



DER KINOLEINWANDGEHER

EL CAMINANTE DE LA PANTALLA

a film by Michael Pfeifenberger

PRESS PORTFOLIO

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SYNOPSIS

# **DER KINOLEINWANDGEHER**

(Working titel)

EL CAMINANTE DE LA PANTALLA

**an episodic film portray  
based on texts by Josef Winkler**

Screenplay/Concept

by

Michael Pfeifenberger & Josef Winkler

## SYNOPSIS

The cameraeye conducts the author Josef Winkler on his literary journey through Austria and Mexico. The documentary roadmovie is told in episodes.

Twelve steps lead us from the sacred barn of a small Carinthian farm to the dance on the volcano Popocatepetel.

DER KINOLEINWANDGEHER is a passionate film journey in poetic and radical pictures.

Twelve confessionals visualize episodic transfers.

Contradictorily and with a precise view on people's issues the film reveals a passionate, disputatious mind and tries to portray a great writer of our times.

JOSEF WINKLER, an artist who is capable of making those who live resurrect and the dead arouse.



# DIRECTORS STATEMENT

## **ABOUT THE FILM (Directors statement/visual approach)**

„Josef Winkler – Der Kinoleinwandgeher“ is a film portrait. No biopic, no reportage, no film about coming to terms with the past. The film respects Josef Winkler: A poetic portray. Der Kinoleinwandgeher is a documentary film with partly staged sequences.

The shades of the colors merge and overlay each other in lively text pictures by Winkler in conversations between Josef Winkler and the director while shooting. Snapshots. Close image details that generate inconsiderable places and details.

The film is a multicolored portray and it's embedded in the world of crucifixes and eucharistic bread, of confessionals, passion, death cult and vitality.

The protagonist Josef Winkler stages his favorite subjects by himself. Spontaneousness of the mood.

The style of the film varies between documentary realism and poetic fiction and offers a direct view on the things of every-day-life. Man himself and life, anima and death are sources of inexhaustible inspiration.

Josef Winkler's intense stream of speech exposes a world of visual imagery with defiant and radical power.

The film "Der Kinoleinwandgeher" is frank, attentive and subjective. It shows Josef Winkler in the center, it plays both with the aura of proximity and distance.

The film talks about love and death, childhood and adolescence, reading and writing, about Josef Winkler's handling with the fear of speech and speechlessness.

Ironic, sarcastic, passionate and self-exposing.

The scenes, episodes are shown in an insistent and breathless way. The protagonist wants to and has to speak in order to make those around him able to listen, what kind of turmoil they have evoked, what disturbances they must bare now.





JOSEF WINKLER

## JOSEF WINKLER

Born on March, 3<sup>rd</sup> 1953 in Kamering near Paternion in Carinthia.

1968 – 71 attended a commercial school in Villach

Office work at the local dairy in Spittal and Villach

Employed at the editor Eduard Kaiser in Klagenfurt

1973 – 82 (from 1979 dispensed) administrative work at the University of Klagenfurt

During this period he initiated a literary circle in cooperation with Alois Brandstetter. Together they organized readings and competitions for a literary prize. He also edits the literary magazine “Schreibarbeiten”. Since 1982 Josef Winkler has been working as an author.

## WORKS

- Menschenkind. Novel. Frankfurt/M.: Suhrkamp, 1979.
- Der Ackermann aus Kärnten. Novel. Frankfurt/M.: Suhrkamp, 1980.
- Muttersprache. Novel. Frankfurt/M.: Suhrkamp, 1982.
- Das wilde Kärnten. Trilogy. Three volumes. Frankfurt/M.: Suhrkamp, 1984.
- Die Verschleppung. Njetotschka Wassiljewna Ijaschenko talks about her childhood in Russia. Illustrated. Epilogue: Josef Winkler. Frankfurt/M.: Suhrkamp, 1984.
- Der Leibeigene. Novel. Frankfurt/M.: Suhrkamp, 1987.
- Friedhof der bitteren Orangen. Novel. Frankfurt/M.: Suhrkamp, 1990.
- Das Zöglingsheft des Jean Genet. Novel. Frankfurt/M.: Suhrkamp, 1992.
- Domra. Am Ufer des Ganges. Novel. Frankfurt/M.: Suhrkamp, 1996.
- Wenn es soweit ist. Novella. Frankfurt/M.: Suhrkamp, 1998.
- Natura morta. Eine römische Novelle. Frankfurt/M.: Suhrkamp, 2001.
- Leichnam, seine Familie belauernd. Frankfurt/M.: Suhrkamp, 2003.
- Der Ackermann aus Kärnten. Novel. Edition Landvermessung. 17. Editor: Nennung, Günther; Co-editor: Dor, Milo; Kerschbaumer, Marie-Thérèse; Mitgutsch, Anna; Schindel, Robert; Schutting, Julian. St. Pölten, Salzburg: Residenz im Niederösterreichischen Presse haus, 2005.

## **AWARDS**

- 1979 Publisher Award of the Ingeborg-Bachmann-Competition for a literary prize
- 1979 Junior scholarship for literature of the Austrian Ministry of Education and Art
- 1980 Promotion prize of the Government of Carinthia for literature
- 1980 Anton-Wildgans-Award of the Austrian industry for literature
- 1980 Residence scholarship of the Literary Colloquium and the Senate of Berlin for young German speaking authors
- 1983 State Scholarship of the Austrian Ministry of Education and Art and Literature
- 1984 Scholarship of the artists program of the German Academic Authorities for Interchange
- 1987 Promotion prize of the Austrian Ministry of Education and Art and Literature
- 1989 Appreciation Prize of the Culture Award for literature of the Club Carinthia in Vienna
- 1990 Promotion prize for literature of the Theodor-Körner-Endowment-Fund to promote science and art
- 1990-1993 Robert-Musil-Scholarship of the Austrian Ministry of Education and Art and Literature
- 1990 Literature prize "Kranich mit dem Stein" of the German Literature Fund Darmstadt
- 1990 "Literatur der Arbeit"-Prize of the Kammer für Arbeiter und Angestellte Kärnten (Union for workers and employees in Carinthia)
- 1992 Appreciation Prize of the Austrian Ministry of Education and Art and Literature

- 1994 Theodor-Fontane- Promotion prize for literature of the Kunstpreis Berlin of the Academy of Arts
- 1994 Writer of the town of Bergen-Enkheim / Frankfurt am Main
- 1995 Bettina-von-Arnim-Prize for shortstories of the magazine "Brigitte" Hamburg
- 1996 Literature Prize of Berlin of the fund Preußische Seehandlung Berlin
- 1996 Literature scholarship of the Government of Carinthia
- 1997 Manuscript-Prize of the Forum Stadtpark
- 1998/99 Project scholarships for literature
- 2000 Otto-Stoessl-Prize
- 2001 Alfred-Döblin-Prize
- 2004 George-Saiko-journey scholarship
- 2005 Prize of the Spanish magazine Lateral
- 2005 Franz Nabl-Prize of the city of Graz



MICHAEL PFEIFENBERGER

## CURICULUM VITAE



Born in Zederhaus/Salzburg on April, 10<sup>th</sup> 1965.

Co-operation in numerous international cinema and TV-productions as an assistant director, production manager and actor.

Film-maker since 1995

## FILMOGRAPHY (Selection)

„**Chaltura – Leila & Lena**“ (Israel/Austria 2005, roadmovie, 35mm, 83min., cinema production)

SK-Film Salzburg/Cinecraft Wien/Ben Gurion University Film Dept. Tel Aviv

Festivals:

World Jewish Eye (Steven Spielberg Archive); International film festival Calkutta

International filmfestival Saint Petersburg.

„**011 Beograd**“ (Austria/Serbia 2002/2003, youthdrama, 35mm, 85min cinema production

Novotny&Novotny film production/MonteRoyalPictures International

Festivals:

Festival of European film, Ramallah; Film festival Zagreb

Austrian film in Tel Aviv, Haiffa, Jerusalem, Nazareth; „Austrian Film series“, Warsaw

Nomination for the Max-Ophüls Preis 2003, Saarbrücken

Diagonale des österreichischen Films, Graz 2003; International film festival Surabaya, Java

33<sup>rd</sup> international film festival Lakow, Poland; Black Box Festival, Berlin

International film festival Dresden; International film festival Cairo

International film festival Sao Paulo; International film festival Bratislava, Fipresci

Fest des Österreichischen Filmes, Milan; Film release Austria, G Sept. 2003, Polyfilm



**„Thanksgiving – Die nachtblaue Stadt“** (Austria/Germany 2000) psycho drama, 35mm, 98min., cinema production)

starring Marianne Sägebrecth & Alexander Pschill

Festivals:

Internationale Filmtage Bozen; International film festival Kiev; „Molodist“, Berlinale; Internationale Hofer Filmtage

International film festival Fort Lauderdale, Florida; Anthology Film Archive New York „Austrian Film Series“

International film festival, Pyongyang „Peace and Friendship“, Korea; Diagonale des österreichischen Films, Graz 2002

Biberacher Filmfestspiele 2003; „Austrian Film“, Tel Aviv, Jerusalem

Film release Austria, Germany, Sept. 2001, Topfilm/Arthouse Verleih

**„On the lake“** (MTV musicvideo, BMG)

**„Alles werden gut“** (35mm, 20min., short film, drama)

Festivals:

Max Ophüls-Preis, Saarbrücken; International film festival, Aix-en Provence; International film festival, Paris

**„That's all Johnny“** (35mm, 10min., short film/thriller)

Festivals:

Max-Ophüls-Preis, Saarbrücken

**„Stanley“** (35mm, 10min., short film/thriller)

**„Filmmaker in residence 2004“** (Israel)

## **work in progress**

**„Natura Morte – eine römische Novelle“** by Josef Winkler (35mm, cinema production)

**„Hauptling der Alpen“** by Wolfgang Bauer (35mm, cinema production)

## PRESS CLIPPINGS

„Thanksgiving“- this film can save souls due to its compassionate example. Despite or because of its blood-soaked romance and neonlit psychology, the scenic highlight, dramatically exhausted up to the limit. Drastic, bizarre, dark, irritating. Ultimately bestowing. An SOS-drama. The cast: pushers, prostitutes, attendants, photophobic riff-raff. Nevertheless, there is no contempt for human dignity, the film is cathartic = purgatorial, liberating.

First comes compassion and then moral; anything else would be inappropriate.

(Rudolf John, Kurier)

In an unorthodox way the film expresses what is very likely concealed as a taboo. Michael Pfeifenberger is a man who has to say a lot. With this he shows impressingly that he has courage.

(Dr. Jobst, Lambda Nachrichten)

Initially Pfeifenberger gets entirely by without any dialogues, puts the emphasis on visual language.

(Kronenzeitung)

One of the very rare Austrian independence films is an outcast psychogram without being moral.

(ORF-Kulturtip d. Woche)

A story about outcasts and absurd laws in which the limits of society are newly defined and put into question.

(Der Standard, ON)

Shown as a top event at international film festivals. The director Michael Pfeifenberger and cameradirector Christian Giesser create pictures with an almost statue-like camera.

(GongTV)

Friendships after the catastrophe. „011 Beograd“ traces young people in today’s Belgrade – a generation that expresses its zest for life in contrary to the postwar depression. Young people who dream of moving away. Michael Pfeifenberger portrays pictures of a country that has nothing to offer to the young. In “011 Beograd” loss of the heroes becomes part of the picture. Ruins as a symbol of a feeling of a generation that goes beyond Belgrade. A generation facing the heap of shards of their martial fathers.

(ARTE, 3Sat, SWR, WESTDEUTSCHER RUNDFUNK)

Michael Pfeifernberger's film „011 Beograd“ is a trip through Belgrade, the Serbian capital. Vibrant life and bombed down ruins of houses are next to each other. And in the middle of that the youth, unsatisfied and without any prospects. Pfeifernberger shows that pictures lit by the sun cannot conceal reality. A moldered city is a metaphor for the future prospects of the young people. By using a hand camera Pfeifernberger is very close to the people and their dreams. Although the film is never close to a drama. Partly comic, partly serious it shows life in Belgrade the way it is.

(SAARLÄNDISCHER RUNDFUNK, HR)

The 20-year-olds have a lot of past behind them but very little future ahead. In a society in which neither family nor social networks, not even laws provide any support anyone is forced to find a way of survival on their own. The filmmaker, who has shot the film with local actors in Serbo-Croatian language, portrays three young people who are laid back and sometimes even jolly on their search for a life of ease under the ruins of their prospects of life, despite sorrow and misery.

(AUSTRIAN FILM COMMISSION, Karin Schiefer)

The film „011 Beograd“ by Michael Pfeifenberger that was nominated for the Max-Ophüls-Award in Saarbrücken is a further example for the vitality of the local film scene and the importance of film support.

(Kulturreferent Dr. Othmar Raus)

„011 Beograd“ is the best film that has been presented at Diagonale 2003 because it is fictional but also close to reality. The atmosphere is characterized by disappointment, a desire to see distant places, apathy. In the middle of ruins dreams are born and destroyed again. There is a struggle for survival but there is fun, though. „011 Beograd“ is a plea for staying there. During the bus journey the dream of a better life in Germany already turns out to be just a dream and a lie told by those who have been there and who don't want to admit their failure. No matter if they were there in the Nineties or Seventies. Staying at home becomes a metaphor for saying yes to Serbia, for saying yes to Belgrade, for saying yes to being at home. At home there are the families, the friends and it's also beautiful. It takes courage to live the dream in Belgrade and not in Germany.

(ZEITGESCHICHTE, UNIVERSITÄT GRAZ, WOLFRAM DORNIK)

The story of three young people in Belgrade cast between unemployment, drugs, friendship and adolescence; the film is not embarrassing like other films that portray young people but plausible, we feel sympathy for the protagonists and it's told harmoniously – a beautiful film that will hopefully make its way into the cinemas undubbed.

(PROFESSIONAL PRODUCTION, PHILIPPE De`RIAZ)

In „011 Beograd“ Michael Pfeifenberger portrays a picture of a lost generation when presenting his three protagonists, whose life is determined by contradictions, that can hardly be accepted, and paradoxies. Pfeifenberger presents Belgrade as a place in which the consequences of war by bomb destructions and the loss of electrical power are as present as the excessive hedonism of a small class of society of war-profiteers. The sentiment of the youth of Belgrade derives from these impressions – between laconic resignation, a vivid love of life and dreams of migrating to the West. Pfeifenberger's concept of directing does without the usual narrative structures. By its specific tessellated form the intention of the film is not to build up the common stringent structures of narration but to capture a prevailing mood that determines the young generation of today's Serbia. On the other hand the almost impressionistic narrative structure creates very precise and harmonious details.

(RAY KINOMAGAZIN, JÖRG SCHIFFAUER)

Three outcasts from the middle class are looking for a place for their hopes and dreams in the middle of the ruins of Belgrade. A film full of gallows humor from the series “Survival in the city” that thrilled at the Diagonale.

(WIENER)



FOCUSFILM

## **VITA und FILMOGRAPHY FOCUSFILM Ltd.**

Focusfilm Productions GmbH was established by Mag.Gerhard Lapan in 1990.

TV-documentaries, TV and cinema-ads, films for the industry, products of the new media as well as multimedia events are implemented by a creative and technically highly skilled team.

Since the establishment of the company Focusfilm has been working on films for the industry. In the past few years the emphasis was placed on TV documentaries, which will be our main line of action in the future.

Over the years different productions of Focusfilm were awarded with national and international awards.



**1992 400 Jahre Klagenfurt**

Director: Sven Woschitz

DOP: Josef Steiner

Editor: Gerhard Lapan

Duration: 45 Min.

Client: ORF

**1993 Ein Herz für Villach**

Director: Sven Woschitz

DOP: Gerhard Lapan

Editor: Gerhard Lapan

Duration: 15 Minuten, über 150 Mal ausgestrahlt

Imagevideo for the city of Villach

Price of the Jury at the Tourism filmfestival in Varese

**1994 Velden –Rendezvous mit dem Glück**

Director: Gerhard Lapan

DOP: Klaus Hütter, Gerhard Lapan

Editor: Gerhard Lapan

Duration: 15 Minuten

Imagevideo for the municipality of Velden

Price of the Jury – Tourfilmfestival in Romania

**1995 Wirtschaftsstandort Kärnten**

Director: Reinhard Kacianka  
DOP and Editor: Gerhard Lapan  
Duration: 15 Min  
Imagevideo  
Kärntner Werbepreis Twister

**1998 Aus dem Dunkel der Vergangenheit – Magdalensberg**

Director: Gernot Stadler  
DOP: Gerhard Lapan  
Editor: Gerald Myslik  
Duration: 25 Min.  
ORF Dokumentry

**2000 Die Abtei im Paradies Österreich-Bild**

Director: Gernot Stadler  
DOP: Gerhard Lapan  
Editor: Gerald Myslik  
Duration: 23'50  
ORF Dokumentry  
Nominated for the Lilly 2002, German Camera Awards

## **2001 Kärnten gegen Drogen**

Director: Herwig Kohla

DOP: Gerhard Lapan

Editing: Gerald Myslik

Duration: 22 Sekunden

Client: Land Kärnten – Kinospot

Won the Carinthian Award for Commercials „Twister“

## **2002 Kunst und Bau**

Director: Klaus Pertl

DOP and Editor: Gerhard Lapan

Duration: 6':34"

Client: BIG Bundesimmobiliengesellschaft

## **2002 Eiszeit in Kärnten**

Director: Gernot Stadler

DOP: Gerhard Lapan

Editing: Gerald Myslik

Duration: 8':20"

Client: Landesmuseum Kärnten – Documentary

**2002 Making of „2Väter einer Tochter“**

Director: Herwig Kohla

DOP and Editing: Gerhard Lapan

Duration: 20 min.

First airing: 21.01.2004 ORF

Client: Star Film – Documentary

**2002 Da Ponte in Santa Fe – Matinee am Sonntag**

Director: Herwig Kohla

DOP: Gerhard Lapan

Editor: Gerald Myslik

Duration: 30 min

ORF Documentary

**2002 Uni Klagenfurt Neubau**

Director: Klaus Pertl

DOP and Editing: Gerhard Lapan

Client: BIG Bundesimmobiliengesellschaft

**2003 Mythos Wort – Die Bibel Erlebnis Österreich**

Director: Herwig Kohla

DOP: Gerhard Lapan

Editing: Gerald Myslik

Duration 35 min.

ORF Documentary

**2003 Lebenslicht**

Director: Reinhard Kacianka

DOP and Editing: Gerhard Lapan

Duration: 18 min

Client: Selbsthilfegruppen Kärnten –

Award Winner Twister 2003

**2004 Hand in Hand**

Director: Herwig Kohla

DOP and Editing: Gerhard Lapan

Duration: 35 min

Client: Babyhotel Trebesing

**2005 Holzwerk Stingl**

Director: Klaus Pertl

DOP: Gerhard Lapan

Editing: Dominik Achatz

Duration: 5 Minuten

Client: Holzwerke Stingl

**2005 Wasser für Afghanistan**

Director: Gernot Stadler

Camera: Gernot Stadler

Editing: Dominik Achatz

Duration: 45 min

ORF Documentary

**2005 Tauergold – Erlebnis Österreich**

Director: Herwig Kohla

DOP: Gerhard Lapan

Editing: Dominik Achatz

Duration: 35 min

ORF Documentary

Silbernes Stadttor ITB Berlin, Award SW ITF 2006

**2005 Der Weg zur fehlerfreien Fabrik**

Director: Klaus Pertl

DOP: Gerhard Lapan

Editing: Dominik Achatz

Duration: 5':15"

Client: Infineon Technologies Austria

Price of the Jury Twister 2005

**2005 Imagevideo - Schloss Velden**

Director: Herwig Kohla

DOP: Gerhard Lapan, Harald Mittermüller

Editing: Dominik Achatz

Client: Hypo Alpe Adria

**2006 Fürstenstein - Symbol und Rechtsdenkmal – Österreich Bild**

Director: Herwig Kohla

DOP: Gerhard Lapan

Editing: Dominik Achatz

Duration: 25 min

ORF Dokumentary

**2006 Das Tal der stürzenden Wasser – Erlebnis Österreich**

Director: Herwig Kohla

DOP: Gerhard Lapan

Editing: Dominik Achatz

Duration: 35 min

ORF Documentary

**2006 TV-Spot Wech**

Director: Guntmar Lasnig

DOP: Gerhard Lapan

Editing: Dominik Achatz

Duration: 20 sec

Client: Firma Wech / Werbeagentur Die1

**2006 Klostermahl und Fürstentafel – Österreich Bild**

Director: Herwig Kohla

DOP: Gerhard Lapan, Gero Lasnig

Editing: Dominik Achatz

Duration: 23 min

ORF Documentary