

PRESS KIT

THE BORDER FENCE

A FILM BY NIKOLAUS GEYRHALTER



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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 political satire 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 refugee onslaught it was intended to prevent 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

Screenings at IDFA

IDFA Competition for Feature-Length Documentary

International premiere



Date	Time	Venue	Q&A
19 Nov 2018	14:00	Tuschinski 3	Press & Industry screening
20 Nov 2018	18:30	EYE Cinema 1	International premiere + Q&A
21 Nov 2018	16:30	EYE Cinema 2	Screening with extended Q&A
22 Nov 2018	21:00	Tuschinski 2	
23 Nov 2018	14:45	Brakke Grond Grote Zaal	
25 Nov 2018	15:00	Munt 10	

THE BORDER FENCE is also part of the VPRO Preview Day (14 Nov) and VPRO Review Day (22 Nov).

“In precisely composed shots, Nikolaus Geyrhalter explores the few square kilometers around the Brenner Pass, telling an urgent story about Europe in the process.”

IDFA catalogue

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

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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 Trenkwald (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.

Filmografie 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

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)

Honorable 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

Erde / Earth

A + 90 min. + Director: Nikolaus Geyrhalter

Robo Love

A + 90 min. + Director: Maria Arlamovsky

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

2017 Kleine Helden / Small Heroes

A + 52 min. + Director: Marion Priglinger

Licht / Light

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

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

Eisenwurz (Das Musical) / Eisenwurz - 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. 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 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

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