



film 
museum
ANNUAL REPORT 2021



Foreword

A year ago, in my foreword here I wrote: “In 2021, we will hopefully see the tide turn.” For cultural institutions and public life, however, 2021 turned out to be an even more difficult year than 2020. In the end, we can say: It was a challenge for us all, but we still managed to use the year to reflect and plan ahead, and even bring it to a close with VALIE EXPORT and Billy Wilder on the big screen.

On the following pages, you can read about everything done by the collections, research, education, and program departments. The year started out appropriately with the publication of Jurij Meden’s visionary collection of essays *Scratches and Glitches*, wherein our film curator passionately and precisely analyses cinema’s present and develops a series of scenarios in response to the question of its future. This examination was also reflected in our program after the long, mandated break: In September, we began our very popular series *Collection on Screen*, with which we organize alternating, monthly thematic or monographic glimpses into our film collection. Our series on Neorealism, the grotesque on film, and John Cassavetes as well as film programs dedicated to Maria Lassnig, Renate Bertlmann, and Tatjana Ivančić gave us chances to show rare film prints from our own archive. *Collection on Screen* is also meant to be a kind of “modular permanent exhibition” that, over the next few years, will provide the kind of art and cultural history of film to our audience, that can no longer be found elsewhere in Vienna (or Austria).

Two films that we restored with a great deal of effort and scholarly and editorial meticulousness were premiered in-between lockdowns: Lothar Rübelt’s forgotten Austrian feature-length documentary *Mit dem Motorrad über die Wolken* (Over the Clouds on a Motorcycle) from 1926 and Erich von Stroheim’s outstanding Hollywood debut *Blind Husbands* (1919), which had a brilliant screening at the Wiener Konzerthaus in autumn.

Amos Vogel’s emphatic claim that cinema is a “subversive art” bookended the entire year and served as the concept behind our internationally highly regarded Viennale retrospective. We marked the 100th birthday of the native Viennese author and curator with a wide variety of activities throughout the year that playfully spilled out of our cinema into the display cases in our lobby as well as the internet and social media.

Everything you can read about in the pages that follow was made possible by your strong and ongoing financial and ideal support. As our donors, friends, and collaborative partners, you allowed us – despite the closures, major losses of revenue, and lack of long-term planning perspectives – to continue working on the evolution of the Film Museum with a cool head and fire in the belly. I hope we have been successful and would like to sincerely thank you in the name of our team.

*See you soon at the Film Museum
Warmly yours, Michael Loebenstein*

CONTENTS

Foreword	— 1
Program and Guests	— 2
Program 2021	— 4
Film Museum on Location	— 5
Collection and Library	— 6
Research, Education and Publications	— 8
Amos Vogel – 100 Years of Subversion	— 10
Supporting Members	— 12
Partners	— 14
Staff and Board	— 16

Program and Guests

The 2021 cinematic year was also marked by the Corona pandemic. In mid-May, after closing for more than six months, we could receive guests again in the “Invisible Cinema” and present retrospectives. Both our visitors and team were equally glad to experience the cinema again as a place for encounters with films and people alike.



PROGRAM HIGHLIGHTS 2021

JUNE In collaboration with the Austrian film festivals **Crossing Europe** and **Diagonale**, we presented *Paris Calligrammes*, an autobiographical documentary by renowned German avant-garde director, painter, and photographer **Ulrike Ottinger**, who spoke about her work with **Renata Schmidt-kunz** (Ö1 radio series “Im Gespräch”). • For the Austrian premiere of his film *With Love – Volume One 1987–1996* and the world premiere of *Three Days, My Friend*, **Michael Pilz** selected a friend’s film to round out the program: *Garten* by **Peter Schreiner**.

JULY To conclude **Recycled Cinema**, the joint retrospective of the **Viennale**, Film Museum, and **six-packfilm**, the distributor and world sales agent six-packfilm was planning to celebrate its 30-year existence with a birthday program. A lockdown caused a delay, but the celebratory program took place a few months later with film artists who were invited to show their “Hidden Treasures and Leftovers.”

AUGUST The screening of R. A. Stemmler’s 1952 drama *Toxi* was followed by a discussion moderated by **Vanessa Spanbauer** in conversation with **Ingrid Bauer** (historian), **Azziza B. Malanda** (DOMiD – Documentation Centre and Museum of Migration in Germany), and **Philipp Rohrbach** (Vienna Wiesenthal Institute for Holocaust Studies) about the historical reality of “occupation children” in Austria and Germany. A special issue of the journal “zeitgeschichte” on **Black GI children in post-World War II Europe** was also presented during the talk.

SEPTEMBER 25 years ago, for the 100th anniversary of cinema, Peter Kubelka’s cyclical program **What Is Film** was shown for the first time. In honor of this anniversary, **Peter Kubelka** gave a lecture. • We dedicated a joint retrospective to Swedish directors **Jan Troell** and **Bo Widerberg** and hosted **Jon Wengström**, chief curator of the **Swedish Film Institute**. • To conclude the exhibition **Beyond Bambi: Felix Salten and the Discovery of Viennese Modernism** at the Wien Museum MUSA and the Vienna City Library, the Film Museum presented three films and a talk. • **Renate Bertlmann**, one of the most important representatives of feminist art in Austria, was honored with a program of films in our new series **Collection on Screen**, accompanied by a talk led by the artist **Christiana Perschon**.

OCTOBER Belgian filmmaker **Annik Leroy** was a guest in our “Invisible Cinema” for a **retrospective** of her work. • We were finally able to present the book *Maria Lassnig: Das filmische Werk / Film Works* (published in January) in the presence of its editors

THE “INVISIBLE CINEMA” 2021

11,842 visitors
589 films shown
 in **407** screenings
3,329 members,
 including **503** supporting members



1 Ivana Miloš, Annik Leroy 2 Renate Bertlmann 3 Michael Loebenstein, VALIE EXPORT
 4 Viennale Guest Terence Davies, Michael Loebenstein 5 Hans Werner Poschauko 6 Peter Kubelka
 7 Kim Knowles, Guillaume Cailleau 8 Nicole Brenez 9 Birgit Kohler 10 Roger Koza 11 Nour Ouayda
 12 Renata Schmidt kunz, Ulrike Ottinger 13 Norbert Pfaffenbichler 14 top left to lower right: Dieter Kovačić,
 Rainer Kohlberger, Johann Lurf, Ralo Mayer, Simone Bader, Gabriel Tempea, Stefanie Weberhofer,
 Constanze Ruhm, Brigitta Burger-Utzer, Michael Loebenstein 15 Vanessa Spanbauer, Azziza B. Malanda,
 Ingrid Bauer, Philipp Rohrbach 16 Mårten Frankby, Jon Wengström, Alessandra Thiele

and many of its contributors. • The Viennale and Film Museum's joint retrospective took the form of an homage to legendary critic and curator Amos Vogel (1921–2012): entitled *Film as a Subversive Art 2021*. Six international colleagues (Nicole Brenez, Hirasawa Go, Kim Knowles, Birgit Kohler, Roger Koza, Nour Ouayda) were invited to curate film programs in the spirit of Amos Vogel.

NOVEMBER One of the most exciting directors in Austrian experimental film, **Norbert Pfaffenbichler** received a complete retrospective and an extensive *Carte Blanche* featuring both canonical masterpieces and rare discoveries. Pfaffenbichler also curated a module of *Collection on Screen: The Grotesque*.

DECEMBER This short screening year ended with a large retrospective focusing on the moving image work of **VALIE EXPORT**. We showed all of the artist's films and videos, and our Board appointed her as an Honorary Member of the Film Museum.

Program 2021

The Film Museum strives to show films in their original formats, presenting the best possible (35mm or 16mm) film prints available in the world. Films are shown in their original language versions and subtitled if necessary. For curatorial or conservation reasons, it has increasingly become necessary to show works produced on film in digital formats for the simple reason that projectable film prints are no longer available. Works that were originally produced or presented on video or digitally are shown in digital form.



SPRING/SUMMER

5/19 to 8/15/2021

Who Laughs Last...

Comedy Against Crisis

Radical Political Film for the Masses

Željimir Žilnik's 1980s TV Films – a Selection

Recycled Cinema

The Amos Vogel Atlas – Chapter 3

The Surreal Experience

Premiere *Paris Calligrammes*

by Ulrike Ottinger

Premiere *Vitalina Varela*

by Pedro Costa

Premiere *With Love, My Friend*

Films by Michael Pilz and

Peter Schreiner

The Amos Vogel Atlas – Chapter 4

City Lights

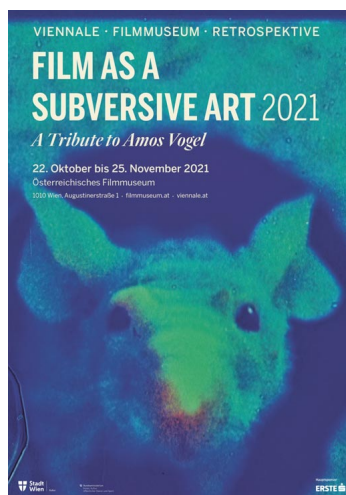
Flotsam *Toxi* and

Black Occupation Children

Film Museum on Location

Mit dem Motorrad über die Wolken

at Augarten's open air cinema



OCTOBER/NOVEMBER

10/21 to 11/25/2021

Film as a Subversive Art 2021

A Tribute to Amos Vogel

Viennale at the Film Museum

Norbert Pfaffenbichler

Full Retrospective and Carte Blanche

Collection on Screen

Norbert Pfaffenbichler Presents the

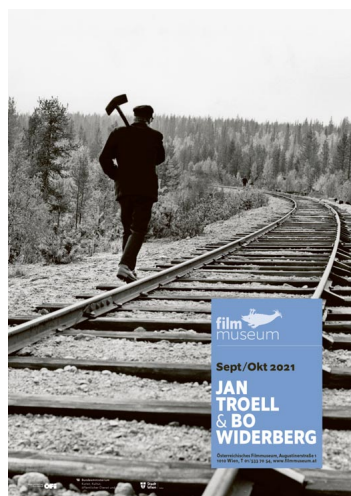
Grotesque

A Celebration for Ilse Aichinger

Paul Wenninger*

What Is Film: Program 15–20

Artistic Research at the Film Museum



SEPTEMBER/OCTOBER

9/3 to 10/20/2021

Jan Troell & Bo Widerberg

The Amos Vogel Atlas – Chapter 5

Viva Zapatista!

Collection on Screen Neorealismo

Collection on Screen: Positions.

Renate Bertlmann, Tatjana Ivančić,

Maria Lassnig

Felix Salten and Cinema

Long Night of Museums 2021

Annik Leroy

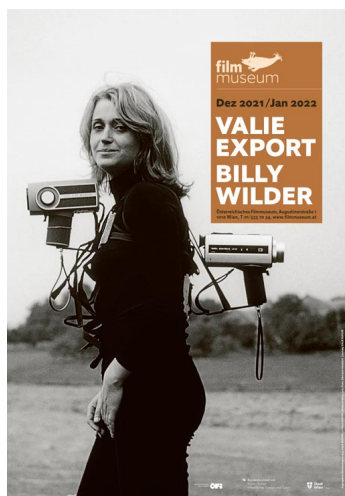
Utopia and Disenchantment

What Is Film: Program 1–14

Film Museum on Location

Blind Husbands at the

Wiener Konzerthaus



DECEMBER

11/26/2021 to 1/12/2022

VALIE EXPORT

VALIE EXPORT Symposium*

Billy Wilder

Punto y Raya Festival 2021

Abstract Art in Motion*

Collection on Screen Len Lye*

Collection on Screen

John Cassavetes

The Amos Vogel Atlas – Chapter 6

Turning Points*

Talks with Women Film Pioneers

Hilde Berger*

Christmas at the Film Museum

What Is Film: Program 21–30*

* These programs had to be rescheduled for 2022 or cancelled due to the lockdown in late November/early December.

Film Museum on Location

As with the year before, 2021 was a year of hybrid events. Lectures and presentations took place both online and in person.

2021 HIGHLIGHTS

JANUARY Stefanie Zingl gave an online lecture for the University of Vienna's **Institute for Theater, Film, and Media Studies** about **archiving amateur and family films** at the Austrian Film Museum.

FEBRUARY Michael Loebenstein spoke online to the **Freie Universität Berlin** in the project seminar **World Cinema Heritage: Global Film History, Archival Work, and Curatorial Practices** regarding cinema and restitution as well as questions about world cinema, canons, and digitization.

MARCH On March 19, the 2021 **FIAF award** was presented online to Indian actor and producer **Amitabh Bachchan** for his services towards the conservation of Indian film heritage. Words of thanks came from, among others, **Christopher Nolan** and **Martin Scorsese**, and the ceremony was hosted by Michael Loebenstein. • As part of the exhibition **Robert Breer TIME OUT** at the Fondazione Antonio Dalle Nogare, Christoph Huber gave an online talk about **avant-garde cinema in the post-war era and the continuation of absolute film**.

APRIL The exhibition **Želimir Žilnik: Shadow Citizens** at the **Kunsthalle Wien** also included Jurij Meden's film essay on the filmmaker, **Želimir Žilnik: The Films in My Life**.

MAY In its "Back and Forth" section, the 18th edition of **Documenta Madrid** presented a selection of films by **Tatjana Ivančić**, which were restored by the Film Museum in collaboration with Kinoklub Zagreb.

JUNE At the **Diagonale in Graz**, the festival of Austrian film, Stefan Huber moderated the **kino:CLASS** school events, which could take place in person.

AUGUST The **FeKK Ljubljana short film festival** showed three of Dziga Vertov's 1920s **Kino Pravda** newsreels from our collection. At the **International Silent Film festival** in Bonn (Germany), Janneke van Dalen participated in the **online round table discussion** "Finding an Audience for (Silent) Film Heritage Today."

SEPTEMBER At **Berlin's Arsenal Cinema**, Michael Loebenstein participated in the discussion **What Do We Train for? Future Roles in Film Archiving and Curating** during the symposium **After the Archive** as part of the **Archival Assembly #1** festival. • At the **Austrian Academy of Sciences' workshop Theater, Circus, and Temporary Fairs**, Paolo Caneppele gave a lecture on forms of travelling entertainment in rural areas around 1900. • With a **selection of small-gauge films by women**, we were guests at the feminist guerrilla pop-up film festival **Kino Katarina in Vodnjan** (Croatia) and showed works by independent filmmakers from our collection: Nadja Šičarov



The premiere of our restored version of Erich von Stroheim's *Blind Husbands* took place in October as part of *Film + Musik live*. The ensemble recherche performed a new score by Andreas Eduardo Frank conducted by Nacho de Paz.

presented restored films by **Tatjana Ivančić**, Stefanie Zingl projected amateur films, and **Hanna Schimek** showed dance films that she made with **Gustav Deutsch**. • Katharina Müller's lecture **Queer, Ephemeral Media Spaces as Resources. Or: How to preserve and curate sex, desire & intimate connectivity?** at the **University of Vienna** took place online during the **annual meeting of the Austrian Society for Gender Research (ÖGGF)**.

OCTOBER Janneke van Dalen and Kevin Lutz were invited to lead a film archiving workshop at the **One World Film Festival** in Bucharest. • Our film programs at **SOHO in Ottakring** were a big success at

Sandleitenkino. Among other things, Michael Loebenstein and Stefan Huber gave a presentation about "**Red Vienna**" in **non-fiction films**. • As part of the online conference **Going Digital with Difficult Histories** (organized by Science politique de l'Université de Montréal/The Hebrew University of Jerusalem/Filmuniversität Babelsberg Konrad Wolf), Anna Högner and Michael Loebenstein gave a lecture entitled **Curating (Big) Data: A Film Museum Perspective**.

NOVEMBER Michael Loebenstein provided a video introduction for the **Cinémathèque Toulouse's** program **Shred, scratch, synch – Recycled Cinema, carte blanche à l'Austrian Film Museum**.

DECEMBER The French-German TV network **ARTE** broadcast two films from our collection: the reconstruction of the premiere version of **Erich von Stroheim's *Blind Husbands*** (1919) with new music by Andreas Eduardo Frank as well as ***Mister Radio*** by **Nunzio Malasomma** (1924), which was digitally restored (by the DFF – Deutsches Filminstitut & Filmmuseum) using a 35mm nitrate print from our film collection.

2021 GUEST APPEARANCES

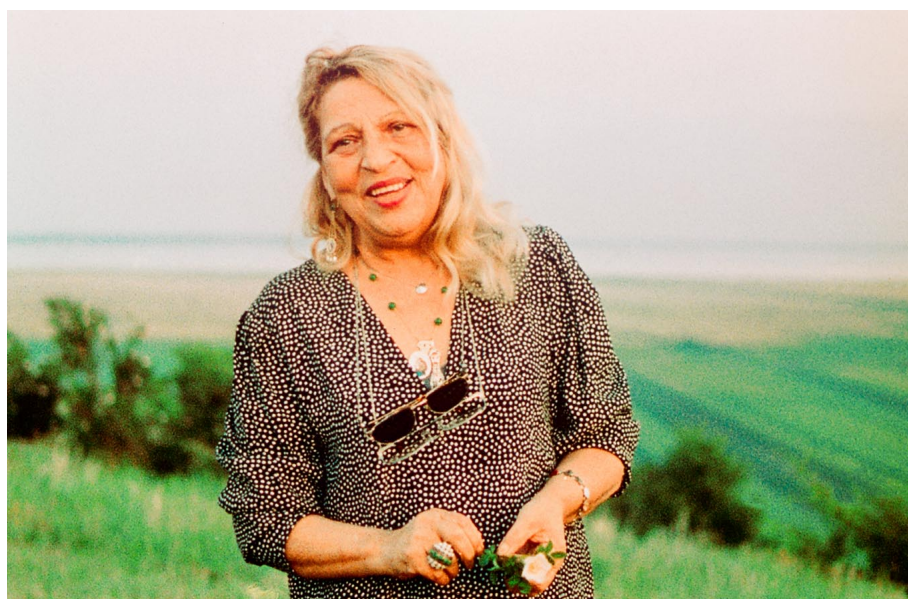
We took part in **47** events (online and in person) and had a total of **7,500** visitors

In 2021, we participated (online and in person) in events in Croatia, France, Germany, Hungary, Italy, Japan, Romania, Slovenia, and the United States.

Collections and Library

For over 50 years, we have built an ever-expanding collection of publications illustrating the significance of film as an art form and an essential historical record. We also collect and preserve historically interesting materials related to film such as stills, posters, paper documents, and other ephemeral moving image materials.

NAVIGATOR FILM



© SIXPACKFILM



Top left: *Ceija Stojka* (Karin Berger, 1999);
top right: *Canale Grande* (Friederike Pezold,
1983); bottom: *Mit dem Motorrad über die
Wolken* (Lothar Rübelt, 1926)

FILM COLLECTION

Our film collection has always been the pillar of our research and programming work. Since the Corona pandemic began, the importance of our own collection has only increased, especially since borrowing film prints has become increasingly difficult. Large parts of collections that museums acquire over the years often remain invisible to the public. For example, there are over 20,000 titles in our collection, which has been built up over the past half century. Only a small percentage of these works represents the basis of a historical canon that has long been in need of revisions and updates. This was reason enough for us to develop the series **Collection on Screen** in 2021. Presented in monthly modules, *Collection on Screen* is intended to explore our collection critically and creatively. In addition, it allows us to identify gaps in our collection that we can close through targeted acquisitions over the next few years.

This past year, our film collection primarily grew in the fields of Austrian experimental, avant-garde, and independent filmmaking. Highlights include **Friederike Pezold** (donation: negatives for *Toilette* [1979], *Canale Grande* [1983] and *Geheimnis des Horrors – allein gegen die Würstel/aka Blumen geheimer Gedanken* [1989]), **Klub Zwei/Simone Bader & Jo Schmeiser** (deposit: complete works), **Milan Dor** (deposit: student films), **Gerhard Friedl** (donation: film elements, paper ephemera, and books) and **Navigator Film** (deposit: negatives, for

example *Auf allen Meeren*, and prints, including *In the Mirror of Maya Deren*).

In the digital film collection, the focal point of 2021 was the ongoing active preservation our own holdings and films funded by **Innovative Film Austria** (BMKÖS) as well as the preservation of digital films from the international research project **Visual History of the Holocaust**.

AMATEUR FILMS One consequence of the Corona pandemic has been that many people have taken the time to donate their private films to us. Only a limited amount of personal exchange was possible with these amateurs, which is why we focused on accessioning anonymous or “orphaned” films.

Research into the provenance of these films led to the identification of several filmmakers.

We continued to explore the archive of the **Austrian Club of Cinema Amateurs** (KdKÖ): Thanks to the collaboration of student intern Stella Riessland, we were able to locate the granddaughter of engineer, radio pioneer, and KdKÖ member **Josip Sliškovič**. She contributed to our research into her grandfather’s amateur films from the 1920s through 1940s with many materials to help contextualize them (photos, letters, newspaper articles, etc.) and was able to identify people and places in his films. **Egon Stoiber**, a long-time club member and its former archivist, has also helped find traces of missing films and lent his support by providing the club’s newsletters.

Films by the family of artists **Zdenko Svirčić** (sculptor, illustrator, comic strip artist), **Ružica Peter Svirčić** (sculptor) and their daughter **Maja Svirčić/Zimmerli** (painter) showing everyday life in Yugoslavia entered our collection. Ružica Peter Svirčić was a member in an amateur film club and directed a feature film in 1962 about the partisan movement in World War II that was shown in schools.

ANALOGUE FILM COLLECTION

24,580 film titles

A total of **34,424** film elements
on more than **77,813** reels.

1,519 new acquisitions in 2021

DIGITAL FILM COLLECTION

1,105 TB of data listed in the database

192 TB of new acquisitions in 2021



Rudolf Jellinek's scrapbook: December 1943, relocating in Argentina with Melitta Jellinek after leaving Uruguay.

Right: 1 of 3,000 print matrices in our collection – important duplication tools for film promotion in the second half of the 20th century.



FILM-RELATED COLLECTION

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

Paper Collection

A total of **26,455** folders, including **225** new entries in 2021
ca. **900** pre-existing folders complemented by new material

Stills Collection

A total of **29,325** folders, including **380** database entries

Digital Image Collection

A total of ca. **65,000** files (240 GB)
230 new scans from the collection
New entries in 2021: **900** files/ **15 GB**
(Digital catalogue of film stills and guest photos)

DIGITIZATION AND RESTORATION The Film Museum does not only preserve and save film as an original object. Restoration and digitization allow otherwise inaccessible film documents to be made available again.

The acquisition of a new **multi-format 4K film scanner** made by Berlin-based manufacturer Korn Manufaktur, as well as an upgrade to the ARRISCAN machine we jointly use with Filmarchiv Austria considerably expanded our capacity to digitize our collection and makes us less reliant on commercial service providers. In 2021, digitization projects included **Gustav Deutsch's** main, canonical films, the complete works of **Ernst Schmidt Jr.**, nine films by **Nana Swiczinsky**, and various films from the collection of the **Generali Foundation** such as works by **VALIE EXPORT**.

The restorations of **Mit dem Motorrad über die Wolken** (Lothar Rübelt, 1926) and **Blind Husbands** (Erich von Stroheim, 1919) could be completed in 2021 and were premiered theatrically. In June, together with our colleagues at Filmarchiv Austria, we presented the completed restoration of the legendary silent road movie **Mit dem Motorrad über die Wolken** at Augarten's open-air cinema. The premiere of **Blind Husbands** took place in October as part of Film + Musik live. The group ensemble recherche performed a **new score by Andreas Eduardo Frank** conducted by Nacho de Paz (an event co-produced by the Austrian Film Museum, zeleven music film, and ZDF/ARTE in collaboration with the Wiener Konzerthaus and Elbphilharmonie Hamburg). A 35mm nitrate print from our archive and a 35mm negative from the collection of the Museum of Modern Art (New York) served as the basis of this version, which comes very close to the (no longer extent) original from 1919, including the reconstruction of the original color tinting and toning.

FILM-RELATED COLLECTION

In 2021, there was a lot of international interest in our ephemera collections. We recommended and provided reproductions of photos and personal documents from our **Michael Haneke collection** for a French TV documentary that was broadcast on ARTE and ORF in March 2022. Eighty items from our **Dziga Vertov collection** were included in Luis Felipe Labaki's comprehensive Brazilian publication **Dziga Viértov – Cine-Olho: Manifestos, projetos e outros escritos**. Alongside these two special collections, we are also home to many other kinds of documents: **photographs, film posters, and a variety of other ephemeral materials**. Our **paper collection** preserves newspaper clippings, promotional materials, production documents, and correspondence.

A focal point of our archival work in 2021 was the accessioning of our collection of **film festival catalogues**. We hold catalogues from more than 100 Austrian and international festivals, making it possible to reconstruct national and international film festival events precisely. A searchable inventory of our festival catalogue collection will be available online in 2022.

The paper and ephemera estate of **Gustav Deutsch** (1952–2019) has been fully accessioned,

and the results of this work will be made published in 2022/2023.

The case of a hitherto unknown film entrepreneur, a certain **Rudolf Jellinek**, shows the importance of these kinds of archives for researchers. Jellinek's extraordinary life story is illustrated in a unique scrapbook in our collection that documents his decades spent working for the Eastern and Middle European branch of Paramount Pictures as well as his escape from the Nazi regime, which took him all the way to South America. Our findings were published in the Jewish cultural journal "David" and broadcast on the Ö1 radio program "Dimensions."

As part of our collaboration with the Albertina museum, 1,319 items from our **poster collection** have been placed in the museum's deep storage facility, ensuring an ideal conservation environment.

LIBRARY AND PERIODICALS COLLECTION

2021 was also a year of donations to the Film Museum. For a variety of reasons, many people gave us their books and journals. The real reason behind any donation is primarily the idea that the general public should be able to discover and share what was once private property. The most extensive recent donation comes from the estate of **Peter A. Schauer** (1930–2018), a collector and film historian. We would like to thank donors **Peter Grabher, Klaudia Kremser, Ingrid Schillinger, Arturo Silva, and Tania Spalt**. Their books now circulate in our library, from the shelf into the hands of readers, allowing our library to maintain an ideal state: unlimited and cyclic.

In 2021, the Austrian Film Museum's reading room was visited by 178 readers and we were able to help over 30 scholars from around the world with their research by providing digital resources.

LIBRARY

A total of **20,064** books
518 new titles in 2021

A total of **431** periodicals (over 150,000 single issues)

112 new issues in 2021

178 external users

1,050 titles consulted in 2021

AMOS VOGEL LIBRARY

8,089 books listed in the database
with **5,434** additional scans

Research, Education and Publications

As a scholarly institution, the Austrian Film Museum investigates film in all of its dimensions – past and present as well as its continuation in other media. The findings of our research are often the basis for our educational activities, including film presentations about publications, lectures, artist talks, and programs for children and teenagers as well as university courses.

RESEARCH AND EDUCATION PROJECTS

Our **active involvement in other art, research, and scholarly fields** allows us to oversee leading international research projects and we are a sought-after partner for scholarly projects at other institutions.

Since January 2019, we have been joint partners with the Ludwig Boltzmann Institute for Digital History in the “Horizon 2020” EU-funded project **Visual History of the Holocaust: Rethinking Curation in the Digital Age**. A consortium of 12 Austrian, German, Israeli, and French research institutes, museums, memorial sites, and technology developers has collaborated with US partners to develop concepts for digitally curating audiovisual documentation of the Holocaust. vhh-project.eu

In the Creative Europe funded project **Cinemini Europe** and in collaboration with a variety of European institutions, we have developed film education formats for children ages 3 to 6. The project’s second stage so far has focused on deepening the already initiated activities, integrating new partners, and expanding the project and its results. cinemini.europe.eu

By the end of the year, we successfully completed the **Intercultural Film Education** project with three other collaborative partners from Germany. The primary goal was to reflect on and provide targeted support to a diverse cross-section of society in all activities related to film education. The resulting approaches and strategies are now meant to be put into practice and material aids are available on our website.

We are now in the second year of the research project **Share that Knowledge! Finding Strategies for Passing on Knowledge across Generations of Audiovisual Archivists**. The project develops strategies and methods to unlock, articulate, and maintain audiovisual archivists’ knowledge of their collections. Under the leadership of the Austrian Film Museum, colleagues from 13 international audiovisual archives have participated in the project. sharetheknowledge.com

Detritus of Evolution: The Peter Kubelka Collection will explore the sediments of “silent” or immaterial knowledge in Kubelka’s extensive collection of cultural objects as part of an artistic and scholarly research project.

In 2021, for the first time, we were able to publicly present in the “Invisible Cinema” the results of our **artistic research collaboration** with the art and



© PETER KUBELKA

Artistic and scholarly research project *Detritus of Evolution: The Peter Kubelka Collection*

media class from the Vienna Academy of Fine Arts. Working with amateur films in the Film Museum’s collection and starting from the question of how to view amateurism as an artistic strategy and a political, feminist position, students worked on films, filmic installations, and performative interventions that were accompanied by a publication.

UNIVERSITY COURSES AND SEMINARS Building on the expertise we have acquired in the field of online teaching, we were able to provide both hybrid courses (the cinema screen now allows us to

engage in a dialogue with our audiences at home) and online teaching modules.

Our focus again was on **film curatorship** (basic questions about educational and curatorial skills) and **artistic research** (the practice of artistic-scholarly studies with film and moving images). In collaboration with experts and artists, we support research involving our own holdings and act as a space for exchanging and discussing ideas. The courses in the summer 2021 semester and winter 2021/22 semesters were thematically diverse and done in collaboration with many different schools.

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). Our director, Michael Loebenstein, has been its Secretary General since 2015. We are also proud members of the **Association of European Film Archives**

RESEARCH AND EDUCATION EVENTS 2021

23 events in cinema or in person

61 online events

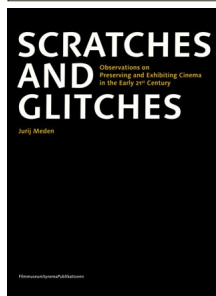
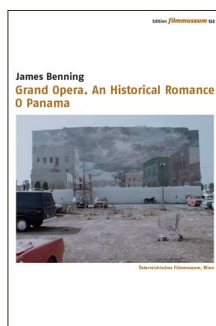
with a total of **2,410** participants

1,932 hits received by the

Online Education platform



Stefan Huber of the Film Museum and filmmaker Olga Kosanović at the Diagonale's kino:CLASS'21.



and Cinematheques (ACE), the **Association of Moving Image Archivists (AMIA)**, and the **Austrian Museums Association (MÖ)**. Film Museum staff volunteer in many international organizations and contribute to advances in the fields of research, teaching, and culture: **Austrian Studies Association** (honorary member), **MAA – Media Archives Austria** (board member), **FC Gloria – Women's Film Network** (board member), **Austrian Standards International** (collaboration in developing a CEN standard for "Digital Preservation of Movies"), **Research in Film & History** (editorial staff).

EDUCATION

Our experiences in the previous year prepared us for a remote teaching scenario and for organizing and implementing **online educational offerings for children and teenagers**, which were well-received by teachers and classes. One positive effect of online teaching is that we can also reach student groups that could not participate in events in the cinema because the trip to Vienna would be too long.

Education Online, a collection of 18 **PDF worksheets with suggested activities about film, cinema, and filmic perception**, were expanded and we could further disseminate individual worksheets through collaborations with other educational institutions.

Cineschool really gathered momentum online. We scheduled appointments with interested

classes to cover specific topics and conducted film analyses and artist talks in online video conferences, offering the best possible alternative to meeting in the "Invisible Cinema." We were also able to make up for other offerings online, such as programming our semester-long **teenager-focused project**.

Starting in May 2021, it was possible to hold events in our cinema and at other locations again for a few months. Our continuing education **summer school** could also take place in person.

Our **educational counseling offerings** also increased. We assisted students preparing the mandatory short essays for their *Matura* completion certificate with topics related to film, brainstorming ideas and concepts, researching literature, and giving feedback on completed chapters or essays.

PUBLICATIONS

WEBSITE Not only does our website provide all the details about our screening program, it also offers **insight into our collections as well as our research and educational activities**. It is important to us to publish as many of the materials in our archive as possible and make them discoverable and available to scholars, students, and interested members of the public.

For **Amos Vogel's anniversary year**, we added a new page on our website showing the many projects dealing with Vogel's legacy (see pages 10/11). filmuseum.at/en/amosvogel

UNIVERSITY COURSES AND SEMINARS IN 2021 SUMMER SEMESTER AND 2021/22 WINTER SEMESTER

- Katharina Müller & team (Christoph Huber, Elisabeth Streit, Tom Waibel), Institute for Theater, Film and Media Studies, University of Vienna: **Subversive Art x Film Museum: Curating Film**
- Katharina Müller, Antonia Rahofer, Slavic Studies, University of Salzburg: **Off the Beaten Path: From Idea to Archive – Film in Austria**
- Tom Waibel, Merz Academy, University of Applied Art, Design and Media, Stuttgart: Theory seminar, history of photography and film theory: **"Seeing Films Is a Way of Thinking": Amos Vogel and the Subversion of the Image**
- Paolo Caneppele, Film and Media Studies, University of Udine (Gorizia): **Course on Sources for Film Research and Archival Management**
- Jan-Hendrik Müller, Janneke van Dalen, Institute for Theater, Film and Media Studies, University of Vienna: **The Reel Thing – History and Practices of Film Archiving**
- Katharina Müller, Christiana Perschon, Institute for Theater, Film and Media Studies, University of Vienna: **In Between Views: Film Portraits | Artistic Research x Film Museum**
- Tom Waibel, Merz Academy, University of Applied Art, Design and Media, Stuttgart: Theory Seminar: **Philosophy Acts in Images: Mr. Vogel's Subversions**
- Tom Waibel, Department of Social and Cultural Anthropology, University of Vienna: **Scholarship from Below – Learning and Unlearning with the Zapatistas**
- Paolo Caneppele, Centro Sperimentale di Cinematografia, Rome: **Filmic Museology and Cataloguing Audiovisual Objects** (both part of the course **Conservation and Management of Audiovisual Heritage**)

BOOKS AND DVDS In 2021, we released two new books. With rich illustrations and an accompanying DVD, **Maria Lassnig: Film Works** (published in both English and German editions) presents the artist's hitherto only partially known film oeuvre.

Scratches and Glitches, a collection of essays by our program curator Jurij Meden, used the dramatic effects of the Corona pandemic as a springboard to discuss film culture and cinema in general.

We released another **DVD** in the **Edition Film-museum** series featuring two films by **James Benning**, *Grand Opera. An Historical Romance* (1979) and *O Panama* (1985), including a 20-page booklet in German and English. Many of James Benning's films can be found in our collection and we are pleased that we have been able to collaborate for many years with this film artist who has a large and loyal following in Vienna.

“Seeing Films Is a Way of Thinking”

Amos Vogel – 100 Years of Subversion

Amos Vogel would have turned 100 on April 18, 2021 – this prompted us to ask a series of questions and to conceptualize a wide range of audiovisual responses. What is the role of remembrance in a Film Museum? What is it that we remember and commemorate? And how do we commemorate?

BIRTHDAY PROGRAM #AMOSVOGEL100

THE AMOS VOGEL ATLAS – FILM PROGRAMS

“The Surreal Experience,” “City Lights,”
“¡Viva Zapatista!,” “Turning Points”

SELFIES & QUOTES

Birthday wishes

CASE STUDIES – READING MATERIAL, COMMENTS

AND DISCOVERIES

“A Very Worthwhile Question,”
“A Tremendous Achievement,” “Here Start the Errors”

PEEP SHOW – EXHIBITION

“Amos Vogel’s Way of Thinking”

FILM AS A SUBVERSIVE ART 2021

Viennale/Film Museum Retrospective curated by
Nicole Brenez, Hirasawa Go, Kim Knowles, Birgit Kohler,
Roger Koza, and Nour Ouayda

AMOS VOGEL LECTURES

Subversive Art x Film Museum: Curating Film

University of Vienna/Christoph Huber, Elisabeth Streit,
Tom Waibel, and Katharina Müller

“Seeing Films Is a Way of Thinking”:

Amos Vogel and the Subversion of the Image

Merz Academy Stuttgart/Tom Waibel

Philosophy Acts in Images:

Mr. Vogel’s Subversions

Merz Academy Stuttgart/Tom Waibel

RADIO FEATURES & PODCASTS

“Be Sand, Not Oil” –

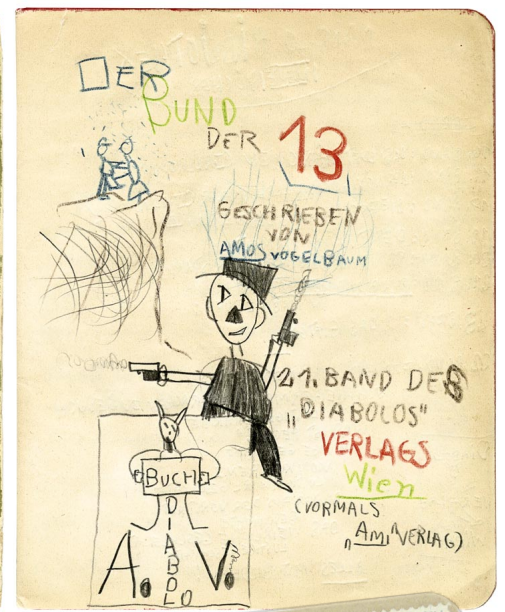
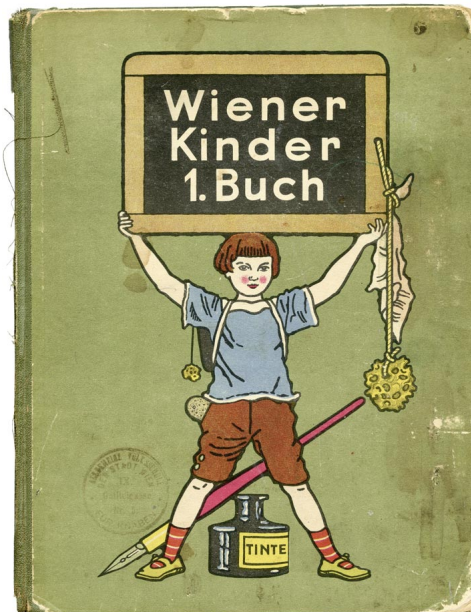
On Amos Vogel’s 100th Birthday Radio feature
on Ö1 (“Diagonal”) by Dominique Gromes

Amos Vogel at “Film-Logbuch”

Chris Haderer on Radio Agora in conversation with
Tom Waibel, Elisabeth Streit, and Christoph Huber

Amos Vogel and Subversive Cinema

The Film Comment Podcast with Richard Peña,
Tom Waibel, and Edo Choi



Juvenalia from the Amos Vogel Library:
Amos Vogelbaum’s schoolbook (Vienna, 1927, upper left);
short story by Amos Vogelbaum, illustrated by him and
published by a press of his own invention (upper right);
membership card for the Vienna ice skating club,
1930/31 season (lower right)

remembering.” *This* is why a film museum must remember. Even if it were presumptuous to believe it can contribute to redemption, it does contribute to shortening exile.

Throughout his entire life, the founder of the **Cinema 16** film society and co-founder of the **New York Film Festival** never forgot that the Nazis robbed him of his native language. Exiled, he painstakingly worked his way into his new language and became a virtuoso of translation capable of moving between the most varied forms of expression. The brief essays in his book *Film as a Subversive Art* characterize filmic expression at the intersection of images and thinking. *This* is what a film museum should commemorate, which is why the Austrian Film Museum abides by the idea that *seeing films is a way of thinking*.

For many years a **professor of film studies** at the University of Pennsylvania, Vogel carried out an intensely filmic work of remembrance, discovering films as well as viewing, reconsidering, describing, criticizing, curating, and presenting them. Remem-

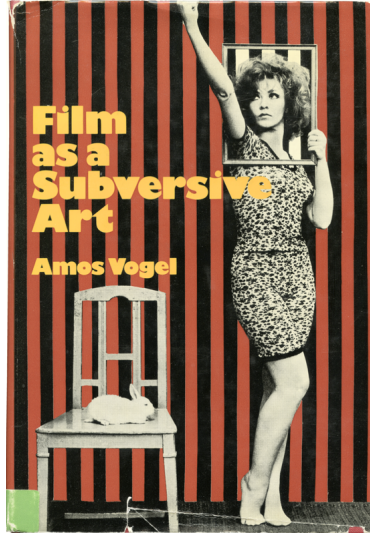
bering always consisted of and was accompanied by creative processes because memories only remain alive when they are visualized, researched, and questioned. That’s *how* a film museum should remember in different mediums and a variety of formats because memory is a skill that can be developed, supported, practiced, and articulated.

This is why we declared 2021 to be the year of Amos Vogel and in memory of the major protagonist of curatorial contradictions, again challenged



© THE ESTATE OF AMOS VOGEL

A native of Vienna, **Amos Vogelbaum** escaped the Nazi terror via Havana in late 1938, ending up in New York. He was initially too young to emigrate to Israel as a pioneer and later, when he was old enough, he decided to stay in exile in the United States. **Amos Vogel** saw himself as an atheist, but he was aware of the relationship in which Jewish mysticism places exile, forgetting, and remembering: “Exile becomes longer and longer as a result of forgetting, but the secret of redemption lies in



Amos Vogel in December 1940 (New York, left); Alfred Hitchcock and Amos Vogel visiting Cinema 16 (New York, 1956, right). Amos and Marcia Vogel at Cinema 16 (New York, 1955, lower left), *Film as a Subversive Art* by Amos Vogel, Random House, 1974 (lower right)

conventional views of what film and cinema are under the motto of “100 Years of Subversion.” We advocated an audiovisual cosmos full of frowned upon, forgotten, unruly, and censured images, films, videos, audio clips, texts, essays, and thoughts and opened an exhibition in our “peep show” lobby gallery that visually translated the motto of the centenary: “Seeing films is a way of thinking.”

We also used our university lectures to connect to Amos Vogel’s many years spent teaching and reignite debates about ongoing subversion. Steven Vogel, one of Amos and Marcia Vogel’s sons, was a guest for one of the many – and, for academic contexts, extremely lively – discussions, offering another perspective on the joy and challenges of growing up as the son of a father who was always ready to critically challenge conventional self-conceptions.

We created a web page for birthday wishes and invited the public to express their passion for subversion. The Amos Vogel Atlas film programs have also provided an ongoing map of the curator’s multifaceted life’s work. In collaboration with the Viennale, the *Film as a Subversive Art 2021 retrospective* invited international curators to look at the subversive potential of contemporary filmmaking. Throughout the year, regular blog entries presented finds from the Amos Vogel Library and annotated objects from the collection of his juvenilia.

A series of case studies dedicated to studying overlooked aspects in the life and work of this pioneer of rebellious film viewing rounded out our activities and provided occasions for many interviews and talks.

filmmuseum.at/en/amosvogel



SELFIES & QUOTES. BIRTHDAY WISHES

As a lively way of remembering Amos Vogel, we created a site for birthday wishes where more than 100 congratulations have been collected over the course of the year. A selection of quotes:

“Everything must always be questioned”
Steven Vogel (top)

“I had the honor of working closely with Amos for several years as his projectionist, his assistant and his teaching associate. During this time Amos was immersed in an unceasing search for new or unknown films that offered uncommon visions of human experience, using these films in his teaching to challenge our complacent sense of existence and ourselves. We spent countless hours screening hundreds of new discoveries for inclusion in classroom and exploratory cinema exhibitions, an experience that revolutionized my perspectives on art and human expression. This was Amos’ life work, to open others to the life-transforming experiences of cinema.”

Michael Griffin (Associate Professor)

“Vogel’s approach to film programming (...) appears more innovative, inspired, and provocatively ‘interdisciplinary’ than ever. His work represents an unparalleled embodiment of the intoxicatingly endless, too-rarely-activated possibilities, not only of the cinema, but of film curatorship itself.”

Jed Rapfogel (Anthology Film Archives)



Birthday wish selfie by Fabia Wirtz (film student)

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Alessandra Thiele Deputy Director
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Victoria Kitzmüller Venue
Administration (until 10/2021)
Christopher Gajsek Venue
Administration (from 10/2021)
Andrea Glawogger Administration
Oliver Bauer Accounting

Rosa Andraschek-Holzer,
Christopher Gajsek, **Sarah Haspel**,
Ada Karlbauer, **Artur Scherthaner**,
Anna Stückelschweiger Box Office

Wieslawa Zielinski
Cleaning & Maintenance
Robert Czapla Driver

PROGRAM

Jurij Meden
Department Head, Curator
Christoph Huber Curator
Ivana Miloš Programming Associate
(on educational leave from
10/2021 to 9/2022)
Andrea Pollach Editor (from 10/2021)

Franz Kaser-Kayer Technical Manager
Markus Zöchling
Technical Consultant

Mirjam Bromundt, **Florian Kläger**,
Markus Maicher, **Jan Pirker**,
Reinhard Sockel
Projectionists

Mirjam Bromundt, **Andreas Eli**,
Helmut Erber, **Georg Grigoriadis**,
Adrian Lindenthal, **Reinhard Sockel**,
Anna Stückelschweiger, **Pia Wurzer**
Cinema Management

RESEARCH/ EDUCATION/ PUBLICATIONS

Katharina Müller Department Head,
Research and Learning
Stefan Huber
Education and Research
Eszter Kondor Publications
(online, DVD, books)
Victoria Grinzing
Assistant (until 1/2021)
Anna Dohnalek
Assistant (from 2/2021)
Anna Högner Research Associate
(Visual History of the Holocaust)

COMMUNICATION

Sabine Maierhofer
Department Head, Marketing
Christoph Fintl Social Media
Andrea Pollach Press (until 10/2021)
Tomáš Mikeska (TMrelations) Press
(from 10/2021)

LIBRARY

Elisabeth Streit Department Head
Helmut Schiffel
Tom Waibel Amos Vogel Library

COLLECTION/FILM COLLECTION

Janneke van Dalen Film Collection
Manager (Co-Head)
Kevin Lutz Film Collection Manager
(Co-Head)
Florian Haag Archivist
Claudio Santancini Digital Archive,
Digital Restoration
Vanessa Scharrer Archivist
Edith Schlemmer Consultant
Raoul Schmidt Special Projects
Nadja Šičarov Digital Restoration
Lena Stötzel Scanner Operator
Georg Wasner Archivist
Stefanie Zingl Special Projects

Manuel Lessnig
Shipping & Facility Management
Stefan Vogelsinger
Technical Consultant

FILM-RELATED COLLECTION

Paolo Caneppele Department Head
Günter Krenn Archivist
Christoph Etzlsdorfer Stills Collection
Chris Vetter
Stills Collection (honorary)

INTERNS

Liri Chapelan
Žiga Ciber
Barbara Dür
Stella Riessland
Stephanie Wong

AUSTRIAN FILM MUSEUM

The Invisible Cinema
Augustinerstraße 1, 1010 Vienna

Office/Library/Film-Related Collection
Hanuschgasse 3/Stairway 2/First Floor, 1010 Vienna

Film Collection
Heiligenstädter Straße 175, 1190 Vienna

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Guest Curators 2021

Brigitta Burger-Utzer, **Nicole Brenez**,
Hirasawa Go, **Patrick Holzapfel**, **Kim**
Knowles, **Birgit Kohler**, **Roger Koza**,
Norbert Pfaffenbichler, **Nour Ouayda**

Program Texts 2021

Wilbirg Brainin-Donnenberg,
Petra Belc, **Nicole Brenez**, **Brigitta**
Burger-Utzer, **Daniel Ebner**, **Birgit**
Erdle, **Hirasawa Go**, **Patrick Holzapfel**,
Christoph Huber, **Kim Knowles**,
Gertrud Koch, **Birgit Kohler**, **Roger**
Koza, **Nathalie Koger**, **Michael**
Loebenstein, **Kevin Lutz**, **Jurij Meden**,
Ivana Miloš, **Olaf Möller**, **Katharina**
Müller, **Nour Ouayda**, **Annegret Pelz**,
Michael Pilz, **Miguel Pires de Matos**,
Andrea Pollach, **Julia Pühringer**,
Drehli Robnik, **Enar de Dios**
Rodríguez, **Constanze Ruhm**,
Eva Sangiorgi, **Peter Schreiner**,
Dietmar Schwärzler, **Harry Tomicek**,
Gerald Weber, **Kollektiv WHW**
[What, How & for Whom] (**Nataša Ilić**,
Ivet Čurlin & **Sabina Sabolović**),
Theus Zwakhals

