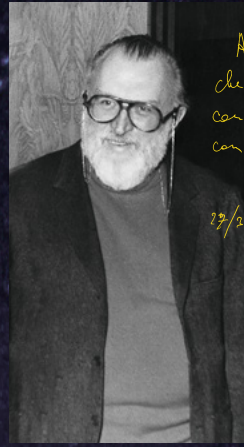




With many thanks to the Film Museum for registering my presence in Vienna with the Freud Museum — bringing Hitchcock & Freud together!
24.1.08



All österreichisches Filmmuseum
die Regie und die Besetzung
can "amore" il cinema
can grande gratitudine
19/2/87 Sergio Leone



December 16, 2017
To Everyone at the Film Museum,
You are STARS!
I loved every moment of my time here.
Thank you for inviting me to show
Bunn in Flashes, Regrouping & Working girls.
the audiences were so welcoming
and you were such amazing hosts.
With love, always,
Lizzie Borden



23. September 2019

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Ich spreche oft über die Kunst und
mich selbst zum besten Film, ich
ist mich selbst das beste Film
engagement und die Teilnahme
des neuen Film-Kommunikations
so stark gemacht für
ten, es hat mich gemacht für
zu sein! Ich danke Ihnen
für die Rede und
im Oktober 2016

Arichatpong Weerasethakul

Arichatpong Weerasethakul



Ich für mich
Lohnung,
hier zu sein
v/p
H/H



Neurologische
Wissenschaften
Neurologie
Neurologie
Dr. Kott

As usual I feel like too emotional,
too aware of detail, having absolutely
no theories in general - I am a floating
person wishing so much to be a solid
thinking train but the thing I know
is that you offered me an amazing
sense of belonging to that precious
(planet?) world of cinema on a rare
cinematographic - Thank you for every
single moment and the book ...
Yvonne Claudon



film
museum
ANNUAL REPORT 2024

CINEMA IS NOT JUST A DARK SPACE BUT ...



For the Film Museum's 60th anniversary, we wanted to learn more about why cinema continues to function as a social arrangement, as a space and a place. We asked our visitors to offer a few words, thoughts, images, and associations.



Michael Loebenstein and Veronica Kaup-Hasler, Executive City Councilor for Cultural Affairs and Science, at the 60th anniversary celebration

Foreword

In early 1964, Peter Konlechner and Peter Kubelka started screening films at various locations in Vienna under the name of the Austrian Film Museum. Since its foundation 60 years ago, the Film Museum has striven to be both an internationally oriented, open-minded museum celebrating film as a global art form, and a local Viennese institution for anyone interested in film. The year 2024 began with wonderful news. We are delighted that the City of Vienna, our largest funding sponsor, has strengthened its commitment to the Film Museum in our 60th year by significantly increasing its annual financial support.

This has enabled us to take a significant step towards fairly compensating our skilled and dedicated team. The increased budget has also enabled us to invest in the sustainability of our museum. Our new collection center and digital laboratory in the third district of Vienna (in the Arsenal neighborhood) was completed in Spring 2025. We have also invested in improving digitization and the accessibility of our collections.

This dedication to the Film Museum, accompanied by a further increase in annual financial support from the Republic of Austria, enables us to maintain the high standard of

our scholarly and curatorial work. In an era dominated by “swipe right for film history” and an audiovisual culture marked by confusion and dichotomies, our goal remains to engage with the world through our programs and outreach activities. Watching films means opening oneself up to other lives, viewpoints, and perspectives. For if “the exhibition object is film,” as Peter Konlechner and Peter Kubelka stated in the founding manifesto of 1964, the illustrated object is always the world at large.

2024 was a year of great change and, at times, stressful building work. By the end of the year, we had completed construction on our new ‘Filmmuseum LAB’ at the Arsenal and reintroduced our much-loved “compact” program booklet. Thanks to the support of our members, friends of the Film Museum, partners and funding bodies, we have achieved almost everything we set out to do. I hope this annual report gives you a lively impression of our achievements.

Kind regards,
Michael Loebenstein

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Guests

Our venue, the “Invisible Cinema,” is also a place for exchange, conversations, and debates. We are pleased that we could welcome so many guests.

GUESTS (in alphabetical order)

- **A** — Tara Najd Ahmadi, Barbara Albert, Salomé Alexi, Marin Alsop, Rebecca Jane Arthur
- **B** — Gaby Babić, Nasser Bakhti, Béatrice Bakhti, Ortrun Bauer, James Benning, Karin Berger, Christian Berger, Mareike Bernien, Monika Bernold, Marion Biet, Wilbirg Brainin-Donnenberg, Dagmar Brunow, Sirah Foighel Brutmann, Stella Bruzzi, Detlev Buck
- **C** — Richard Copans, Anja Czoska
- **D** — Chloë Delanghe, Khavn De La Cruz, Leocaccio XXIII Dela Cruz, Villamor Dela Cruz, Alfred Deutsch, Lav Diaz, Robert Dornhelm
- **E** — Barbara Eder, Bernard Eisenschitz, Ralph Eue
- **F** — Helga Fanderl, Severin Fiala, Veronika Franz
- **G** — Sabine Gebetsroither, Nida Ghouse, Eva Giolo, Amos Gitai, Andrea Glawogger, Djamila Grandits, Stefan Grissemann, Cosma Grosser
- **H** — André Habib, Daniel Hadenius-Ebner, Angela Hareiter, Britta Hartmann, Prosper Hillairet, Sebastian Höglinger, Mark Holub, Patrick Holzapfel, Ilona Hongisto, Alexander Horwath
- **J** — Damien Jalet, Chris Janka, Barbara Junge, Winfried Junge
- **K** — Nicole Kandioler, Andreas Karner, Belinda Kazeem-Kamiński, Didi Kern, Markus Keuschnigg, Kitty Kino, Sebastian Klinger, Christian Köberl, Achinette Joy Villamor Kong, Jutta Kofler, Eva Königshofen, Helmut Köpping, Keja Ho Kramer, Danny Krausz, Peter Kubelka, Glenn Kurtz
- **L** — Erich Lackner, Frederik Lang, Hanne Lassl, Christian Lebrat, Lena Violetta Leitner, Elaine Loebenstein
- **M** — Monika Maruschko, Inge Maux, Eva Mayer-Dopplinger, Brigitte Mayr, Jyoti Mistry, Susan Mogul



↑ **James Benning** (Anthropocene: Dialogs Between Science and Art)
Belinda Kazeem-Kamiński (Despite: Breathing. Constellating. Gathering) →
↓ **Keja Ho Kramer, Viennale Director Eva Sangiorgi, Bernard Eisenschitz** (Robert Kramer)
Amos Gitai, Film Museum Head of Programming Jurij Meden (Amos Gitai: A Call for Dialogue) ↘



- **N** — Manfred Neuwirth, Olena Newkryta, Timo Novotny
- **O** — Michael Omasta, Michael Ostrowski, Ulrike Ottinger
- **P** — Volker Pantenburg, Christiana Perschon, Astrid Peterle, Michael Pilz, Theresa Pointner, Hans Werner Poschauko, Bruce Posner, Tommy Pridnig, Julia Pühringer, Ursula Pürner
- **R** — Goran Rebić, Isabella Reicher, Christian Reiner, Franz Reisecker, Julia Franz Richter, Katharina Riedler
- **S** — Eszter Salamon, Eva Sangiorgi, Marie-José Sanselme, Florian Schattauer, Ashley Hans Scheirl, Hanna Schimek, Viktoria Schmid, Tomash Schoiswohl, Alexander



- Scholz, Dietmar Schwärzler, Ulrich Seidl, Anupma Shanker, André Siegers, Karl Sierek, Claudia Slanar, Walther Soyka, Anna Spanlang, Martin Stellman, Bianca Stigter, Karl Stirner, Julian Stockinger, Christina Stuhlberger, Michael Sturminger, Angela Summereder
- **T** — Wolfgang Thaler, Hana Třeštíková, Helena Třeštíková
- **V** — Friedl vom Gröller
- **W** — Andrea Wagner, Michael Wagreich, Gerald Weber, Bernadette Wegenstein, Philip Widmann, Monika Willi, Peter Wirthensohn, Katharina Wöppermann
- **Z** — Günter Zehetner, Antoinette Zwirchmayr



↑ **Lav Diaz** (Collection on Screen: Lav Diaz – Part 7)
Christiana Perschon, Hanna Schimek (Gustav Deutsch: to be continued) →



↑ **Michael Ostrowski, Wolfgang Thaler** (Michael Glawogger)



← **Christopher Mondt** (Monument Film: Film and Lecture by Peter Kubelka)
Alexander Horwath, Stefan Grissemann (Michael Glawogger) ↓



← **Philipp Fleischmann, Helga Fanderl** (Helga Fanderl: Constellations)
↘ **Andrea Glawogger** (Michael Glawogger)



Brigitte Weich, Elisabeth Streit, Andrea Glawogger, Erich Lackner, Detlev Buck, Wolfgang Thaler, Alfred Deutsch, Andrea Wagner, Helmut Köpping, Alessandra Thiele (Collection on Screen: Glawogger Favorites) ↓



↑ **1, Khavn, Katch-23** (This Is Not a Khavn Retrospective)

ALL PHOTOS: AFM/FESTZTER KONDOR AND AFM/CHRISTOPH FINTL (KHAVN)

Film Programs

We try to present every film program under the best possible theatrical conditions.
We show films in their original language versions and whenever possible in their original formats (35mm and 16mm).

JANUARY/FEBRUARY

- ▶ **Liliana Cavani/Marco Bellocchio**
- ▶ **CoS** Alexandre Desplat
- ▶ **Helga Fanderl** Constellations
- ▶ **Karin Berger** Retrospective and Carte Blanche
- ▶ **Cinema for Little Ones**
Who's Twittering Over There?
- ▶ **International Holocaust Remembrance Day**
Sobibor, 14 octobre 1943, 16 heures
- ▶ **Amos Vogel Atlas 16** Text/Image
- ▶ **CoS** Michael Pilz – Part 3
- ▶ **What Is Film** Program 29–42

MARCH/APRIL

- ▶ **Life Courses** Long-Term Observations from Seven Decades
- ▶ **Michael Glawogger**
- ▶ **CoS** Glawogger Favorites
- ▶ **Despite: Breathing. Constellating. Gathering**
- ▶ **Conversations with Female Film Pioneers**
Angela Hareiter
- ▶ **60th Anniversary of the Austrian Film Museum**
Cinema is More Than a Dark Room!
- ▶ **Amos Vogel Atlas 17**
Revolutionary Cinema from Mexico
- ▶ **Cinema for Little Ones** Film Tricks
- ▶ **CoS** Michael Pilz – Part 4
- ▶ **In Person** Susan Mogul
- ▶ **What Is Film** Program 43–60

MAY/JUNE

- ▶ **Amos Gitai** A Call for Dialogue
- ▶ **Julien Duvivier** Master of Poetic Pessimism
- ▶ **CoS** Silent Film Classics
- ▶ **Premiere** *Three Minutes – A Lengthening*
- ▶ **CoS** Lav Diaz – Part 6
- ▶ **Crossing Europe Presents**
Aliona van der Horst
- ▶ **Conversations with Female Film Pioneers**
Monika Maruschko
- ▶ **In Person** Jyoti Mistry
- ▶ **Documentary Film and Discussion**
A Visit from the Duisburg Film Week
- ▶ **In Memoriam** Thomas Heise
- ▶ **A Long Early Cinema?**
18th International Domitor Conference
- ▶ **Artistic Research** Chewing the Phone Archive
- ▶ **What Is Film** Program 61–63

* CoS = Collection on Screen



JULY

- ▶ **This Is Not a Khavn Retrospective**
- ▶ **CoS** Classics from the Film Museum's Collection from 1964–2024
- ▶ **ImPulsTanz Presents**
Dance Films and Music Videos
- ▶ **Rose Valland and Nazi-confiscated Art**
The Train by John Frankenheimer

SEPTEMBER/OCTOBER

- ▶ **John Boorman** Magician of Light
- ▶ **CoS** Premieres of New Prints and Digital Restorations
- ▶ **Cinema for Little Ones**
Expedition in the Realm of Movie Animals
- ▶ **Amos Vogel Atlas 18** Stahl-tier Troopers
- ▶ **Revolution of the Eyes**
Films by Friederike Pezold (pezoldo)
- ▶ **Flotsam** Film Undone
- ▶ **CoS** Michael Pilz – Part 5
- ▶ **Conversations with Female Film Pioneers**
Kitty Kino
- ▶ **Anthropocene**
Dialogs Between Science and Art
- ▶ **CoS** Lav Diaz – Part 7
- ▶ **What Is Film** Program 1–12

OCTOBER/NOVEMBER

- ▶ **Robert Kramer**
Viennale/Film Museum Retrospective
- ▶ **CoS** Halloween Horror
- ▶ **Gustav Deutsch** to be continued
- ▶ **Rage, Racism, Reggae, Resistance**
Pioneers of Black British Cinema
- ▶ **Book Presentation and Films**
Wege: Spuren und Bahnen der Bewegung im Kino by Karl Sierek
- ▶ **Cinema for Little Ones** Day and Night
- ▶ **Monument Film** by Peter Kubelka
- ▶ **elephy – Things Shared**
- ▶ **What Is Film** Program 13–20

NOVEMBER/DECEMBER

- ▶ **Lana Gogoberidze**
- ▶ **Premiere** *Henry Fonda for President*
- ▶ **Henry Fonda & James Stewart**
Carte Blanche for Alexander Horwath
- ▶ **Cinema for Little Ones** Day and Night
- ▶ **50 Years of "Frauen und Film"**
Magazine Presentation and Film Program
- ▶ **CoS** Sea Monsters
- ▶ **Seeing Stars ★**
- ▶ **Christmas at the Film Museum**
The Wizard of Oz
- ▶ **CoS** Christmas. Marxism. Brotherhood.
- ▶ **What Is Film** Program 21–26

Regular Film Series

In our exploration of film history, we curate regular programs which increasingly draw on our collection of over 20,000 film titles.

AMOS VOGEL ATLAS A series inspired by Amos Vogel (1921–2012) and committed to his revolutionary idea of understanding film as a subversive art. **#16: Text/Image** (January), **#17: Revolutionary Cinema from Mexico** (March), **#18: Stahl-tier Troopers** (September)

CINEMA FOR LITTLE ONES Film programs for children ages 3 and up and their families, accompanied by discussions and activities, moderated by a film educator. **Who's Twittering Over There?** (January/February), **Film Tricks** (March/April), **Expedition in the Realm of Movie Animals** (September), **Day and Night** (November/December)

COLLECTION ON SCREEN These programs critically and creatively probe our film collection, which has been built up over the past 60 years. **Alexandre Desplat** (January/February), **Michael Pilz** (January through October), **Glawogger Favorites** (March/April), **Lav Diaz** (May through October), **Silent Film Classics** (May/June), **Classics 1964–2024** (July), **New Prints and Digital Restorations** (September/October), **Halloween Horror** (October/November), **Sea Monsters** (December), **Christmas. Marxism. Brotherhood.** (December)

FLOTSAM Ephemeral films, archival finds, documents, and unpublished and fragmentary footage undergo scholarly and curatorial revision in front of an audience. **Film Undone** (October)

TALKS WITH WOMEN FILM PIONEERS

Shining a light on female filmmakers who have left their mark on Austrian film and TV. **Angela Hareiter** (March), **Monika Maruschko** (May), **Kitty Kino** (October)

WHAT IS FILM The cyclical program created by Peter Kubelka for the hundredth anniversary of cinema continues to be offered to our audiences. **Programs 1–63** (January through December)



↑ **Wienfilm 1896–1976** (1977, Ernst Schmidt jr.)



AFWESZTER KONDOR



← **Der kleine Vogel und das Eichhörnchen** (*The Little Bird and the Squirrel*, 2014, Lena von Döhren)

↓ **Sedmíráský** (*Daisies*, 1966, Věra Chytilová)



← **Film Museum curator Andrea Pollach, Wilbirg Brainin-Donnenberg, Angela Hareiter, Julia Pühringer, Katharina Wöppermann** (*Conversations with Female Film Pioneers: Angela Hareiter*)

60th Anniversary of the Austrian Film Museum

The Film Museum was founded in 1964 “to collect and show works from film history.” Since then, it has developed into an internationally renowned institution for the collection, preservation, study, and promotion of the medium of film.

ANNIVERSARY FORMAT In our 60th year, we gave the program booklet a magazine-style anniversary make-over to provide an overview of our many celebratory activities and insight into our restoration, collecting, and research work.

BIRTHDAY PARTY Our birthday party programs and anniversary activities presented the broad spectrum of the film medium and our curatorial and scholarly pursuits: On March 14, we hosted a party featuring short films, talks, readings, lectures, live music, and projections.

GUESTS AND FRIENDS Over the past decades, our guests have recorded memories of their visits to the Film Museum in our guestbooks. The birthday exhibition in our lobby display case was a polyvocal witness of this and can now be found online in an expanded format.

AT THE CORE OF THE CINEMA MACHINE We offer audiences the opportunity to visit our projection booth to get to know the technical requirements for screening different film formats.

CLASSICS FROM THE COLLECTION In July, our regular film program presented classics from our collection made between 1964 and 2024 and in December, we dedicated a topical film series to our house monster “Zyphius.”

IN THE READING ROOM We continue to publish video interviews with library visitors about their passion for the “ancient” cultural practice of reading and their experiences with (im)material forms of memory.

YOUR THOUGHTS It goes without saying that we are still interested in your thoughts about what cinema is, can, or should be, and continue to publish select contributions.

A glimpse of our anniversary activities can be found at:
www.filmmuseum.at/en/60years

← Live music and projection
↓ Filmmaker Bady Minck and Film Museum curator Christoph Huber



↑ Michael Loebenstein and Peter Schernhuber, Head of the Film Department at the Austrian Federal Ministry for Housing, Arts, Culture, Media and Sport

Long Days, Strict Rules

One of our 60th anniversary party presentations on March 14th featured vocal artist Christian Reiner and stage actor Inge Maux reading from a collection of literary texts, appreciations, bizarre inquiries, comments, and complaints about the Film Museum. This is a small selection of them.



Christian Reiner and Inge Maux at their birthday reading for the Film Museum

“I’m stuck in the bus with my partner. But we’re on our way and are as excited as an unsupervised piggy in a fruit shed. Is it possible not to give away our tickets half an hour before on the dot. We will need another 12 minutes.”
E-mail (2023)

“No cinema: a sentence to hell. At the cinema: saved until the next screening.”
Franz Hammerbacher (2011)

“At the Film Museum, the best American films momentarily flicker across a deserving screen. But while you find particularly comfortable seating at the Deutsches Filmmuseum in Frankfurt, for decades the Albertina has only offered the worst seats – you hang in there like an inmate on death row. So I can only wait in the coffee house across the street and think about the foundation of the best American films: corpses. And their creators, God’s correctors.” **Ilse Aichinger (2001), just a few years before new seats were installed.**

“I notice more and more how precious it is that the Film Museum exists. It’s as precious as the National Library. But being disabled and thus obliged to sit in a wheelchair in the front row, I almost break my neck looking at the big screen.” **Hermes Phettberg (2016)**

“At the latest during puberty, you seek out homeland within your homeland. For me, it was the Danube’s flood zone before the collapse of the ‘old Reichsbrücke.’ Now it is only the Austrian Film Museum.”
Friedl vom Gröller (2014)

“I followed the horse shit from the Spanish Riding School to the Albertina, where the Austrian Film Museum had its home back then.” **Herbert Achternbusch (1973)**

“So it begins: Outside, perhaps flâneurs, tourist buses, horse carriages across the street – and then through the tall, heavy glass doors into another, more just world. Almost always too early, maybe with a seat still free in one of the black recesses in the wall close to the theater entrance. We wait for the sound of a bell: Admission!” **Ingeborg Strobl (2005)**

“For the next screening, I changed seats so the bloodstain under the chair wouldn’t be associated with me. My heart had bled that much.” Once again, **Herbert Achternbusch (1973)**

“1970s. First half. Long days, strict rules. Films in the original language version, that went without saying. But for both Peters, subtitles were also a defilement.” **Werner Dütsch (2014)**

“I learned that film is art in the auditorium at the Albertina and with Eisenstein’s films. In my memory, they were always showing Eisenstein at the Film Museum. Everything in the original language version without subtitles.”
Ruth Beckerman (2014)

“For everyone who felt uneasy with the lethargy and unproductiveness of commercial and half-commercial film, the Austrian Film Museum was a welcome excuse.”
Hans Scheugl, Ernst Schmidt Jr. and Peter Weibel (1969)

“Since I read with dismay about the possible threat of your ceasing operations, I’d like to suggest that you possibly raise membership fees or at least to start a donation campaign.”
Postcard (1971)

“For the first time, the ‘Invisible Cinema’ accentuated the paradoxical law of the proportionality of film and cinema: The more invisible the cinema, the more strongly concentrated the visible film.” **Harry Tomicek (1989)**

“Now, seeing films in darkness that you have never seen before, films that open up the world. Films that spur you on, make you restless, that never let you go; films that force you to make your own films.”
Ulrich Seidl (2014)

“A Viennese cinephile would rather do without all the city’s cinemas than forego the Film Museum’s programs – these are not historicizing additions to the film schedule, but its positive counter model.”
Enno Patalas (1968)

“And as always, one of your consistent programs tempts one to finally put an end to normality – sell everything, leave behind family and home and end one’s days as the recipient of a diploma in your dark chamber. Of course, once again nothing will come of it, not even in 2024.” **M. K. (2024)**

Film Museum on Location

The Film Museum’s activities also take place outside the “Invisible Cinema”: In addition to representing the Film Museum at film festivals and conferences, we have the pleasure of being invited to be part of juries and conferences and present our work in a number of forms at museums, universities and cultural institutions at home and abroad. In 2024, the Film Museum was present in many locations including Beijing, Berlin, Bozen, Bucharest, Graz, Krems, Linz, Ljubljana, Madrid, Mauthausen, Munich, Rome, Vienna, and Zagreb.



LECTURES AND TALKS

JANUARY Museum of Photography, Berlin: Anna Högner; Galerie Hinterland, Vienna: Stefanie Zingl; Metro Kinokulturhaus, Vienna: Michael Loebenstein

MARCH Center for Contemporary Art Beijing (UCCA): Michael Loebenstein

APRIL Diagonale, Graz: Elisabeth Streit, Christoph Huber; Stadtkino Wien: Michael Loebenstein; Ernst Barlach Schule, Munich: Stefan Huber; Lichter Filmfestival, Frankfurt/ Main: Stefan Huber; BFFB, Bolzano Film Festival Bozen: Alessandra Thiele, Paolo Caneppele

MAY Universität für Weiterbildung, Krems: Elisabeth Streit, Tom Waibel; Subversive Festival, Zagreb: Tom Waibel; Eumig Museum, Wiener Neudorf: Kevin Lutz; National Univer-

sity of Theatre and Film, Bucharest: Stefanie Zingl; Altes Rathaus, Wiener Neudorf: Janneke van Dalen, Lena Stötzl, Stefanie Zingl; Documenta, Madrid: Christoph Huber

JULY Filmarchiv Austria (Augarten), Vienna: Michael Loebenstein

AUGUST The Mauthausen Memorial: Elisabeth Streit, Tom Waibel

SEPTEMBER TU Vienna and FH St. Pölten, Dürnstein: Anna Högner, Michael Loebenstein; Moviemiento Kino, Linz: Christoph Huber; Als Cafe, Vienna: Stefan Huber

OCTOBER Blickle Cinema at the Belvedere 21, Vienna: Michael Loebenstein; Slovenska kinoteka, Ljubljana: Stefanie Zingl; St. Veit: Anna Dohnalek



↑ Michael Loebenstein (online) at the Centre for Contemporary Art Beijing (UCCA)
← Christoph Huber at the Documenta Madrid Film Festival

NOVEMBER Friedensbüro, Salzburg: Stefan Huber; YOUKI, Wels: Anna Dohnalek; Institute for Educational Science, University of Vienna: Anna Högner, Stefanie Zingl; Gleis 21, Vienna: Stefanie Zingl, Michael Loebenstein

DECEMBER Filmkoop, Vienna: Lena Stötzl, Johannes Minas; Department of European and Comparative Literature and Language Studies, University of Vienna: Elisabeth Streit

FILM SCREENINGS

Metro Kinokulturhaus, Vienna; Wiener Konzerthaus, Vienna; BFFB, Bolzano Film Festival Bozen; Filmclub Bozen; Documenta, Madrid; Filmarchiv Austria (Augarten), Vienna; Mauthausen Memorial; Moviemiento Kino, Linz; Als Cafe, Vienna; Cinema Farnese, Rome; Gleis 21, Vienna

LOANS

Prater Museum, Vienna; Leopold Museum, Vienna; Imperial War Museum London; Remise Transport Museum, Vienna; Technical Museum, Vienna; Russian Jewish Museum and Tolerance Center, Moscow; Halle für Kunst Steiermark/Neue Galerie Graz; Museum of Applied Arts, Vienna; Ministry of the Interior, Sala Terrana; House of Austrian History, Vienna; Theatermuseum, Vienna

Education

We aim to promote film by exploring it as both art and document in the entire scope and depth of the medium. The starting point is the film presentation itself, which understands cinema as our experience of the sum of a technological, aesthetic, and social apparatus enriched through contextual knowledge in the form of publications, lectures, and workshops. The Film Museum is also a “school of seeing” and in collaboration with educational institutions and initiatives offers programs aimed at reflecting more deeply on visual culture.

CINEMA FOR LITTLE ONES Film programs for children ages 3 and up and their families, accompanied by discussions and creative activities. New programs offered in 2024 were **Who’s Twittering Over There?**, **Film Tricks**, and **Day and Night**.

CINESCHOOL Free events for all levels of school classes with talks analyzing films or Q&As with filmmakers, featuring in 2024 **Karin Berger**, **Mo Harawe**, and **Christina Stuhlberger**.

FOCUSSING ON PARTICIPATION We are taking steps to expand our activities in this domain. **Young Programmers** has proven itself as a successful program over many years and was held in 2024 with class 7B of GWIKU Haizingergasse. There were also new workshops in Wilhering (Upper Austria) and Munich which

allowed students to experiment with filming on their own smart phones.

SUMMER SCHOOL Alejandro Bachmann, Stefan Huber, and Katja Lell conceived and organized our yearly seminar for professionals who seek to use film in an educational context. In 2024, the Summer School focused on “The Filmic Gaze and the Construct of Disability.” Guests included filmmakers **Eva Egermann**, **Cordula Thym**, and **Fausto Molina**.

RESEARCH Our specialized library contains more than 20,000 books and 400 journals. Our librarian Elisabeth Streit supports researchers and provides literature to all age groups and in all subject areas.

ONLINE EDUCATION Film can also be experienced and researched outside the cinema. To this end, we provide guides for creative experiments and activities. For everyone ages 4 and up.

FOLLOWING FILM Since 2014, the Film Museum has hosted a blog featuring reviews and reflections on cinema. Film Museum curator Christoph Huber: “I have decided to follow film. I can no longer clearly recall when I caught the film fever. Since I grew up in a small town whose only cinema had already closed before I was born, it must have been an experience with TV ...”

Katharina Müller, Stefan Huber, Anna Dohnalek, Anna Spanlang, and students in Theater, Film, and Media Studies at the University of Vienna (Artistic Research as Program) → Summer School (Stefan Huber, Katja Lell, Eva Egermann, Cordula Thym) ↓



↑ Mo Harawe and Simon Maria Kubiena at Cineschool: Cinema Next
← Research possibilities in the reading room

Collections

The film collection of the Austrian Film Museum has been continuously expanding for 60 years. It serves exhibition as well as research purposes in order to establish and illustrate film's significance as a document in the context of contemporary and cultural history. We also collect and preserve photographs, posters, and other film-related materials.



Analog film collection ↑
Kevin Lutz (co-manager of the film collection) at a viewing table →

FILM COLLECTION

Our collection is focused on artistic films by auteurs as well as avant-garde and independent cinema, but also “ephemeral” categories such as amateur films. The collection houses a globally unique catalogue of one-of-a-kind and original elements by independent filmmakers such as **VALIE EXPORT**, **Peter Kubelka**, **Maria Lassnig**, **Gustav Deutsch**, **James Benning**, **Gregory Markopoulos**, and **Lav Diaz**. These elements are stored in a special, climate-controlled vault and professionally cared for by a team of conservationists and archivists. The Film Museum helps distribute and make our holdings accessible by digitizing, restoring, and re-releasing works. Since 2019, we have increased our efforts towards the digital long term preservation of independent and artistic film.

EXPANDING THE COLLECTION

Our collecting activities in 2024 focused especially on selectively filling gaps in our auteurist holdings, the ongoing acquisition of the archives of film artists especially close to the Film Museum, and the acquisition of the catalogues of independent distributors. For our regular series *Collection on Screen*, we have also acquired 35mm and 16mm prints of works relevant to our collection:

- **Foolish Wives** (1922, Erich von Stroheim)

- **Sedmíkrásky** (*Daisies*, 1966, Věra Chytilová) • **Emperor of the North Pole** (1973, Robert Aldrich) • **Yaaba** (*Grandmother*, 1989, Idrissa Ouédraogo) • 24 Italian films from the archives of Cineteca Lucana • **Traffic** (2000, Steven Soderbergh).

Further films found their way into the collection thanks to their owners giving them to us for safekeeping: • **Tini zabutykh predkiv** (*Shadows of Forgotten Ancestors*, 1969, Sergei Paradjanov) • **Ximeng ren sheng** (*The Puppet-master*, 1993, Hou Hsiao-hsien) • **Fulltime Killer** (2001, Johnnie To, Wai Ka-fai).

In collaboration with Michael Haneke and LISTO postproduction house, we digitally restored three of Haneke's TV movies, a project commissioned by Les Films du Losange (France) and supported by BMKÖS and the ORF multimedia archive:

- **Lemminge** (*Teil 1: Arkadien & Teil 2: Verletzungen*, 1979) • **Drei Wege zum See** (*Three Paths to the Lake*, 1976). Additionally, we collect contemporary film documents related to our main focuses: Vienna on film, amateur film, everyday life in the mirror of amateur filmmaking, the Nazi Era, and the history of political and civil society movements.

RESTORATION AND DIGITIZATION

In 2024, most of our digital restorations were carried out as part of the program *Kulturerbe digital* (funded by BMKÖS, Next Generation EU). More information at: www.filmmuseum.at/en/digital_cultural_heritage.

Restorations done at the Film Museum are carried out digitally. 35mm, 16mm, and other small-gauge formats are scanned in house or,



← Digitization *Wienfilm 1896–1976* (1977, Ernst Schmidt jr.)
↓ Exhibition at the Theatermuseum *Showbiz Made in Vienna: The Marischkas*



↖ Digitization *Trigon 71* (1971, Gottfried Bechtold)
← Peter A. Schauer (around 1946)

AMATEUR FILM

Ongoing digitization of historically relevant amateur films; *digitization on demand* for various uses, publications, research, and education; collaborations, including with the Ludwig Boltzmann Institute (Vienna) for the project *Modern Vienna Time Machine*, the Wiener Stadt- und Landesarchiv (Municipal and Provincial Archives of Vienna), sixpackfilm, and many more.

FILM-RELATED COLLECTION

The Film Museum collects, catalogues, and preserves a comprehensive fund of film-related materials including photographs, posters, written documents, and non-filmic archives.

when necessary, by external partners or services: • **13 Lakes** (2004, James Benning) • **Ten Skies** (2004, James Benning) • **The United States of America** (1975, James Benning and Bette Gordon) • 63 short films by **Gustav Deutsch** (1982–2003) • 10 short films by **Michael Glawogger** (1981–1989) • 47 short films by **Ashley Hans Scheirl** (1979–1996).



PROVIDING MATERIALS Digitization of elements for the reconstruction of: **Merry-Go-Round** (1923, Erich von Stroheim).

EXHIBITIONS Loans to the Museum of Applied Arts (Vienna) for the exhibition **Gertie Fröhlich: (In)Visible Pioneer** and the Theatermuseum (Vienna) for the exhibition **Showbiz Made in Vienna: The Marischkas**.

ARCHIVES AND DONATIONS Indexing and cataloguing archival materials from the collector **Peter A. Schauer** and the donation by **Jon Goldberg**.

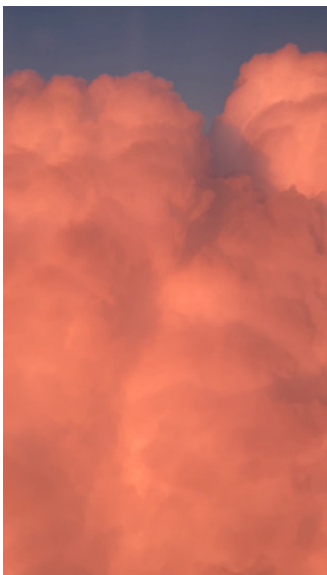
CONTINUING EDUCATION **Christoph Etzlsdorfer** (photo collection) was invited for continuing education at EYE Film Institute Netherlands.

Research and Academic Courses

The Film Museum also serves as a research and educational institution, initiating and supporting national and international projects within and beyond academia. Its focus lies on the scholarly and artistic examination of film in both historical and contemporary contexts, as well as on the medium’s impact on other forms of art and media.



↑ *Denk do moi drüber noch ...* (2024, Aristotelis Goetzlof)
[Chewing the Phone Archive]
Badezimmer (1996, Sabine Schwaighofer)
[Visual History of LGBTQ+ in Austria and Beyond] →



↑ *Entrée de Cinématographe à Vienne* (1896, Cinématographe Lumière)
[Modern Vienna Time Machine]



MODERN VIENNA TIME MACHINE

Since October 2023, the Film Museum has been an archive and cataloguing partner in a joint research project with the **Ludwig Boltzmann Institute for Digital History (LBIDH)**. The project focuses on the history of Vienna from the fin de siècle to the present day. The aim is a publicly accessible online platform on which films, videos, photos, and text documents can be viewed, analyzed, annotated, and linked across different media.

VISUAL HISTORY OF LGBTQ+ IN AUSTRIA AND BEYOND

This project analyzes ephemeral audiovisual documentation by the LGBTQ+ community in and with connections to Austria. From living room settings to activist film – the footage is a resource for emancipatory utopias of subjectivity, sociality, and collectivity: How do

we live in times of waning democracy, of repression, racism, hate, homo and transphobia? Project lead: **Katharina Müller** (Elise Richter Program).

REEL ADVENTURES

Film documents created in Vienna by private individuals between the 1920s and 1990s constitute invaluable sources for the study of contemporary history and everyday culture. This project (led by Michael Loebenstein and Stefanie Zingl) systematically indexes them from scientific, historical, and contextual perspectives. A collaboration with **max.recall** and **Computer Vision Lab (CVL) TU Vienna**.

CHEWING THE PHONE ARCHIVE

This artistic research project, developed by **Anna Spanlang** and **Katharina Müller**, explored together with students how smartphones can be used to process personal/collective

memories and what everyday recordings reveal about our society.

UNIVERSITY COURSES

Paolo Caneppele: Source Materials for a Media History & Cataloguing Film and Non-Film Elements (Centro Sperimentale di Cinematografia, Rome). **Tom Waibel**: Cinema as Medium and Experience (Burg Giebichenstein/University of Art and Design Halle) & Transgressive Teaching and Learning (University of Vienna). **Elisabeth Streit, Christoph Huber, Tom Waibel**: Subversive Comedy at the Film Museum (University of Vienna). **Katharina Müller**: Chewing the Phone Archive (University of Vienna).

Library and Publications

The Austrian Film Museum’s library is Austria’s most comprehensive library specializing in film. We also regularly publish books.

VISIT ME SOON IN THE READING ROOM ...

On our 60th anniversary, we extended this invitation to readers who, aside from their very different activities, have one thing in common: a distinct passion for the “old” cultural technology of reading. In this series of short interviews presented online, they talk about their love for books, their research preferences, and analog vs. digital. The project is modelled on radio broadcasts by film historian and filmmaker **Günter Peter Straschek**, who in 1988 used this prompt to trace “experiences with material memory.” Nearly four decades later, we asked again how experiences with immaterial forms of memory can be connected.

READERS

Over the past year, many international guests visited our reading room. Researchers from Czechoslovakia, South Korea, Hungary, Poland, and Australia spent months, days, or hours devoted to their research – supported by numerous materials, especially from the Amos Vogel Library. Laptops and smart phones are often minor matters when it comes to studying sources in the reading

room. While perusing texts, many people forget their digital helpers and indulge in the pleasure of analog page-turning. At the end of the day, the interpersonal exchanges with our users are our most valuable commodity, since nobody is the same once their research is complete.

ON-THE-JOB TRAINING

Despite all the prophecies of doom, it has been our experience in the library that young people between the ages of 15 and 25 still enjoy reading books. When we received an e-mail with the enthusiastic application from the student **Hannah Stangl**, we did not hesitate

for a second to grant her wish of receiving on-the-job training with us. Hannah came to work concentrated, curious, and full of joy. We spent some fine days together – merci, Hannah.

BOOK PUBLICATION

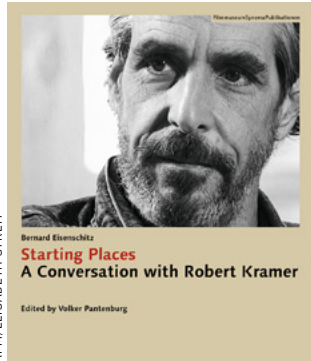
In October, during the Viennale/Film Museum retrospective devoted to American filmmaker **Robert Kramer**, we published volume 37 of the FilmmuseumSynemaPublikationen book series: **Starting Places: A Conversation with Robert Kramer**. Bernard Eisenschitz in collaboration with Roberto Turigliatto, edited by Volker Pantenburg, Vienna, 2024, 224 pages, in English.

Hannah Stangl compiling a list of duplicate books →

Interviewees for “Visit me soon in the reading room”: Karin Berger ↓ and Lisl Ponger ↘

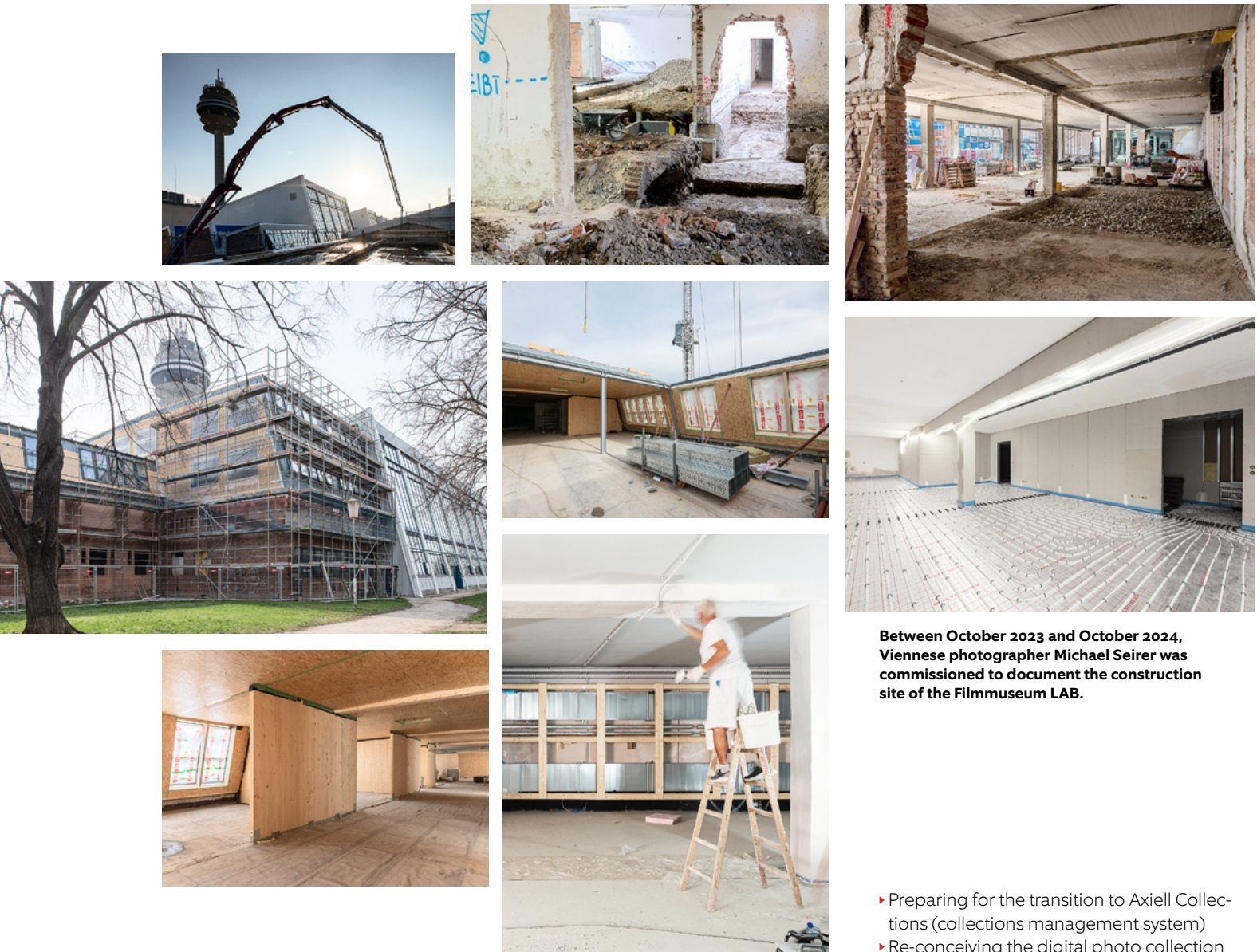


Starting Places: A Conversation with Robert Kramer ↓



Filmmuseum LAB

In summer 2023, construction began on the Filmmuseum LAB on the grounds of ART for ART Theaterservice GmbH. As a center of excellence, the LAB will focus on conservation, archiving, preservation, digitization, and the distribution and promotion of film. Located at Vienna's Arsenal, it forms part of a growing cultural cluster in the heart of the city.



NEW LOCATION In March 2025, our collections were moved to the Filmmuseum LAB (Arsenal Object 19A, Building 2, 1030 Vienna).

CHALLENGES Over 100 tons of cargo – films, film-related materials, work tools, furniture – and over a dozen staff members said goodbye to the old archive in Heiligenstadt in early 2025 and moved to the newly-constructed Filmmuseum LAB. All in all, this is the largest project in the Film Museum’s 60 year history.

PREPARATIONS Until moving to the new building, we were busy preparing our collection for the relocation. Throughout 2024, our staff carried out the following tasks:

- ▶ Packing the film collection in new cans and adding barcodes
- ▶ Relocating the film posters to the Albertina’s storage space
- ▶ Migrating data (LTO6 to LTO8)
- ▶ Implementing the second generation of long-term digital storage
- ▶ Re-conceiving the collection’s metadata

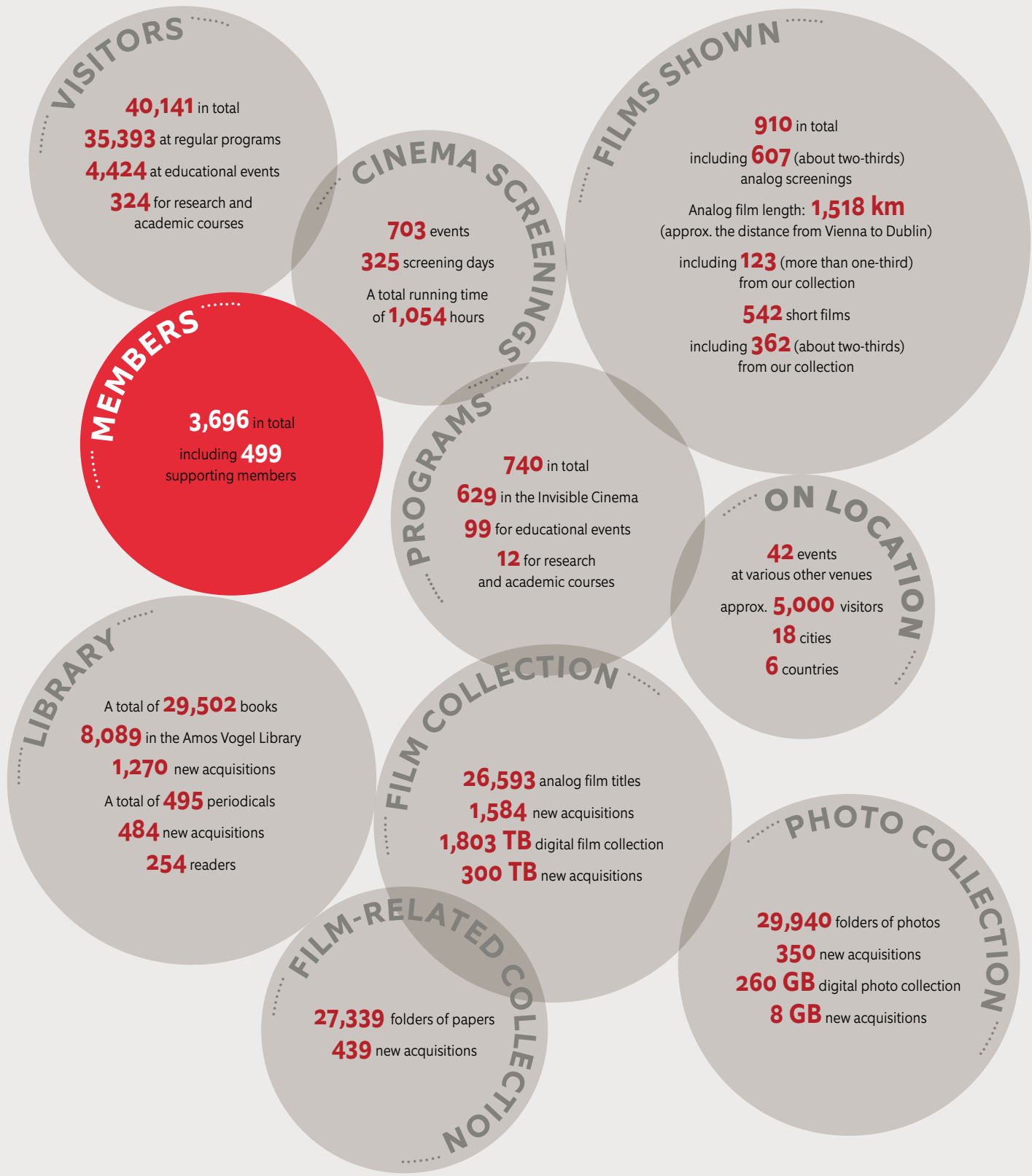
- ▶ Preparing for the transition to Axiell Collections (collections management system)
- ▶ Re-conceiving the digital photo collection
- ▶ Planning new workspaces
- ▶ Creating new sustainability, mobility, and data processing concepts
- ▶ Packing up the Film Museum’s core collections

PROSPECTS “We are delighted that completing this project will demonstrate the vital importance of our work in promoting film as both an art form and cultural technology. Filmmuseum LAB will enable sustainable preservation and research of our unique film and documentation collections, while establishing Vienna as a new hub for film culture”.

Michael Loebenstein

2024 Facts & Figures

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



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Eugène Michelangeli	Gilbert Petutschnig	Horst Rohrstorfer	Christian Siegel	Georg Vogt	to all our anonymous
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AUSTRIAN FILM MUSEUM

LOCATIONS 2024

Cinema Augustinerstraße 1, 1010 Vienna
Office/Library/Film-related Collection Hanuschgasse 3 (Building 2, 1st Floor), 1010 Vienna
Film Collection Heiligenstädter Straße 175, 1190 Vienna

Partners 2024

PARTICIPATION IN PROFESSIONAL FORUMS

The Film Museum is a member of many international associations and organizations:
• **International Federation of Film Archives** **Fédération Internationale des Archives du Film** (FIAP)
• **Association of European Film Archives and Cinematheques** (ACE)
• **Museumsbund Österreich** (MÖ)
• Together with the TU Vienna and The University of Bremen: **Partner Board of the Ludwig Boltzmann Institute for Digital History** (Vienna) (chair since 2020)

Film Museum staff are active as volunteers in international organizations and contribute to progress in research, education and cultural work:
• **Austrian Studies Association** (USA, volunteer board member)
• **Association of Moving Image Archivists** (AMIA, USA, member)
• **Medienarchive Austria** (MAA, deputy board member)
• **Kulturpool** (platform for Austria's digital heritage, member of the advisory council)
• **Association européenne** (INEDITS, France, member)
• **European Children's Film Association** (ECFA, member)
• **European Rural History Film Association** (Switzerland, member)
• **Time Machine Organization** (Vienna, member)
• **Research in Film & History** (member of the editorial board)

(The institutions are located in Vienna unless otherwise noted or indicated by the name.)

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• **Zoom Kindermuseum**

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AVC Group d.o.o./Digital Magic Studio (Zagreb)
• **Federal Ministry for Arts, Culture, the Civil Service and Sport (BMKOES)/Funding program “Kulturerbe digital”**
• **EYE Filmmuseum** (Amsterdam)
• **Haghefilm Digitaal** (Waddinxveen)
• **James Benning**
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• **Kontakt Collection**
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• **National Film and Sound Archive of Australia** (Canberra)
• **Neugerriemschneider** (Berlin)
• **NextGenerationEU**
• **sixpackfilm**
• **Wiener Stadt- und Landesarchiv**

Funding and Sponsors



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MEDIA PARTNERS



Since 2023, the Film Museum has been a recipient of the Austrian Ecolabel for Museums and thereby pledges (even more than before) to use energy, water, and waste resources carefully.

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Cover: Guests of the Film Museum in the „peep show“ exhibition #5; www.filmmuseum.at/en/galleries/peep_show
Front: Laura Mulvey (photo: Eszter Kondor); Sergio Leone (photo: Norbert Kössler); Helga Reidemeister (photo: Eszter Kondor); Lizzie Borden; Apichatpong Weerasethakul (photo: Sissi Makovec); Michael Loebenstein & Hito Steyerl (photo: Eszter Kondor); Elizaveta Vertova-Svilova (photo: Friedl Kubelka); Claire Denis (photo: Ruth Ehrmann).
Back: Jean Louis Trintignant (photo: Eszter Kondor); Agnès Varda & Rosalie Varda-Demy (photo: Klaus Vyhnaelek); Catherine Breillat; Michael Glawogger (photo: Dor Film); Mahamat-Saleh Haroun; Alexander Horwath & Peter Kubelka (photo: Sabine Maierhofer); VALIE EXPORT (photo: Eszter Kondor); Martin Scorsese & Peter Konlechner (photo: Alexander Tuma); Night sky (photo: Mathias Krumbholz)

CINEMA
IS NOT JUST
A DARK SPACE
BUT ...

a place of reflexion,
where we can looking into
our own soul and humanity
to be able to be and
become our best self.

Anni, from France.

KINO IST
NICHT NUR
EIN DUNKLER
RAUM,
SONDERN ...

isa ring alcala.
(also, a memory)

KINO IST
NICHT NUR
EIN DUNKLER
RAUM,
SONDERN ...



CINEMA
IS NOT JUST
A DARK SPACE
BUT ...

A miracle for baby-boomers,
A very special even for gen-Xs,
A relatively ordinary event for Ys,
A "historical" place for Z's ...
Kaan —

CINEMA
IS NOT JUST
A DARK SPACE
BUT ...

A WORLD FULL OF IDEAS AND
COLOR.

ARGENTINA 27/08/24

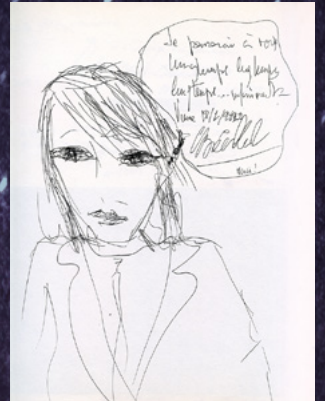
CINEMA
IS NOT JUST
A DARK SPACE
BUT ...

On portal to diverse worlds,
emotions, and perspectives.

From Turkey



Wunderbar!
 c'est le seul mot restrictif
 que je pourrais
 j'ai eu à me servir ici.
 merci à vous tous
 Merci
 Jean Louis Trintignant



C'était un plaisir en salle
 pleine de spectateurs pour
 voir le film de Jacques... merci... Alex

Josephine
 Lardé
 2007



Schönheit ist der Name der Wahrheit
 24.9.2010
 Alex

Merci à Alex H. et à l'équipe
 du Filmmuseum de
 Vienne d'avoir organisé
 cette double rétrospective
 Demy - Varda
 de façon exceptionnelle, j'ai pu
 être accompagnée par nos enfants
 qui ont présenté les films de
 leur père... et moi les miens.
 Merci encore



I came here with a lot of clichés
 and I am happy to discover this place
 Film Museum. I spent a very nice moment
 in this place of resistance to defend
 a certain idea of cinema.
 Sure, I feel, now, less isolated.
 Thank you so much.
 J. S. Haroun (TCHAD)



Film ist BEWEGUNG!
 30. Juli 2007
 Video Export



Thanks for the wonderful
 presentation of my films -
 11/24/95
 Mr. Scorsese