

A film by
MICHAEL PFEIFENBERGER

Josef Winkler THE CINEMASCREENWALKER

EL CAMINANTE DE LA PANTALLA



**An episodic film portrait
based on texts by Josef Winkler**

**Storyboard/Screenplay
Michael Pfeifenger & Josef Winkler**

**Production
Focusfilm GmbH (Co. Ltd.) 2008**

StadtkinoFilmverleih

film
INSTITUT

KÄRNTEN
KULTUR

Kultur
Land Salzburg

kultur
steiermark

Focusfilm

www.kinoleinwandgeher.at



Page 02 The Cinemascreenwalker

Page 03 Synopsis

Page 04 Poetic images between facts and fictions

Page 05 Peter Petzak as Basso continuo

Page 06 The author and his director

Page 07 Director's Statement

Page 08 Josef Winkler - Works

Page 10 Michael Pfeifenberger - Filmography

Page 12 Focusfilm GmbH - Filmography





THE CINEMASCREENWALKER

Austria, India, Mexico - 2008
35mm, 85 minutes, Cinema

Director: Michael Pfeifenberger
Storyboard/Screenplay: Michael Pfeifenberger - Josef Winkler
Texts: Josef Winkler
Speaker: Peter Patzak
Director of Photography: Gerhard Lapan aac
Editor: Dominik Achatz
Original Sound: Georg Ulbing
Sounddesigner: Klaus Wachschütz
Music: Ulrich Drechsler, Martha Toledo, Tigres del Norte
Ritwik Sanyal, Bernd Bechtloff, Tropimariacchi,
Naked Lunch, The TallTones

Actors: Family Winkler
Martin Weinek, Oliver Vollmann, Martha Toledo
Production Management: Birgit Pertl
Producer: Gerhard Lapan
Financial support: Austrian Film Institute, Cultural Departments of
Carinthia, Salzburg and Styria

Duration of shooting: March 2007 - April 2008
Locations: Carinthia, Styria, Mexico, India
Completed: October 2008

Contact:

Focusfilm GmbH
Dr. Tschaukogasse 3
A-9020 Klagenfurt
AUSTRIA
0043 463 55770
office@focusfilm.at

For further information visit www.focusfilm.at



SYNOPSIS

Winnetou dies in the arms of his blood brother Old Shatterhand.

In Cinemascope, on the screen of a small village cinema in Carinthia.

In the audience a small boy, the adolescent Josef W. (played by Kasimir Winkler), follows the action with big eyes, mesmerized.

Reverse angle and break : "The Cinemascreenwalker" appears.

The "Poet of the Calves' Tether" (c.Wolfgang Bauer), the successful author Josef Winkler, descends from the screen and looks - with a mischievous smile - at his child Alter Ego.

This is the start of a frantic journey, a cineastic essay, which hijacks the onlookers, leading them through Austria, Mexico and India into the world of Josef Winkler's "images of remembering". The camera's eye accompanies the successful Austrian author and the audience in a poetic road movie, jumps in clips and reverse angles from the "hallowed stable" in a Carinthian mountain village to the banks of the Ganges, and immediately afterwards to the foot of the Popocatépetl, experiencing a volcanic eruption.





POETIC IMAGES BETWEEN FACTS AND FICTIONS

This episodic film portrait is not a biography of Josef Winkler, nor an attempt to “translate” one of Winkler’s books for the screen.

The film moves between facts and fictions, between Josef Winkler the author, and Winkler the family man, and the literary construct of the first person narrator in Josef Winkler’s work.

Staged scenes alternate with magnificent featurefilm like scenes.

India is counterpointed with Carinthia.

Mariachi-music forms the soundtrack to the ritual washing of the people in the Ganges; Indian classical music accompanies a procession in Carinthia.

Worlds and cultures are mixed in this film with relish, but sensitively.

In this way a feature film on Josef Winkler, like the author’s own writings, rises to a timeless, enduringly valid statement : Life and death, rite and ritual, hate and love, mourning and longing - these constants determine human beings everywhere, confronting them with the abyss of what can be said, what can be portrayed.





For Michael Pfeifenberger, the legendary Austrian director Peter Patzak was prepared to swap roles.

His sonorous voice leads as Basso continuo through the frantic succession of “images of remembering”, through their ebullient, exuberant associations.

Peter Patzak reads extracts from Josef Winkler’s books, as well as current texts which Josef Winkler wrote during shooting.





THE AUTHOR AND HIS DIRECTOR

The literary power and impact of Josef Winkler's texts is matched by director Michael Pfeifenberger's radical and poetic images. He cultivates contradictions and dissonance, sharpening one's readiness for the truths which the author discloses with his formidable language. Josef Winkler writes "cinema for the head", on being read his texts bring forth archetypal images of the soul, addressing fears, relinquishing one's hold on hopes, and letting "the living rise from the dead".

The author is always searching for his own language, for language that can name then banish the great constants of human existence.

Josef Winkler achieves literary "aisthesis" - perception of the senses. And he finds himself and his language again at the limits of the unutterable, wherever he might be, in Rome, India, Tokyo or Mexico: his village and the speechlessness of the people who shaped his childhood are his big issues he wrestles with throughout all his works.

In all his films director Michael Pfeifenberger also focuses on the truth of "aisthesis". His cinematic gesture is radical, he brushes the medium of film against the current zeitgeist. However: in contrast to Josef Winkler's poetic ruthlessness, Pfeifenberger grants his plots hope for "redemption". He confronts the bestiality of the mundane with fairy-tale poetry.

Thanks to this congenial constellation, "The Cinemascreenwalker" can be viewed as an example of successful intermediality.

Out of the moving images in Josef Winkler's literature Michael Pfeifenberger develops motion pictures which stand on their own, never just as dull illustration, but nevertheless in harmony with the "cinema of the head" of the author.





DIRECTOR'S STATEMENT

“Josef Winkler - The Cinemascreenwalker“ is a multi-coloured film portrait.
No Bio Pic, no report, but a respectful attempt to bring the world of Josef Winkler - his literary as well as his factual existence - to the screen in a cinematic essay.

Narrow picture windows draw our attention to inconspicuous places and details and thus condense them to a defiant and radical imagery.

Hues of colour mix and superimpose themselves like the different cultures.

Poetic-documentary style shots paraphrase Josef Winkler’s intense verbal images and are supplemented in turn by partly staged sequences.

The protagonist Josef Winkler himself spontaneously stages his favorite topics as the mood takes him. His view of the world of crucifixes and wafers as a transit between life and death is ironic, passionate and self revealing.

The film is free and subjective, plays with close-up and distance, the focus always on the author, Josef Winkler.

He is concerned with language and speechlessness, with handling this silence in the face of the truths of human existence.

“The Cinemascreenwalker“ tells his story in episodes, often at breakneck speed.

The protagonist “wants to and has to talk, so that everybody around him can hear, what a furore they have caused, what emotional confusion they now must bear”.

The style of the film varies between documentary realism and poetic fiction.

It casts a sharp eye onto the borderline between facts and fantasy. Life, the Anima, and death are its inexhaustible sources of inspiration.



JOSEF WINKLER - WORKS

Born 3rd March 1953 in Kamering near Paternion in Carinthia.

1968-71 attends commercial school in Villach.

Office work at the Oberkärntner Molkerei (Upper Carinthian Dairy) in Spittal and Villach.

After that employed by the Klagenfurt publisher, Eduard Kaiser Verlag.

1973-82 (facultatively from 1979 onwards) in the administration of the Klagenfurt University for Educational Sciences.

At this time begins to organize readings and literary competitions in a "Literary Circle" in cooperation with Alois Brandstätter and edits the literary journal "Pieces of Writing".

Since 1982 Josef Winkler has been working solely as a freelance author.

BIBLIOGRAPHY

Humanchild, Suhrkamp, 1979

The Ploughman from Carinthia, Suhrkamp, 1980

Mother Tongue, Suhrkamp, 1982

The Deportation, Suhrkamp, 1983

The Bondsman, Suhrkamp, 1987

Cemetery of the Bitter Oranges, Suhrkamp, 1990

Jean Genet's Exercise Book, Suhrkamp, 1992

The Wild Carinthia (= Humanchild , The Ploughman from Carinthia, Mother Tongue), Suhrkamp, 1995

Domra, Suhrkamp, 1996

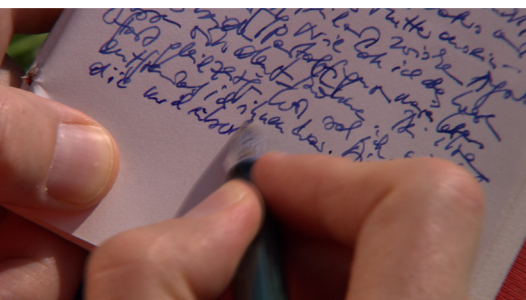
When it gets that far, Suhrkamp, 1998

Natura Morta, Roma Short Story, Suhrkamp, 2001

Corpse, stalking his family, Suhrkamp, 2003

Roppongi, Requiem for a Father, Suhrkamp, 2007

I will pull out an eyelash and stab you dead with it, Suhrkamp ,2008



JOSEF WINKLER - PRIZES AND HONOURS

Josef Winkler has won many literary prizes, among them:

- Publishers' Prize at the 1979 Ingeborg Bachmann Prize
- Anton Wildgans Prize, 1980
- Kranichstein Literature Prize, 1990
- City author of Bergen, 1994/1995
- Bettina von Arnim Prize, 1995
- Berlin Literature Prize, 1996
- Manuscript prize of the Province of Styria, 1996
- Andre Gide Prize, 2000 - for when it gets that far, and for his translator into French, Ber-nard Banoun
- Alfred Döblin Prize, 2001
- Otto Stoessl Prize, 2001
- Franz Nahl Prize of the City of Graz, 2005
- Grand Austrian State Prize, 2008 (Wikipedia 2007)
- Georg-Büchner Prize of the German Academy for Language and Poetry, 2008

His poetry answers (to this) in a nightmarish way which makes us rejoice and cry simul-taneously.
(Friederike Mayröcker)

(His literature) are never-ending loops of erotic erring and loss of direction, which are capable of portraying human prejudice with relentless trenchancy.
(Wendelin Schmidt-Dengler)

He is not somebody who also writes, but somebody who exists in order to write
(Günther Grass)

There is an unbelievable, almost fanatic precision in his work.
(Ilse Aichinger)

The way he laces the pictures together, that is an art, which will outlive many prayer books.
(Franz Haas, Neue Zürcher Zeitung)



MICHAEL PFEIFENBERGER - FILMOGRAPHY

Born 10th April 1965 in Zederhaus / Salzburg.
Since 1995 freelance film-maker and scriptwriter.

A selection:

“Death Polka”

(A/2008) Psychthriller, 35 mm, 90 min, cinema

“Else’s Song - Yerushalaim Shel Else”

(Israel, 2007/8) dance film

“The Cinemascreenwalker“

(Austria,Mexico,India 2007/8) film portrait, 35 mm. 85 min., cinema.

“Chaltura - Leila & Lena”

(Israel/A 2005, Roadmovie, 35 mm, 83 Min. Kino) SK-Film Salzburg/
Cinecraft Wien/Ben Gurion University FilmDept. Tel Aviv
Festivals World Jewish Eye (Steven Spielberg Archive),
Internationales FilmFestival Warszawa,
International Jewish Film Festival San Francisco,
New York, Los Angeles, Montreal,
Diagonale des österreichischen Filmes/Graz 06,
Internationale Hofer Filmtage,
International Filmfestival Istanbul (East meets West),
Internationales Filmfestival Kalkutta,
International Filmfestival St. Petersburg
Cinema of Migration, Dublin





MICHAEL PFEIFENBERGER - FILMOGRAPHY

“011 Beograd”

(A/Serbien 2002/03, Jugenddrama, 35 mm, 85 Min. Kino
Novotny&Novotny Filmprod./ MonteRoyalPictures International)
Festivals Festival of European Film Ramallah, Filmfest Zagreb,
„Austrian film“ in Tel Aviv, Haiffa, Jerusalem, Nazareth,
„Austrian film series“ Warszawa,
Nominierung Max-Ophüls-Preis 03, Saarbrücken
Diagonale des österreichischen Filmes Graz 03,
Internationales Filmfest Suraba (Java)
33. Internationales Filmfestival Lakow, Polen,
Black Box Festival Berlin
Festival des unabhängigen Filmes Südosteuropa,
Internationales Filmfestival Dresden
Internationales Filmfestival Kairo,
Internationales Filmfestival Sao Paolo
Internationales Filmfestival Bratislava (Fipresci) 03,
Fest des österreichischen Filmes in Mailand
(Kinostart A, D Sept. 2003, Polyfilm)

“Thanksgivin – The nightblue city”

(mit Marianne Sägebrecth & Alexander Pschill
(A/D 2000, Psychodrama, 35mm, 98 min. Kino)
Festivals Internationale Filmtage Bozen,
Internationales Filmfestival Kiev “Molodist”,
Berlinale (European Filmmarket),
Internationale Hofer Filmtage,
Internationales Filmfestival Fort Lauderdale
(Florida),
Anthology FilmArchive New York « Austrian Film Series »
Internationales Filmfest Pyongyang « peace & friendship » (Korea),
Diagonale des österreichischen Filmes Graz 02,
Biberacher Filmfestspiele 03 (Festival der deutschen Regisseure),
„Austrian film“ Tel Aviv, Jerusalem
Kinostart A,D Sept. 2001, Topfilm/Arthouse Verleih





The company was founded in 1990 by Mag. Gerhard Lapan.

Television documentaries, TV and cinema adverts, business films, products using new media as well as multimedia events are put together by a creative and technically competent team.

Since being founded, the Focusfilm company has worked in the area of business films. In the last few years the emphasis has moved to the area of television documentaries / drama documentaries, which we also see as the main centre of our activities in future.

Over several years various Focusfilm productions have received national and international distinction.

Among them :

Twister: 1998, 2000 (nominated), 2002, 2004, 2006, 2008

2007 U.S. International Film and Video Festival (Creative Excellence)

2006 International Tourism Festival, Split (camera)

2006 The Golden City Gate / ITB Berlin (silver)

2001 German Cameraman Prize (nominated)

