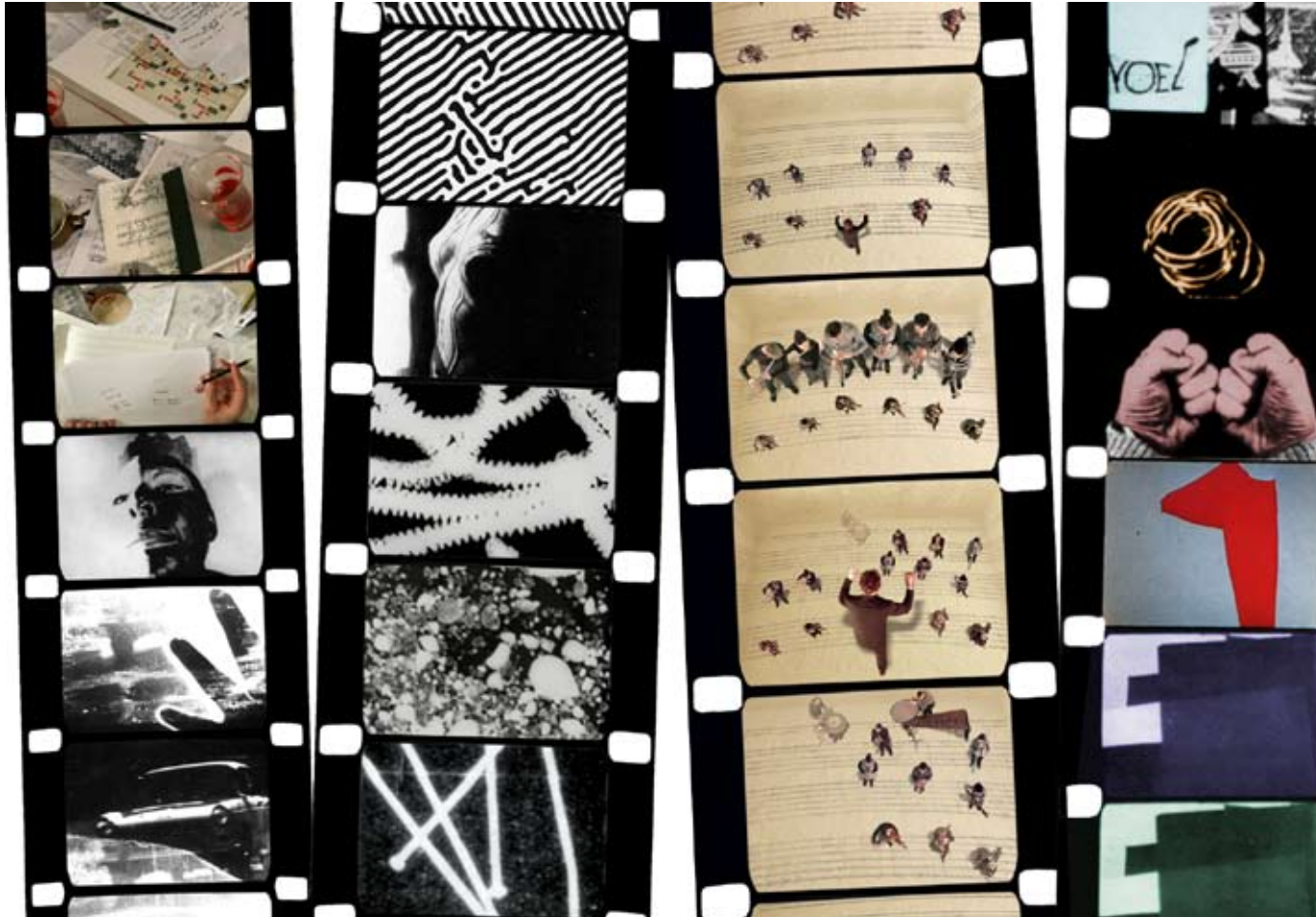


# Free Radicals

music and film in condensed formats



a project by Klangforum Wien

in cooperation with  
Amour Fou Film Vienna  
and Minotaurus Film Luxembourg

concept:  
Bernhard Zachhuber  
Bady Minck



minotaurus film

Klang  
forum <sup>wien</sup>



## Concept

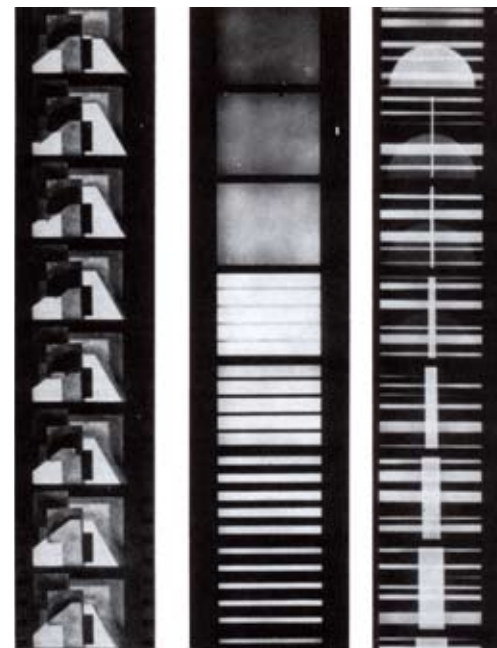
**Free Radicals** is a **crossover project** between music and film, developed jointly by **Klangforum Wien** and the film laboratories of **Amour Fou** and **Minotaurus Film Productions**.

The program will include brief musical compositions and short films rarely heard or seen in standard concert or cinema settings. By combining them, new rhythms, dramatic possibilities and interactions between sound and image are made possible. The central theme of the project is a confrontation with the realities of human perception. The music is broadened to a visual experience: to hear with the eyes, to see with the ears.

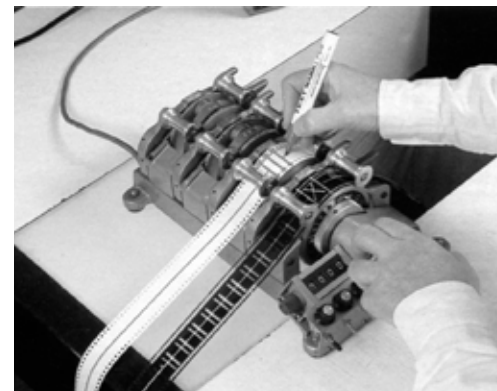
Possibly the most exciting moments of the program will be those in which film and composition encounter each other directly. For **Free Radicals**, **Klangforum Wien** has commissioned three compositions to accompany **Man Ray's 'Le retour à la raison'** (The Return to Reason), the classic work of Dada-esque cinema, from composers **Theo Verbey**, **Misato Mochizuki** and **James Clarke**. We are proposing the thesis that during these three performances, the public will experience three different films.

A second crossover between seeing and hearing takes shape with two films by artist and filmmaker **Bady Minck** developed for **Free Radicals**. Here the creative process played out in reverse, the preliminary material was the music. The performers of the two films are the composer and conductor **Beat Furrer** and the musicians of **Klangforum Wien**. The short film **'Schein Sein'** (Seems To Be) corresponds to **Morton Feldman's** piece **'Madame Press Died Last Week at Ninety'**. It plays with the levels of optic and aural perception, with the deception of eyes and ears and the tension between two-dimensional reproduction and three-dimensional spatial recreation.

The second film **'Das Sein und das Nichts'** (Being and Nothingness) corresponds to **Beat Furrer's** piece **'Ein Lied, das über das Ende des Liedes hinaus ein anderes Ende finden wollte'** (A song that aimed to find another ending beyond the end of the song). This film makes the generation of music visible, music is poured into pictures: What you see is what you hear. The film shows the dominance of music over the body, its presence and its disappearance. Conductor **Beat Furrer** appears as the tamer of time and the master of silence. The individual musicians are only visible in the extremely brief moments in which they play, with their bodies representing the notes on a visualized score. The progressive deconstruction of the music is accompanied visually by a deconstructed image.



'Painted films' by Walter Ruttmann



drawing on film

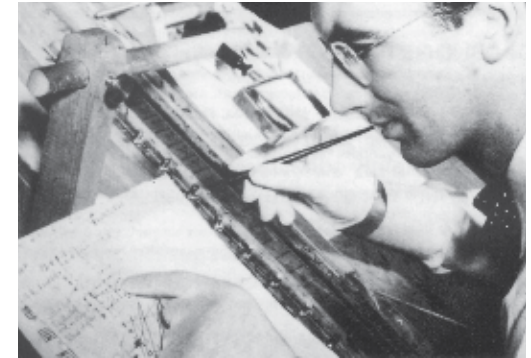
The films and pieces of music make possible a concentrated journey from the radical avant-garde of the 20th century to the current trends in audiovisual and musical creation. In the film program, the spectrum stretches from **Man Ray**, the pioneer of Dada and surrealist cinema, to the work of American experimental film pioneers **Robert Breer** and **Maya Deren**. Screenings will include **Breer's** visual pop-art poem '**Recreation**' and **Deren's** work of avant-garde cinema, '**A Study in Choreography for the Camera**'. Furthermore, participants will have the rare opportunity to see current work of internationally recognized film and visual artists such as **Pipilotti Rist**, **Karoe Goldt**, **Barbara Doser**, **Tim MacMillan**, **Józef Robakowski**, **Bady Minck**, **Peter Tscherkassky** and **Mara Mattuschka**.

With films in the spirit of **Len Lye's** and **Oskar Fischinger's** visual music compositions, the program's title '**Free Radicals**' is both an homage to **Len Lye** and his pioneer work in experimenting with the possibilities of film, resulting in his famous film scratchings, and the manifesto of the evening: free radicals are free-floating bodies of art who do not conform to the established conventions of art but rather choose their own paths.

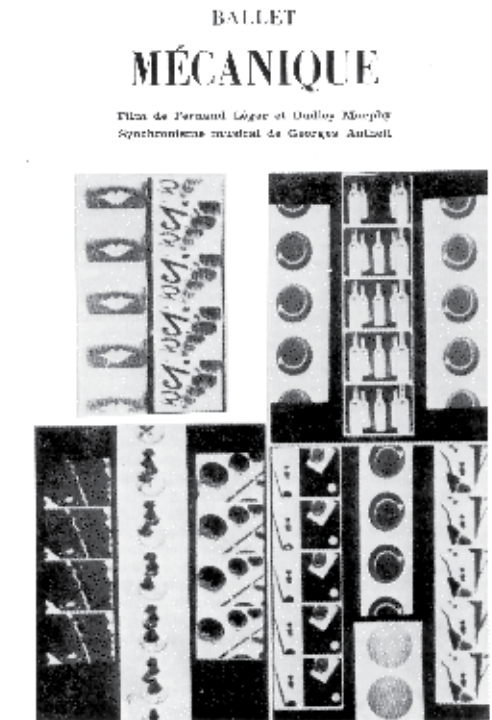
Musically, the evening begins in the year 1910 with **Arnold Schoenberg's** romantic 12-tone works '**3 Orchestra Pieces**' and stretches from **Iannis Xenakis's** electrifying electronic experiment '**Concret PH**' and **Karlheinz Stockhausen's** '**Dr. K. Sextett**' to **Harrison Birtwistle's** equally visually impressive '**Tombeau**' (Tomb), which was composed in 1971 on the occasion of the burial of Igor Stravinsky. It continues into the 1980s with **Witold Lutoslawski's** furious percussion study '**Slides**'. With Emilio Pomarico's '**In Nomine**' and **Georges Aperghis's** '**Heysel**', the program includes some very recent contemporary works, to finally reach the present day with compositions by **James Clarke**, **Misato Mochizuki** and **Theo Verbey**.

The charm and originality of the program lies in the fact that every work, whether music or film, is made sensually apprehensible in its full artistic range. At the same time, the works are rhythmically combined in such a way that, in the meeting of images and sounds, a new form is created, a multi-faceted evening of coming together and making possible the bridging, the stretching, the compressing and the activating of all the senses.

**Free Radicals** is a melting together of concert and cinematography into a single **symphony of pictures and sounds**, in a **staccato of sound** and a **flood of imagery**.



Norman McLaren, 1942



## Music and Film Interventions

### FILM

**Man Ray 'Le retour à la raison'**  
F 1923, b&w, 3min, silent

**Man Ray 'Le retour à la raison'**  
F 1923, b&w, 3min, silent

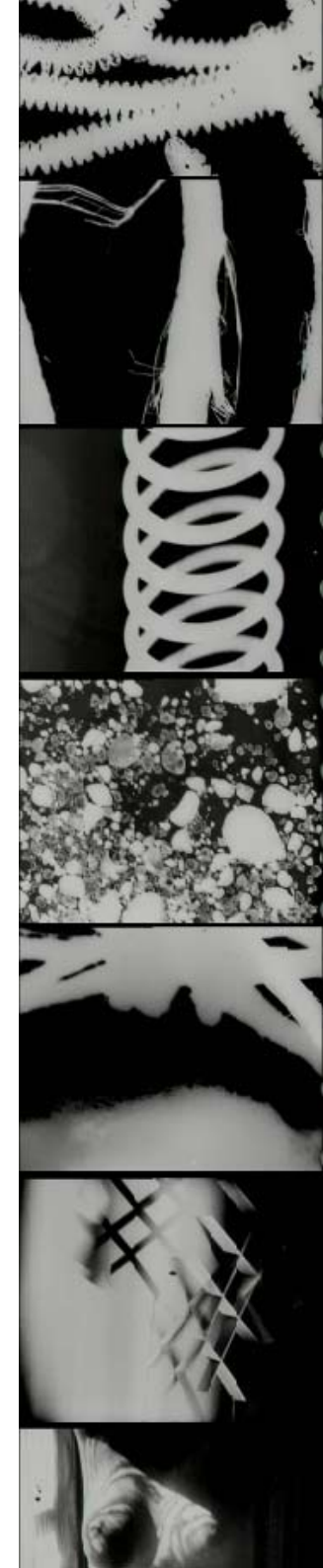
**Man Ray 'Le retour à la raison'**  
F 1923, b&w, 3min, silent

### MUSIC

**Theo Verbey 'Man Ray: Le retour à la raison'**  
NL 2007, 3:30 min, performed by Klangforum Wien

**James Clarke '2006-K'**  
UK 2007, 3 min, performed by Klangforum Wien

**Misato Mochizuki 'Le labyrinthe de la raison'**  
JP/ F 2006, 3:05 min, performed by Klangforum Wien



## Das Sein und das Nichts

Being and Nothingness (short version)

Austria/Luxembourg 2007 | 6:50 min | colour

**Written & Directed by** Bady Minck **Music** Beat Furrer **performed by** Klangforum Wien  
**Camera** Jörn Staeger; Martin Putz **Editing** Frédéric Fichet **Digital Post-Production** Eni Brandner  
**Production Coordination** Karin Berghammer **Production Manager** Alfie Kral  
**Producers** Alexander Dumreicher-Ivanceanu, Gabriele Kranzelbinder, Bady Minck  
**Production** AMOUR FOU Wien & Minotaurus Film Luxembourg

**Supported by** Filmfund Luxembourg, Innovative Film Austria, ORF Innovation, City of Vienna  
**Sponsor** Synchro Film Wien

**Cast** Beat Furrer; Pozzo Furrer; Hans Lugmair; the musicians of Klangforum Wien:  
Markus Deuter; Andreas Eberle; Vera Fischer; Thomas Frey; Uli Fussenegger; Andrew Jezek,  
Andreas Lindenbaum, Gunde Jäch-Micko, Florian Müller; Anders Nyqvist, Dimitrios Polisoidis, Edurne Santos,  
Sophie Schafleitner; Lukas Schiske, Petra Stump, Christoph Walder; Björn Wilker; Bernhard Zachhuber

Realised in collaboration with Klangforum Wien

**Music** Beat Furrer 'Ein Lied, das über das Ende des Liedes hinaus ein anderes Ende finden wollte'  
(c) Alkor-Edition A/CH 2001

## Synopsis

**Being and Nothingness** works with a piece by Beat Furrer to make the parameters of the generation of music visible. Music is poured into pictures: What you see is what you hear. The individual musicians appear only in the extremely brief moments in which they play, with their bodies representing notes on a visualised score. The film illustrates the dominance of music over the body, its presence and its disappearance. Conductor Beat Furrer acts as the tamer of time and the master of silence. The progressive deconstruction of the music is accompanied visually by a deconstructed image.



## Reviews

**Being and Nothingness** transforms a piece of music into a visual and examines the role of humans in this performance of sound and light. After a prologue in which composer and conductor Beat Furrer is shown obtaining and arranging a score by Schumann, its performance is the film's actual theme: As the notes pass through the picture, the musicians of the Klangforum Wien ensemble appear and disappear according to their acoustic contribution. The result is a choreography of sound, and the music's transience and vastness is turned into a ballet of bodies which, somewhere between presence and absence, commemorates the instability of being as a dialectic micro-spectacle. (Thomas Mießgang)

What you see is what you hear in filmmaker Bady Minck's visual treatment of an original composition by Beat Furrer. As the conductor masterfully tames time and commands silence, the dominance of music over the body is skillfully illustrated while the music becomes a living picture. (Jason Buchanan, NY Times)

**Being and Nothingness** visualizes a fantastic journey into a musical score. The musicians appear and disappear in the same way as the notes and sounds. Bady Minck has given music a virtual space — and the main scene possibly plays out in the mind of the conductor and composer, who obliterates the musicians by means of a hand gesture. (Martin Pieper)

A daytime exterior, a street, an antique shop, a book opens and reveals a musical score, the Novelette n° 8 opus 21 by Schumann. The composer and conductor Beat Furrer is the buyer and soon-to-be arranger of this score. **Being and Nothingness** offers a variation on the text by Jean-Paul Sartre as underlined by the musical title given by Beat Furrer: Ein Lied, das über das Ende des Liedes hinaus ein anderes Ende finden wollte — a song that aimed to find another ending beyond the end of the song. (Festival du film documentaire, Marseille)

Some very special treats await lovers of experimental films at this year's BIFF. Two eagerly anticipated titles, Bady Minck's **Being and Nothingness** and Guy Maddin's 'Brand Upon the Brain!', from established artist-filmmakers are among the highlights. Those who remember Bady Minck's incredible 'In the Beginning was the Eye' will be overjoyed to hear of her latest outing. **Being and Nothingness** continues her interest in inventive visual storytelling by extending her feeling for intense visual rhythms into the musical realm. It is the latest in a long line of 'visual music' experiments, providing delight to the ears, as well as eyes. The sinuous pleasures of synaesthesia - the blending of the senses so that one 'hears' images and 'sees' sound - as well as Minck's characteristic cheeky approach, lie in store for audiences with a penchant for experimental art. (Danni Zuvella, Brisbane International Film Festival)



## Schein Sein

Seems To Be

Austria/Luxembourg 2007 | 6:50 min | colour

**Written & Directed by** Bady Minck **Music** Morton Feldman **performed by** Klangforum Wien

**Camera** Martin Putz, Eni Brandner **Editing** Frédéric Fichet **Sound Recording** Peter Böhm

**Digital Post-Production** Eni Brandner **Production Manager** Alfie Kral

**Producers** Alexander Dumreicher-Ivanceanu, Gabriele Kranzelbinder, Bady Minck

**Production** Amour Fou Wien & Minotaurus Film Luxembourg

**Supported by** Filmfund Luxembourg, Innovative Film Austria, ORF Innovation, City of Vienna

**Sponsor** Synchro Film Wien

**Cast** Beat Furrer, Darko Vidackovic, Morton Feldman, the musicians of Klangforum Wien:

Andreas Eberle, Vera Fischer, Thomas Frey, Uli Fussenegger, Benedikt Leitner, Andreas Lindenbaum,

Caroline Menke, Florian Müller, Anders Nyqvist, Alexander Rindberger, Lukas Schiske, Christoph Walder

**Music** Morton Feldman 'Madame Press Died Last Week at Ninety', USA 1970

(c) courtesy of Universal Edition AG, Vienna

## Synopsis

Based on Morton Feldman's **Madame Press Died Last Week at Ninety**, **Seems To Be** plays with the levels of optic and aural perception, with the deception of eyes and ears and the tension between two-dimensional reproduction and three-dimensional spatial recreation.



## FREE RADICALS MUSIC

David Horne

**Boards of Canada - Disintegration 2 (2003)**

flute, cor anglais, bass clarinet, double bassoon, horn, trumpet, trombone, percussion, piano, 2 violins, viola, cello, double bass

4 min



Georges Aperghis

**Heysel (2002)**

flute, oboe, 2 clarinets, horn, trumpet, trombone, 2 percussionists, 2 pianos, 2 violins, viola, 2 cellos, double bass

5:10 min



bisogna avere un'e-

Beat Furrer

**Ein Lied, das über das Ende des Liedes hinaus ein anderes Ende finden wollte (2001)**

2 flutes, oboe, 2 clarinets, bassoon, horn, trumpet, trombone, 2 percussionists, piano, 2 violins, 2 violas, cello, double bass

4 min

videnza minore della parte acuta: solo un'ombra di armonici Viceversa,

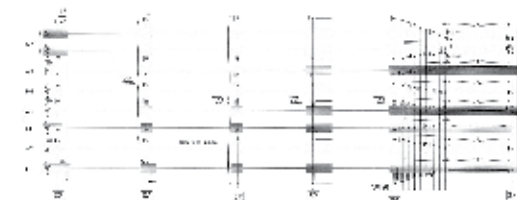
alle note grosse

Emilio Pomárico

**In Nomine. Fantasia (quasi) una passacaglia notturno e fuggitivo (2001)**

flute, oboe, bass clarinet, percussion, celeste/piano, violin, viola, cello

3:48 min

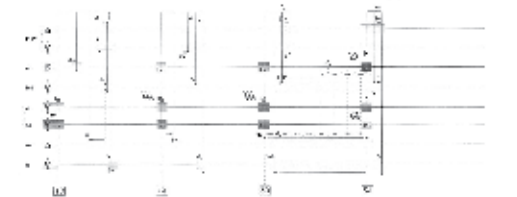


Iannis Xenakis

**O-Mega (1997)**

percussionist solo, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, 2 violins, viola, cello, double bass

4 min





Witold Lutoslawski

**Slides (1988)**

flute, oboe, clarinet, bassoon, horn, percussion,  
piano, 2 violons, viola, cello

4 min

Harrison Birtwistle

**Tombeau - In Memoriam Igor Stravinsky (1971)**

flute, clarinet, harp, 2 violins, viola, cello

2:20 min

Morton Feldman

**Madame Press Died Last Week at Ninety (1970)**

2 flutes, horn, trumpet, trombone, tuba, chimes,  
celeste, 2 cellos, double bass

4 min

Karlheinz Stockhausen

**No. 28 Dr. K. Sextett (1969)**

flute, bass clarinet, percussion, piano, viola, cello

3:30 min

Iannis Xenakis

**Concret PH (1958)**

tape

2:40 min

Arnold Schoenberg

**3 kleine Orchesterstücke (1910)**

flute, oboe, clarinet, horn, bassoon,  
organ/harmonium, celeste, 2 violins, viola,  
violoncello, double bass

2:30 min



## FREE RADICALS FILMS

### FILM

#### Barbara Doser 'even odd even / distilled'

A 2007, b&w

The artistic interpretation of time and space based on analysis of a video feedback delivers an insight into a fascinating world of spatial complexity and dynamic behavior.

#### Józef Robakowski/Paul Sharits 'Uwaga: Swiatlo!' (Attention: Light!)

Poland 2004, colour

A replica of a film that Paul Sharits made to the rhythms of Chopin's music in Robakowski's apartment in 1981; the film disappeared later that same year. Sharits sent Robakowski a detailed score of the lost work, which, 20 years later, served as the production plans for this electronic version.

#### Karø Goldt 'Dahlia'

Ge/A 2002, colour

Though Goldt's images were subjected to a process of extreme abstraction, they possess a nearly tangible materiality, and this materiality is emphasized by the films' soundtracks. The electronic music also follows a rigid minimalist organizing principle, however a separate acoustic space is not opened up: The sound serves only to pave the way for the colour, thereby underlining in an ideal way what is apparently the sole important element for the artist: the colour and its power.

#### Tim MacMillan 'Ferment'

UK 1999, colour

A journey across a town, down streets, through buildings, into rooms and along corridors, catching glimpses of people and snatches of sound as they exist in that one instant. Gradually the human condition unfolds before our eyes. A stunning animation film utilising Macmillan's unique time-slice camera technique.

### MUSIC/ SOUND

#### Hofstetter Kurt

arranged by  
Barbara Doser  
electronic music

4 min

#### Chopin Mazurka in F minor opus 68 k4

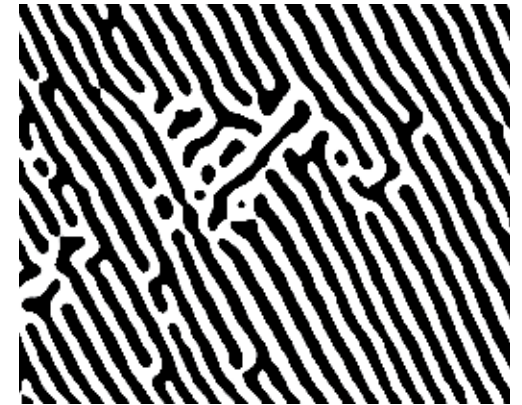
5 min

rashim  
electronic music

3:20 min

film sound/noises

5 min



Barbara Doser 'even odd even / distilled'



Karø Goldt 'Dahlia'



Tim MacMillan 'Ferment'

**Pipilotti Rist 'Blutclip'**

CH 1993, colour

A video for a party in celebration of the first menstruation and the wonder of life.

**Sophisticated Boom Boom**

“Yeah Yeah Yeah”

2:40 min



Pipilotti Rist 'Blutclip'

**Mara Mattuschka 'Parasympathica'**

A 1986, b&w

In a magazine, Mattuschka found a list of characteristics considered by the Catholic church to be positive and negative. With two exceptions, the positive characteristics represented passive attitudes. In the film, they are represented mimically. Using animated imagery, the juices which are stimulated by the sympathetic and parasympathetic nervous system flow over the body: tears, sweat, sperm, vaginal secretions.

noises & voices

3:22 min



Mara Mattuschka 'Parasympathica'

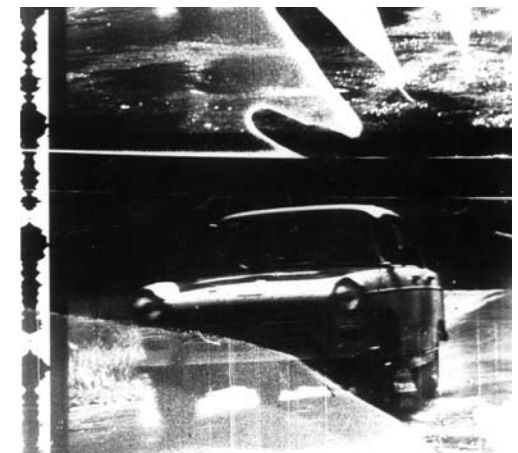
**Peter Tscherkassky 'Manufraktur'**

A 1985, b&w

A tangled network woven with tiny particles of movements broken out of found footage and compiled anew: the grammar of narrative space, discharged from all semantic burden. What remains is a self-sufficient swarm of splinters, fleeting vectors of lost direction, furrowed with the traces of the manual process of production.

noises & voices

2:58 min



Peter Tscherkassky 'Manufraktur'

**Robert Breer 'Recreation'**

F 1957, colour

Pop-art-inspired film accompanied by noises and a voice that recites a surreal poem.

**Noel Burch**  
'Une surface grise...'  
surreal text

1:29 min



Robert Breer 'Recreation'

**Maya Deren 'A Study in Choreography for the Camera'**

USA 1945, b&w

In this cinematic collaboration with dancer Talley Beatty, Deren's 16mm Bolex becomes a performer equal in significance to the star of her film - a film which articulates the potential for transcendence through dance and ritual.

silent

2:30 min



Maya Deren 'A Study in Choreography for the Camera'

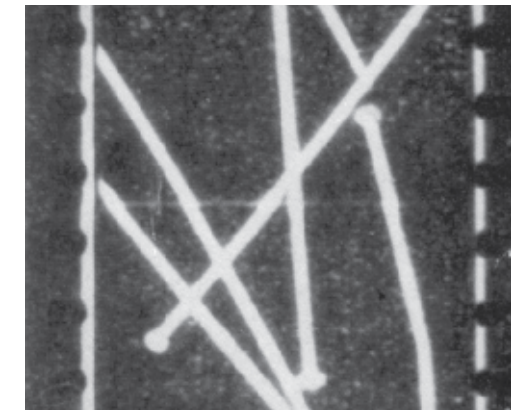
**Man Ray 'Le retour à la raison'**

F 1923, b&w

The first film in history which includes sequences not filmed with a camera. For this Dada-Masterpiece Man Ray developed a technique of direct exposure which was subsequently called 'Rayography'.

silent

3 min



Man Ray 'Le retour à la raison'



## **Klangforum Wien**

Klangforum Wien was founded in 1985 by Beat Furrer as an ensemble of soloists for contemporary music. The twenty four member ensemble was founded around a central philosophy of democracy where co-operation between performers, conductors and composers is both encouraged and nurtured and replaces the more traditional, hierarchical structure found in everyday musical practice.

This approach to the music, combined with an understanding of the varying aesthetical facets of contemporary works, allows the Klangforum to produce authentic performances of contemporary compositions.

Performances by the Klangforum Wien offer great stylistic variety, from the important works of the classical modern, especially of the Second Vienna School, to the works of up and coming young composers, experimental jazz and free improvisation. Further variety is provided by a number of regular composer's workshops.

Concerts are held worldwide with more than eighty performances each season. Venues range from all over Europe, to the USA and Japan and include a series of programmatically ambitious concerts held at the Wiener Konzerthaus. In addition, Klangforum Wien participates in numerous music theatre, film and TV productions. CDs have also been released on labels such as accord, cpo, durian, Grammont, Musikszene Schweiz, pan classics, Wergo and Kairos.

Sylvain Cambreling has held the position of First Guest Conductor of Klangforum Wien since 1997.

## Composers

Three composers have agreed to create a piece of music in dialogue with the film 'Le retour à la raison' by Man Ray. James Clarke (GB), Misato Mochizuki (J/F), Theo Verbey (NL).

### James Clarke

was born in 1957 in London.

His compositions, all published by Ricordi, include 'Verstörung', 'La violenza delle idee', 'Oboe Quintet' and 'Kammersymphonie' for ensemble; 'Maailma' and 'Pascal, pensée 206' for orchestra; 'Deformierte Texte' for voice and instruments. His work has been performed in many of the major venues worldwide and is increasingly in demand.

Among current new works are a 'String Quartet', written for the Arditti Quartet, commissioned jointly by the Huddersfield Festival and Ars Musica, Brussels; a large-scale composition for solo piano; a series of works for large ensemble, entitled 'The Sea coloured Black and Red'; a radio opera being composed in collaboration with Harold Pinter.

James Clarke has been guest professor at universities in Russia and Sweden, and has led composition courses at the Time of Music Festival in Viitasaari, Finland, and the Young Artists' Festival in Bayreuth. He is an honorary Professor of Music at the Baku Music Academy. Between 1994 and 1997 he was Composer-in-Residence at the Queen's University of Belfast, where he directed the Sonorities Festival. Since 1997 he has lived in London.



## Misato Mochizuki

born 1969 in Tokyo, lives in Paris.

Studied counterpoint, piano and composition at the Tokyo National University of Fine Arts and Music. Graduated in 1992 with a B.A. in composition. In 1990 she participated in the International Bartok Seminary in Hungary and the Akiyoshidai International Contemporary Music Seminar and Festival in (1990-1992) where she met György Ligeti and Toshio Hosokawa and decided to continue her studies in Europe. She moved to Paris in 1992 and studied composition and electroacoustics at the Conservatoire National Supérieur de Musique de Paris.

In 1995, at the completion of the 'cycle supérieur', she received the first prize and was chosen for another two-year stipend to complete the 'cycle de perfectionnement' with P. Mefano and E. Nunes. In 1996/97 she participated in the 'cursus de composition et d'informatique musicale' at IRCAM where she worked closely with Tristan Murail. She has worked regularly with Brian Ferneyhough at IRCAM, in Royaumont and Darmstadt. In 1995 she won the first prize at the 64th Music Competition of Japan as well as the Yasuda Prize for her quintet 'Passages en Failles'. In 2000 she won the Akutagawa Music Award for 'Camera lucida' as the best Japanese orchestral piece of the year and in 2002 was awarded for her piece 'Chimera' with the 'Audience Award' at the Ars Musica Festival in Brussels.

Mochizuki's works are performed at many international festivals such as Voix Nouvelles à Royaumont, Festival d'automne à Paris, Akiyoshidai International Contemporary Music Seminar and Festival, Darmstadt, Aujourd'hui Musiques de Perpignan by ensembles such as the Ensemble InterContemporain, Contrechamps, Court-Circuit, 2F2m, Klangforum Wien, Nieuw Ensemble, TM+ and others.



## Theo Verbey

born 1959 in Delft , lives in Amsterdam.

Studied theory of music at the Royal Conservatory Den Haag with Hein Kien and Diderik Wagenaar from 1978 until 1984. At the same time he taught theory of music at the Muzisch Centrum of the Technical University Delft and at the Cantoraat of the State University Utrecht. In 1980 he began to study composition with Jan van Vlijmen and Peter Schat and concluded these studies with distinction in 1985. In 1982 he visited the Darmstädter Courses and participated in the Stockhausen project of the Royal Conservatory Den Haag.

1987 he received a prize for young composers for his piece 'Aura' from the Amsterdam Kunstfonds. Since 1987 he has regularly received commissions from the Nieuw Sinfonietta Amsterdam, the Philharmonic Orchestra Den Haag and the Royal Academy for the Concertgebouw Orchestra. As professor for composition he teaches at the Conservatory Amsterdam and is member of the jury of many composers' competitions. In 2001 he was guest professor at the Royal College of Music in London.

His works include orchestra pieces, vocal scores and chamber music; they were presented at festivals such as Donaueschinger Musiktage, the Tanglewood New Music Festival, the Holland Festival, the Ultima Festival Oslo, Music Taipei and the Huddersfield Contemporary Music Festival.





## **Beat Furrer**

Born in Schaffhausen, Switzerland, in 1954.

In 1960, he started taking piano lessons at the Schaffhausen Conservatory. In 1975, he moved to Vienna where he trained and found international success. He won an award at the 'Young Generation in Europe' composition competition taking place in Cologne, Venice and Paris in 1984. In 1985, after studying at the Vienna School of Music and the Performing Arts under Roman Haubenstock-Ramati (composition) and Otmar Suitner (conducting), he founded the 'Klangforum Wien' ensemble of which he has since been a conductor. Furthermore, he served as the ensemble's artistic director until 1992.

Commissioned by the Vienna State Opera, Beat Furrer wrote his first opera, 'Die Blinden', which premiered in 1989 at the Wien Modern festival. He won another award at the Young Composers Forum in Cologne that same year. In 1993, he received the Music Prize of the City of Duisburg. Beat Furrer's second opera, 'Narcissus', premiered at the Steirischer Herbst festival in Graz in 1994. His concerto for two pianos, 'Nuun', had its highly acclaimed premiere at the Salzburg Festival in 1996. In 2001, the concert performance of his opera 'Begehren' premiered at the Steirischer Herbst festival. In 2003, the first staged performance of that opera took place in Graz. He won the Music Prize of the city of Vienna in 2004. In 2006, he was awarded with the Golden Lion for 'Fama' at the Venice Biennale.

Since 1991 Beat Furrer has been professor of composition at the Graz University of Music and Dramatic Arts. Since 2005 he is an appointed member of the Academy of the Arts, Berlin. He lives in Kritzensdorf near Vienna.



## **bady minck**

born in luxembourg, she works as an artist and filmmaker in vienna and luxembourg. she studied sculpture at vienna's academy of fine arts and experimental film at the university of applied arts. her work crosses the borders between the various artistic disciplines and is presented in movie theaters, at film festivals, in museums, galleries, public spaces and on the world wide web.

her films have been presented in retrospectives and invited to more than 300 international film festivals on 5 continents, including the festival of cannes, the berlinale and the biennale di venezia. they have received awards in many countries.

her work has been exhibited at various museums, galleries and art centers, including the musée d'art moderne at centre pompidou in paris, the expo '98 in lisboa and at the moscow biennale. her films have been purchased for fine arts collections, cinémathèques and universities.

she is founding member of the film production companies amour fou vienna and minotaurus film luxembourg. as a curator she has put together film programs for festivals, cinémathèques and universities. she has been teaching art and film as visiting professor at universities as well as giving lectures and holding workshops at festivals and symposia in several countries.



## **filmography** (selection)

Seems To Be / premiere at biennale di venezia 07

Being and Nothingness / premiere at international film festival rotterdam 07

Roll over Mozart / premiere at international film festival rotterdam 06

The Beauty is the Beast / premiere at international film festival rotterdam 05

In the Beginning was the Eye / premiere at festival de cannes 03

electro-speech / premiere at kunsthalle wien 00

Look the Lakes! / premiere at world expo lisboa 98

Mécanomagie / premiere at international film festival rotterdam 96

Attwenger's Air / premiere at international film festival locarno 96

The Man with Modern Nerves / premiere at festival de cannes 89, berlinale 89

[www.badyminck.com](http://www.badyminck.com)   [www.minotaurusfilm.lu](http://www.minotaurusfilm.lu)   [www.amourfou.at](http://www.amourfou.at)

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