

Guest curators

Antje Ehmann

born 1968 in Gelsenkirchen/D, lives in Berlin/D

Antje Ehmann is an author, film scholar and film curator. From 1995 to 1999 she was part of the team of the Duisburg Film Weeks and the International Short Film Festival in Oberhausen. From 1999 to 2003 she was an expert consultant in the DFG project *The History of the Documentary Film 1895 to 1945*. In 2004 she conducted film research and did installation work for the project *Shrinking Cities*. Since 2004 she has worked as a curator (usually together with Harun Farocki), for example for the film series *Selbstbilder/Fremdbilder* for the Art Association in Cologne (2003), *Einseitig perforiert, schmaler Steg. Filme auf 16mm* for the Museum of Modern Art in Vienna (2005), *Filme vom Film* for the Film Museum in Vienna (2006) and *gang films* for the Zeughaus-Kino (Deutsches Historisches Museum) in Berlin (2004).

Group exhibitions

Shrinking Cities/Schrumpfende Städte, Kunst-Werke Institute for Contemporary Art, Berlin/D 2004; Zentrum für zeitgenössische Kultur, Halle/D 2005/2006 (Cat.)

Wege/Paths & Counter Music, Dodeca, Montevideo/ROU 2005

Urban Transformations, Goethe-Institut, Toronto/CDN 2005

X Wohnungen Suburbs 2005, Hebbel am Ufer, Berlin/D 2005

Bibliography (selection)

Ehmann, Antje; Kreimeier, Klaus; Goergen, Jeanpaul (ed). *Geschichte des dokumentarischen Films in Deutschland. Band 2: Weimarer Republik*. Reclam Verlag, Stuttgart 2005.

Ehmann, Antje. „Im Spannungsfeld von Realität und Theatralität. Travellings im Erzählkino und Musikvideo“, in: *Topos Raum. Zur Aktualität des Raumes in den Künsten der Gegenwart*. Akademie der Künste (ed), Berlin/Nürnberg 2005: 221–233.

Ehmann, Antje. „Kino des Schrumpfens“, in: *Schrumpfende Städte, Bd. 1: Internationale Untersuchungen*, Ostfildern-Ruit 2004: 348–360.

Ehmann, Antje. „Trois films sur des grandes villes“, in: *La Ville qui fait Signes*. Les Fresnoy, Tourcoing 2004: 220–227.

Harun Farocki

born 1944 in Neutitschein/CZ, lives in Berlin/D und Wien/A

Harun Farocki is an author, film-maker and film curator. Since 1966 he has worked as a freelancer in film and television. His work comprises over 90 movies that have been shown in international retrospectives and earning him numerous awards. From 1974 to 1984 he was editor and author of the magazine *Filmkritik*. From 1993 to 1999 he lectured as visiting professor at the University of California in Berkeley, and has been visiting professor at the Academy of Fine Arts in Vienna since 2004. Since 1995 Farocki has been creating works and installations for a number of art institutions and (together with Antje Ehmann) works as a curator.

Solo exhibitions

Harun Farocki: Auge/Maschine I-III, Städtische Galerie Karlsruhe, Zentrum für Kunst und Medientechnologie, Karlsruhe/D 2004

Harun Farocki: Eye/Machine III, Institute of Contemporary Arts, London/GB 2003

Erkennen und Verfolgen: Filme, Videos und Installationen von Harun Farocki, Oktagon der Hochschule für Bildende Künste Dresden, Dresden/D 2002

Harun Farocki, Green Naftali Gallery, New York/USA 2002

Harun Farocki (Futuresonic), Cornerhouse, Manchester/GB 2001

Harun Farocki - Filme, Videos, Installationen 1969-2001, Westfälischer Kunstverein, Münster/D; Kunstverein Frankfurt, Frankfurt am Main/D 2001

Group exhibitions (selection)

Occupying Space: Sammlung der Generali Foundation, Museum of Contemporary Art, Zagreb/HR; Witte de With, Nederlands Fotomuseum, TENT., Rotterdam/NL; Haus der Kunst, München/D 2005 (Cat.)

La Ville qui fait Signes, Les Fresnoy, Tourcoing/F 2004

Dinge, die wir nicht verstehen, Generali Foundation, Wien/A 2000 (Cat.)

Joris Ivens – Chris Marker – Harun Farocki, steirischer Herbst, Graz/A 1998 (Cat.)

documenta X, Kassel/D 1997

Face à l'histoire, Centre Georges Pompidou, Paris/F 1996

Filmography (selection)

Auge/Maschine I-III. Video, color, sound, 25 min, 2001-2003.

Arbeiter verlassen die Fabrik. Video, b&w and color, sound, 36 min, 1995.

Videogramme einer Revolution (with Andrei Ujica). Film, 16mm, color, sound, 103 min, 1992.

Bilder der Welt und Inschrift des Krieges. Film, 16mm, b&w and color, sound, 75 min, 1988.

Nicht löschesbares Feuer. Film, 16mm, b&w, sound, 25 min, 1968.

Bibliography (selection)

Elsaesser, Thomas (ed). *Harun Farocki: Working on the sightlines*. Amsterdam Univ. Press, Amsterdam 2004.

Baumgärtel, Tilman. *Vom Guerillakino zum Essayfilm: Harun Farocki: Werkmonografie eines Autorenfilmers*. B_books, Berlin 2002.

Gaensheimer, Susanne (ed); Pantenburg, Volker. *Harun Farocki: Writings – Imprint*. Vorwerk 8, Berlin; Lukas und Sternberg, New York 2001.

Aurich, Rolf; Kriest, Ulrich (ed). *Der Ärger mit den Bildern: die Filme von Harun Farocki*. UVK-Medien, Konstanz 1998.

Farocki, Harun; Silverman, Kaja. *Von Godard sprechen*. Vorwerk 8, Berlin 1998.

Artists

Hartmut Bitomsky

born 1942 in Bremen/D, lives in Berlin/D

Hartmut Bitomsky has produced more than 40 movies, mainly documentaries, and is the author and publisher of several papers on film theory. From 1973 and 1985 he was editor and co-publisher of the magazine *Filmkritik*. In 1987 he was awarded the gold Grimme Prize for *Reichsautobahn* and in 1988 he received a special award from the Minister for Education in North Rhine Westphalia for *Das Kino und der Tod*. Several national and international retrospectives have been dedicated to his work, the latest one at the Viennale in 2000 called *A Tribute to Hartmut Bitomsky*. He has lectured at various universities and colleges. In 1993 he was appointed dean at the California Institute of Arts, where he headed the School of Film/Video for 9 years. Currently he is a professor at the University of the Arts and director of the German Film and Television Academy in Berlin.

Filmography (selection)

B-52. Film, 35mm, b&w and color, sound, 90 min, 2000.

Das Kino und der Wind und die Photographie. Video, b&w and color, sound, 56 min, 1991.

Der VW Komplex. Film, 35mm, color, sound, 91 min, 1989.

Deutschlandbilder (with Heiner Mühlenbrock). Film, 35mm, b&w, sound, 60 min., 1983.

Eine Sache, die sich versteht... (with Harun Farocki). Film, 16mm, b&w, sound, 30 min, 1970.

Bibliography (selection)

Bitomsky, Hartmut; Schaarschmidt, Ilka (ed). *Kinowahrheit*. Vorwerk, Berlin 2003.

Bitomsky, Hartmut; Pirschtat, Jutta (ed). *Die Wirklichkeit der Bilder: der Filmmacher Hartmut Bitomsky*. Filmwerkstatt, Essen 1992.

Möbius, Hanno (ed). *Versuche über den Essayfilm: Filme von Chris Marker, Alexander Kluge, Hartmut Bitomsky, Harun Farocki, Ioris Ivens, Derek Jarman, Johan van der Keuken*. Institut für neuere deutsche Literatur, Marburg 1991.

Bitomsky, Hartmut. „Reise in Amerika (Highway 40 West)“, in: *Filmkritik*, München. Nr.310, Oktober 1982: 446–505.

Bitomsky, Hartmut. *Die Röte des Rots von Technicolor*. Luchterhand, Neuwied/Darmstadt 1972.

Bitomsky, Hartmut. *Das goldene Zeitalter der Kinematographie*. Filmkritiker-Kooperative, München 1967.

Gustav Deutsch

born 1952 in Wien /A, lives in Wien /A

Solo exhibitions (selection)

Gustav Deutsch und Hanna Schimek: Licht/Bild/Realität-Atlas, Lentos, Linz/A 2004 (Cat.)

Film ist.(1-12), DVD Installation, Künstlerhaus, Wien/A 2002

Gustav Deutsch und Hanna Schimek: SON ET LUMIERE-Frankfurt, Deutscher Werkbund, Frankfurt am Main/D, 1994

Group exhibitions (selection)

Die Postmediale Kondition, Neue Galerie Graz, Graz/A 2005/2006 (Cat.)

Projekt Migration, Kölnischer Kunstverein, Köln/D 2005/2006 (Cat.)

Licht/Bild/Illusion-Atlas, 26 Panoramas, Kunsthalle Wien, project space, Wien/A 2005

International Filmfestival Rotterdam, Film ist.(1-12), Schouwburg, Rotterdam/NL 2002

Die Kunst der Reise: The Athens Conference, Athen/GR 1995 (Cat.)

Bibliography (selection)

Omasta, Michael. „Die Menschen des Kinos“, in: *Falter*, Wien. Nr. 13, 1. April 2005: 18–19.

Deutsch, Gustav; Schimek, Hanna. *Film ist – Recherche*. Sonderzahl, Wien 2002.

Rollig, Stella. „Prinzipiell kann man sagen, dass wir uns gerne an Orten aufhalten, die Un-Orte im Sinn der zeitgenössischen Kunst sind“, Gustav Deutsch und Hanna Schimek im Gespräch, in: *Kunstforum*, Ruppichterth. Bd. 167,

Deutsch, Gustav; Schimek, Hanna. *Odyssee today*. CD-ROM, 2000.

Bianchi, Paolo. „Wüste-Welt-Oase: Gustav Deutsch und Hanna Schimek“, in: *Kunstforum*, Ruppichterth. Bd. 137, Juni–August 1997: 98–103.

Deutsch, Gustav. „Augenzeugen der Fremde“, in: *Meteor*, Nr.2, Wien 1996: 68–80.

Isabell Heimerdinger

born 1963 in Stuttgart/D, lives in Berlin/D

Solo exhibitions (selection)

Sculpture Play, Mehdi Chouraki, Berlin/D 2005

Trailer, Susanne Vielmetter Los Angeles Projects, Los Angeles/USA 2005

Happening, le studio, Galerie Yvon Lambert, Paris/F 2003

Performance, Galerie Krobath Wimmer, Wien/A 2003

Wolves, Pigs, People, Meyer Riegger Galerie, Karlsruhe/D 2003

Group exhibitions (selection)

Les Grands Spectacles: 120 Jahre Kunst und Massenkultur, Museum der Moderne Salzburg, Salzburg/A 2005

Ulysses. Ineluctable modality of the visible: James Joyce in contemporary Visual art, Atelier Augarten, Österreichische Galerie Belvedere, Wien/A 2004

What is important?, 3rd Ars Baltica Triennial of Photographic Art, Malmö/S 2005; Tallin/Est, Pori/FIN 2004; Kiel/D; Plüschow/D; Bergen/N 2003

The DaimlerChrysler Collection, Zentrum für Kunst und Medientechnologie, Karlsruhe/D; Detroit Institute for Art, Detroit/USA 2003

The Distance between me and you, Lisson Gallery, London/GB 2003

Bibliography (selection)

Trummer, Thomas (ed). *Déjà vu*. Atelier Augarten, Österreichische Galerie Belvedere, Wien 2005.

Pose: From Markus to Markus & Nikki to Anne. Alice Travel Cie, Paris 2005.

Martin as. Revolver – Archiv für aktuelle Kunst, Frankfurt am Main 2002.

Acting, Waiting, Acting. Text von I essay by Jens Hoffmann, Revolver – Archiv für aktuelle Kunst, Frankfurt am Main 2003.

Wiehagen, Renate (ed). *Isabell Heimerdinger: Act One*. Bahnwärterhaus der Villa Merkel, Esslingen 2000.

Astrid Küver

born 1967 in Bremen/D, lives in Berlin/D

Solo exhibitions

Rotterdam/2nd hand holidays (with Ulrich Heinke), allgirls, Berlin/D 2005

landlines, Gate P, Berlin/D 2004

Souvenirs, Medienzentrum Bremen/D 2001; Haus am Lützowplatz, Studiogalerie, Berlin/D 1998

Freudian Slip Service, Pavillon am Rosa-Luxemburg-Platz, Berlin/D 1997

Hauptsache Gesund, allgirls, Berlin/D 1997

Group exhibitions (selection)

swb-Galerie Bremen/D 2005 (Cat.)

pleasing thoughts, Galerie Griedervonputtkamer, Berlin/D 2002

songs of love and hate - side a, Galerie Wieland, Berlin/D 2001

Ticker zwei, Galerie Gebauer, Berlin/D 1999

Schnittstelle/Produktion, Shedhalle Zürich/CH 1998

allgirls on tour, Independent Art Space, London/GB; Space Gallery, Chicago/USA;

MWMWM, Chicago/USA 1995

Bibliography

Allen, Dave; Fricke, Harald: „Astrid Küver“, in: *Neue Review*. September 2004.

<http://www.neuereview.net> (November 2005)

Blase, Christoph: „Ein Kaffee, und das Bild für ‚ne Cola“, in: *Blitzreview*. Nr. 559, 1999. <http://blitzreview.de/b-559.html> (November 2005)

Eichler, Dominic: „Astrid Küver“, in: *swb-Galerie* Bd. XII, Nr. 2, Herbst 2005.

Constanze Ruhm

born 1965 in Vienna/A, lives in Vienna/A

Solo exhibitions (selection)

X NaNa/The Difficulty of Being, Engholm Engelhorn Galerie, Wien/A 2005
X Subroutines, Kunsthalle Bern, Bern/CH 2004
blindstorey/silencetracks, Sammlung Stift Admont, Admont/A 2003 (Cat.)
A Memory of the Players in a Mirror at Midnight, Entwistle Gallery, London/GB 2001
...time and not the end of desire..., Museum Moderner Kunst Stiftung Ludwig,
20er Haus, Wien/A 1998 (Cat.)
kanal/The Media Pavilion (with Peter Sandbichler), La Biennale di Venezia,
46. Esposizione Internazionale d'arte, Austrian Pavilion, Venezia/I 1995 (Cat.)

Group exhibitions (selection)

Busan Biennale, Busan, Korea/ROK 2004
Communautés, Institut d'art contemporain, Villeurbanne/F 2004
3. Berlin Biennale, Berlin/D 2004
Re: Direct, Künstlerhaus Stuttgart, Stuttgart/D 2002
Action, Roll: Endroducing, Villa Arson, Nice/F 2001 (Cat.)

Bibliography (selection)

www.constanzeruhm.net
Bauer, Ute Meta. *Komplex Berlin*. Walther König Verlag, Köln 2004.
Koch, Gertrud. *Umwidmungen: Architektonische und kinematographische Räume*.
Verlag Vorwerk 8, Berlin 2004.
Barry, Judith; Ruhm, Constanze. *Fate of Alien Modes*. Secession, Wien 2003.
Gsöllpointner, Katharina; Hentschläger, Ursula. *Paramour: Kunst im Kontext Neuer
Technologien*. Triton Verlag, Wien 1999.
Blümlinger, Christa. „Das Trauma feststellen“, in: *Camera Austria*, Graz. Nr. 66,
1999: 59–60.

Krassimir Terziev

born 1969 in Dobritch/BG, lives in Sofia/BG

Solo exhibitions (selection)

Remote Resemblances, Goethe Institut, Sofia/BG 2005

Excuse me, which city is this, Ata Center for Contemporary Art, Sofia/BG 2004

Other Ads (with Kalina Dimitrova), Kulturkontakt Gaststudioprogramm, Wien/A 2003

Everything seems to be alright, The Kitchen, New York/USA 1999

Group exhibitions (selection)

Play Sofia, project space, Kunsthalle Wien, Wien/A 2005

New Video New Europe: A Survey of Eastern European Video, Stedelijk Museum, Amsterdam/NL; Museum of Contemporary Art, North Dakota/USA; Tate Modern, London/GB; Contemporary Art Museum, St. Louis/USA 2004/2005

Blood Lines & Connections, Contemporary Art Museum, Denver/USA 2004

Video Screening 04, Galerie Martin Janda, Wien/A; VTO, London/GB; Zero, Piacenza/I; Kurimanzutto Gallery, Mexico City/MEX; Institute for Contemporary Art, Sofia/BG 2004

9th International Cairo Biennial, Bulgarischer Beitrag | Bulgarian Participation, Kairo/ET 2003

Bibliography (selection)

Ditchev, Ivaylo. „Global Flows of Extras”, in: *Lettre Internationale*, Berlin. Issue IV, 2005.

Kiossev, Alexander. „An Eye for the Pale City”, in: *Visual Seminar II*. Revolver, Sofia 2004.

Popova, Diana. „A Forecast for Sofia”, in: *Visual Seminar II*. Revolver, Sofia 2004.

Kacunko, Slavko. *Closed Circuit Videoinstallationen: Ein Leitfaden zur Geschichte und Theorie der Medienkunst mit Bausteinen eines Künstlerlexikons*. Logos-Verlag, Berlin 2004.

Stefanov, Svilen; Popov, Chavdar. *Between Traditions and Innovations: The Bulgarian Art of the 90's*. LIK, Sofia 2003. Terziev, Krassimir. *Project End*, International Media Art Forum, Sofia 1999 ,CD.

Nadim Vardag

born 1980 in Regensburg/D, lives in Vienna/A

Solo exhibitions

Look,, Kunstverein Kohlenhof, Nürnberg/D 2005

The night, Nomadenoase, Hamburg/D 2005

*explode**, Fluc, Wien/A 2004

Group exhibitions (selection)

Arbeit, Galerie im Taxispalais, Innsbruck/A 2005

Internationales Kurzfilmfestival, Hamburg/D 2005

Real Presence, Museum of Applied Arts, Beograd/YU 2005

Screening in der Leerstelle, Kastanienallee 82, Berlin/D 2004

Book & Portfolio, Bétonsalon Galerie, Paris/F 2004

Klaus Wyborny

born 1945 in Bittkau bei Magdeburg/D, lives in Hamburg/D

Group exhibitions (selection)

Seestücke, Dörrie – Priess, Hamburg/D 2005

European Media Art Festival, Osnabrück/D 2005

Retrospektive, Deutsches Filmmuseum, Frankfurt am Main/D 2005

Viennale 2005, 2002, Wien/A 2005, 2002

documenta 5,6, Kassel/D 1972, 1977

Film- and videography (selection)

Eine andere Welt. Film transferred to video, color, sound, 98 min, 1993–2004.

Sulla. Film, 16mm, color, sound, 120 min, 2002.

Das offene Universum. Film, 35mm, b&w and color, sound, 94 min, 1986–1990.

Die Geburt einer Nation. The Birth of a Nation. Film, 16mm, color, sound, 70 min, 1973.

Dämonische Leinwand. Film, 16mm, b&w and color, sound, 100 min, 1969.

Bibliography (selection)

Wyborny, Klaus. *Comédie artistique*. Zwölfteiliger Romanzyklus, seit 1990 (the latest version is available on CD).

Karmakar, Romuald; Klier, Michael. „Das offene Universum: Ein Spielfilm von Klaus Wyborny“, in: *filmwärts*, Hannover. Nr. 17, Juni 1990.

Bitomsky, Hartmut (ed). „Theorie und Filme von Klaus Wyborny: Narration, Schnitte, Theorien“, in: *Filmkritik*, München. Nr. 274, Oktober 1979: 447–494.

Stephen Zepke

born 1967 in Auckland/NZ, lives in Wien/A

Stephen Zepke studied art history and classical studies at Auckland University in New Zealand and philosophy at the Sydney University in Australia. Since 2001, he has been teaching the theory of aesthetics and film theory at the Institute of Art and Cultural Science at the Academy of Fine Art in Vienna. He is currently dedicating his time to philosophical contemplations of aesthetics and politics to attempt an analysis of the practices of contemporary art and avant-garde film.

Bibliography (selection)

Zepke, Stephen. „The Concept of Art When Art Is Not A Concept: Deleuze and Guattari *Against* Conceptual Art“, in: *Angelaki*, Oxford. Vol. 10, No. 3, January 2006.

Zepke, Stephen. „The Attack on Representation: Aesthetics as Politics“, in: *Uno sólo o varios mundos posibles?* Universidad Central, Bogota 2006.

Zepke, Stephen. *Art as Abstract Machine: Ontology and Aesthetics in Deleuze and Guattari*. Routledge, New York 2005.

Zepke, Stephen. „Believing in the BwO: Artaud – Deleuze – Dreyer“, in: Samsonow, Elisabeth (ed). *Biographien des organlosen*

Participants accompanying program**Christa Blümlinger**

Assistant professor (Maître de Conférences) at Université de la Sorbonne Nouvelle's Department of Film Studies of the. 1999–2001 assistant professor at Freie Universität Berlin's Institute of Film Studies. Previously, freelancer work as film scholar, film journalist, curator and critic in Vienna and Paris. Curator and selection committee member for the Duisburger Filmwoche, the Diagonale (Salzburg), and the Berliner Kino Arsenal (among others).

Publications in the magazines *Trafic*, *Camera Austria* and *Parachute*. Several publications mainly on film theory, documentary- and avant-garde film, and media art (selection): Blümlinger, Christa; Sierek, Karl (ed). *Das Gesicht im Zeitalter des bewegten Bildes*. Sonderzahl, Vienna 2002.

Farocki, Harun; Blümlinger, Christa (ed). *Reconnaître et poursuivre*. THY, Paris 2002.

Daney, Serge; Blümlinger, Christa (ed). *Von der Welt ins Bild. Augenzeugenberichte eines Cinephilen*. Vorwerk, Berlin 2000.

Elisabeth Büttner

Film scholar and author, academic director of the cooperative "das kino coop." Vienna. Editor at the University of Vienna's Department of Theatre-, Film- and Media.

Publications (selection):

Büttner, Elisabeth (ed). *Paul Fejos. Die Welt macht Film*. Filmarchiv Austria, Vienna 2004.

Büttner, Elisabeth. *Das tägliche Brennen. Eine Geschichte des österreichischen Films von den Anfängen bis 1945*. Residenz-Verlag, Salzburg/Vienna 2002.

Büttner, Elisabeth. *Projektion. Montage. Politik. Die Praxis der Ideen von Jean-Luc Godard und Gilles Deleuze*. Synema, Vienna 1999.

Thomas Elsaesser

Professor at the University of Amsterdam's Department of Media and Culture.

His research interests include film history and media historiography, early cinema, European cinema and Hollywood, digital media, cultural memory and installation art.

Publications (selection):

Elsaesser, Thomas. *Terrorisme, Mythes et Representations*. Tausend Augen & Carlotta Films, La Madeleine 2005.

Elsaesser, Thomas (ed). *Harun Farocki – Working on the Sightlines*. Amsterdam University Press, Amsterdam 2004.

Elsaesser, Thomas (ed). *The Last Great American Picture Show: Hollywood films in the 1970s*. Amsterdam University Press, Amsterdam 2004.

Elsaesser, Thomas (ed). *European Cinema: Face to Face with Hollywood*. Amsterdam University Press, Amsterdam 2003.

Elsaesser, Thomas. Buckland, Warren. *Studying Contemporary American Film*. Arnold, London 2002.

Elsaesser, Thomas. *Filmgeschichte und Frühes Kino*. Text und Kritik, Munich 2002.

Elsaesser, Thomas. *Weimar Cinema and After*. Routledge, London/New York 2000.

Elsaesser, Thomas. *Metropolis*. British Film Institute, London 2000.

Elsaesser, Thomas (ed). *The BFI Companion to German Cinema*. British Film Institute, London 1999.

Elsaesser, Thomas (ed). *Cinema Futures: Cain, Abel or Cable?* Amsterdam University Press, Amsterdam 1998.

Elsaesser, Thomas. *Fassbinder's Germany: History, Identity, Subject*. Amsterdam University Press, Amsterdam 1996.

Alexander Horwath

Author and curator, director of the Austrian Filmmuseum 1992–1997.

Publications focusing on avant-garde film, U.S. cinema in the 1960s and 1970s and Michael Haneke.

Publications (selection):

Horwath, Alexander. *No exit: ein Essay über und ein Gespräch mit Michael Haneke*. Marburg 2005.

Horwath, Alexander (ed). *Peter Tscherkassky*. Österreichisches Filmmuseum, Vienna 2005.

Horwath, Alexander (ed). *Michael Haneke*. Lindau, Torino 1998.

Horwath, Alexander; Ponger, Lisl; Schlemmer, Gottfried (eds). *Avantgardefilm: Österreich. 1950 bis heute*. Wespennest, Vienna 1995.

Horwath, Alexander. *Der siebente Kontinent: Michael Haneke und seine Filme*. Europaverlag, Vienna 1991.

Claudia Lenssen

Author, journalist, and moderator; theater and film studies.

Isabella Reicher

Theater, film and television studies in Vienna, Berlin, and Amsterdam;

since 1994 she has worked primarily as film critic in Vienna (*Falter*, *Der Standard*);

since 2004 co-editor of the magazine *kolik.film* (www.kolikfilm.at).

Publications (selection):

Omasta, Michael; Reicher, Isabella (eds). *Claire Denis. Trouble Every Day*.

FilmmuseumSynemaPublikationen, Vienna 2005.

Pollach, Andrea; Reicher, Isabella; Widmann, Tanja (eds). *Singen und Tanzen im Film*. Zsolnay, Vienna 2003.

Drehli Robnik

Film scholar, research work at the Ludwig-Boltzmann-Institute for History and Society, lecturer at the University of Vienna, the Masarykova univerzita in Brno and the University of Applied Art in Vienna. Disc-jockey, edutainer, and film critic.

Publications (selection):

Robnik, Drehli. "Was (in) Wahrheit war. Inszenierungen nationalsozialistischer Vergangenheit in österreichischen Fernsehfilmen 1970-2005," in: Szely, Sylvia (ed).

Spiele und Wirklichkeiten. Rund um 50 Jahre Fernsehspiel und Fernsehfilm in Österreich. Filmarchiv Austria, Vienna 2005.

Robnik, Drehli. "Eingriffe in Saint Hill: Zum messianischen Materialismus von Peter Tscherkasskys 'Instructions for a Light+Sound Machine,'" in: Horwath, Alexander; Loebenstein, Michael (ed). *Peter Tscherkassky.* Synema, Vienna 2005.

Robnik, Drehli. "Mass Memories of Movies: Cinephilia as Norm and Narrative in Blockbuster Culture," in: de Valck, Marijke; Hagener, Malte (eds): *Cinephilia: Movies, Love & Memory.* Amsterdam University Press, Amsterdam 2005.