

film campus innsbruck

DIAMETRALE



Time Table :: Edition DIAMETRALE

Wed, 02 Apr 2025

18:30 :: Meet'N'Greet at Leokino, Welcome Drink with festival guests

20:00 :: Opening DIAMETRALE Filmfestival at Leokino

Thur, 03 April 2025	Fri, 04 April 2025	Sat, 05 April 2025
<p>10:00 – 12:30 Associative Film Editing = Music = Independence <i>Angela Christlieb</i></p>	<p>10:00 – 12:30 Project Presentations & Feedback <small>Galleria</small> with <i>Marija Milovanovic</i> and <i>Arash T. Riahi</i></p>	<p>10:00 – 12:30 Film Production: Case Studies <i>Arash T. Riahi</i></p>
<p>13:30 – 16:30 (1) Cine Tirol Film Commission <i>Angelika Pagitz</i> (2) Festival Strategy for Short Films <i>Marija Milovanovic</i> (<i>Lemonade Films</i>)</p>	<p>13:30 – 16:00 Project Presentations & Feedback with <i>Marija Milovanovic</i> and <i>Arash T. Riahi</i></p>	<p>13:30 – 16:00 I Was A Teenage Zombie Bigscreen Gazoomba! <i>Paul Poet</i></p>

Time Table :: Edition IFFI

Wed, 04 June 2025

17:00 :: Meet'N'Greet at Hotel Nala, Welcome Drink with festival guests

19:00 :: Opening IFFI - International Film Festival Innsbruck at Leokino

Thur, 05 June 2025	Fri, 06 June 2025	Sat, 07 June 2025
<p>10:00 – 12:30 Narrative and Cinematic Language in Solon: A Case Study <i>Clarissa Campolina</i></p>	<p>10:00 – 12:30 Project Presentations & Feedback with <i>Clarissa Campolina</i> and <i>Lukas Ladner</i></p>	<p>10:00 – 12:30 From Personal Mourning to Collective History <i>Tamara Stepanyan</i></p>
<p>13:30 – 16:30 (1) Cine Tirol Film Commission <i>Angelika Pagitz</i> (2) From the Idea to the International Release <i>Lukas Valenta Rinner</i></p>	<p>13:30 – 16:00 Project Presentations & Feedback with <i>Clarissa Campolina</i> and <i>Lukas Ladner</i></p>	<p>13:30 – 16:00 The Short Film as a Writing Process <i>Kiro Russo</i></p>

Training. Exchange. Networking.



Film Campus Innsbruck gives young filmmakers (20 to 35 years) the opportunity to acquire new knowledge, develop ideas, get feedback and create synergies during three days of masterclasses, workshops and talks. Embedded in two film festivals in Innsbruck (DIAMETRALE & IFFI – International Film Festival Innsbruck), the Campus also invites you to immerse yourself in extraordinary film worlds and celebrate cinema as a social place.

Next Edition 2026

Call for Applications: Sept. — Okt. 2025

www.filmcampus.at

www.diametrale.at

www.iffi.at

Team A-Z

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Innsbruck 07/2025

Experts :: Edition DIAMETRALE



Associative Film Editing = Music = Independence

Angelas fascination with experimental film began during her studies. Film editing became her most important tool for realizing films – even on a small budget. Over the years, she has developed a special form of 'associative montage'. It could be compared with the concept of emergence in the natural sciences, where new structures arise from the interaction of different elements. In this lecture, she will talk about her unique methodology, from the conceptualization phase to the editing table. How do you translate thoughts and experience into film, and what role does improvisation and music play in this creative process?

Angela Christlieb studied media art and experimental filmmaking at the Berlin University of the Arts (UdK). In 1996 she moved to New York where she studied film production and directing at the city's New School University. Since 2001 she has worked as a freelance writer, director, editor and media artist. Her films have been shown at Berlinale, Locarno, Rotterdam, Tribeca FF New York, AFI Los Angeles, among others.

Festival Strategy for Short Films

After the demanding task of making a film, facing the question of how to distribute it can be even more challenging to overcome for filmmakers. In addition to the thousands of festivals that already exist and numerous others that are newly established every year, it is difficult to find your way around. Premiere requirements and VOD releases don't make it any easier. How can you manage your film – and your expectations – in these uncharted waters? A festival strategy can help to find the right festivals for your film and make distribution easier. In this session a step-by-step guide and best practice examples will hopefully help and make the path to festival glory a little bit clearer.

Marija Milovanovic is a cultural manager and curator based in Vienna (Austria). Since 2008 she's working for Vienna Shorts, Austria's only Oscar® qualifying film festival where she's co-head of the international competition Fiction & Documentary. In 2018 she co-founded LEMONADE FILMS, a film festival distribution agency for Austrian short films and mixed media projects. Since 2021 she's festival director of the Video & Filmtage, the youth film festival in Vienna and she joined the selection committee of Berlinale Generation (short film section).





Film Production: Case Studies

A closer look on the production process of two film projects from the beginning to the end with a special focus on financial aspects and marketing.

Arash T. Riahi is Co-founded Golden Girls Filmproduktion in 2007 and Co-president of the Austrian Academy of Film since 2021. His body of work as a director & producer won more than 200 awards and comprises various short and experimental films, documentaries, including ‚Exile Family Movie‘ (Winner of Leipzig Filmfestival) or the cross-media project ‚Everyday Rebellion‘ (CPH:DOX Audience Award). His first fiction film ‚For a Moment Freedom‘ was Austria’s candidate for the Academy Awards in 2010. Since 2010, he is also working as a dramatic advisor and teaches at the Vienna film academy. The last films as a producer were ‖How to be normal‖ (Berlinale Perspectives 2025), ‖Perla‖ (Rotterdam Film Festival Tiger Competition 2025), ‖The Witness‖ (Winner of Venice Filmfestival, Orizzonti Extra 2024).

I Was A Teenage Zombie Bigscreen Gazoomba!

Do the Undead procrastinate? Is fornicating with lobsters a proper narrative? Can you hold a camera wearing pink zebra Cha Cha Heels, an Angora turtleneck and a bloody hatchet? Paul Poet (FOREIGNERS OUT! SCHLINGENSIEFS CONTAINER, SOLDIER MONIKA), provocative political filmmaker and cinema scientist from Austria with a big heart for genre thrills and the anti-bourgeois abyss, leads a workshop into the incredibly strange realm of so called trash and camp moviemaking. What unearthed with naughty dirty punk auteurs like Ed Wood, Al Adamson and John Waters is now an industry full of sharknados. Don’t let your inner garbage go to waste, make it widescreen!

Paul Poet is an award-winning Austrian director and author for cinema, TV and theater. His documentary AUSLÄNDER RAUS! SCHLINGENSIEFS CONTAINER (2002) was included in a canon of political cinema. In 2019, Poet was voted one of the »64 most inspiring European artists, thinkers and speakers« by the cultural festival platform and was appointed Austrian ambassador for the EU cultural funding platform Creative Europe. The US medium IndieWire has described Poet as one of the greatest genre cinema experts from Austria for his curatorial work for Filmarchiv Austria, Viennale & Co, including the multi-year retrospective »Austrian Pulp«.



Be prepared

- Online password protected screeners
- Dialog list (original, English etc, timecoded)
- Srt file subtitles
- All info: credits, contacts, synopsis, stills, photo/biography/filmography director
- Trailer or excerpt
- Screening formats:
DCP, H264, ProRes HQ



Experts :: Edition IFFI

Narrative and Cinematic Language in SOLON: A Case Study

The masterclass aims to explore the integration of content and form in cinema, using the case of SOLON as a focal point. Additionally, it will address how production plans should balance creative ambitions, budget constraints, and the skills of the team involved. The session is designed to foster a discussion from the director's perspective, covering the entire creative process—from artistic conception to practical execution.

Clarissa Campolina (1979, Brazil) works as a director, screenwriter, editor, producer and teacher. Her debut feature film, SWIRL (2011), premiered at Venice Film Festival, and screened at over 50 festivals. Her other shorts and features, WHILE WE ARE HERE (2019) and FARAWAY SONG (2022), have screened at film festivals around the world, such as Rotterdam and Locarno. In 2015, DAAD – Artistic Residency Program held a retrospective of her work at Arsenal Cinema (Berlin, Germany). Her latest feature SUÇUARANA (2025) premiered at IFFR. (IFFR)



From the Idea to the International Release

Using THE KLEZMER PROJECT as an example, Lukas will show the journey of a film—from concept, financing and shooting to festival strategy and worldwide distribution. A practical insight for young filmmakers.

Lukas Valenta Rinner (1985, Salzburg) is an Austrian director, screenwriter and producer. He is known for the film PARABELLUM (2015) and A DECENT WOMAN (2016). He is founder of Nabis Filmgroup, with branches in Buenos Aires, Salzburg and Berlin. As its producer he is involved in the production of films like THE KLEZMER PROJECT (Berlinale Encounters-Best First Feature), ANIMAL (Locarno Competition – Best Actress Award), COCOTE (Locarno FF – Best Film S.O.L) and FAR FROM US (Berlinale Forum). He is currently involved in the production of films by Radu Jude, Manuel Abramovich, Maureen Fazendeiro and hand-picked first feature films. As a director he is preparing his new film LANDSCAPES OF FEAR, presented in Cannes L'Atelier.



From Personal Mourning to Collective History

Using a case study, Tamara will explain the process of a film starting from an idea to a finished film. Three versions of the teasers that were made in the two year long editing phase—from the very beginning in the search of a producer to the last one with *arte* on board. This will lead to discussions about what a documentary film is, the different kinds and styles—from experimental, to author driven towards more classical approaches.

Tamara Stepanyan is a Moroccan film director, screenwriter and producer. She graduated from LA FEMIS in Paris. After several award winning short films, she made *The Mother of All Lies* as her debut feature documentary. It premiered at the Cannes Film Festival in 2023 and received the Directing Prize in the *Un Certain Regard* section as well as the Golden Eye for Best Documentary. The film was also shortlisted in the International features section of the Oscars. Most recently, she was nominated for the PGA Awards & Independent spirit awards and won the IDA Award for Best Director. 2024, Asmae is a member of the jury of Cannes *Un certain regard* under the presidency of Xavier Dolan.

Lukas Ladner, born in Innsbruck in 1991, is a filmmaker and media artist. From 2013 to 2017, he studied film and television directing at the Film University Babelsberg Konrad Wolf, graduating with the short film *TREIBGUT*. His first feature-length documentary *EVA-MARIA* celebrated its world premiere at DOK.fest Munich and won the prize for best newcomer film at Diagonale '21. He is currently working from Innsbruck at the interface between film and video art and is researching for his second feature-length documentary.



The Short Film as a Writing Process

The contemporary idea of audiovisual representation and necessity to rethink the way we evaluate moving images today were at the center of this lecture. In our current time, audiovisual content is everywhere, and not all of it should be considered a finished product. Instead, we should focus on the responsibility we have as creators to avoid adding more disposable content and instead contribute to expanding audiovisual language and critical thinking.

Kiro's process usually starts with filming first, before writing the script. This process allows him to build the story organically from the material he collects, rather than starting with a fixed script. Kiro will share this method with the students, explaining how it helps him find new ways to approach storytelling and the image.

Writer/director **Kiro Russo** was born in La Paz, Bolivia. He trained at FUC Buenos Aires and directed and produced three short films which got significant exposure on the festivals circuit. In 2016, Kiro completed his first feature, DARK SKULL, selected at 80 festivals and winning 23 awards, including at Locarno FF, and developed with the support of writing residencies (Tabakaler, Moulin d'Andé), film markets and labs (LoboLab, Ciné Latino, BRLab, Fabrique des Cinémas, Artist With Bright Future). THE GREAT MOVEMENT is Kiro Russo's second feature film.



Participants :: Edition DIAMETRALE



Raquel Abellán



Matteo Giampetrucci



Filip Jakubowski



Lena Kerschbaummayer



Benjamin Laabmayr



Jeremias Planger



Klara Rabl



Kaja Rakušček



Alisa Sizykh



Max Stapelfeldt

Participants :: Edition IFFI



Sonja Aufreiter



Nick B. Gleissner



Laurin Kaiser



Anna Keller



Carola Pedrinolla



Maydar M Shasha



Anna-Mariia Shchehliuk



Tobias Vees



Xu Nana

Feedback

I returned home not only with new knowledge and feedback on my project, but also with new friends or future colleagues!

Anna-Mariia Shchehliuk

Getting to witness the diverse range of perspectives on filmmaking shared by the lecturers and participants has been very eye-opening to me.

Anna Keller

I really enjoyed the time at the campus, to take time and talk with everyone about their opinions on topics, their personal projects and standingpoints.

Lena Kerschbaummayr

I loved the concept of watching films and then actually meeting the filmmakers behind them. It was not only insightful, but also very inspiring. And they were all so nice!

Tobias Vees



Feedback

Film Campus Innsbruck was an enriching experience that helped me look at my project from new perspectives.

Klara Rabl

An added bonus was the opportunity to connect and share experiences with the other participants—I hope we might even collaborate one day!

Carola Pedrinolla

I liked the participants' diverse backgrounds, and the feedback round was full of different ideas.

Nana Xu

I think if one spends time with a lot of creative people in a short span of time, it makes something with your own creativity. It challenges, provokes, inspires and aids your creativity. It was cool. I can really recommend it!

Nick B. Gleissner





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Danke

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Besonderen Dank gilt unseren Expert*innen und Teilnehmenden. <3



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