stills.

Despite adverse circumstances, our acquisition activities continued in 2020. The estate of leading international film publicist and distributor **Richard Lormand** (1962–2018) has been fully processed and incorporated into the documentary collection. The estate of the film artist **Gustav Deutsch**, who passed away in 2020 and was a particular friend of the Film Museum, deserves special mention. Also noteworthy are the estates of Austrian director





The book collection of the Film Museum in our new library vault • Library reading room

**Georg Lhotsky** (1937–2016) and the filmmaker/actress **Elfriede Irrall** (1938–2018). In each of these deposits, the essence and working life of the person who bequeathed them to us are reflected in books, notes, screenplays, correspondence, and small objects. The non-film collections of the Film Museum include a highly diverse range of holdings such as stills, film posters, newspaper clippings, advertising materials, leaflets, records, and correspondence.

Simmering), and around 20,000 books in our **film-related library collection**.

At the beginning of November 2019, we started packing and transporting approximately 250 periodicals in the archive building (located at the other end of the city). These were taken to the Hanuschhof basement, where they were placed on new storage shelves. In January 2020 we continued

#### LIBRARY AND PERIODICALS COLLECTION

With around 27,700 books and over 430 different periodicals, our library is **Austria's largest library specializing in film**. The entire collection is listed in the Film Museum's database and is easily searchable online.

Despite pandemic-related difficulties and obstacles, 2020 yielded many improvements for the library and its staff. In addition, Sandra Ladwig completed a three-week internship as part of her MA Program in Library and Information Science at Berlin's Humboldt University.

We have created a **new library vault** equipped with "compactus" shelving in the basement of our Hanuschhof offices. For the first time in the 56 years of the Film Museum's existence, we have gathered all our holdings in one location. This includes our collection of periodicals (comprising more than 150,000 individual issues), which had previously been stored in three locations (Heiligenstadt, Albertina and Hanuschhof), the 8,000-volume **Amos Vogel Library** (formerly located in



During summer renovation work on the Film Museum foyer in the Albertina building, an exhibition area called "Peep Show" was created that now makes it possible for us to highlight special topics in a new form. The first exhibition was dedicated to the artist **GERTIE FRÖHLICH**, who passed away in May 2020. Fröhlich gave the Film Museum its distinctive trademark logo, the mythical creature **Zyphius**, and designed more than 100 posters for the institution's retrospectives between its founding in 1964 and 1984.

#### LIBRARY

**19,546** books in total

**209** new titles in 2020

**431** periodicals in total

(over **150,000** single issues)

**112** new issues in 2020

**195** external users

**1,135** titles consulted in 2020

#### AMOS VOGEL LIBRARY

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

with **5,434** additional scans

moving the Amos Vogel Library, which was also quickly installed in the basement vault. During this relocation phase, we were able to maintain library operations with minimal disruption. Over a period of 18 months, we cleaned and moved, packed and unpacked, reorganized and reassembled more than 30 tonnes of books and periodicals.

During the March 2020 lockdown, we moved the 20,000 books in our collection from the old offices to the storage vault and our new reading room. The new setup creates ideal working conditions for our users, who have remained loyal during challenging times. Because of its new location and despite pandemic-related restrictions, our library enjoys continued popularity. We now look forward to your visit!



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EYE Filmmuseum (Amsterdam)  
Fachhochschule St. Pölten  
Filmakademie Wien  
FWF Der Wissenschaftsfonds, PEEK Programm  
zur Erschließung und Entwicklung der Künste  
(Austria)  
Gesellschaft für Exilforschung e.V. (Würzburg)  
Horizon 2020 The EU Framework Programme for  
Research and Innovation  
Index Edition (Vienna)  
Internationale Bauausstellung Wien  
Kinodvor (Ljubljana)  
Kunstschule Wien  
Kunstuniversität Linz/Bildende Kunst und Kultur-  
wissenschaften, Experimentelle Gestaltung  
KZ-Gedenkstätte Mauthausen/Mauthausen  
Memorial  
Ludwig Boltzmann Institute for Digital History  
(Vienna)  
Maria Lassnig Stiftung (Vienna)  
New York University/Tisch School of Arts  
Orphan Film Symposium (New York)  
Pädagogische Hochschule Wien  
phileas – A Fund for Contemporary Art (Vienna)  
Synema – Gesellschaft für Film und Medien  
(Vienna)  
Taartrovers Filmfestival (Amsterdam)  
Technische Universität Wien  
Technisches Museum Wien  
The Amos Vogel Estate (Denison, Ohio/  
Sebastopol, California)  
United States Holocaust Memorial Museum  
(Washington D.C.)  
Universität für angewandte Kunst, Wien  
Universität Salzburg  
Universität Wien/Institut für Theater-, Film- und  
Medienwissenschaft  
Vision Kino (Berlin)  
Youki – Internationales Jugend Medien Festival  
(Wels)

## EVENT PARTNERS

Bruno Kreisky Forum für internationalen Dialog  
(Vienna)  
Burgtheater (Vienna)  
CROSSING EUROPE Filmfestival Linz  
Diagonale – Festival des österreichischen Films  
(Graz)  
dok.at – Interessengemeinschaft österreichischer  
Dokumentarfilm (Vienna)  
Duisburger Filmwoche  
Embassy of Spain in Austria  
FC Gloria – Frauen Vernetzung Film (Vienna)  
Filmkollektiv Frankfurt – Projektionsraum für  
unterrepräsentierte Filmkultur  
Institut français d’Autriche (Vienna)  
Istituto Italiano di Cultura di Vienna  
Jüdisches Museum Wien  
Kaleidoskop (Vienna)  
Kunsthalle Wien  
Kunstuniversität Linz/Experimentelle Gestaltung  
Naturhistorisches Museum Wien  
Navigator Film (Vienna)  
Austrian Cultural Forum Tel Aviv  
sixpackfilm (Vienna)  
SLASH Filmfestival (Vienna)  
Slovenský inštitút vo Viedni  
Tel Aviv Cinematheque  
Tricky Women Filmfestival (Vienna)  
Tschechisches Zentrum Wien  
U.S. Embassy Vienna  
Velvyslanectví České republiky ve Vídni  
Velvyslanectvo Slovenskej republiky vo Viedni  
Vienna Shorts  
Viennale – Vienna International Film Festival  
VWI – Wiener Wiesenthal Institut für  
Holocaust-Studien (Vienna)  
Wirtschaftskammer Wien, Fachvertretung  
Film- und Musikwirtschaft  
Zukunftsfonds der Republik Österreich

## PRESERVATION AND DIGITIZATION PARTNERS

ANDEC Filmtechnik (Berlin)  
ARRI Media (Munich)  
Bezirksbildstelle Rohrbach  
Color by DeJonghe NV (Kortrijk, BE)  
Filmarchiv Austria (Vienna)  
Haghefilm Digitaal (Waddinxveen, NL)  
Helmut Benedikt  
Hiventy (Boulogne-Billancourt, FR)  
Kinoklub Zagreb  
Light shop d.o.o. / Digital Magic Studio (Zagreb)  
LISTO MediaServices Cine + TV Postproduction  
GmbH (Vienna)  
Österreichisches Volkshochschularchiv  
Renate Bertlmann  
Tremens-Film Tonstudio (Vienna)  
WaRis – Tiroler Filmarchiv

# Staff and Board 2020

## BOARD MEMBERS

**Boris Marte** Chairman (from 6/2020,  
Vice Chairman until 6/2020)

**Daniel Charim** Chairman  
(until 6/2020)

**Danny Krausz** Vice Chairman  
(from 6/2020)

**Barbara Albert** (until 6/2020)

**Katharina Egger**

**Barbara Fränzen**

**Peter Huemer** (until 6/2020)

**Peter Tscherkassky**

**Peter Zawrel**

**Peter Kubelka** Founding Member

## MANAGEMENT & ADMINISTRATION

**Michael Loebenstein** Director

**Alessandra Thiele** Deputy Director

**Marcus Weber-Eberhardt**  
Office Manager

**Victoria Kitzmüller** Office Assistant  
(from 10/2020)

**Lisa Martl** Office Assistant  
(2–10/2020)

**Andrea Glawogger** Administration

**Oliver Bauer** Accounting

**Wieslawa Zielinski**  
Cleaning & Maintenance

**Robert Czapl** Driver

**Katharina Aigner, Rosa Andraschek-Holzer, Christopher Gajsek, Sarah Tabea Glatz, Victoria Kitzmüller, Anna Stückelschweiger, Felix Weisz**  
Box Office

## PROGRAM

**Jurij Meden**  
Department Head, Curator

**Christoph Huber** Curator

**Ivana Miloš** Programming Associate

**Franz Kaser-Kayer** Technical Manager

**Markus Zöchling**  
Technical Consultant

**Mirjam Bromundt, Florian Kläger,**

**Markus Maicher, Jan Pirker**

Projectionists

**Mirjam Bromundt, Andreas Eli, Helmut Erber, Georg Grigoriadis, Reinhard Sockel, Anna Stückelschweiger** Duty Managers

## EDUCATION / RESEARCH / PUBLICATIONS

**Katharina Müller** Department Head,  
Research and Learning

**Stefan Huber**  
Education and Research

**Eszter Kondor** Publications  
(online, DVD, books)

**Victoria Grinzinger** Assistant

## COMMUNICATION

**Sabine Maierhofer** Marketing  
(on leave until 6/2020)

**Susanne Jäger** Marketing  
(leave replacement until 6/2020)

**Christoph Fintl** Marketing/  
Social Media

**Andrea Pollach** Press

## LIBRARY

**Elisabeth Streit**

**Helmut Schiffel**

**Tom Waibel** Amos Vogel Library

## FILM COLLECTION

**Janneke van Dalen** Film Collection  
Manager (Co-Head)

**Kevin Lutz** Film Collection Manager  
(Co-Head)

**Emilia Cadletova** Print Inspection

**Florian Haag** Archivist

**Claudio Santancini** Digital Archive

**Vanessa Scharrer** Archivist

**Edith Schlemmer** Consultant

**Raoul Schmidt**  
Enquiries Administrator

**Nadja Šičarov** Digital Restoration

**Georg Wasner** Archivist

**Stefanie Zingl** Amateur Film

**Manuel Lessnig**  
Shipping & Facility Management

**Stefan Vogelsinger**  
Technical Consultant

## NON-FILM COLLECTION

**Paolo Caneppele** Department Head

**Christoph Etzlsdorfer** Stills Collection

**Günter Krenn** Archivist

**Roland Fischer-Briand**

Stills Collection  
(on leave until 1/2021)

**Chris Vetter** Stills Collection  
(in an honorary capacity)

## INTERNS

**Sandra Ladwig**

## Guest Curators 2020

**David Asenjo Conde, Madeleine Bernstorff, Brigitta Burger-Utzer, Eliška Děcká, Philipp Fleischmann, Tamar Freeman, Annamaria Licciardello, Martin Mazanec, Constanze Ruhm, Meir Russo, Matěj Strnad, Kollektiv What, How & for Whom / Ivet Čurlin, Nataša Ilić, Sabina Sabolović, Constantin Wulff**

## Program Texts 2020

**Alejandro Bachmann, Stefan Grissemann, Florian Haag, Eve Heller, Jiří Horníček, Alexander Horwath, Christoph Huber, Stefan Huber, Václav Kofroň, Ross Lipman, Michael Loebenstein, Jurij Meden, Michaela Mertová, Ivana Miloš, Olaf Möller, Katharina Müller, Jiří Neděla, Martina Pachmanová, Barbara Pichler, Drehli Robnik, Philipp Rohrbach, Pavel Ryška, Joachim Schätz, Eva Šošková, Martin Šrajer, Jan Švankmajer, Harry Tomicek, Gerald Weber, Neil Young, Ingo Zechner**  
**Viennale Program Texts:**  
**Patrick Holzappel, Barbara Kronsfoth, Maria Marchetta, Thomas Mießgang, Lars Penning, Claus Philipp, Bert Rebhandl, Alexandra Seitz, Robert Weixlbaumer**

**Austrian Film Museum**

**The Invisible Cinema – Augustinerstraße 1, 1010 Wien**

**Office/Library/Non-Film Collection – Hanuschgasse 3 / Stairway 2 / First Floor, 1010 Wien**

**Film Collection – Heiligenstädter Straße 175, 1190 Wien**

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Cover image: Film still from a trailer for the Film Museum by Bady Minck (1980s) – see page 8.



