

69th Internationale
Filmfestspiele
Berlin
Forum

EARTH

A FILM BY NIKOLAUS GEYRHALTER



Director / Cinematographer NIKOLAUS GEYRHALTER Assistant Directors / Research SOPHIA LAGNER, EVELYNE FAYE-HORAK Sound PAVEL ČUZUIČ, SIMON GRAF, LENKA MIKULOVÁ, HJALTI BAGER-JONATHANSSON, NORA CZAMLER Camera Assistants CHRISTOPH GRASSER, SEBASTIAN ARLAMOVSKY, THOMAS CERVENCA, SIMON GRAF, ALEXANDER GUGITSCHER, FELIX KRISAI Editing NIKI MOSSBÖCK Colour Grading LUKAS LERPERGER Sound Design FLORIAN KINDLINGER Sound Mixing ALEXANDER KOLLER Production Manager KATHARINA POSCH Executive Producer MICHAEL KITZBERGER Producers MICHAEL KITZBERGER, MARKUS GLASER, WOLFGANG WIDERHÖFER, NIKOLAUS GEYRHALTER Production NGF NIKOLAUS GEYRHALTER FILMPRODUKTION www.earth-film.at

NGF

film
INSTITUT

ORF

FILM
FONDS
WIEN

e 3

DOLBY ATMOS

OUTLOOK

PRESS KIT

Nikolaus Geyrhalter Filmproduktion presents

EARTH

A film by NIKOLAUS GEYRHALTER

Press Relations Berlinale:

NOISE Film PR

Mirjam Wiekenkamp

mirjam@noisefilmpr.com

+49 (0) 176 - 28771839

www.noisefilmpr.com

Website: www.earth-film.at

Press material: <http://erde-film.at/english/download>

CONTENT

<u>CREW & TECHNICAL DATA</u>	4
<u>SYNOPSIS</u>	5
<u>SCREENING DATES BERLINALE</u>	6
<u>INTERVIEW WITH DIRECTOR NIKOLAUS GEYRHALTER</u>	7
<u>ABOUT THE FILM (text by Alexandra Seitz)</u>	10
<u>QUOTES FROM THE FILM</u>	11
<u>CREDITS & AWARDS NIKOLAUS GEYRHALTER</u>	14
<u>NGF NIKOLAUS GEYRHALTER FILMPRODUKTION</u>	16
<u>CONTACTS</u>	19

CREW & TECHNICAL DATA

Crew

Director / Cinematographer	Nikolaus Geyrhalter
Assistant Directors / Research	Sophia Laggner, Evelyne Faye-Horak
Sound	Pavel Cuzuioc, Simon Graf, Lenka Mikulová, Hjalti Bager-Jonathansson, Nora Czamler
Camera Assistants	Christoph Grasser, Sebastian Arlamovsky, Thomas Cervenca, Simon Graf, Alexander Gugitscher, Felix Krisai
Editing	Niki Mossböck
Colour Grading	Lukas Lerperger
Sound Design	Florian Kindlinger
Sound Mixing	Alexander Koller
Production Manager	Katharina Posch
Executive Producer	Michael Kitzberger
Producers	Michael Kitzberger, Markus Glaser, Wolfgang Widerhofer, Nikolaus Geyrhalter
Production	Nikolaus Geyrhalter Filmproduktion GmbH
Supported by	Österreichisches Filminstitut ORF Film/Fernsehabskommen Filmfonds Wien ZDF/3sat

Technical Data

Original title:	ERDE
International title:	EARTH
Running time:	115 Minutes
Country:	Austria, 2019
Language:	English, German, Hungarian, Italian, Spanish with Subtitles
Format:	1: 1,85
Image:	4k
Sound:	Dolby Atmos

SYNOPSIS

Several billion tons of earth are moved annually by humans - with shovels, excavators or dynamite. Nikolaus Geyrhalter observes people, in mines, quarries and at large construction sites, engaged in a constant struggle to take possession of the planet.





SCREENING DATES BERLINALE

Forum 69. Berlinale

Friday	08 Feb	3:00 pm	Cinestar 8 – World Premiere
Saturday	09 Feb	11:30 am	Cinestar 7 (Dolby Atmos)
Saturday	09 Feb	7:45 pm	CinemaxX 6 - P&I
Sunday	10 Feb	7:00 pm	Zoo Palast 2
Sunday	17 Feb	2:00 pm	Delphi

All screenings with English subtitles.

INTERVIEW WITH DIRECTOR NIKOLAUS GEYRHALTER

The concept of the Anthropocene Age, suggesting that humankind has become a greater influence on the planet than nature, is what prompted Nikolaus Geyrhalter to take a closer look in EARTH at the Earth's crust and the internal and external wounds which our drive for progress relentlessly requires.

Using the word *Earth* in the title opens up a wide range of associations. Why do you focus on geological aspects in EARTH?

NIKOLAUS GEYRHALTER: If we regard the Earth as an organism, then the Earth's crust – its skin – is its most delicate organ. I wanted to take a closer look at the wounds we are inflicting upon the Earth. It was important for me to show the places and the deeds, to trigger associations and to prompt thought. If you visit these huge mines and worksites the first impressions are overwhelming; it's really hard to comprehend the extent to which we human beings have brought about major changes to the surface of our planet within a very short time. And the point is that we are all responsible for this, because living the way we do would be virtually impossible without these "scars" on the Earth's crust. My intention wasn't at all to confront the people who work there and blame them; if anything, they bear the least responsibility. I think it is the duty of the cinema to take audiences to places that would otherwise be very difficult to see.

Despite the enormous technological progress embodied in the machines available today, did you have the impression you were confronting a very archaic side of human activity?

NIKOLAUS GEYRHALTER: It was a curious mixture of extremely archaic and at the same time totally banal. You can really only take in the dimensions if you step back and establish some distance. And I don't believe the people who sit on huge mechanical diggers day in and day out, removing part of the land, have a perspective on the extent of the activities they are involved in. You see your own workplace, your own machine, your own job. But despite the routine aspect, these people do think very deeply about what they're doing; to a large extent I found that surprising but also reassuring. Everywhere we filmed we encountered people whose attitude towards their own actions, and therefore the behaviour of our whole society, was extremely critical at the very least.

You have structured EARTH in seven chapters: at the beginning you talk about the massive effects mankind has had on the landscape, you show visually very distressing areas where land has been removed over the course of time, and in the end you focus predominantly on the huge consequences – growing on a daily basis – that all this will have for the planet and its inhabitants. What kind of criteria did you use in choosing locations for filming?

NIKOLAUS GEYRHALTER: Our initial starting point was a British study which attempted to identify every form of earth movement, with statistics. We looked at some of these examples

to see how representative they were. A lot of this takes place on a very small scale, which means it's not so interesting in terms of film. So one of the first criteria we used in making decisions was simply the scale of the activity. Then we visited possible locations in various categories, to ensure that we also captured a certain spectrum. Essentially we were concerned with places where, for various reasons, the surface of the Earth is being changed to a very significant extent. Another criterion was the practical aspect of filming. You have to bear in mind that over the last few years the industry has become increasingly restrictive, and it's hard to get permission for filming these days. It didn't really matter to our film whether the copper mine was in Spain or South Africa. What was important was finding a large-scale mine, and the company operating it, that understood our film, trusted us and allowed us to work without trying to influence this. Naturally the visual aspect also has a role to play here. After all, we're talking about the cinema. And it's also true that despite all the destruction visible in these shots, the aesthetic aspect is impressive. You can't allow yourself to be afraid of that. It could be a trap, but it's definitely a reality that we have to deal with. We looked for places where the surface of the planet is being manipulated, and of course our intention was that the film would prompt people to think about that.

In terms of the structure of each chapter, there's always a perspective at the beginning from a considerable height, as if this were showing the view of an extraterrestrial being or position. What considerations prompted you to use this stylistic device?

NIKOLAUS GEYRHALTER: We are all familiar with Google Earth, and we're very accustomed to observing the world from above. But they are still photographs. In a shot from this perspective when you suddenly have people or machines moving, it makes a huge difference. Since we had to establish changes of location anyway, this approach quickly struck us as useful. And it's also a perspective which opens up the dimensions of the human activity from a distance. Then, from this starting point, you can move in for closer examination and reflections on the situation. It establishes a great distance and immediacy at the same time. And of course a camera position from a great height gives you a lot of interpretive freedom as well.

Did the experience of shooting this film, which also took you deep underground, cause you to experience the Earth somehow differently in any way?

NIKOLAUS GEYRHALTER: It wasn't just this film. The subject is also connected with my personal background. Almost 20 years ago we took over an abandoned farmyard which didn't have any sewers; the wells had all been sealed up. The logical first step if we wanted to get on top of the renovations that had to be done was to buy a digger. And it was a very strange experience, digging up layers of the soil – without any physical effort – which had been untouched for thousands of years, which nobody had ever seen. There was also a reference to this from one of the guys in the film, who says he sometimes feels like an astronaut. On a small scale I experienced that too. At the beginning I felt it was almost sacrilege to rip open the pristine soil just in order to lay a pipe. There's a gigantic difference between watching a digger at work and driving one yourself: discovering that without using any of your own strength, just by making small hand movements with the joystick, you can

release enormous forces. And you get used to it quickly. It's exactly what the people in the film do. It becomes normal – especially because you think it's necessary. Ever since that experience of mine all those years ago I've been waiting for the opportunity to use it somehow in one of my films.

The chapter in Wolfenbüttel, where radioactive waste had been stored in an old salt mine for decades but now has to be removed because the initial geological studies were flawed, brings us to the subject of damage that can't be made good again, points of no return that were passed long ago.

NIKOLAUS GEYRHALTER: Alongside footage of the current situation we also show extracts from an image film made in the 1970s which insisted that this storage facility was completely safe. Seeing the kind of blind faith that people had in the future back then makes you wonder what people will think in 40 or 50 years from now about the things we're doing today. Technology progresses faster than people can really comprehend. And nuclear energy is a very good example of that. In the Wolfenbüttel episode I was also trying to present a different dimension of time. Even now, decades after we began using nuclear energy and it became apparent that radioactive waste would be created, Germany is still trying to find suitable storage facilities. We are really talking here about our treatment of the Earth's surface on a massive scale. It's not just that we take things out: we also bury things inside it. You have to bear in mind that in 100 years we have created nuclear waste that will remain radioactive for the same length of time as the total history of mankind on our planet. We can't escape from the problem of nuclear waste – but we still don't have any concept for getting rid of it. The problem horrifies us, and we wonder how such a situation could come about... while we constantly benefit from the advantages it gives us. Just becoming outraged about things is too easy. Each of my films contains criticism of civilisation, and at the same time I would like people to understand why things are the way they are... because the population of the world is about 7.5 billion people. We can try our best to live in a way that reduces our impact, that postpones the destructive process, but essentially the world works the way it works. And apparently, unfortunately, it only works this way – no other way.

There is a barrier in the final shot: who does that apply to?

NIKOLAUS GEYRHALTER: That's left open. After all, it's not a real barrier. It's a barrier for people like our protagonist Jean, who has traplines in that area but is now not allowed on the traditional land. A small digger could remove the barrier at any time. So the barrier doesn't apply to everyone. Of course, the barrier was also an appropriate image for the film because it shows the end of something. But the end of what, when it comes down to it, and for whom? Ever since Homo Sapiens I've been pretty relaxed about all this, because that film taught me that the world and nature will somehow pull through. We always talk about the end of the world, but what we really mean by that is the end of us as humankind. That isn't the end of the world by any means.

(Interview: Karin Schiefer, January 2019/ Translation: Charles Osborne)

ABOUT THE FILM (text by Alexandra Seitz)

Humankind as a geological factor. For some time now, science has been familiar with the term Anthropocene, referring to a geological era in which humans have become one of the most important factors influencing the physical processes of their home planet.

Humans move more than twice the amount of the millions of tons of earth that the Earth itself actually does. Though the wind may blow fiercely across the plains and the water claw inexorably at the riverbanks – humans employ shovel excavators and dynamite and strive to subjugate the Earth. This element appears here in several forms at once: as a projection consisting of home planet and raw material, which is presented on one hand as a resource rich in mineral wealth and on the other as a mass to be manoeuvred that can be used for manifold purposes.

At different locations across Europe and North America, Nikolaus Geyrhalter visits sites of underground excavation and opencast mining, spaces of development and upheaval, scenes of fundamental change and irreversible destruction. At Brenner Pass, a tunnel is being driven through what an engineer describes as “the meat of the mountain” and another mountain is being carried out of the marble quarries of Carrara, while every effort is made to ensure that nothing is altered in a former salt mine at Asse contaminated with radioactive waste. Geyrhalter observes the machines and their humans at work, he lets the story of what is playing out here tell itself, he gathers and assembles.

What emerges is a relentless burrowing of immense proportions, and open wounds in the Earth’s crust – in the Rio Tinto copper mine in Spain, on the edge of the oil sands in Canada’s Alberta, in a Hungarian lignite opencast mine in the middle of a pre-historic swamp cedar forest. A site manager in California quips “We move mountains for a living”, while his division of diggers toils away at a vast redistribution of the landscape.

Nikolaus Geyrhalter, who is, as always, responsible for all the camerawork here, patiently records what is occurring. He shows the labour of the machines in the disintegrating landscapes and he hears what those active within have to say about their work and its potential significance, in words that prove surprising time and again. EARTH is a physical inventory that makes evident what it means to be a geological factor that conceives of earth as a raw material and mass to be manoeuvred. And it poses the question of what actually happened to the home planet in the process, or at least to the notion of one.

QUOTES FROM THE FILM



San Fernando Valley, California - USA

Trent Wells, construction supervisor

“When a girl at a bar asks you what you do, and you look at her and you can honestly tell her right in the eyes that ‘I move mountains for a living’, she questions that. But it’s true, that’s what we do, we move mountains. We are changing the shape of acres and acres and miles and miles of ground.”

Paul Mellor, construction supervisor

“Why do we cut the mountains? I think it’s more productivity, I think it is more out of the area for the land size. So they get more homes. Honest, when I come into areas like this – do I want to come in here and tear the hills down? No. So is it like a, if you want to call it, a necessary evil? Yeah, if I don’t do it somebody else is going to do it.”

Steven Kuzar, construction machinery operator

“The earth is definitely a cruel mistress. She fights us every bit of our way. That’s why we have big machines with a lot of horsepower. We fight back.”

Brenner - Austria / Italy

Svyatoslav Babyuk, engineer

“In there, we drill right through the core of the mountain. That’s what’s so special about this: our connection to the depths of the Earth. We get to see how it evolved over time, the stratification and fracture cleavage of the rock. That’s very special. You feel a bit like an astronaut because you’re the first human to come across this spot.”

Marina Zanetti, engineer

“But I think this project still makes sense, nonetheless. Unfortunately, there are many billion people living on this planet. And we always need more and more. We must find smart solutions for the future. They might be the target of heavy criticism by some but what's the alternative? We can't stop transporting goods, so...”

Gyöngyös - Hungary

Veronika Watah, museum guide

“It is rather unlikely that we are on the right path. Although we don't know everything, e.g. about the age of the dinosaurs, but they ruled the planet much longer than we humans do. Humans are transforming the planet much more than any other species before us.”

István Szappan, construction machinery operator

“That's the nature of mining. If we feel sorry for the trees, we will not produce any energy. In all honesty, I don't feel a strong connection to these trees. They are just obstacles in our way that need to be removed.”

Carrara - Italy

Luigi Pasquali, quarry manager

“Since we started working with excavators and dozers, the quarry has completely changed. Back in the day, you could come back here after a year and it pretty much still looked the same. But today you won't recognise the quarry after 15 days.”

Franscesco Muscolini, labourer

“My work is my passion, for me it's a passion. It's an adrenaline rush because... Working in the quarry is very dangerous, it makes your adrenaline levels go up. The adrenaline rush makes you feel good, very amped up, strong end energetic. And you can't go without it.”

“We get to touch this material, which no one has ever touched before. We see the colour and also the crust. Because the mountain is like a crust, and when we eat away at them, drilling and blasting, we defile them in a certain way. But the outer crust is like the virginity of the mountain.”

“The mountain doesn't like to give up the marble, but that's just nature. Of course, we also feel sorry and I work here after all. We don't like to ruin the mountains but that's what we are doing.”

“If we keep going this fast, there won't be any material left in 300 years. The world will change dramatically. And the children of our children will have to find something else. Or maybe we'll be on Mars or on the moon and we'll find new materials there, who knows.”

Minas de Riotinto - Spain

Susana de Elio de Begny, metallurgist

“Mining had a bad reputation because it was done the wrong way. Back in the day, you spilled anything directly into the ocean and that is wrong. Today the mining sector acts the way it's supposed to be. It tries to be as eco-friendly as possible. There is still damage but only as little as possible...”

“The material is fundamental for all of us to be better off. So copper is essential to our lifestyle, and to our life with electricity. That's why there will always be copper mining.”

Luis Iglesias Garcia, archaeologist

“I don't think that Earth is giving us anything easily. We extract everything in a way, you mentioned blasting before, that is rather violent. Extracting anything from the soil is a really violent process. It is quite aggressive. Everything related to resources is done with violence. Either we change our business model to a concept that is more in line with nature conservation and the rational consumption of resources, or this system will not exist much longer. Clearly, we can either change or vanish.”

“Humankind doesn't learn, neither from history nor from anything else. I don't know why.”

Wolfenbüttel - Germany

Lutz Teichmann, engineer

“The time frame of one million years can, of course, be examined from a geological perspective. But designing technical buildings that need to exist for such a long time taking into account any possible risks of failure and geological developments, such as ice ages, as well as changes stemming from human activities. All sorts of things can happen in the course of a million years. That encompasses all the history of humankind. And we all know how many wars and crises can occur over such a long time.”

Fort McKay - Canada

Jean L'Hommecourt, First Nations environmental consultant

“For me in my culture being a Dene means people of the land, so we are of the Earth and we need the Earth to survive, to exist as a human being. In our culture we believe that every element of Earth has a spirit.”

CREDITS & AWARDS NIKOLAUS GEYRHALTER

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

In production	MATTER OUT OF PLACE, A + 100 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

The Border Fence: Grand Diagonale Prize: Best Austrian Documentary Film, Diagonale (2018)

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

Over the Years: Nomination: Best Documentary, Österreichischer Filmpreis (2016)/ 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)

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 adding Markus Glaser, Michael Kitzberger and Wolfgang Widerhofer as shareholders in 2003, NGF produces documentary and fiction features and series for cinema and TV.

Examples of the roughly 60 cinema and TV features in its documentary portfolio include PRIPYAT, ACROSS THE BORDER, OUR DAILY BREAD, ABENDLAND, FOOD DESIGN. They have won numerous awards and have been shown all over the world.

In 2010, NGF produced its first fiction feature: THE ROBBER by Benjamin Heisenberg had its world premiere in competition at the 60. Berlinale.

In 2011 the second fiction feature production, Markus Schleinzner's debut MICHAEL, was selected for the Competition of the Festival de Cannes.

The first TV documentary series was realized in 2008 with GOISERN GOES EAST. Since 2010, NGF has produced several seasons of the series REISECKER'S TRAVELS.

NGF's documentary successes in 2015 include the European Film Award for MASTER OF THE UNIVERSE by Marc Bauder, the premiere of OVER THE YEARS, a 10-year longitudinal project by Nikolaus Geyrhalter, in Berlinale Forum and THE VISIT by Michael Madsen in Competition at the Sundance Film Festival.

In 2016, Nikolaus Geyrhalter's epic film HOMO SAPIENS was presented in Berlinale Forum. Werner Boote's EVERYTHING'S UNDER CONTROL and LIFE ISN'T A REHEARSAL by Nicole Scherg were released theatrically to public acclaim.

In 2017, the historical fiction feature MADEMOISELLE PARADIS by Barbara Albert was shown in Competition of the A-Festivals in Toronto and San Sebastian and was sold world-wide.

In 2018, the fiction feature L'ANIMALE by Katharina Mückstein (produced in cooperation with La Banda-Film) had its world premiere in Berlinale Panorama Special. IDFA Competition invited THE BORDER FENCE by Nikolaus Geyrhalter to Amsterdam for its international premiere.

And most recently: The new film by Nikolaus Geyrhalter, EARTH, will have its world premiere at the Berlinale Forum 2019.

Credits:

In production: Robo Love, A + 90 min. + Director: Maria Arlamovsky// **Matter out of Place**, A + 100 min. + Director: Nikolaus Geyrhalter// **Rettet das Dorf** (Save the Village), A + 90 min. + Director: Teresa Distelberger// **Viva la Vulva**, A + 52 min. + Director: Gabi Schweiger// **Gehört, Gesehen**, A + 100 min. + Director: Jakob Brossmann, David Paede **2019: 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 Schleinzner// **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 Hablesreiter, 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

CONTACTS

Press Relations Berlinale:

NOISE Film PR
Mirjam Wiekenkamp
+49 (0) 176 - 28771839
mirjam@noisefilmpr.com
www.noisefilmpr.com

Production:

NGF Nikolaus Geyrhalter Filmproduktion
GmbH
Silvia Burner
Hildebrandgasse 26
A-1180 Wien
T +43.1.403.01.62
F +43.1.403.01.62.15
burner@geyrhalterfilm.com
www.geyrhalterfilm.com

World Sales:

outlook filmsales gmbh
Salma Abdalla
Spittelberggasse 3/14
A-1070 Wien
T +43 -720.34.69.34
welcome@autlookfilms.com
www.autlookfilms.com

Distribution Austria:

Stadtkino Filmverleih
Siebensterngasse 2/12
A-1070 Wien
T +43 1 526 59 47
office@stadtkinowien.at
www.stadtkinowien.at

Festival coordination

AUSTRIAN FILMS
Anne Laurent-Delage
Stiftgasse 6
A-1070 Wien
T +4315263323
anne.laurent@afc.at
www.austrianfilms.com

Press relations Austrian cinema release:

vielseitig ||| kommunikation
Valerie Besl
Neubaugasse 8/2/1
A-1070 Wien
T +43 1 522 4459 10
M +43 664 8339266
valerie.besl@vielseitig.co.at
www.vielseitig.co.at