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Internationaler  
Wettbewerb  
Dokumentarfilm  
2025

V'25



# MELT

A film by Nikolaus Geyrhalter



Director & Cinematographer NIKOLAUS GEYRHALTER Assistant Director & Research SOPHIA LAGGNER

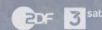
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Sound Design FLORIAN KINDLINGER, FLORA RAJAKOWITSCH Sound Mixing ALEXANDER KOLLER Colour Grading LUKAS LERPERGER Vfx SEBASTIAN ARLAMOVSKY

Production Managers ANTONIA BERNKOPF, FELIX HOLZEIS Executive Producer MICHAEL KITZBERGER

Producers NIKOLAUS GEYRHALTER, MARKUS GLASER, MICHAEL KITZBERGER, KATHARINA POSCH, WOLFGANG WIDERHOFER

Production NGF GEYRHALTERFILM



# PRESS KIT

# MELT

A film by NIKOLAUS GEYRHALTER

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## CREW & TECHNICAL DATA

### CREW

**Director & Cinematographer:**  
Nikolaus Geyrhalter

**Assistant Director & Research:**  
Sophia Laggner

**Sound:**  
Sophia Laggner  
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Eva Hausberger  
Sergey Martynyuk  
Ariane Pellini

**Editing:**  
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**Sound Design:**  
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**Sound Mixing:**  
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**Colour Grading:**  
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**VFX:**  
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**Executive Producer:**  
Michael Kitzberger

**Producers:**  
Nikolaus Geyrhalter  
Markus Glaser  
Michael Kitzberger  
Katharina Posch  
Wolfgang Widerhofer

**Production:**  
NGF Geyrhalterfilm

**With support of:**  
Österreichisches Filminstitut  
Filmfonds Wien  
ORF Film/Fernsehabkommen  
Filmstandort Austria  
ZDF/3sat

### TECHNICAL DATA

**Original title:** MELT  
**International title:** MELT  
**Running time:** 127 minutes  
**Country:** Austria, 2025  
**Languages:** Japanese, German, English, French  
**Filming locations:** Japan, Austria, Iceland, France, Switzerland, Antarctica, Canada  
**Format:** 1:1,85  
**Image:** 4k  
**Sound:** Dolby Atmos



## SYNOPSIS

### SHORT SYNOPSIS

Snow and ice, as far as the eye can see: Nikolaus Geyrhalter's new film immerses audiences in a world of white. The filmmaker has visited spectacular locations across the world and met people who are surrounded by these landscapes every day. MELT explores their stories – and the gradual disappearance of the ice that was once assumed to be eternal.



### MEDIUM SYNOPSIS

Nikolaus Geyrhalter's new film immerses audiences in a world of white. The film's protagonists are the people who inhabit this world. MELT is the story of these individuals and their homes – and of the gradual disappearance of the ice that was once assumed to be eternal.

Along the Tateyama Kurobe Alpine Route in Japan, bulldozers carve out spectacular, 16-metre-high walls of snow in order to build corridors specifically to attract tourists, while the celebrated ski region Val-d'Isère in southern France uses artificial snow to create a winter wonderland. In Switzerland, snowplows carve furrows into the glaciers in order to preserve the snow for the coming winter sports season, and in Iceland visitors pose in front of gigantic blocks of ice that are gradually being swallowed by the sea. Everything *seems* normal – but behind the apparently perfect white façade, the world's ice and snow are melting at an alarming rate.

For his new film, the director Nikolaus Geyrhalter travels from the largest glacier in the Alps to Japan, Canada, Austria, and Iceland, and all the way to a research station in Antarctica, capturing the different destinations' vast white landscapes in wide, tranquil shots that allow the land to speak for itself. He assumes the role of passive observer, encouraging the people who face the beauty, might, and challenges of the snow to tell their own stories.

Everywhere Geyrhalter goes, the protagonists tell of the gradual disappearance of snow and ice, melting glaciers, and increasingly extreme weather conditions – and reveal how they experience climate change in their everyday lives and work. MELT, filmed between 2021 and 2025, preserves some of the world's most compelling frozen landscapes for the archives of the future, thereby addressing some of the greatest environmental and political questions of our age.



## LONG SYNOPSIS

In a remote small town of 500 people in Canada's far north, the inhabitants celebrate a joyous wedding at temperatures of -29 degrees Celsius. Here, frozen rivers are used as important seasonal access roads. It is one of the many impressive and somewhat bizarre locations featured in Nikolaus Geyrhalter's new film MELT, in which the white landscapes appear endless.

Along the Tateyama Kurobe Alpine Route in Japan, bulldozers carve out spectacular, 16-metre-high walls of snow in order to build corridors specifically to attract tourists, while the celebrated ski region Val-d'Isère in southern France uses artificial snow to create a winter wonderland – with the help of around 650 snow cannons. "It's just like with Santa Claus. You have to let the kids believe he is real," says one of the local workers, who spends much of his time in front of innumerable monitors in a control room.

In Switzerland, snowplows carve furrows into the landscape. Here, it is hoped that snow farming will help to at least slow the disappearance of the glacier. In Iceland, visitors pose in front of gigantic blocks of ice that are gradually being swallowed by the sea. Everything *seems* normal – but behind the apparently perfect white façade, the world's ice and snow are melting at an alarming rate.

Nikolaus Geyrhalter and his camera travel from the largest glacier in the Swiss Alps to Japan, Canada, Austria, and Iceland, and all the way to a research station in Antarctica. "By the time we can definitely prove that Antarctica is impacted by global environmental changes, it will most likely be too late," one of the scientists working at the Neumayer Station explains.



In wide, tranquil shots, Geyrhalter immerses the viewer in these fascinating white worlds, allowing the landscapes to speak for themselves. He assumes the role of passive observer, encouraging the people who face the beauty, might, and challenges of the snow to tell their own stories. Everywhere Geyrhalter goes, the protagonists tell of the gradual disappearance of snow and ice, melting glaciers, and increasingly extreme weather conditions – and reveal how they experience climate change in their everyday lives and work. MELT, filmed between 2021 and 2025, preserves some of the world's most compelling frozen landscapes for the archives of the future, thereby addressing some of the greatest environmental and political questions of our age.



## **SCREENING DATES**

### **Viennale – World premiere**

**Vienna International Film Festival**  
**16. – 28. Oktober 2025**

Screening dates:

Sun 19.10.2025, 15:00, Gartenbaukino Vienna

Mon 20.10.2025, 21:00, Filmmuseum Vienna

[>> More information](#)

### **DOK Leipzig – International premiere**

**International Leipzig Festival for Documentary and Animated Film**  
**27 October to 2 November 2025**

**International Competition Documentary Film**

Screening dates:

Thurs 30.10.2025, 20:30, CineStar 7

Fri 31.10.2025, 14:00, CineStar 4

Sun 02.11.2025, 17:00, Passage Kinos Astoria

[>> More information](#)

### **IDFA – Dutch premiere**

**International Documentary Festival Amsterdam**  
**13. - 23. November 2025**

Section: Signed - The latest cinematic adventures of some of the most original filmmakers of our time. SIGNED celebrates those with a unique artistic signature, beyond the canon.

Screening dates:

Sat 15.11.2025, 11:15, Eye: Cinema 1

Sun 16.11.2025, 14:00, Tuschinski 3

Tue 18.11.2025, 21:00, Ketelhuis: Zaal 1

Thurs 20.11.2025, 21:00, Eye: Cinema 2

Fri 21.11.2025, 10:00, The Pulse 2

[>> More information](#)





## **INTERVIEW WITH DIRECTOR NIKOLAUS GEYRHALTER**

**MELT deals with snow and ice. The presence of water in this form, as well as its absence, poses considerable challenges for human beings. What prompted you to focus on this dwindling natural resource?**

**NIKOLAUS GEYRHALTER:** I like snow. And I especially like snow in movies. I like it when it snows. And ultimately, as so often in my films, MELT is about people and how they deal with something. Climate change is a major subject, but making a film explicitly about climate change didn't strike me as very appealing. It's much more interesting to show the situation right now. I see the film as a way of capturing life with snow, where it still plays a role in everyday existence, and of creating a kind of monument to frozen water. As always, it's also a film for future archives.

**Isn't a documentary film about current issues always a kind of future memory? Is one key motif of MELT that you film irretrievable images on a large scale, images that dissolve in front of the camera?**

Yes, that's another basic approach which I use in this film. Documentaries are often made with the main aim of having an impact in the present. I try to shape my films in such a way that they hold a future memory.

Actually, you're always aware that what you're filming is transient. We shot in places where the snow won't disappear tomorrow. But there are slow processes at work. I don't want to reduce MELT to a film about that disappearance. It's also important for me to make these snow worlds come alive, and to learn a lot about people in the process. Snow is a challenge for the people who live with it. It's usually in the wrong place at the wrong time.

**What was it about the places we see that made you want to film there?**

If you consider snow, at least in the Alpine region, you very soon find yourself addressing the subject of tourism and the logistics of controlling snow. It was more challenging to find topics that weren't related to tourism.

Finding locations and obtaining filming permits is always a process of hunting and gathering, right up to the end; it might be the hardest task of all. You carry on researching while you're shooting; it's always a response to what's happening in the world at that moment. The long production time was an advantage in that for two of the locations – in Japan and Antarctica – obtaining filming permission was a very long, complex process. After years of preparation, we were only able to proceed with those two important shoots at the very end.

**Earth (2019), Matter out of Place (2022) and MELT are three films where you depict our planet being transformed fundamentally by the extensive use of machines. What prompts you to concentrate on the interaction between man and machine in the natural world?**

It only became apparent to me how much machines would also feature in this film while we were shooting. The theme was ice and snow, and I was sometimes surprised to encounter so many diggers again. At first, I myself probably harbored a romantic notion of man and snow which hardly exists anymore. That's appropriate for the film. Machines say a lot about us humans. A digger does what it's supposed to do, without thinking; it doesn't stop until it breaks down. That's how we are. We basically don't want to be restricted. If something needs

to be moved, we move it, building bigger and bigger machines to do so. I felt it was important to show that all this consumes a lot of resources.

**You always seem to look at machines like diggers as if they were somehow like living beings ...**

I like machines, and I also like to film them, because I understand the attitude of the people who control them. They'd never before issued a filming permit for the construction of the snow corridor in Toyama, because it was felt that letting people move around there was far too dangerous. But I really wanted to shoot there, because I was convinced that it would be the ultimate image for this film of how machines are deployed. When we met with the team there, and I assured them that I could operate machines like that myself – so I could evaluate the situation properly – it immediately inspired confidence. We were in radio contact with the drivers and were able to get very close to the machines in the end. I always feel very comfortable in places where the action is predictable. I can work well in settings like that.

**How did you approach the beauty and purity that a snowy landscape offers?**

By trying to find appropriate images for it. Beauty can be depicted "beautifully". The decisive factor is what function the images have. Basically, one reason you go to the cinema is to have an aesthetic experience. That's connected with the images, the three-dimensional sound and, of course, the time allowed for the images to breathe. It's important that "beautiful" pictures should do more than just be beautiful.

**Were there moments when you were overwhelmed by something you saw?**

The idea of being overwhelmed in this line of work is usually an illusion. It just doesn't happen. Because of the research, you know where you're going and what to expect. You've made the preparations, and you try to make the best of it. While I'm shooting, I don't actually feel very present myself, because I function like a machine. I know I have a week, and at the end of that time the job has to be finished. For example, I don't take many personal photos on shoots; I live to do the work, and all my energy goes into capturing the shots and the composition that I'm constantly looking for. But I really can say that we were very overwhelmed by Antarctica. When we arrived, everything was still frozen. Then the weather got warmer, there was a snowstorm, the bay thawed out, and the ice floes with penguins drifted away – it was unreal and moving. Unfortunately, Antarctica is another place where tourism has begun and will also get out of hand. That feels very wrong.

**The snowy landscape not only provides powerful images for films; it also serves a tourist memory industry. The creation of memories, which is one of your themes, is also a recurring motif in MELT, with tourists taking selfies, showing what is done to nature in order to create beautiful memories.**

Industry really is the right word here. Nature has to function in this context; it provides the backdrop but has no say in what takes place. The number of snow cannons in Val d'Isère per kilometer of slopes gave me a lot to think about. This upmarket resort, which is actually at a very high altitude, must use any means necessary to provide quality discreetly. People have to be offered an experience.

However, I don't show the après-ski party in the mountains to make a criticism. I'm not so strict any more about what I think is good or bad; I don't have such a moral viewpoint about details like that. It's wrong to start a war, but dancing to loud music in the mountains probably



isn't wrong. I regard that sequence as a tongue-in-cheek look at our society, without passing judgement. I am not entitled to do that.

**The last episode, at the Neumayer Station, takes on the function of an epilogue. Can you describe that place?**

The Neumayer Station is a German research facility in Antarctica, one of the largest there. It's manned all year round by a team of about nine scientists and technicians who have to keep it in good shape. There is a lot going on there in the Antarctic summer, when they perform scientific experiments and do maintenance work. We were there during that period. As soon as it gets dark at the end of the Antarctic summer – which means no sunshine for the next three months – it becomes very quiet there. You can reach the station from Cape Town; it's a six-hour flight in a large plane and another two hours in a smaller one with skis. But in winter, the plane can't land there. You can't get in or out; nothing can happen.

**Is it an almost utopian place?**

Where the station is located, there is an endless flat expanse on one side, and the open sea not far away on the other. Many people who have been there want to go back. Life there can be quite addictive, because there's something unreal about it. All the problems we have here seem very far away and unimportant. And it's a place where everyone has to rely on each other. There has to be a stronger sense of community, otherwise it wouldn't work.

**But even this pure, concentrated landscape is beginning to dissolve. You have seen a huge number of extreme places in your film work and are probably in a better position to form a global picture of our planet than all but a very few other people. What is your conclusion?**

I think about that a lot. At the end of the film, Jörlund says those people who understand the state of our planet have a responsibility to act. I am one of these people, no doubt about it. Through my work, I have experienced the happiness of being human, but far more often I've seen the abysses and cruelties of our existence in so many facets and forms. No species harms our planet as much as we do. And I can't use the excuse of ignorance. Unfortunately, that doesn't necessarily make me a better person who tries to do everything right. Living a life that doesn't do too much damage should be the aim. In everyday life, that's quite a challenge. So my conclusion isn't a simple one. I like every digger driver, every person who operates a snow cannon or who dances around yelling after a day's skiing. As soon as you enter into a dialogue with them, understanding works on a small, personal level. The system behind it is frightening. The system of humankind isn't working. As a species, it's impossible to like us. And I think that's where we're failing right now: the really personal encounters, I mean those that aren't filtered through screens, are becoming fewer and fewer.

Interview: Karin Schiefer | AUSTRIAN FILMS  
September 2025



## CREDITS & AWARDS NIKOLAUS GEYRHALTER

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

in production	MOLLN, A + 90 Min. + RED 4K (DCP)
2025	MELT, A + 127 Min. + RED 4K (DCP)
2023	STILLSTAND – The Standstill, A + 137 Min. + RED 4K (DCP)
2022	MATTER OUT OF PLACE, A + 105 Min. + RED 4K (DCP)
2019	ERDE – Earth, A + 115 Min. + RED 4K (DCP)
2018	DIE BAULICHE MASSNAHME – The Border Fence A + 112 Min. + RED 4K (DCP)
2016	HOMO SAPIENS – Homo Sapiens, A + 94 Min. + RED 4K (DCP)
2015	ÜBER DIE JAHRE – Over the Years, A + 188 Min. + HDCam
2013	CERN – Cern, A + 75 Min. + HDCam + TV
2012	SMZ OST – DONAUSPITAL - Danube Hospital A + 80 Min. + HDCam + TV
2011	ABENDLAND – Abendland, A + 90 Min. + 35mm (HDCam)
2010	ALLENTSTEIG – Allentsteig, A + 79 Min. + HDCam + TV
2008	7915 KM – 7915 km, A + 106 Min. + 35mm (HDCam) + Cinemascope
2005	UNSER TAGLICH BROT – Our Daily Bread A + 90 min. + 35mm (HDCam)
2001	ELSEWHERE – Elsewhere, A + 240 min. + 35mm (HDCam)
1999	PRIPYAT – Pripyat, A + 100 min. + 35mm (S16mm) + S/W
1997	DAS JAHR NACH DAYTON – The Year After Dayton A + 204 min. + 35mm (S16mm)
1994	ANGESCHWEMMT – Washed Ashore A + 86 min. + 35mm (S16mm) + S/W

### Awards list:

**The Standstill:** Marek Nowicki Prize, Watch Docs Festival, Warsaw (2023)

**Matter Out of Place:** Pardo Verde WWF Award, Locarno Film Festival, Concorso internazionale (2022)/ Best Director – Más Allá Competition, Black Canvas Festival de Cine Contemporáneo, México (2022)/ Best feature length documentary, Festival dei Popoli Florence (2022)/ Big Stamp Award, Regional Competition, ZagrebDox, International Documentary Film Festival Zagreb (2023)/ Marshal of the Silesian Voivodeship Award for the Best Film on Ecology, Millennium Docs Against Gravity Film Festival, Warsaw (2023)/ Green Planet Movie Award, Film Festival della Lessinia (2023)

**Earth:** Prize of the Ecumenical Jury, Berlinale Forum (2019)/ International Award, Sheffield International Documentary Festival (2019)/ Best Sounddesign Documentary, Diagonale (2019)/ Best Green Dox Award, Dokufest Prizren (2019)/ Nomination for Best Editing, Filmplus, Festival for Editing and Montage Arts, Cologne (2019)/ Harrell Award, Camden International Film Festival (2019)/ Special Award for Best Film on the Topic of Soil, Innsbruck Nature Festival (2019)/ Mención Especial, L'Alternativa, Festival de Cinema Independent de Barcelona (2019)/ Nomination "Best Sound Design", Österreichischer Filmpreis (2020)/ Best Documentary, Österreichischer Filmpreis (2020)

**The Border Fence:** Grand Diagonale Prize: Best Austrian Documentary Film, Diagonale



(2018)/ Viktor dok.deutsch, DOK.fest München (2019)/ Jury Prize, Trento Film Festival (2019)/ Special Prize Cassa Rurale Vallagarina, Film Festival della Lessinia (2019)

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

**Over the Years:** Grand Diagonale Prize Documentary: Best Austrian Documentary Film, Diagonale, Festival of Austrian Film, Graz (2015)/ Best Artistic Editing of a Documentary Film, Diagonale, Festival of Austrian Film, Graz (2015)/ Best Film, Human Rights Competition, Buenos Aires International Independent Film Festival (BAFICI) (2015)/ Silver Eye Award for Best feature-length documentary, Jihlava, International Documentary Film Festival (2015)/ 3-sat Documentary Film Prize, Duisburg Film Festival (2015)/ 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:** International Documentary Award, Istanbul (2001)/ European Documentary Nominee (1999)/ Grand Prix, Diagonale (1999)/ Grand Prix, Munich (1999)/Grand Prix, Odivelas (1999)/ Prix de la Jury, Audience Prize, Nyon (1999)/ Prix International de la SCAM, Paris (1999)

**The Year After Dayton:** 3-sat Documentary Film Prize, Duisburg (1998)/ Berliner Zeitung Readers' Prize, Berlin (1998)/ Le Prix Joris Ivens, Paris (1998)/ Filmpreis, Vienna (1997)

**Washed Ashore:** New Cinema Prize, Vienna (1994)

## NGF NIKOLAUS GEYRHALTER FILMPRODUKTION

NGF Geyrhalterfilm is an award-winning production company from Vienna with over 20 years of experience and 100 films produced so far (documentaries, feature films and documentary series for cinema and TV/streaming).

Our films have received over 200 awards (including European Film Awards) and have been screened in competitions at all major A-list festivals (Cannes, Berlinale, San Sebastian, Amsterdam, Toronto, Sundance, ...) among others. They are financed and internationally co-produced with partners, film funds and TV stations from many different countries and distributed by renowned sales worldwide.

The range of form and content goes from radical arthouse to box office hitting family entertainment – all our films are committed to local engagement and the big global questions.

**2025: Melt**, A + 127 min. + Director: Nikolaus Geyrhalter// **Wise Women**, A + 88 min. + Director: Nicole Scherg// **Es war einmal ... Die Herrschaft der Väter** (The Essence of Fatherhood), A + 52 min. + Director: Marion Priglinger// **Wenn du Angst hast nimmst du dein Herz in den Mund und lächelst** (If You Are Afraid You Put Your Heart Into Your Mouth and Smile), A + 87 min. + Director: Marie Luise Lehner// **2024: Pfau – Bin ich echt?** (Peacock), A/D + 102 min. + Director: Bernhard Wenger + (in coprod. with CALA Film)// **What a Feeling** (in coprod. with Praherfilm), A + 110 min. + Director: Kat Rohrer// **Aufstand im Bordell – Frauenhandel um 1900** (Europe's Forsaken Slaves) A + 52/44 min. + Director: Stefan Ludwig// **2023: Stillstand** (The Standstill), A + 137 min. + Director: Nikolaus Geyrhalter// **Neue Geschichten vom Franz** (New Tales of Franz), A/D + 72 min. + Director: Johannes Schmid// **Feminism WTF**, A + 96 min. + Director: Katharina Mückstein// **2022: Matter Out of Place**, A + 105 min. + Director: Nikolaus Geyrhalter// **Breaking the Ice**, A + 102 min. + Director: Clara Stern// **Alpenland**, A + 88 Min. + Director: Robert Schabus// **Geschichten vom Franz** (Tales of Franz), A/D + 78 Min. + Director: Johannes Schmid// **2020: Penissimo**, A + 52 min. + Director: Gabi Schweiger// **Rettet das Dorf** (Save the Village), A + 76 min. + Director: Teresa Distelberger// **2019: Robolove**, A + 79 min. + Director: Maria Arlamovsky// **Rettet das Dorf** (Save the Village), A + 78 min. + Director: Teresa Distelberger// **Viva la Vulva**, A + 52 min. + Director: Gabi Schweiger// **Gehört, Gesehen – ein Radiofilm** (Listen to the Radio), A + 100 min. + Director: Jakob Brossmann, David Paede// **Erde** (Earth), A + 115 min. + Director: Nikolaus Geyrhalter// **Raus aus dem Korsett!** (Defiance. Three Women and the Vote), A/D + 43/52 min. + Director: Beate Thalberg// **2018: Die bauliche Maßnahme** (The Border Fence), A + 112 min. + Director: Nikolaus Geyrhalter// **L'Animale**, A + 96 min. + Director: Katharina Mückstein// **Der Mann, der zweimal starb** (You Only Die Twice) ISR/A/D + 91 min. + Director: Yair Lev// **2017: Am Schauplatz: Frauen an der Waffe**, A + 48 min. + Director: Mirjam Unger// **Kleine Helden** (Small Heroes), A + 52 min. + Director: Marion Priglinger// **Reiseckers Reisen VI** (Reisecker's Travels VI), A + 10 x 25 min. + Director: Michael Reisecker// **Licht** (Mademoiselle Paradis), A/D + 97 min. + Director: Barbara Albert// **Die Zukunft ist besser als ihr Ruf** (The Future is Better Than its Reputation), A + 85 min. + Dir.: Teresa Distelberger, Niko Mayr, Gabi Schweiger, Nicole Scherg// **Father Mother Donor Child**, A + 52 min. + Director: Maria Arlamovsky// **Die andere Seite** (The Other Side), A + 80 min. + Director: Judith Zdesar// **2016: Die Königin von Wien - Anna Sacher und ihr Hotel** (The Queen of Vienna – Anna Sacher and her Hotel), A + 55 min. + Director: Beate Thalberg// **Reiseckers Reisen V** (Reisecker's Travels V), A + 10 x 25 min. + Director: Michael Reisecker// **Future Baby**, A + 91 min. + Director: Maria Arlamovsky// **Das Leben ist keine Generalprobe** (Life isn't a Rehearsal), A + 90 min. + Director: Nicole Scherg// **Von Männern und Vätern** (Of Fathers and Men), I/A + 52 min. + Director: Andreas Pichler, Martin Prinz// **Homo Sapiens**, A + 94 min. + Director: Nikolaus

Geyrhalter **2015: Alles unter Kontrolle** (Everything's Under Control), A + 93 min. + Director: Werner Boote// **Über die Jahre** (Over the Years), A + 188 min. + Director: Nikolaus Geyrhalter// **The Visit**, DK/A/IRL/FIN/NOR + 90 min. + Director: Michael Madsen **2014: Die unglaubliche Reise der Familie Zid** (The Amazing Journey of the Family Zid), A + 80 min. + Director: Gunnar Walter// **Meine Narbe** (My Scar), A + 52 min. + Director: Mirjam Unger// **Reiseckers Reisen IV** (Reisecker's Travels IV), A + 10 x 25 min. + Director: Michael Reisecker// **Am Schauplatz: Armut ist kein Kinderspiel**, A + 45 min. + Director: Mirjam Unger/ **Spieler // Players**, A + 70 min. + Director: Katharina Copony// **Das Kind in der Schachtel** (The Child in the Box), A + 85 min. + Director: Gloria Dürnberger **2013: Master of the Universe**, D/A + 88 min. + Director: Marc Bauder// **CERN**, A + 75 min. + Director: Nikolaus Geyrhalter// **Reiseckers Reisen III** (Reisecker's Travels III), A + 10 x 25 min. + Director: Michael Reisecker// **Population Boom**, A + 93 min. + Director: Werner Boote// **Schulden G.m.b.H. (Debts Inc.)**, A + 75 min. + Director: Eva Eckert **2012: Balkan Express: Kroatien, Moldawien** (Balkan Express: Croatia, Moldova), A + 2 x 52 min. + Director: Fritz Ofner/ **Reiseckers Reisen II // Reisecker's Travels II**, A + 5 x 25 min. + Director: Michael Reisecker// **Die Lust der Männer** (Men's Lust), A + 65 min. + Director: Gabi Schweiger// **Warme Gefühle** (Queer Feelings), A + 52 min. + Directors: Katharina Miko & Raffael Frick// **Donauspital SMZ Ost** (Danube Hospital), A + 75 min. + Director: Nikolaus Geyrhalter **2011: Anfang 80** (Coming of Age)/ Fiction + A + 90 min. + Directors: Sabine Hiebler & Gerhard Ertl// **Michael**, Fiction + A + 96 min. + Director: Markus Schleiner// **Abendland**, A + 90 min. + Director: Nikolaus Geyrhalter **2010: Allentsteig**, A + 79 min. + Director: Nikolaus Geyrhalter// **Die Lust der Frauen** (Women's Lust), A + 61 min. + Director: Gabi Schweiger// **Reiseckers Reisen** (Reisecker's Travels), A + 3 x 6 min. + Director: Michael Reisecker// **Einmal mehr als nur reden** (More Than Just Words), A + 72 min. + Director: Anna Katharina Wohlgenannt// **Der Weg an die Spitze** (Stams – Tomorrow's Idols), A + 25 min. + Directors: Harald Aue, Michael 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 Habesreiter, 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 Täglichs Brot** (Our Daily Bread), A + 92 min. + Director: Nikolaus Geyrhalter **2004: Flug Nummer 884** (Flight Number 884), A + 52 min. + Directors: Markus Glaser, Wolfgang Widerhofer// **Über die Grenze** (Across the Border), A + 131 min. + Directors: P. Łoziński, J. Gogola, P. Kerekes, R. Lakatos, B. Čakič- Veselič// **Kanegra**, A + 50 min. + Director: Katharina Copony// **Pessac - Leben im Labor** (Pessac – Living in a Laboratory), A + 52 min. + Directors: Claudia Trinker, Julia Zöll// **Carpatia**, D/A + 127 min. + Directors: Andrzej Klamt, Ulrich Rydzewski// **Die Souvenirs des Herrn X** (The Souvenirs of Mr. X), A/D + 98 min. + Director: Arash T. Riahi **2002: Senad und Edis** (Senad and Edi), D + 30 min. + Director: Nikolaus Geyrhalter// **Laut und Deutlich** (Loud and Clear), A/D + 67 min. + Director: Maria Arlamovsky// **Temelin. Ein Dorf in Südböhmen** (Temelin), A + 30 min. + Directors: Nikolaus Geyrhalter, Markus Glaser, Wolfgang Widerhofer **2001: Elsewhere**, A + 240 min. + Director: Nikolaus Geyrhalter **1999: Pripyat**, A + 100 min. + s/w + Director: Nikolaus Geyrhalter **1997: Das Jahr nach Dayton** (The Year After Dayton), A + 204 min. + Director: Nikolaus Geyrhalter **1997: Kisangani Diary**, A + 52 min. + s/w + Director: Hubert Sauper **1995: Der Traum der bleibt** (The Dream That Remains), A + 155 min. + Director: Leopold Lummerstorfer **1994: Angeschwemmt** (Washed Ashore), A + 86 min. + s/w + Director: Nikolaus Geyrhalter



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