

PRESS RELEASE

HOMO SAPIENS

A FILM BY NIKOLAUS GEYRHALTER



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A FILM BY NIKOLAUS GEYRHALTER

A 2016, 94 min.

Without dialogue

RED 4K / DCP, Dolby Atmos

www.homosapiens-film.at/english

www.facebook.com/Homosapiens-Film

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HOMO SAPIENS

Homo Sapiens is a film about the finiteness and fragility of human existence and the end of the industrial age, and what it means to be a human being.

What will remain of our lives after we're gone?

Empty spaces, ruins, cities increasingly overgrown with vegetation, crumbling asphalt: the areas we currently inhabit, though humanity has disappeared. Now abandoned and decaying, gradually reclaimed by nature after being taken from it so long ago.

Homo Sapiens is an ode to humanity as seen from a possible future scenario.



FESTIVALS

Berlinale Forum (2016)

Cinéma du Réel, Festival international de films documentaires (2016)

Hong Kong International Film Festival (2016)

Buenos Aires International Independent Film Festival (BAFICI) (2016)

Docville International Documentary Film Festival, Leuven (2016)

Subversive Film Festival, Zagreb (2016)

Filmkunstfest Mecklenburg-Vorpommern, Schwerin (2016)

DOK.fest München (2016)

Docs Against Gravity Film Festival, Warsaw (2016)

Docaviv International Film Festival, Tel Aviv (2016)

Bildrausch Filmfest Basel (2016)

Olhar de Cinema, Festival Internacional de Curitiba (2016)

Edinburgh International Film Festival (2016)

a.o.

AN ODE TO BEING HUMAN

A mosaic in some sort of temple offers a representation of mankind: the opening shot of *Homo Sapiens* shows humanity's ageless attempt to leave an enduring portrait for posterity. But the "temple" is abandoned, and nature is taking over. In *Homo Sapiens*, no other image will show depictions of humans, and thus humanity's faint traces are thrown into sharp relief.

With an assembly of precisely composed still images, the film explores the spaces that *Homo Sapiens* has developed for itself and for its way of life: from transportation to living quarters, from healthcare to education, from communication to entertainment, from religion to burying the dead.

We see places we have left behind, abandoned, or forgotten—small, intimate spaces such as apartments or houses, as well as massive industrial complexes and spaces of public life, all in various stages of being reclaimed by nature. Often, the wind moves the leaves of plants, or even parts of buildings that are disintegrating. Sometimes it rains or snows, which has startling effects upon the insides of a building. Many of these places are inhabited by animals, mostly birds. And sometimes it is the sand of the desert that softly blows through former living rooms.

The deserted spaces, their sounds, the cacophony of weather and wildlife, and the time that the film allots to its viewers all serve to create an intimacy, a feeling of resting within oneself. They create a meditative undertow, inviting you to reflect on the fragility of human beings. And they generate a strong awareness of the present moment of each and every one of us; today, here, and now.

In his Chernobyl film PRIPYAT, in OUR DAILY BREAD, and when confronting Fortress Europe in ABENDLAND, Nikolaus Geyrhalter mapped out humanity's latitude for action. In *Homo Sapiens*, relying on his powerful images, he forges a different, poetic, and essay-like path. By illustrating the finiteness of humanity, *Homo Sapiens* asks timeless questions: What is the meaning of human existence in relation to the world we live in? How can we define our presence without wallowing in end-times fantasies?

An ode to being human, explored from a potentially real retrospective viewpoint.

WHAT WILL REMAIN OF US ONCE HUMANITY IS GONE?

by Alejandro Bachmann

What will remain of us once humanity is gone? This hypothetical but ultimately reasonable question is at the core of *Homo Sapiens*, Nikolaus Geyrhalter's cinematic homage to decay, to those parts of human civilization that are already spent but not yet gone. At the beginning we see humans depicted in painstakingly assembled mosaics inside a grandiose Soviet building—images that humans made of themselves, images that show how humans wanted to see themselves, what they wanted to propagate, what they wanted to carry into the future. Water trickles softly over the mosaics; the first stones, loosened, have begun to fall from these pictures.

The movie continues to follow this path, focusing not on artistically created images in paintings, theater, or cinema, but attempting to describe humanity by showing the architectural remnants of human civilization. We see abandoned temples of consumption; blighted theme parks; desolate worksites; universities and schools in varying stages of decay; ghostly prisons and military complexes; empty waiting rooms and transport routes; overgrown landfills. In these shots, humans are completely absent, but what they have left behind evokes the image of a species that has thoroughly marked its territory in every corner of the world, deep below the soil and atop icy mountain peaks.

For 90 minutes, *Homo Sapiens* asks us to witness a world in which we ourselves have long ceased to play a role. No camera motion is needed to follow any living thing; there's almost no movement within the images that would determine the length of a shot or provide a narrative to justify the transition from one shot to another. Only the sounds (and occasionally a glimpse) of insects, birds, wind, and rain emerge now and then to enliven the silent tableaux. From a frightening distance and with supreme indifference, we examine the remnants of this world as if we were archaeologists from the future or from a different world, trying to decipher an alien civilization. Everything turns into a cipher, a sign, a code that promises understanding: they must have been megalomaniacs, those humans—extravagant, imposing, and full of themselves.

In *Homo Sapiens*, we confront the absurdity of such self-images once they are subject to decay. We would like to believe that this film tells of a distant future, but we know that its images were generated in the here and now.

INTERVIEW WITH NIKOLAUS GEYRHALTER

KARIN SCHIEFER: *Homo Sapiens* is rather unusual for a documentary film in that it takes as its subject something which no longer exists. It shows a possible vision of the future. Mankind, which has been the focus of most of your work until now, is no longer there. What prompted you to adopt this radical approach?

NIKOLAUS GEYRHALTER: First of all, I wouldn't really describe *Homo Sapiens* as a documentary film. It's a film. The film industry and film festivals need categorization. In this case it only partly applies, in my view. The film may perhaps be rather closer to a documentary film than a feature film. But one reason why I consider *Homo Sapiens* a very fictional production is that we intervened a lot and changed a lot. The trees, the buildings and even the wind were almost like actors for me. It wasn't my intention at any time to depict a documentary reality here. For me it's a vision which is closer to fiction. The documentary aspect of the film is the fact that the buildings and landscapes can be found now, in the present day, or at least could be until they were pulled down.

In films like *Our Daily Bread* and *Over The Years* you show machines playing an increasingly dominant role in working life, while the human aspect of work is edged out. The subject of *Homo Sapiens* is the state of the world after mankind and after machines. How could that state be described?

NIKOLAUS GEYRHALTER: That's only one possible way of reading the film, though of course it's designed so that interpretation is very plausible. But I wouldn't like to see the film reduced to a single post-apocalyptic scenario, because despite this possible retrospective view of mankind, for me it's still a film that very powerfully portrays this moment. By being so radically absent, human beings are all the more present. In that sense it is a film about people even though they are not there.

In that sense *Homo Sapiens* is your most fictitious film, because every abandoned, faded, rotting location that has gone to seed is charged with a past story. But at the same time it is left entirely to each viewer to come up with his or her own hypothesis.

NIKOLAUS GEYRHALTER: And that's how it should be.

The title of the film is taken from the scientific designation of the human species, which appears to have become extinct in this film. What motivated you to choose this title?

NIKOLAUS GEYRHALTER: For a long time we used the working title „Sometime“, though we knew we'd have to find a better solution because that title anticipated too clearly a future scenario when people would no longer exist. I wanted to leave that interpretation open but without suggesting it was the only way of looking at the film. I'm increasingly interested in mankind and the question of what we are doing here, what we will leave behind us. There is definitely the sense of responsibility towards the environment. That's why it was important to get human beings into the title, and we spent a very long time looking for the right wording. I think it's a good variation on the scientific term *Homo Sapiens*, precisely because in this context you simply wouldn't expect the absence of human beings, but it also has archaeological and historical associations.

The images often suggest that the places were abandoned suddenly, by everybody involved, which raises the question of how that might have happened. What criteria did the research team use when looking for suitable locations?

NIKOLAUS GEYRHALTER: The research became increasingly specific. At first we were just looking for deserted places. Deserted in the sense of abandoned. Places like that are easy to find, but we discovered that it quickly became trite. What we needed were places that had stories attached, where you could see what they had once been. An empty factory, a ruined house – that wasn't particularly interesting. It was important that the places had stories without necessarily making you sympathize with them. We began concentrating on searching for places with a history that could be read without explanation, places that were impressive due to their dimensions or because they were in an advanced state of being reclaimed by nature. And while we were editing it quickly became apparent that the film somehow had to move on constantly to new aspects. The most important point was to find places that matched our premise: we wanted to create a critical look backwards at mankind.

You can very quickly make out and identify urban infrastructures and institutions in these ruins.

NIKOLAUS GEYRHALTER: Yes, the focus is very much on the human system and the question of how people have organized themselves. There was a conscious decision not to show any private spaces. Naturally the ease of identification is due to the choices we make. There were plenty of places that didn't contain that possibility, so it was crucial that the places and the images should be able to tell stories about their past. We have passages where we intercut shots of different places to form coherent sequences, and it wasn't important where they were actually filmed. And then later there are specific places which can be recognized as connected structures, or as islands for example. In those cases there was a different aim: to present the geographical range of complete destruction.

Image and space could be described as something like the twin pillars of your work in film. Here it seems as though you were able to concentrate almost exclusively on this and pursue the challenge of taking what is available in a virtually pure form.

NIKOLAUS GEYRHALTER: It's not the first film where I construct a narrative only through images. It's just the first one where the images don't have any people in them. *Homo Sapiens* is perhaps the most photographic of all my films. The image has always been important to me, increasingly so, and here it almost plays the leading role. Filming *Homo Sapiens* was a process of dealing with what was available – but we manipulated what was available whenever we felt it necessary. For example, we created wind. At some point during the editing process it became apparent that there was no movement in many of the interiors, and it wasn't possible to deal with this lack of life just by adding sound. Sometimes we arranged the lighting, and often we used digital aids to make the objects more perfect and retain concentration. We didn't want any human noises at all to be heard, which meant we could hardly record any original sound at all. The sounds that we hear were created carefully for each image, from archive material and a great deal of sound recorded especially for that purpose.

To what extent did the filming take you all around the world?

NIKOLAUS GEYRHALTER: We did a lot of filming in Europe and the USA. We found a place in Argentina that had been swallowed up by a salt lake, and then the water had sunk again, leaving everything white from the salt. We got there at precisely the right time, when there weren't any footprints to be seen, and the sky was absolutely perfect as well. That's a five-minute sequence in the film that we captured one afternoon. We also did a lot of filming in Japan, partly because of the abandoned island at the end of the film and also because of Fukushima. The film begins with the mosaics on the Buzludzha Monument in Bulgaria,

and then there is a sequence with images from Fukushima where you don't know for a long time what's really going on, because the deterioration hasn't progressed very far yet. We were filming about 4 km from the nuclear power station.

In a film which manages without language and people, the rhythm becomes all the more important. Were the variations in the sequence length an intuitive part of filming, or was that exclusively part of the editing process?

NIKOLAUS GEYRHALTER: We agreed at a very early stage that the rhythm would be slow, and that each scene would be filmed for about a minute. In the final film that comes down to about half a minute. When we started editing first of all we arranged the images according to theme, without worrying about the rhythm at all, to see how the arc would work. Then, on the basis of that version, Michael Palm began to work on the rhythm of the sequences. So images that take longer to digest, that you want to watch for longer or that have a different rhythm because of the wind, are shown for longer than the others. It was the first time Michael Palm had edited one of my films. When I'm filming a fundamental principle of mine is that I take the shots, and the editor has a great deal of freedom. The aim is to find the appropriate rhythm for the images, the right breathing speed and suitable context. That's not my strength, and I'm glad to leave it to someone else. This is clearly a film where a very slow rhythm is appropriate, and that is apparent from the first minutes. The audience knows from the beginning what to expect.

This film, without people or language, needs a strong sound component. You were working with Peter Kutin on this. What did the sound work involve?

NIKOLAUS GEYRHALTER: I really don't know who could have done this better than Peter Kutin, because I don't know anyone else who lives with sound to such an extent. Peter Kutin has often handled sound design for me. But in the case of *Homo Sapiens* it was sound design in an extreme dimension, because virtually everything was open. Apart from a very few locations, Peter got a silent movie with only provisional atmospheric sound from the editing room. We analyzed very closely what you could hear in each case: a sheet of paper in the wind, a piece of metal screeching, a bird. It was as if you were adding music to a silent film. It was a process that took years, and it's still exciting, to the very end.

How long have you been working on *Homo Sapiens*?

NIKOLAUS GEYRHALTER: It must be four years. Not exclusively, but we constantly came back to it. Things kept on changing. We had to drop some places because they were demolished before we could film them, and others were added. Again and again we turned up somewhere to start filming, and there was nothing left but waste land. It often happened really fast: the radar dish you can see in the film didn't exist the following day. Sometimes we were very lucky. While we were filming the slaughterhouse the far end of the building was already being demolished. We very often found places on the Internet we would have liked to film and then discovered they weren't there any more. The island in Japan, on the other hand, is an old mining island that became unprofitable, but now it's the subject of a preservation order. It will be left to decay until it doesn't exist any longer. A lot of isolated buildings in cities either don't last very long or nothing happens to them because there's an issue about ownership of the property. Research continued in the background constantly, though, and there was always plenty going on. The film doesn't have any natural end, either. You could carry on filming forever.

Interview: Karin Schiefer
January 2016

CREDITS

Director, Photography: Nikolaus Geyrhalter
Editing: Michael Palm
Sound Design: Peter Kutin
Florian Kindlinger
Sound mixing: Alexander Koller
Location Research: Simon Graf
Research: Maria Arlamovsky
Assistant camera: Simon Graf
Christoph Grasser
Sebastian Arlamovsky
Thomas Cervenca
Production Managers: Katharina Posch
Flavio Marchetti
Lixi Frank
Executive producer: Michael Kitzberger
Producers: Nikolaus Geyrhalter
Michael Kitzberger
Wolfgang Widerhofer
Markus Glaser

Production
NGF - Nikolaus Geyrhalter Filmproduktion GmbH

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ORF Film/Fernseh-
Abkommen
ZDF/3sat

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Filmografie Nikolaus Geyrhalter

*1972, Wien – Regie, Kamera, Drehbuch, Produktion

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

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

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)

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:

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)

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)

Angeschwemmt:

New Cinema Prize, Vienna (1994)



Nikolaus Geyrhalter Filmproduction

Founded by Nikolaus Geyrhalter in 1994, with Markus Glaser, Michael Kitzberger and Wolfgang Widerhofer joining as partners in 2003, the core competence of NGF lies in the production of documentary and feature films for theatrical release as well as high quality works for television.

NGF works with directors and authors who have a strong and innovative style and a passion and understanding for their respective medium—be it the big screen or television. Fascinating stories that are tangible and moving, implemented in formats that are radically new.

In its early years, the company was exclusively devoted to the production of documentary films. Works such as *PRIPYAT*, *ACROSS THE BORDER*, *OUR DAILY BREAD*, *ABENDLAND*, and *FOOD DESIGN* are representative of NGF's approximately 45 documentary films for cinema and television that have garnered numerous prestigious awards and have been shown around the world.

In 2010, NGF produced its first feature film, *THE ROBBER* by Benjamin Heisenberg, which celebrated its world premiere at the 60th Berlinale Competition. In 2011, NGF's second feature film, *MICHAEL*, the film debut by Markus Schleinzer, was selected to compete at the Cannes Film Festival.

NGF's first television documentary series was launched in 2008 with *GOISERN GOES EAST*, and since 2010, several seasons of *REISECKER'S TRAVELS*, a television series, have been produced.

NGF's most recent accolades include the European Film Award for *MASTER OF THE UNIVERSE* by Marc Bauder, the premiere of *OVER THE YEARS*, a 10-year project by Nikolaus Geyrhalter, at the Berlinale Forum 2015 and of *THE VISIT* by Michael Madsen at the competition of the Sundance Film Festival.

2016 begins with the invitation of Nikolaus Geyrhalter's new Film *Homo Sapiens* to the Berlinale Forum, the cinema release of *EVERYTHING UNDER CONTROL* by Werner Boote and the selling of the remake rights of *THE ROBBER* to FilmNation Entertainment (with director J.C. Chandor).

Currently, NGF is working on the historical feature film *LIGHT* by Barbara Albert (with Maria Dragus and Devid Striesow), on new feature films by Katharina Mückstein, Daniel Hösl a.o. and on new documentaries by Nikolaus Geyrhalter, Maria Arlamovsky, Fritz Ofner, among others.

FILMOGRAPHY NGF

IN PRODUCTION

Licht / Light

A/D + 100 min. + Director: Barbara Albert

Erde / Earth

A + 90 min. + Director: Nikolaus Geyrhalter

Future Baby

A + 90 min. + Director: Maria Arlamovsky

Das Leben ist keine Generalprobe / Life isn't a Rehearsal

A + 90 min. + Director: Nicole Scherg

Die andere Seite / The Other Side

A + 80 min. + Director: Judith Zdesar

Reiseckers Reisen V / Reisecker's Travels V

A + 10 x 25 min. + Director: Michael

Reisecker

Hotel Sacher

A + 80 min. + Director: Beate Thalberg

Von Männern und Vätern / Of Fathers and Men

I/A + 60 min. + Director: Andreas Pichler, Martin Prinz

2016

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
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. Cacic-
Veselic

Kanegra
A + 50 min. + Director: Katharina Copony

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

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

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

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

KONTAKT

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Festival Coordination

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