

| D | 26 |  
| Program |  
| preview |



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| D | iagonale  
Festival of Austrian Film  
March 18 – 23, 2026, Graz  
[www.diagonale.at](http://www.diagonale.at)

# | Press Contact |

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The guest and press centre is located at Space04 in the Kunsthaus Graz during the festival period.

→ Lendkai 1, 8020 Graz

DOWNLOAD IMAGES and MATERIAL at → [diagonale.at/en/presse](https://diagonale.at/en/presse)

## UPCOMING PRESS TALKS on Diagonale '26

### **Program presentation Graz**

Wednesday, March 4, 2026 | 10:30 a.m.

Steiermärkische Sparkasse | Panoramasaal

Sparkassenplatz 4, 8010 Graz | (press embargo until March 5, 11 a.m.)

### **Program presentation Vienna**

Thursday, March 5, 2026 | 9:30 a.m.

Metro Kinokulturhaus

Johannesgasse 4, 1010 Vienna

PROGRAM ONLINE March 5, 1 p.m.

TICKET SALE starts March 14, 10 a.m.

online and at the Kunsthaus Graz (Lendkai 1, 8020 Graz)

daily from 10 a.m. to 6 p.m. | from March 28 also at all festival cinemas (Annenhof Kino, Filmzentrum im Rechbauerkin, KIZ RoyalKino, Schubertkino)

More details here → [diagonale.at/tickets](https://diagonale.at/tickets)

# | Diagonale | 26 |

Graz/Vienna, February 9, 2026

Dear Editors,

Once a year, Graz becomes the film capital of the country – it's the place to experience the diversity of Austrian filmmaking across all genres and aesthetic styles. The Austrian Film Festival will take place **for the 29th time in Graz, from March 18 to March 23, 2026**, once again under the direction of Dominik Kamalzadeh and Claudia Slanar, and, *“as part of a vibrant cultural and film scene, the Diagonale festival has always showcased the diversity of Austrian cinema,”* according to the artistic directors. They add, *“Against rigid categorizations and one-sided analyses, the Diagonale continues to rely on critical thinking and sharpened senses to meet the challenges of our time.”*

As part of the upcoming Diagonale, **Austria's most highly endowed film prizes** will also be awarded by international juries, thus recognizing the many achievements associated with the production of a film. In addition to the film competition as the heart of the festival, the Position festival program takes a comprehensive look at outstanding filmmakers through several retrospectives, one of which is dedicated to the Vienna filmmaker, musician, and performer **Billy Roisz**. And with ***New Uncertainties – Austrian Documentary Film in the 1990s***, the first of two film history specials has already been confirmed. You will find more details on both programs in this press release.

In addition, we are also announcing **this year's opening film**, as well as the **winner of the Grand Diagonale Acting Prize 2026** for services to Austrian film culture.

The complete program will be available online starting March 5, 2026 at 1 p.m., and ticket sales will begin on March 14.

We look forward to your reporting and support! If you have any interview requests or need further information, we will of course be happy to assist you.

Your Diagonale press office

Saskia Pramstaller  
Katharina Fennesz  
Clara Gruber

# | Diagonale Opening |



Diagonale '25-Eröffnung, Helmut List Halle © Diagonale/Harald Wawrzyniak

Diagonale 2026  
Opening

Wednesday  
March 18, 2026  
7.30 p.m.  
Helmut List Halle, Graz

Supported by  
Energie Steiermark

Host for the evening  
David Scheid

Opening party  
10.30 p.m.  
Voyage Voyage DJ Team  
(Alex Augustin &  
Nina Hochrainer)  
DJ Anatol

Certified as a Green Event  
according to the criteria of  
the Austrian Ecolabel and  
implemented in accordance  
with the guidelines of G'SCHEIT  
FEIERN.

## Once a year: Austria's largest movie theatre

The opening of the 29th Diagonale in Graz will take place on March 18, 2026, in the Helmut List Halle statt, which will once again again be transformed into Austria's largest movie theatre for this special evening, with over 1,100 seats

## Opening Film: Rose by Markus Schleinzner

Diagonale is pleased to announce that the Festival of Austrian Film will open with the **Austrian premier** of Markus Schleinzner's feature film **Rose** in the presence of the filmmaker along with members of the cast and crew!

## Grand Diagonale Acting Award 2026 for Hilde Dalik

As part of the festival opening, on March 18, 2026 the Diagonale will award the Grand Diagonale Acting Prize for services to Austrian film culture for the 19th time. This year the award goes to the **unique and versatile actor Hilde Dalik**. The actor will accept the award, designed by Anita Leisz, in person in Graz on the opening evening.

# | Opening Film |



Rose © Schubert, ROW Pictures, Walker+Worm Film, Gerald Ker-kletz / Filmladen

Feature  
AT/DE 2026, 94 min, b/w

Screenplay: Markus  
Schleinzer, Alexander Brom  
Cinematography: Gerald  
Kerkletz  
Editing: Hansjörg Weißbrich  
Sound: Uve Haußig  
Production: Schubert Film

With: Sandra Hüller, Caro  
Braun, Marisa Growaldt,  
Godehard Giese, Augustino  
Renken u.a.

World premiere:  
Berlinale 2026  
*Competition*

Distributor Austria:  
Filmladen

Press contact:  
vielseitig III Valerie Besl  
[valerie.besl@vielseitig.co.at](mailto:valerie.besl@vielseitig.co.at)

## Rose by Markus Schleinzer

*“There was more freedom in pants, and it’s just a piece of fabric.  
So I went for the pants.”*

In the midst of the Thirty Years’ War, a soldier appears in a Protestant village, claiming to be the heir to an abandoned manor. The mysterious stranger dispels the villagers’ initial suspicion through his courage and energy. Only the omniscient narrator knows the soldier’s true identity: Rose is a woman living as a man, taking on and shedding a variety of roles – eccentric, bear slayer, landowner, husband, father – until a seemingly trivial moment, namely, a bee sting, sets off a chain reaction with far-reaching consequences.

Actor Sandra Hüller impressively embodies the eponymous Rose, using little more than her gaze, posture, and gait to lend an extraordinary presence in this portrait of a woman that oscillates between fiction and historical accuracy.

Based on historical accounts of women who passed themselves off as men in the 17th century in order to work and lead independent lives, Markus Schleinzer paints a portrait of a “female person” who transcends the boundaries of her gender and thus writes her own biography. *Rose* asks essential questions about freedom and identity – and also about who has the power to tell a story.



Markus Schleinzer © Rafaela Proell

### Previous films by Markus Schleinzer at Diagonale:

2019  
Angelo  
Feature  
AT/LU 2018, 111 min

2012  
Michael  
Feature  
AT 2011, 96 min

### Filmographie als Schauspieler (Auswahl):

2024  
Veni Vidi Vici  
(R: D. Hoesl, J. Niemann)

2023  
Sisi & Ich  
(R: Frauke Finsterwalder)

2019  
Nevrland  
(R: Gregor Schmidinger)

2010  
Der Räuber  
(R: Benjamin Heisenberg)

2007  
Immer nie am Meer  
(R: Antonin Svoboda)

1995  
Ich gelobe  
(R: Wolfgang Murnberger)

## A Powerful Parable About the Present Day

“When choosing an opening film, we always aim to send a message: a message about the special relationship with the present that is inherent in the film. *Rose* touched us deeply because it speaks from the past about freedoms that must be fought for, ideally through alliances. And about freedoms that can be quickly lost again if they are not protected.

In Markus Schleinzer’s magnificent film, a ‘female person’ assumes the clothing and identity of a man, thereby gaining access to opportunities in a 17th-century Protestant village that were previously denied to her. Through small gestures and precise glances, the film achieves remarkable emotional intensity. It raises the question of what it means to live a life in constant risk of deceit.

Against this backdrop, a haunting parable of the present unfolds in which patriarchal power structures and their violence are made visible, while at the same time offering glimpses of fragile, utopian forms of coexistence. Schleinzer’s direction remains crystal clear and minimalist, carried by an outstanding performance by Sandra Hüller, who conveys the inner tensions of this woman with great precision.

Rose’s inner conflicts and the violence of social ostracism have had a lasting impact on us. It is a disturbing film that shows how quickly deviation becomes suspect – and how relentlessly power protects itself.”

— Dominik Kamalzadeh & Claudia Slanar | Festival Directors

## Biography of Markus Schleinzer

Markus Schleinzer, born in Vienna in 1971, is an Austrian actor, casting director, author, and film director. Raised in Vienna, he began his acting career in the mid-1990s and appeared in Austrian and German film and television productions, including *Ich gelobe* (1995) by Wolfgang Murnberger, *Slumming* (2006) by Michael Glawogger, and *Immer nie am Meer* (2007) by Antonin Svoboda.

From the late 1990s onwards, he also worked as a casting director, overseeing more than 60 film and television projects, including for renowned directors such as Michael Haneke, Jessica Hausner, Ulrich Seidl, and Benjamin Heisenberg.

His feature film directorial debut *Michael* (2011) premiered in competition at the Cannes Film Festival and earned him, among other awards, the *Vienna Film Prize* and the *Max Ophüls Prize*. His second feature film, *Angelo*, a historical drama about Angelo Soliman, followed in 2018 and was screened at international festivals, including Toronto. In addition to his work in front of and behind the camera, Markus Schleinzer has also worked occasionally in theater as an actor and director.

Markus Schleinzer lives and works in Vienna.

# | Grand Diagonale Acting Award |



Hilde Dalik © Elsa Okazaki

Acting jury 2026:

**Ute Baumhackl**  
(Chief reporter culture & society, Kleine Zeitung)

**Roland Koch**  
(Actor & Director)

**Christian Konrad**  
(Head of Dep. film, ORF)

**Sona MacDonald**  
(Actor & Singer)

**Alexandra Makarová**  
(Writer & Director)

## Grand Diagonale Acting Award 2026 for Hilde Dalik

As part of the festival opening, on March 27, 2025, for the 19th time, the Diagonale will award the **Grand Diagonale Acting Award for services to Austrian film culture**. This year the award goes to the **unique and versatile actor Hilde Dalik**. The actor will accept the award, designed by Anita Leisz, in person in Graz on the opening evening.

We at Diagonale express our warmest congratulations!

## The Award: An Artwork by Anita Leisz

The work of Anita Leisz (b. Leoben in 1973) explores the interplay of material, space, and perception. Through precise interventions and reduced forms, she transfers industrial materials into new contexts, making their surfaces and structures tangible. Her objects unfold a quiet yet distinct presence in space, drawing the viewer's attention to subtle shifts between function, body, and environment

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Sargnagel – Der Film © Golden Girls Filmproduktion



Wie kommen wir da wieder raus?  
© Mona Film

### Filmography (Selection):

2025

Perla

(D: Alexandra Makarová)

Landkrimi: Acht (TV)

(D: Marie Kreutzer)

2024

Landkrimi: Steirerwahn (TV)

(D: Wolfgang Murnberger)

2023

Wie kommen wir da wieder raus?

(D: Eva Spreitzhofer)

2021

Sargnagel – Der Film

(D: S. Hiebler, G. Ertl)

2016

Hotel Rock'n'Roll

(D: H. Köpping, M. Ostrowski)

2013

Die Werkstürmer

(D: Andreas Schmied)

2009

Contact High

(D: Michael Glawogger)

## Jury Statement

“Her passion for acting, her technical skill, her precision, her distinctive humor, and at the same time her capacity for depth are what set Hilde Dalik apart. She has long since earned her place in the Austrian theater, film, and television landscape and regularly demonstrates her versatile talent. She has received numerous awards for her work, including a Romy award in the category of *Most Popular Series Actor* and the **Diagonale Acting Award** for her unpretentious performance in the mockumentary *Sargnagl – Der Film*.

Hilde Dalik consistently demonstrates her range and comedic talent in a convincing manner. Ever since Michael Glawogger’s *Contact High*, she has been an integral part of Austrian cinema and it is impossible to imagine it without her. With impressive precision, emotional depth, and great inner truthfulness, she gives each character an unmistakable presence. On screen and on stage, she reveals an extraordinary power – quiet yet at the same time compelling, driven by accuracy, courage, and great truthfulness.

Her acting has a lasting impact, far beyond the moment itself, and has made her one of the most important actors of her generation. For all these reasons, the expert jury unanimously voted to award Hilde Dalik the Grand Acting Prize at Diagonale 2026 for her extraordinary services to Austrian cinema.“

## Biography Hilde Dalik

Hilde Dalik, born in Vienna in 1978, grew up in Lower Austria and trained as an actor at the Vienna Conservatory and The Actor’s Center in Rome. In 2004, she landed her first leading role in a feature film, *Küss mich, Prinzessin!*

She made a name for herself in theater with productions such as *Alma – A Show Biz ans Ende* and *Der Zerrissene* at the Tiroler Landestheater Innsbruck. From 2006, she was a member of the ensemble at the Theater in der Josefstadt, where she appeared on stage in George Tabori’s production of *Mein Kampf*, among other plays.

Dalik has appeared in numerous film and television productions, including *Echte Wiener – Die Sackbauer-Saga*, *Contact High*, and the ORF series *Die Lottosieger* (2009–2012). She achieved widespread popularity in the television series *Vorstadtweiber*, in which she played the role of Vanessa from 2016 to 2022. For her dual role as the main character’s best friend and a ruthless extreme version of herself in *Sargnagel – Der Film*, she was awarded the *Diagonale Acting Prize* in 2021. Since Season 16, she has appeared in the series *Der Bergdoktor* as Karin Bachmeier.

As a presenter, Hilde Dalik hosted the *StreamTalks* program on Canal+, among other things, and in 2024, while hosting the Diagonale opening ceremony in front of the assembled film industry, she shared the recipe for a successful Austrian film. In addition to her work as an actor, Hilde Dalik has been involved in social, integrative, and humanitarian projects for many years.



Inge Maux & Maruša Sagadin –  
Diagonale '25 © Harald Wawrzyniak



Lukas Miko – Diagonale '24  
© Miriam Raneburger



Margarethe Tiesel – Diagonale '23  
© Sebastian Reiser



Branko Samarovski & Constantin  
Luser – Diagonale '22  
© Sebastian Reiser

## Previous award winners

Since 2008, the Grand Diagonale Acting Prize has been awarded annually for services to Austrian film culture. Each year the prize is designed anew by another artist.

2025

**Inge Maux**  
Prize by Maruša Sagadin

2024

**Lukas Miko**  
Prize by WIENER TIMES

2023

**Margarethe Tiesel**  
Prize by Xenia Hausner

2022

**Branko Samarovski**  
Prize by Constantin Luser

2021

**Christine Ostermayer**  
Prize by Verena Dengler

2020

**Ursula Strauss**  
Prize by Daniel Spoerri

2019

**Birgit Minichmayr**  
Prize by Ashley Hans Scheirl

2018

**Ingrid Burkhard**  
Prize by Toni Schmale

2017

**Johannes Krisch**  
Prize by Stefanie Moshammer

2016

**Erni Mangold**  
Prize by Anna Paul

2015

**Tobias Moretti**  
Prize by Heimo Zobernig

2014

**Georg Friedrich**  
Prize by Eva Schlegel

2013

**Maria Hofstätter**  
Prize by Herbert Brandl

2012

**Johannes Silberschneider**  
Prize by Elfie Semotan

2011

**Senta Berger**  
Prize by Peter Kogler

2010

**Klaus Maria Brandauer**  
Prize by Brigitte Kowanz

2009

**Josef Hader**  
Prize by Elke Krystufek

2008

**Karl Markovics**  
Prize by Erwin Wurm

# | Film History |

# | New Uncertainties |



Postadresse: 2640 Schläglmühl © Prisma Film

## Filmhistorical Special: Austrian Documentary Cinema in the 1990s

Traditionally also a place of new and rediscovered works, not only in terms of the films shown in competition, the Diagonale will once again offer two film historical programs in the section *Film History* for the upcoming edition which, by looking at the past, also allow conclusions to be drawn about the Austrian present.

Diagonale is pleased to announce the first of the two programs, including the selected films: Under the title *New Uncertainties – Austrian Documentary Cinema in the 1990s*, in seven programs the festival will embark on a search for traces of domestic documentary filmmaking during that decade.

*“New Uncertainties’ looks back at the 1990s in Austria: a new beginning and disillusionment after the collapse of the Eastern Bloc combined with political and economic crises that continue to shape the country today. The documentary films of this period record these developments and question them. This filmmaking is characterized by a new diversity of forms that is critical of representation.”* — Dominik Kamalzadeh & Claudia Slanar

Curated by  
Dominik Kamalzadeh  
and Claudia Slanar.

Diagonale would like to thank  
the Austrian Film Museum, the  
ORF-Archive and the Filmarchiv  
Austria for their support.

The third volume of the Diagonale’s *Edition*, to accompany the film history program *New Uncertainties – Austrian Documentary Cinema in the 1990s*, will be published by Czernin Verlag and coincide with the start of the festival. Contributions to this volume include works by Christa Blümlinger, Marko Dinić, Silvia Hallensleben, Magdalena Miedl, Bert Rebhandl, and Andreas Ungerböck.



*Knittelfeld – Stadt ohne Geschichte*  
© Friedl/sixpackfilm



*Totschweigen* © Lukas Stepanik /  
Extrafilm



*Das Jahr nach Dayton* © NGF



*Somewhere Else* © Albert/sixpackfilm

## New Beginning and Disillusionment

The special program shows how Austrian cinema dealt with the various developments of that time: from the aforementioned collapse of the Eastern Bloc to the Yugoslav Wars with their displacement and migration; from the definitive end of the Kreisky era to the rise of Jörg Haider and new forms of remembrance culture. Here is a selection of the films:

In *Postadresse: 2640 Schlöglmühl* (1990), Egon Humer examines the moral, political, and emotional consequences eight years after the closure of a paper factory that was considered one of the most important employers in the region. Amidst decaying buildings, abandoned factory halls, and the voices of those affected, one of the most remarkable social studies in Austrian cinema history emerges, in which powerlessness and oblivion are equally palpable. In his groundbreaking short film *Knittelfeld – Stadt ohne Geschichte* (Knittelfeld – City Without History, 1997), Gerhard Benedikt Friedl shows connections between the transformation of an entire city with the fate of one family. In the early 1990s, shopping centers and retail outlets fundamentally changed the face of this small Styrian town, while at the same time violence and crime unfolded in a family tragedy. Margareta Heinrich and Eduard Erne have opened up the dark chapter of Rechnitz 1945 with *Totschweigen* (Veil of Silence, 1994): around 180 Hungarian-Jewish forced laborers were victims of a mass murder in a field. Their graves are still being searched for today. Four decades after the end of the war, after the fall of the Iron Curtain, gaps in memory, silence, and the contradictory testimonies of the residents are documented.

In his intimate long-term observation *Das Jahr nach Dayton* (The Year After Dayton, 1997), Nikolaus Geyrhalter accompanies a handful of people as they rebuild their lives after the end of the Bosnian War: exhumations from mass graves, destroyed houses, and the daily struggle for normalcy reveal that after a catastrophe, no questions remain, only answers – incomplete and fragile. In *Somewhere Else* (1997), Barbara Albert portrays four young people who survived the war in Sarajevo in an equally impressive manner – four months after the end of the war, they describe their feelings during the siege of the city and their attempts not to lose hope for a better future. *Draga Ljiljana* (2000) by Nina Kusturica develops from a touching search for her childhood friend Ljiljana into a personal search for her own childhood, her past, and a homeland destroyed by war.

Finally, in *Aufzeichnungen aus dem Tiefparterre* (Drawings from the Basement, 2000), Rainer Frimmel documents the life of Viennese truck driver Peter Haindl from 1993 to 1999. Haindl reflects, laments, and politicizes in front of the camera, alternating between narcissistic poses and contrite self-analysis. Frimmel's montage opens up a multi-layered portrait of the Austrian soul, in which everyday life, resentment, and self-irony collide.



*Draga Ljiljana – Liebe Ljiljana*  
© Kusturica/sixpackfilm



*Aufzeichnungen aus dem Tiefparterre*  
© Frimmel/sixpackfilm



*Vorwärts* © Allegro Film



*Höhenrausch* © Fruhauf/sixpackfilm

## Overview of the Films

The special program *New Uncertainties – Austrian Documentary Cinema in the 1990s* is curated by Dominik Kamalzadeh and Claudia Slanar. Diagonale thanks Filmarchiv Austria, the ORF Archive, and the Austrian Film Museum for their support. The eleven films (nine documentaries and two innovative short films) employ a variety of formal approaches and will be presented in seven programs.

**Aufzeichnungen aus dem Tiefparterre**  
Rainer Frimmel  
AT 2000, 91 min

**Berlino**  
Valeska Grisebach  
DE/AT 1999, 35mm, 25 min

**Draga Ljiljana – Liebe Ljiljana**  
Nina Kusturica  
AT 2000, 30 min

**Höhenrausch**  
Siegfried A. Fruhauf  
AT 1999, 4 min

**Das Jahr nach Dayton**  
Nikolas Geyrhalter  
AT 1997, 204 min

**Knittelfeld – Stadt ohne Geschichte**  
Gerhard Benedikt Friedl  
AT/DE 1997, 35 min

**Postadresse: 2640 Schlöglmühl**  
Egon Humer  
AT 1990, 16mm, 85 min

**Somewhere Else**  
Barbara Albert  
AT 1997, 60 min

**Tito-Material**  
Elke Groen  
AT 1998, 5 min

**Totschweigen**  
M. Heinrich, E. Erne  
AT/DE/NL 1994, 89 min

**Vorwärts**  
Susanne Freund  
AT 1995, 35mm, 82 min

# | Position | Billy Roisz |



Billy Roisz in January 2026 © Dieter Kovačič

## Comprehensive Retrospective and Performances

Diagonale is delighted to dedicate a *Position* to the filmmaker, musician, and performer Billy Roisz at the upcoming 2026 festival edition. This program will include a comprehensive retrospective, in-depth talks, and live performances.

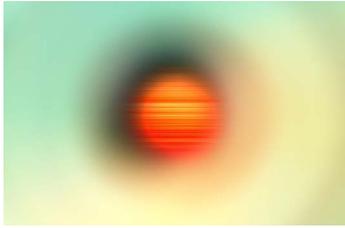
A film by Billy Roisz is recognizable at first glance and first sound. Listen and marvel at the delicate grey grids in *my kingdom for a lullaby #2*, the forms of sound waves with color modulation in *close your eyes*, or the fantastical visual distortions with animal drawings in *Chiles en Nogada*, which received the Diagonale Award for Innovative Cinema in 2011.

Since the late 1990s, the Austrian exceptional artist, born in Vienna in 1967, has worked at the intersection of image and sound. Her experimental videos are characterized by networks, cybernetic systems, mechanical noises, grids and grind, feedback loops, and interactions between the visual and the acoustic.

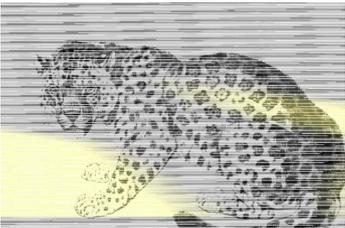
Roisz's artistic practice, awarded the Austrian Art Prize for Film in 2021, is marked by collaborative work. Her videos emerge through exchanges with musicians and filmmakers, including long-time collaborators such as Dieter Kovačič, who is usually responsible for sound or music. Yet whether conceived as a solo piece or developed collectively, all of Roisz's works share a palpable joy in experimentation: with images that stretch like good chewing gum, and sounds that resonate like scratched but beloved records.

**Nachspann EXTRA**  
→ **Billy Roisz & Anat Stainberg im Demo Mode**  
Performative talk with insights into the technical approach and working processes.  
**Fr March 20, 8 p.m.**  
Schubertkino 1

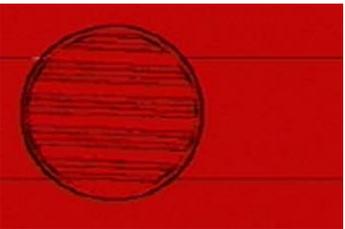
**Performance/Cocert:**  
→ **Tripping On Electrons**  
Video Score, Electronics:  
Billy Roisz / Turntables:  
dieb13 / Drums: Martin Brandlmayr / Voice,  
Electronics: Karolina Preuschl  
**Sa March 21, 9 p.m.**  
Forum Heimatsaal im  
Volkskundemuseum



HAPPY DOOM



Chiles en Nogada



blinq



AQUAMARINE  
All stills © Roisz/sixpackfilm

## Overview of the Films

The Festival of Austrian Film dedicates a comprehensive retrospective to the filmmaker, musician, and performer Billy Roisz with the *Position* series, presenting 22 films across three programs. An overview of the films:

**-2.20**  
AT 2003, 4 min

**AQUAMARINE**  
Together with Dieter Kovačič  
AT 2019, 5 min

**blinq**  
AT 2002, 7 min

**brRRMMMWHEee II**  
AT 2010, 5 min

**Chiles en Nogada**  
AT 2011, 18 min

**close your eyes**  
AT 2009, 12 min

**darkroom**  
AT 2014, 13 min

**Do They Speak Color?**  
Together with Dieter Kovačič  
AT 2022, 22 min

**elesyn 15.625**  
AT 2006, 10 min

**The Garden of Electric Delights**  
AT 2025, 12 min

**HAPPY DOOM**  
AT 2023, 3 min

**my kingdom for a lullaby #2**  
Together with Michaela Grill  
AT 2004, 10 min

**oberflach.avi**  
AT 1999, 4 min

**paris**  
AT 2017, 4 min

**sources**  
AT 2004, 11 min

**Sprung 2000**  
AT 2000, 3 min

**styx**  
Together with Dieter Kovačič  
AT 2019, 7 min

**THE**  
Together with Dieter Kovačič  
AT 2015, 13 min

**TILT**  
AT 2008, 9 min

**TOUTES DIRECTIONS**  
Together with Dieter Kovačič  
AT 2017, 13 min

**Who's Afraid of RGB**  
AT 2019, 8 min

**zouk!**  
AT 2012, 6 min

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