

PRESS KIT

THE BORDER FENCE

A FILM BY NIKOLAUS GEYRHALTER



1920
1920

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THE BORDER FENCE

Original title: Die bauliche Maßnahme

A 2018, 112 min.

German, Italian, with English subtitles



www.theborderfence.at

www.facebook.com/DieBaulicheMassnahmeFilm

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A documentary about populism and its absurd consequences.

Brenner Pass, Alpine border, spring 2016: the Austrian government announces the construction of a border fence, expecting a shift of the refugee routes to Italy after the Balkan route is closed. The residents fear the fence just as much as the supposedly threatening influx of foreigners to their homeland.

Two years later, the fence is still rolled up in a container, as the inrush of refugees never occurred.

In concentric circles starting from the driveable border of the Brenner, THE BORDER FENCE measures the surroundings that were the scene of a shift in inner-European policy. At the same time, the space describes itself through Nikolaus Geyrhalter's typical extremely precise long shots, and in extended talks with police officers, locals, hikers, farmers, innkeepers, and toll collectors. What unfolds in an extremely small space is the full diversity of voices expressing individual political attitudes on a topic that affects Europe, and is visible on the Brenner.

– Alejandro Bachmann, Diagonale

PRESS QUOTES

"Geyrhalter isn't looking for absurdity; he seems genuinely curious as to what his subjects think, rolling for entire conversations and splicing the most interesting bits together with black frames."

"Highly nuanced thoughts in a sympathetic, non-judgmental setting"

- Variety

"The Border Fence draws out the anxieties and fears of a community in the grip of a shifting political landscape, provoking unavoidable parallels with an increasingly divisive Europe."

"Geyrhalter's camera patiently and precisely captures the Alpine landscape and its inhabitants."

"In Geyrhalter's The Border Fence, the grotesque absurdity of bureaucracy is strongly emphasized."

- Modern Times Review

"beautifully stylized"

- VPRO

"A confronting and humane film, captured by Geyrhalter in his characteristic static, undercooled frames."

- Volkskrant

"Elegantly framed and filmed in long takes, Geyrhalter remains the calm observer, distancing himself from the madding crowd, muting their anxiety and anger with placid detachment, yet still retaining a humanistic feel. THE BORDER FENCE makes for a contemplative experience, allowing the audience space and time to process this European crisis. Geyrhalter's documentary is a study in atavistic fear and human behaviour at its most base."

- Filmuforia

"His carefully balanced shots betray an equally level-headed method: many different voices are heard, and everyone gets space to tell their story. [...] Geyrhalter paints a picture of a society full of people who oppose something, while the system powers through nonetheless."

- Clingendael Spectator

"A nice nuance in this hollow 'phrase era'. There goes the myth of the angry citizen. The reasonable voice is boring, it does not sell, so you do not hear it. But that does not mean that it is not there. You just have to meet them like Geyrhalter did and ask them what they think."

- In de bioscoop

"It is in these conversations with people who would theoretically be directly affected by an influx of migrants from war-torn countries, that Geyrhalter finds the crucial points of his film."

"Perhaps unexpectedly, a 2018 documentary called „The Border Fence“ gives us hope by showing that, at least in some places in Europe, normal, decent people do not blindly fall victim to populist propaganda and stand up for values that the EU was built on in the first place."

- Cineuropa

"THE BORDER FENCE may be about contentious subject matter, but it is very calmly filmed. ... It has its moments of humour."

- IDFA Daily



INTERVIEW WITH NIKOLAUS GEYRHALTER

Your first shot of the station at Brenner involves a horizontal line – the wagons of a freight train extending on both sides of the border – which is therefore a connecting line, and a vertical, separating line implied by the two signs for Austria and Italy. Is THE BORDER FENCE primarily an essay about the concept of borders and about life at the border, with borders and without borders?

NIKOLAUS GEYRHALTER: I was prompted to make the film by the plan to erect a fence at the Brenner border, in order to stop hordes of refugees coming into the country. I found it simply unimaginable that here, in the middle of Europe – where borders had gradually been pulled down as part of a peace process after a huge struggle – suddenly fences should be put up again. And I thought it was necessary to intervene by making this film. Originally, thinking that the fence really would be built, I wanted to observe and record all the stages in the erection of that barrier. In the end the fence that had been announced with great fanfare was never actually built. In principle that was a good thing, and of course it changed the nature of the film I had planned. The idea that a border fence could be erected at Brenner triggered a lot of emotions in many people. It was an opportunity to formulate fears, protests and anger. The fence that was never built became a huge topic on all sides, and it was the occasion to reflect on an open, closed or half-open border.

Did you feel called upon, in your capacity as a filmmaker, to put forward a reality check in view of the one-sided reports and headlines about the subject?

NIKOLAUS GEYRHALTER: The political establishment deals with the issue of refugees by means of fear: firstly by stoking this fear and then by taking advantage of it. By the time the plan to build a fence here was announced the so-called Balkan route had been closed, and it was quite clear that Syrian refugees – and this was mainly about them – wouldn't risk another sea crossing to get from Italy to the rest of Europe. Nevertheless, there was lots of shouting about measures to reinforce the border at Brenner. When you look at the huge expense involved, you can't help wondering whether some of the money couldn't be used more meaningfully elsewhere in Europe. In a global context, fences don't solve anything.

After a certain point the media reporting suddenly became very one-sided. For a long time this country had a culture of welcoming refugees, with the burden accepted by civil society. And then abruptly the mood in almost all the media switched, as if it had been decided that the boat was full, and refugee quotas were established without thinking through the consequences or legality.

I certainly wanted to take a close look at what it means for a place if suddenly registration centres are set up, large numbers of police are stationed there and fences are erected.

I wanted to observe and document the situation analytically, to create a contemporary political record. I like going to places people don't normally look at very closely.

You repeatedly allowed media reporting on the refugee situation to crop up in scenes in the film, via television or radio. How did you attempt to juxtapose the two perspectives?

NIKOLAUS GEYRHALTER: It was obvious from the beginning that the image conveyed in the media and the real picture on the ground had very little in common. That's why I thought it was interesting to let media reports feature in these scenes: to have the minister speaking on the television in the station bar, to have the news bulletin playing in the living room of our protagonists. Reproducing this filtered depiction of reality on the spot brought out the absurdity in many ways. After all, the media reports gave the impression that vast hordes had gathered at the border, posing an immediate threat to Tyrol and the whole of Austria. It was important for me to show how the headlines, this huge attempt to generate fear, simply didn't apply to the very place they were supposed to be describing. And I also wanted to show that there's a small village where everything continues almost entirely unchanged, a place which doesn't fit in at all with the hysterical image constructed by the media.

The film focuses primarily on individual people and conversations with them. Were you primarily concerned in finding people whose lives are dominated by a border, people who have always had to deal with elements of division and connection?

NIKOLAUS GEYRHALTER: I was mainly interested in the question: „How do people live with a border which constantly changes shape?“ Over the course of history this border has had many faces, and it seems to me that these people are fairly unimpressed by it. That's why all the fuss that was staged about building a fence didn't really bother them much. I find living at the border interesting because there's always something artificial about a border. If the border weren't there, somehow everything would be different but still the same. When you travel from the North to the South of Tyrol you don't experience any huge change. Maybe the coffee tastes better in the South. But basically divisions strike me as constructions which have become anachronisms. I feel European through and through, and there's something irrelevant about borders. Where you do still find them they're going to be dismantled sooner or later; the world is going to grow together more and more because of modern communication, whether you feel that's a good thing or not. It's going to happen, and we'll have to deal with it. And it has become absolutely impossible to deny the fact that there are places in this world where people's lives are fundamentally worse. We can't act here as though the other end of the world didn't exist, when we buy their products because they're cheaper and where conflicts develop which have their historical origins in our own actions. More and more people are going to become aware of this and see Europe and the world as one entity. I personally don't regard borders as relevant any more. That doesn't mean that the future is going to be easy and free of conflicts. But we have to face up to the challenges. In view of all that, there's something fascinating about borders, because they are unnatural and yet at the same time fixed in our heads, and they're capable of changing entire regions and mentalities.

It's fascinating that you encounter people who have a very humane and discerning view of the refugee situation, people who respond to the legal measures being taken and the attempt to stoke up fear with something like healthy compassion. Were you surprised by that yourself?

NIKOLAUS GEYRHALTER: I was extremely relieved. It's deeply moving to meet people who have their own opinion and refuse to be told what to think. It may sound like one of the clichés about Tyrol, but it really is my impression that generally Tyroleans do what they believe is right. And it never seemed to me that the local police questioned any of the orders they were given as a matter of principle: instead, everything was thoroughly discussed and adopted in a proportionate manner. People told me again and again in conversation that this had a lot to do with being a small, autonomous world enclosed by mountains on all sides. The typical Tyrolean, if you can make a generalisation like that, has his opinion and stands by it, whether the other person likes it or not. I also experienced that very often.

Did you make a conscious decision not to have any refugees who had just arrived speak in the film, or did the opportunity simply not arise?

NIKOLAUS GEYRHALTER: On the one hand, there are very few refugees at Brenner these days. But we also decided at an early stage not to depict any refugees. This isn't a film about refugees, it's a film about how we Austrians deal with the issue of refugees: „We're afraid. We think we have to protect ourselves. We build fences.“ It's a way of taking a close look at the people who fence themselves in, not the people who want to come here.

The conversations are frequently juxtaposed with long shots of (beautiful) countryside which reveals the concept of a border as a random phenomenon, and with images of various types of transport which dominate the scene at Brenner and symbolise the connections in operation here. What role does the landscape play?

NIKOLAUS GEYRHALTER: The countryside there is basically as beautiful on this side of the border as on the other side. A landscape remains completely indifferent to the existence of borders. A tree doesn't care whether it's standing in Italy or not. In that sense, there's something interchangeable about the landscape – and it's right that way. On the other hand, the landscape provides the background for the whole story. It's the land which is home to the people we talked to, the same land that the people we didn't talk to would like to reach, because they hope life there will be safer for them. The border itself, the highway that winds its way permanently through the landscape, represents fixed points that I wanted to refer to frequently during the film. The background set, so to speak.

The editing strikes me as very abrupt and rich in contrasts: is this a formal way of conveying the experience of the border and crossing the border? Did you deliberately choose to use hard cuts in the film?

NIKOLAUS GEYRHALTER: I think we edited the film very gently, but there are moments – especially with extracts from the media or politicians on television – where it just got to the point that we didn't want to listen any longer. Whatever was being said had already been said so often, you didn't need the words again. At those points we permitted ourselves to move on abruptly. Even if it meant interrupting the politicians occasionally. It was better to let the people carry on talking, the people in the living room watching the television. On top of that, Brenner itself is very varied. I found myself constantly surprised, and it required appropriate editing. Just a few hundred metres from the highway you find yourself in a little paradise. And if you walk up the next mountain you can't even hear the highway anymore.

We wanted to depict the many aspects of this landscape that influence the people here, in all its variety. There was the idea of a fence, the residents, the protests, the local authorities who have to deal with it, the Austrian Army, all interacting and occasionally clashing. It's fascinating how many contrasts you find, which seem contradictory at first, in such a microcosm.

THE BORDER FENCE also demonstrates how reality and discourse can drift apart – something that must concern you in particular as a documentary filmmaker.

NIKOLAUS GEYRHALTER: That's why we make films – to present a corrective view of the world. None of those films is going to change the world. But a lot of films together will at least shift a different reality into the centre of the discourse. There are so many realities, including ones you otherwise don't look at, either because you don't want to see them or because you simply have no access to them. That's what movies are for: to make it possible to experience some of these realities in the cinema.

Interview: Karin Schiefer

June 2018

Translation: Charles Osborne

CREDITS

Director & Photography: Nikolaus Geyrhalter

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Wolfgang Widerhofer
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Nikolaus Geyrhalter

Production:

NGF - Nikolaus Geyrhalter Filmproduktion GmbH

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ORF Film/Fernseh-Abkommen

Filmfonds Wien

Amt der Tiroler Landesregierung, Abteilung Kultur





QUOTES FROM THE FILM

Winfried Happ (hunter):

Home is everything. Forests, mountains, earth, air. Having nature right at your doorstep, moving freely. Not having to fear anything. I think we don't have to say more, we feel happy here. There is work. We are well off. We can live. That's all a person can wish for in life.

Many refugees pass the 'green' border. I feel sorry for them. A weather like today, wintry, cold, foggy, and they are dressed lightly. I have to say, passing a border in the mountains in such a harsh weather, that's troublesome. That they make it at all. Even more when there are families with children. I feel empathy for them.

Wolfgang Bodner (police officer):

You do take it home with you, yes. Looking at your family at home. I often tell my children, 'There was a family from Syria here, the children had the same age. They have no perspective, while you can have everything but are never satisfied. Look at that, they have two plastic bags. Nothing, they don't know the language. No education. What will they do? You have opportunities. Use them.' That's what you take home, of course. What will happen to them? And you think, I wouldn't want to be in their place. Having to move through foreign countries. Not knowing what will happen, where you will end up. Will you even survive?

Priska Überegger (bar owner):

I only wish that politicians would understand that a closed border is never a good thing.

Michael Kerschbaumer (milk driver):

Generally speaking, human beings are never satisfied, we always want more. That's human nature. We always want more. But at some point, there must be a limit.

Abdoul Lahat Ndiaye (construction manager drilling site):

We must make an effort to live together. We have to be respectful in order to be respected. That's how we should live together. War and violence are useless. They serve no purpose. Conflicts must be resolved peacefully. We should know each other.

Ioan Budulai (pastor):

I want to say that these people do have this sensitivity, they do feel empathy for the refugees. But their empathy or goodwill is always connected with their fears. And this is where first rejections stem from. But I believe, if you really inform the people and teach them that refugees are people just like we are, only that they don't have a home anymore - then, I think, the people would want to help.

Andreas Hörtnagl (organic farmer):

This is a schizophrenic, a truly tragic situation. To fear those who had to flee from war. Who had to flee from violence. Who had to leave their homes. Usually, you do not have to fear people like that. No one likes to leave their home.

But the leading parties must see that populism alone on a long-term basis is not good for politics. Populism is good for elections. They can be won with populism. Sure. But populism is not a basis for serious politics, for the future and the development of this country, for peaceful coexistence and for a modern society. Populism can't do that.

Peter Trenkwalder (master plumber):

I think, the future looks different. And I have the feeling this fence or many fences in Europe are the last signs of life of antiquated politics in today's Europe.

And I think we finally have to stop to blame those who come for something that is not their fault. Because if we go back in history, we are guilty. We. We, the generation that lavishly consumes resources. Destroying things that don't belong to us. Invading other countries, and taking everything from them, livelihood, opportunities and future. Of course they flee. I would do that too. Our people also fled from here because they had no opportunity to survive.

Gerhard Niederwieser (police officer):

This is the famous border fence. It's been lying here for two years. Right at the area of the Brenner border. We regularly inspect its condition. We did that just now, it's all good. And we hope that it will continue to lie here.

FILMOGRAPHY NIKOLAUS GEYRHALTER

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

ERDE (in Produktion) – Earth (in production)
A + 90 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

Homo Sapiens:

Wild Dreamer Award for Best Documentary, Subversive Film Festival, Zagreb (2016)
Best Sounddesign Documentary, Diagonale (2017)

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)

Over the Years:

Grand Diagonale Prize: Best Austrian Documentary Film, Diagonale (2015)
Best Artistic Editing of a Documentary Film, Diagonale (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)

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)

Danube Hospital:

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

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

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)

Int. 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)

7915 KM:

Best Cinematography documentary film, Diagonale (2009)

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)

Our Daily Bread:

Adolf-Grimme-Preis 2008, Kategorie Information & Kultur (2008)
Spezialpreis der Jury, International Documentary Festival Amsterdam (2005)

Angeschwemmt:

New Cinema Prize, Vienna (1994)



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 ROBBERT by Benjamin Heisenberg had its world premiere in competition at the 60. Berlinale.

In 2011 the second fiction feature production, Markus Schleinzer'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 worldwide.

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.

And most recently: IDFA Competition invited THE BORDER FENCE by Nikolaus Geyrhalter to Amsterdam for its international premiere.

FILMOGRAPHY NGF

IN PRODUCTION

Erde / Earth
A + 90 min. + Director: Nikolaus Geyrhalter

Robo Love
A + 90 min. + Director: Maria Arlamovsky

Viva la Vulva
A + 52 min. + Director: Gabi Schweiger

Raus aus dem Korsett! / Defiance. Three Women and the Vote
A + 43/52 min. + Director: Beate Thalberg

Gehört, Gesehen
A + 100 min. + Director: Jakob Brossmann, David Paede

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 + 100 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 + 90 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 + 60 min. + Director: Andreas Pichler, Martin Prinz

Homo Sapiens
A + 94 Min. + Regie: Nikolaus Geyrhalter

2015
Alles unter Kontrolle / Everything 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 K. Wohlgenannt

Der Weg an die Spitze / Stams – Tomorrow's Idols
A + 25 min. + Directors: Harald Aue, Michael Gartner

2009
Der Räuber / The Robber
Fiction + A/D + 96 min. + Director: Benjamin Heisenberg

Goisern Goes West
A + 3 x 30 min. + Directors: Markus Wogroly, 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

Eisenwurzen (Das Musical) / Eisenwurzen - A Mountain Musical
A + 52 min. + Director: Eva Eckert

Goisern Goes East
A + 5 x 30 min. + Directors: Markus Wogroly, Robert Lakatos, Harald Aue

Mein Halbes Leben / (Half) the Time of My Life
A + 93 min. + Director: Marko Doringer

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. Cakic- Veselic

Kanegra
A + 50 min. + Director: Katharina Copony

Pessac - Leben im Labor / Pessac – Living in a Laboratory

A + 52 min. + Directors: Claudia Trinker, Julia Zöller

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 Edis
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

1995
Kisangani Diary
A + 52 min. + s/w + Director: Hubert Sauper

1994
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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