

 **Locarno Film Festival**  
Official Selection

# MATTER OUT OF PLACE

a film by **Nikolaus Geyrhalter**



Director / Cinematographer: **NIKOLAUS GEYRHALTER** Assistant Director: **SOPHIA LAGGNER**  
Sound: **SERGEY MARTYNYUK, NORA CZAMLER** Camera Assistant: **ALFRED ZACHARIAS** Editing: **SAMIRA GHAREMANI, MICHAEL PALM**  
Colour Grading: **LUKAS LERPERGER** VFX: **SEBASTIAN ARLAMOVSKY** Sound Design: **FLORIAN KINDLINGER, FLORA RAJAKOWITSCH**  
Sound Mixing: **ALEXANDER KOLLER** Production Manager: **ANTONIA BERNKOPF** Executive Producer: **MICHAEL KITZBERGER**  
Producers: **MICHAEL KITZBERGER, WOLFGANG WIDERHÖFER, MARKUS GLASER, NIKOLAUS GEYRHALTER**  
Production: **NGF GEYRHALTERFILM**

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# PRESS KIT

# MATTER OUT OF PLACE

A film by NIKOLAUS GEYRHALTER

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## CREW & TECHNICAL DATA

### CREW

**Director & Photography:**

Nikolaus Geyrhalter

**Assistant Director:**

Sophia Laggner

**Sound:**

Sergey Martynyuk

Nora Czamler

**Camera Assistant:**

Alfred Zacharias

**Editing:**

Samira Ghahremani

Michael Palm

**Colour Grading:**

Lukas Lerperger

**VFX:**

Sebastian Arlamovsky

**Sound Design:**

Florian Kindlinger

Flora Rajakowitsch

**Sound Mixing:**

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**Production manager:**

Antonia Bernkopf

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**Executive producer:**

Michael Kitzberger

**Producers:**

Nikolaus Geyrhalter

Michael Kitzberger

Wolfgang Widerhofer

Markus Glaser

**Production:**

NGF - Nikolaus Geyrhalter Filmproduktion

GmbH

**With support of:**

Österreichisches Filminstitut

Filmfonds Wien

ORF Film/Fernseh-Abkommen

FISA - Filmstandort Austria

ZDF/3sat

### TECHNICAL DATA

**Original title:** MATTER OUT OF PLACE

**International title:** MATTER OUT OF PLACE

**Running time:** 105 Minutes

**Country:** Austria, 2022

**Language:** Swiss German, Albanian, Nepali, English

**Filming locations:** Switzerland, Albania, Nepal, Maldives, Austria, Greece, USA

**Format:** 1:1,85

**Image:** 4k

**Sound:** Dolby Atmos

# **SYNOPSIS**

## **LOGLINE**

Waste on the shores, waste on the mountains. On ocean floors and deep down in the earth. **MATTER OUT OF PLACE** is a film about rubbish, which has spread across the world, to the most remote corners of the planet. Nikolaus Geyrhalter follows the traces of our rubbish across the planet and sheds light on the endless struggle of people to gain control over the vast quantities of waste.

## **SHORT SYNOPSIS**

Waste on the shores, waste on the mountains. On ocean floors and deep down in the earth. The term “matter out of place” refers to objects in a place they originally do not belong to. And there are many such objects in the places Nikolaus Geyrhalter visits for this film.

In his unique imagery consisting of minutely composed pictures, the director traces immense amounts of waste across our planet. From the mountain tops of Switzerland to the coasts of Greece and Albania, into an Austrian refuse incinerator and then to Nepal and the Maldives, and finally to the deserts of Nevada.

**MATTER OUT OF PLACE** is about human-made refuse, which is surrounding us all the time everywhere. On his journey, Geyrhalter illustrates the sheer endless struggle of people to gain control over the vast amounts of waste that we produce every single day. Collecting, shredding, burning, burying – a Sisyphean task, which ostensibly solves the global problem of rubbish that is stealthily growing.

## **LONG SYNOPSIS**

Waste on the shores, waste on the mountains. On ocean floors and deep down in the earth. The term “matter out of place” refers to objects in a place they originally do not belong to. And there are many such objects in the places Nikolaus Geyrhalter visits for this film.

In his unique imagery consisting of minutely composed pictures, the director traces immense amounts of waste across our planet. From the mountain tops of Switzerland to the coasts of Greece and Albania, into an Austrian refuse incinerator and then to Nepal and the Maldives, and finally to the deserts of Nevada.

In the middle of a green field, a digger is scooping out earth and while doing so, unearths a lot of refuse with the earth: metal, plastic, waste glass, numerous large car tyres. In a different corner of the planet, amid a seemingly pristine scenery, a group of divers bring rubbish that has been overgrown with algae to the surface. And the waste piles on beaches where the “volunteers for a clean homeland” try to tackle the huge amounts of washed-up refuse are more than conspicuous.

On the outskirts of a big city, the long line of trucks overloaded with refuse toils its way up the muddy mountain road in order to unload the cargo on a gigantic mountain of rubbish. Whereas in a modern refuse incinerator, the piles of rubbish disappear in enormous vertical tunnels to be burnt before being disposed of again.

In prestigious destinations, big efforts are made to hide the accumulating refuse as best as possible from the sight of the customers. A group of staff members of a luxury resort work around the clock to keep up the unspoiled appearance of the white sandy beaches. Up in the mountains, a dustcart that has been collecting the waste of tourists in a skiing resort, is being carried to the valley by a cable car. And after a festival in the desert, groups of volunteers collect even the smallest pieces of refuse and sweep the endless sand desert with brooms, following the motto: "Leave no Trace".

Seeing these images, one is forced to wonder: What to do with all the waste? **MATTER OUT OF PLACE** is about human-made refuse, which is surrounding us all the time everywhere. On his journey, Nikolaus Geyrhalter illustrates the sheer endless struggle of people to gain control over the vast amounts of waste that we produce every single day. Collecting, shredding, burning, burying – a Sisyphean task, which ostensibly solves the global problem of rubbish that is stealthily growing.



## SCREENING DATES LOCARNO

### 75 Locarno Film Festival, Concorso internazionale

#### Press screening:

Wednesday August 10 9:00 Teatro Kursaal

#### Press conference:

Wednesday 10 August 11:30 Press Village (Istituto Santa Caterina)

*Talents attending: Nikolaus Geyrhalter, Michael Kitzberger, Sophia Laggner, Samira Ghahremani*

#### World premiere:

Wednesday August 10 16:45 Palexpo (FEVI)

*Presentation at the beginning and Q&A with the audience after the film at the Spazio Cinema*

#### Repeats:

Thursday August 11 11:15 L'altra Sala

Thursday August 11 15:30 Cinema Otello @Ascona

Friday August 12 21:30 PalaCinema 1

The press conference as well as the introduction and the Q&A at the end of the first screening will be held in English.



## INTERVIEW WITH DIRECTOR NIKOLAUS GEYRHALTER

**The title of your film, *MATTER OUT OF PLACE*, refers to a definition. What is meant by this term?**

**NIKOLAUS GEYRHALTER:** We took the expression from Burning Man, a festival in the Nevada Desert where we also filmed. Everything that is left there after the festival – not just garbage but everything that is not "native to the environment" and was not there before – is described as *matter out of place*. Everything that people have brought, that doesn't belong there and has to be removed again. This is the origin of the term *mooping*, the meticulous cleaning after the event which is part of the DNA of Burning Man and which forms the end of the film. I think it is a beautiful description that carries the thought further, beyond the concrete concept of garbage, to encompass everything that would not be there or be changed without us. We humans have created a gigantic amount of *matter out of place*.

**In one of the first sequences, an excavator eats its way into an undeveloped meadow. I can see a connection to your previous film *EARTH*: It suggests initially that a construction project is under way, until it emerges that what is being excavated here is not soil but the contents of a landfill that have accumulated over decades. How were you able to be there with a film camera?**

**NIKOLAUS GEYRHALTER:** Some topics continue to engage us. In Solothurn, where we shot that sequence, several test excavations were performed with a view to decontaminating the landfill site, and we shot the last of them. From today's perspective it is essential to clean up this garbage dump from the seventies. But how will future generations assess the landfills or processes that are currently state of the art? If I've learned anything from this film, and especially this segment, it's that garbage never really disappears. Even if it is incinerated it leaves a pile of slag which is deposited somewhere and will perhaps have to be dug up again by generations to come. I don't only mean that waste material hasn't been disposed of properly; it's also possible, with increasingly efficient technologies, to filter out recyclable materials. Old landfills contain not only environmental hazards but also potential for recycling.

**Did your research also confront you with the history of dealing with garbage?**

**NIKOLAUS GEYRHALTER:** Garbage is a symbol of how humanity is developing, and this development is far slower than technological progress requires. We cannot yet deal with many things that are possible and commonplace today. Suddenly throwing trash out the window and waiting for it to rot doesn't work anymore. But we haven't yet come much further. First, we have to internalize the fact that every piece of garbage we currently create must be disposed of as sensibly as possible. We haven't yet taken that evolutionary step.

**How did you choose your locations?**

**NIKOLAUS GEYRHALTER:** In this film the role of chance in the selection of locations was far from insignificant; we were thwarted by Corona again and again. We had a lot of plans before the first lockdown that couldn't then be carried through due to pandemic-related travel and entry regulations. So in order to cover certain topics, we switched to other countries we hadn't originally had on the list. One example is the large landfill in Nepal; we knew it existed, but we only managed to secure a visa to work there during a peak phase of Corona. In fact, the place gave us very useful material. We discovered a lot because we couldn't fall back on familiar locations and had to find new places ourselves.



**Was your focus on the size of the landfill or rather the way the waste was handled?**

**NIKOLAUS GEYRHALTER:** It was on both: of course, we were interested in different ways of treating garbage but also in people's desperation to deal with it. The existence of a huge, archaic landfill was just as clear as a modern waste incineration plant. There are many other aspects in between, and we allowed ourselves to explore the connections quite freely in the film. There are already films that deal with the topic of waste objectively and argumentatively. It was obvious that our project couldn't do that. If you get involved in searching and finding, much more can appear.

**Was it possible at a filming location like Nepal to take the time to observe the effort and the enormous dimension of the landfill?**

**NIKOLAUS GEYRHALTER:** There was time, but as always, not very much of it. The shoot was very well prepared; we knew the location manager in Nepal well, because we had previously worked together on another film. We had received pictures of the landfill in advance, and the rickshaw driver was already arranged; the surprising part of this shoot was the rain, which was so heavy that the landfill was hardly navigable. These images lead the film to one of its core themes: the enormous hardship involved, for man and machine, in the removal of waste.

**You feature a group of people cleaning a beach in Albania and divers in Greece, examples where citizens are voluntarily taking waste disposal into their own hands. Is it also a theme of the film to show how much such private initiatives are needed, because the public sector alone isn't coping with the amount of waste?**

**NIKOLAUS GEYRHALTER:** We don't try to address the question of who should solve the waste problem. But it is a shared responsibility for us all. It is a fact that garbage can be found everywhere, in large quantities. It is also known that it accumulates in the ocean. Our aim was to create awareness by depicting this participation. There are many voluntary initiatives; they work more or less professionally and always with enthusiasm. The ocean is the place where garbage accumulates most inconspicuously, so we worked on these underwater shots for a long time. Here too there are volunteers at work, doing their best to clean the seabed. Because much of the plastic that ends up in the countryside sooner or later finds its way down the rivers into the sea. It sinks there, so it's out of sight, which is why the shots of the bottom of the sea were so important for the film.

**Long shots have always characterized your films. In some cases, from a subjective perspective, they seem to be maintained for longer than usual here. Does this approach also refer to the time-scale involved, which is virtually infinite, when we confront the issue of garbage?**

**NIKOLAUS GEYRHALTER:** There are a few unusually long shots, because during filming it turned out that they constantly evolved and created a dynamic we didn't want to curtail. In those cases we decided to let them play out full length, because they contain a number of surprises as a plan sequence. And of course also because waste management is an eternal process... so it must be possible to accept a sequence like that, lasting a few minutes. But apart from that, the editing rhythm is similar to my other films. My way of shooting images does entail some slow breathing.

**The film also shows in a very physical way how strenuous and dangerous working in waste management is.**

**NIKOLAUS GEYRHALTER:** There are many things that we like to hide.

Even in our latitudes there is a lot of manual work involved in waste processing. When we throw something into the yellow plastic container in Vienna, it is taken by truck to Graz and partially sorted by hand. You can't imagine how many truck drivers there are who transport garbage, and when they open the back of the trailer, the garbage dumps on them. Or what logistics are required for the garbage to be incinerated or sorted or otherwise processed. At best, we throw our crap into separate garbage containers and think that's it. In reality, it sets unimaginable machinery in motion, which also leaves behind a massive CO2 footprint. Recycling processes also require immense energy. Avoidance is always the best solution.

**You mentioned the Burning Man Festival in the Nevada desert at the beginning. MATTER OUT OF PLACE ends with impressive, sometimes almost surreal images of that. How did this event come to be part of the film?**

**NIKOLAUS GEYRHALTER:** It is part of the festival's ethos that a completely clean desert is left behind, and it has to be that way due to official regulations. Interestingly enough, we started shooting there – and that was a stroke of luck, because Burning Man hasn't taken place since then due to Corona. I don't think you'll find anyone who can describe exactly what Burning Man really is. I would call it an event rather than a festival. It is a gathering of many people in the desert, and at the end the sculpture of a man created by an artist is ritually burned. Participants have to bring everything for their personal needs, be nice to other people, help out if necessary and not leave any crap behind. *Express yourself* is the motto; everyone can feel like an artist, put an art installation in place and dismantle it again. Burning Man stands for an alternative America, where the mood of *Yes, we can* resonates. There is no money in circulation because you can't buy anything, there is no phone reception and no cars. Bikes are the only means of transport. For a week you are dependent on yourself and others. *Leave no trace* really is the motto, and people stick to it. It's absolutely amazing how clean the desert is left at the end.

**Did working on this film make you more pessimistic?**

**NIKOLAUS GEYRHALTER:** No. I try to be realistic. Pessimism isn't a solution either. When you confront a topic, you have to go through with it. And on the basis of the research, you know roughly what to expect. The filming didn't bring any big surprises. The film has essentially turned out as the research suggested. There is garbage everywhere. And thank God there are people working on improving the situation, though it's pretty hopeless. That is the short version. But that alone is not enough to make me despair. It's something you have to keep working on, keep pushing yourself. I'm not a role model either. The possibilities for action are limited. If you don't want to spend a large part of your life energy on living garbage-free, then it's not so easy.

The completely absurd thing now, when we may not have enough gas for the coming winter, is that we'll be happy about waste that can be converted into a little energy in incineration plants.

Interview: Karin Schiefer, July 2022  
Translation: Charles Osborne

## CREDITS & AWARDS NIKOLAUS GEYRHALTER

\*1972, Vienna – Directing, Cinematography, Script, Production

in production	STILLSTAND – The Standstill, A + 100 Min. + RED 4K (DCP)
2022	MATTER OUT OF PLACE, A + 105 Min. + RED 4K (DCP)
2019	ERDE – Earth, A + 115 Min. + RED 4K (DCP)
2018	DIE BAULICHE MASSNAHME – The Border Fence A + 112 Min. + RED 4K (DCP)
2016	HOMO SAPIENS – Homo Sapiens, A + 94 Min. + RED 4K (DCP)
2015	ÜBER DIE JAHRE – Over the Years, A + 188 Min. + HDCam
2013	CERN – Cern, A + 75 Min. + HDCam + TV
2012	SMZ OST – DONAUSPITAL - Danube Hospital A + 80 Min. + HDCam + TV
2011	ABENDLAND – Abendland, A + 90 Min. + 35mm (HDCam)
2010	ALLENTSTEIG – Allentsteig, A + 79 Min. + HDCam + TV
2008	7915 KM – 7915 km, A + 106 Min. + 35mm (HDCam) + Cinemascope
2005	UNSER TAGLICH BROT – Our Daily Bread A + 90 min. + 35mm (HDCam)
2001	ELSEWHERE – Elsewhere, A + 240 min. + 35mm (HDCam)
1999	PRIPYAT – Pripyat, A + 100 min. + 35mm (S16mm) + S/W
1997	DAS JAHR NACH DAYTON – The Year After Dayton A + 204 min. + 35mm (S16mm)
1994	ANGESCHWEMMT – Washed Ashore A + 86 min. + 35mm (S16mm) + S/W

### Awards list

**Earth:** Prize of the Ecumenical Jury, Berlinale Forum (2019)/ International Award, Sheffield International Documentary Festival (2019)/ Best Sounddesign Documentary, Diagonale (2019)/ Best Green Dox Award, Dokufest Prizren (2019)/ Nomination for Best Editing, Filmplus, Festival for Editing and Montage Arts, Cologne (2019)/ Harrell Award, Camden International Film Festival (2019)/ Special Award for Best Film on the Topic of Soil, Innsbruck Nature Festival (2019)/ Mención Especial, L'Alternativa, Festival de Cinema Independent de Barcelona (2019)/ Nomination "Best Sound Design", Österreichischer Filmpreis (2020)/ Best Documentary, Österreichischer Filmpreis (2020)

**The Border Fence:** Grand Diagonale Prize: Best Austrian Documentary Film, Diagonale (2018)/ Viktor dok.deutsch, DOK.fest München (2019)/ Jury Prize, Trento Film Festival (2019)/ Special Prize Cassa Rurale Vallagarina, Film Festival della Lessinia (2019)

**Homo Sapiens:** Wild Dreamer Award for Best Documentary, Subversive Film Festival, Zagreb (2016)/ Best Sound Design Documentary, Diagonale (2017)

**Over the Years:** Grand Diagonale Prize Documentary: Best Austrian Documentary Film, Diagonale, Festival of Austrian Film, Graz (2015)/ Best Artistic Editing of a Documentary Film, Diagonale, Festival of Austrian Film, Graz (2015)/ Best Film, Human Rights Competition, Buenos Aires International Independent Film Festival (BAFICI) (2015)/ Silver Eye Award for Best feature-length documentary, Jihlava, International Documentary Film

Festival (2015)/ 3-sat Documentary Film Prize, Duisburg Film Festival (2015)/ Nomination: Best Documentary, Österreichischer Filmpreis (2016)

**Danube Hospital:** Honorable Mention - World Pulse Culturgest Award, IndieLisboa International Film Festival (2013)/ Nomination for the Prix Europa (2012)

**Abendland:** Nomination: Best Documentary, Österreichischer Filmpreis (2012)/ Diagonale austrian editors association aea Prize, Diagonale (2011)/ Millennium Award, Planete Doc Film Festival, Warsaw (2011)/ The Canon Cinematography Award, Honorable Mention, Planete Doc Film Festival, Warsaw (2011)/ Grand Prix Special Mention, Split Film Festival (2011)

**7915 KM:** Best Cinematography documentary film, Diagonale (2009)

**Our Daily Bread:** Adolf-Grimme-Preis 2008, Kategorie Information & Kultur (2008)/ Spezialpreis der Jury, International Documentary Festival Amsterdam (2005)/ Special John Templeton Prize, Visions du Réel, Nyon (2006)/ Honourable Mention - Special Jury Prize - International Feature, Hot Docs Canadian International Documentary Festival Toronto 2006 (2006)/ Nominierung - Prix Arte, Europäischer Filmpreis (2006)/ Special Jury Award, Jihlava (2006)/ EcoCamera Award, Rencontres internationales du documentaire de Montréal (2006)/ Best feature length documentary, Ashland independent film festival (2007)/ Spezialpreis Jurado Pfizer, Festival internacional de cine contemporaneo de la ciudad de Mexico (2007)/ Best Film, Ecocinema International Film Festival Athen (2006)/Grand Prix, Festival

**International du Film d'Environnement, Paris (2006)**

**Elsewhere:** Producers Award, Diagonale, Festival of Austrian Film, Graz (2003)/ Audience Award, Duisburg (2002)/ Ethnographic Award, Parnu (2002)/ Special Jury Award, Amsterdam (2001)

**Pripyat:** International Documentary Award, Istanbul (2001)/ European Documentary Nominee (1999)/ Grand Prix, Diagonale (1999)/ Grand Prix, Munich (1999)/Grand Prix, Odivelas (1999)/ Prix de la Jury, Audience Prize, Nyon (1999)/ Prix International de la SCAM, Paris (1999)

**The Year After Dayton:** 3-sat Documentary Film Prize, Duisburg (1998)/ Berliner Zeitung Readers' Prize, Berlin (1998)/ Le Prix Joris Ivens, Paris (1998)/ Filmpreis, Vienna (1997)

**Washed Ashore:** New Cinema Prize, Vienna (1994)

## NGF NIKOLAUS GEYRHALTER FILMPRODUKTION

Founded by Nikolaus Geyrhalter in 1994 and with Markus Glaser, Michael Kitzberger and Wolfgang Widerhofer as partners since 2003, NGF produces documentaries, feature films and series for cinema and television.

The current productions TALES OF FRANZ, a family film by Johannes Schmid, based on the classic children's book by Christine Nöstlinger; and ALPENLAND by Robert Schabus, a documentary about the upheavals in the European Alps, were just released. BREAKING THE ICE, the debut feature film by Clara Stern, had its world premiere at the Tribeca Festival, New York, and now MATTER OUT OF PLACE by Nikolaus Geyrhalter is premiered at Locarno Film Festival, Concorso internazionale.

NGF Geyrhalterfilm has produced more than 70 documentary feature films and TV documentaries over the past 20 years, winning more than 150 international awards; including the European Film Award for MASTER OF THE UNIVERSE, Marc Bauder, 2014; Grimme Award for OUR DAILY BREAD, Nikolaus Geyrhalter, 2008; IDFA Special Jury Award for OUR DAILY BREAD, 2005, and ELSEWHERE, Nikolaus Geyrhalter, 2001; Duisburg 3sat Documentary Film Award for ABOUT THE YEARS, 2015, Nikolaus Geyrhalter.

Years of collaboration have also resulted in several TV docu-series, such as REISECKER'S TRAVELS, directed by Michael Reisecker, in 58 parts from 2010-2020; currently in post-production is the four-part international architecture series CIVILIZATION by Diego Breit-Lira.

NGF Geyrhalterfilm's feature films celebrated major international premieres: THE ROBBER by Benjamin Heisenberg in the 2010 Berlinale competition, MICHAEL by Markus Schleinzer in the 2011 Cannes competition, MADEMOISELLE PARADIS by Barbara Albert in the 2017 Toronto and San Sebastian competitions, L'ANIMALE by Katharina Mückstein in the 2018 Berlinale Panorama Special. COMING OF AGE by Hiebler/Ertl was a major cinema and TV success in 2012.

World distribution partners such as Playtime/Films Distribution, Films Boutique, Les Films du Losange, Outlook Filmsales (NGF Geyrhalterfilm is a founding member and partner) have sold our films worldwide.

**2022: Matter Out of Place**, A + 105 min. + Director: Nikolaus Geyrhalter// **Breaking the Ice**, A + 102 Min. + Director: Clara Stern// **Alpenland**, A + 88 Min. + Director: Robert Schabus// **Geschichten vom Franz / Tales of Franz**, A/D + 78 Min. + Director: Johannes Schmid// **2020: Penissimo**, A + 52 min. + Director: Gabi Schweiger// **Rettet das Dorf / Save the Village**, A + 76 min. + Director: Teresa Distelberger// **2019: Robolove**, A + 79 min. + Director: Maria Arlamovsky// **Rettet das Dorf (Save the Village)**, A + 78 min. + Director: Teresa Distelberger// **Viva la Vulva**, A + 52 min. + Director: Gabi Schweiger// **Gehört, Gesehen – ein Radiofilm (Listen to the Radio)**, A + 100 min. + Director: Jakob Brossmann, David Paede// **Erde (Earth)**, A + 115 min. + Director: Nikolaus Geyrhalter// **Raus aus dem Korsett! (Defiance. Three Women and the Vote)**, A/D + 43/52 min. + Director: Beate Thalberg **2018: Die bauliche Maßnahme (The Border Fence)**, A + 112 min. + Director:

Nikolaus Geyrhalter// **L'Animale**, A + 96 min. + Director: Katharina Mückstein// **Der Mann, der zweimal starb** (You Only Die Twice) ISR/A/D + 91 min. + Director: Yair Lev **2017: Am Schauplatz: Frauen an der Waffe**, A + 48 min. + Director: Mirjam Unger// **Kleine Helden** (Small Heroes), A + 52 min. + Director: Marion Priglinger//**Reiseckers Reisen VI** (Reisecker's Travels VI), A + 10 x 25 min. + Director: Michael Reisecker// **Licht** (Mademoiselle Paradis), A/D + 97 min. + Director: Barbara Albert// **Die Zukunft ist besser als ihr Ruf** (The Future is Better Than its Reputation), A + 85 min. + Dir.: Teresa Distelberger, Niko Mayr, Gabi Schweiger, Nicole Scherg// **Father Mother Donor Child**, A + 52 min. + Director: Maria Arlamovsky// **Die andere Seite** (The Other Side), A + 80 min. + Director: Judith Zdesar **2016: Die Königin von Wien - Anna Sacher und ihr Hotel** (The Queen of Vienna – Anna Sacher and her Hotel), A + 55 min. + Director: Beate Thalberg// **Reiseckers Reisen V** (Reisecker's Travels V), A + 10 x 25 min. + Director: Michael Reisecker// **Future Baby**, A + 91 min. + Director: Maria Arlamovsky// **Das Leben ist keine Generalprobe** (Life isn't a Rehearsal), A + 90 min. + Director: Nicole Scherg// **Von Männern und Vätern** (Of Fathers and Men), I/A + 52 min. + Director: Andreas Pichler, Martin Prinz// **Homo Sapiens**, A + 94 min. + Director: Nikolaus Geyrhalter **2015: Alles unter Kontrolle** (Everything's Under Control), A + 93 min. + Director: Werner Boote// **Über die Jahre** (Over the Years), A + 188 min. + Director: Nikolaus Geyrhalter// **The Visit**, DK/A/IRL/FIN/NOR + 90 min. + Director: Michael Madsen **2014: Die unglaubliche Reise der Familie Zid** (The Amazing Journey of the Family Zid), A + 80 min. + Director: Gunnar Walter// **Meine Narbe** (My Scar), A + 52 min. + Director: Mirjam Unger// **Reiseckers Reisen IV** (Reisecker's Travels IV), A + 10 x 25 min. + Director: Michael Reisecker// **Am Schauplatz: Armut ist kein Kinderspiel**, A + 45 min. + Director: Mirjam Unger/ Spieler // **Players**, A + 70 min. + Director: Katharina Copony// **Das Kind in der Schachtel** (The Child in the Box), A + 85 min. + Director: Gloria Dürnberger **2013: Master of the Universe**, D/A + 88 min. + Director: Marc Bauder// **CERN**, A + 75 min. + Director: Nikolaus Geyrhalter// **Reiseckers Reisen III** (Reisecker's Travels III), A + 10 x 25 min. + Director: Michael Reisecker// **Population Boom**, A + 93 min. + Director: Werner Boote// **Schulden G.m.b.H.** (Debts Inc.), A + 75 min. + Director: Eva Eckert **2012: Balkan Express: Kroatien, Moldawien** (Balkan Express: Croatia, Moldova), A + 2 x 52 min. + Director: Fritz Ofner/ Reiseckers Reisen II // **Reisecker's Travels II**, A + 5 x 25 min. + Director: Michael Reisecker// **Die Lust der Männer** (Men's Lust), A + 65 min. + Director: Gabi Schweiger// **Warme Gefühle** (Queer Feelings), A + 52 min. + Directors: Katharina Miko & Raffael Frick// **Donauspital SMZ Ost** (Danube Hospital), A + 75 min. + Director: Nikolaus Geyrhalter **2011: Anfang 80** (Coming of Age)/ Fiction + A + 90 min. + Directors: Sabine Hiebler & Gerhard Ertl// **Michael**, Fiction + A + 96 min. + Director: Markus Schleinzer// **Abendland**, A + 90 min. + Director: Nikolaus Geyrhalter **2010: Allentsteig**, A + 79 min. + Director: Nikolaus Geyrhalter// **Die Lust der Frauen** (Women's Lust), A + 61 min. + Director: Gabi Schweiger// **Reiseckers Reisen** (Reisecker's Travels), A + 3 x 6 min. + Director: Michael Reisecker// **Einmal mehr als nur reden** (More Than Just Words), A + 72 min. + Director: Anna Katharina Wohlgenannt// **Der Weg an die Spitze** (Stams – Tomorrow's Idols), A + 25 min. + Directors: Harald Aue, Michael Gartne **2009: Der Räuber** (The Robber), Fiction + A/D + 96 min. + Director: Benjamin Heisenberg// **Goisern Goes West**, A + 3 x 30 min. + Directors: Markus Wogrolly, Harald Aue **2008: Food Design**, A + 52 min. + Directors: Martin Habesreiter, Sonja Stummerer// **7915 KM**, A + 106 min. + Director: Nikolaus Geyrhalter// **Flieger über Amazonien** (Flyers over Amazonia), A + 80 min. + Director: Herbert Brödl// **Eisenwurzten (Das Musical)** (Eisenwurzten - A Mountain Musical), A + 52 min. + Director: Eva Eckert// **Goisern Goes East**, A + 5 x 30 min. + Directors: Markus Wogrolly, Robert Lakatos, Harald Aue// **Mein Halbes Leben** ((Half) the Time of My Life), A + 93 min. + Director: Marko Doring// **Eines Tages, nachts...** (A White Substance), A + 21 min. + Director: Maria Arlamovsky// **Bahrtalo! Viel Glück!** (Bahrtalo! Good Luck!), H/A + 60 min. + Director: Robert Lakatos// **Die Vatersucherin** (Figuring Out Father), A/D + 40 min. + Director: Sandra Löhr **2006: Almfilm** (Mountain Meadow Movie), A + 69 min. + Director: Gundula Daxecker// **Ich bin Ich** (I Am Me), A + 33 min. + Director: Kathrin Resetarits **2005: Unser Täglich Brot** (Our Daily Bread), A + 92 min. + Director: Nikolaus Geyrhalter **2004: Flug Nummer 884** (Flight Number 884), A + 52 min. + Directors: Markus Glaser, Wolfgang

Widerhofer// **Über die Grenze** (Across the Border), A + 131 min. + Directors: P. Łoziński, J. Gogola, P. Kerekes, R. Lakatos, B. Čakič- Veselič// **Kanegra**, A + 50 min. + Director: Katharina Copony// **Pessac - Leben im Labor** (Pessac – Living in a Laboratory), A + 52 min. + Directors: Claudia Trinker, Julia Zöll// **Carpatia**, D/A + 127 min. + Directors: Andrzej Klamt, Ulrich Rydzewski// **Die Souvenirs des Herrn X** (The Souvenirs of Mr. X), A/D + 98 min. + Director: Arash T. Riahi **2002: Senad und Edis** (Senad and Edi), D + 30 min. + Director: Nikolaus Geyrhalter// **Laut und Deutlich** (Loud and Clear), A/D + 67 min. + Director: Maria Arlamovsky// **Temelin. Ein Dorf in Südböhmen** (Temelin), A + 30 min. + Directors: Nikolaus Geyrhalter, Markus Glaser, Wolfgang Widerhofer **2001: Elsewhere**, A + 240 min. + Director: Nikolaus Geyrhalter **1999: Pripyat**, A + 100 min. + s/w + Director: Nikolaus Geyrhalter **1997: Das Jahr nach Dayton** (The Year After Dayton), A + 204 min. + Director: Nikolaus Geyrhalter **1997: Kisangani Diary**, A + 52 min. + s/w + Director: Hubert Sauper **1995: Der Traum der bleibt** (The Dream That Remains), A + 155 min. + Director: Leopold Lummerstorfer **1994: Angeschwemmt** (Washed Ashore), A + 86 min. + s/w + Director: Nikolaus Geyrhalter



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