Introduction
New Austrian Film: The Non-Exceptional Exception
Early Visions/Influential Site
"The Experiment is Not Yet Finished": VALIE EXPORT's Avant Garde Film
Franz Antel's Bockerer Series: Constructing the Historical Myth of the Austrian Second Republic
Historical Drama of a Well-Intentioned Kind: Wolfgang Gluck's 38: Auch das war Wien
Cartographies of Identity: Memory and History in Ruth Beckermann's Documentary Films

Barbara Albert and the Female Re-Focus
A New Community of Women: Barbara Albert's Nordrand/Northern Skirts
Metonymic Visions: Globalization, Consumer Culture, and Mediated Affect in Barbara Albert's Bose Zellen/Free Radicals
Place and Space of Contemporary Austria in Barbara Albert's Feature Films
Connecting with Others Mirroring Difference: Films by Kathrin Resetarits - Director, Actress, and Writer
Not Politics but People: The "Feminine Aesthetic" of Valeska Grisebach and Jessica Hausner
Michael Haneke and Ulrich Seidl: A Question of Spectatorial Destination
Allegory in Michael Haneke's The Seventh Continent
"What- Goes-Without-Saying": Michael Haneke's Confrontation with Myths in Funny Games
Unseen/Obscene: The (Non-) Framing of the Sexual Act in Michael Haneke's La Pianiste

The Possibility of Desire in a Conformist World: The Cinema of Ulrich Seidl
Dog Days: Ulrich Seidl's Fin-de-Siecle Vision
Import and Export: Ulrich Seidl's Indiscreet Anthropology of Migration
Re-Visions, Shifting Centers, Crossing Borders
Crossing Borders in Austrian Cinema at the Turn of the Century: Flicker, Allahyari, Albert
The Resentment of One's Fellow Citizens Intensified into a Strong Sense of Community: Psychology and Misanthropy in Total Therapy, The Hold-up, and Cache

Trapped Bodies, Roaming Fantasies: Mobilizing the Constructions of Place and Identity in Florian Flicker's Suzie Washington
A Cinephilic Avant-Garde: The Films of Peter Tscherkassky, Martin Arnold, and Gustav Deutsch
Stefan Ruzowitzky and Neo-Classic Trends
Screening Nazisms and Reclaiming the Horror Genre: Stefan Ruzowitzky's Anatomy Films

Beyond Borders and Across Genre Boundaries: Critical Heimat in Stefan Ruzowitzky's The Inheritors
A Genuine Dilemma: Ruzowitzky's The Counterfeiters as Moral Experiment
National Box Office Hits -- International "Arthouse"? The New Austrokomodie
Wolfgang Murnberger's Silentium! Or, the Question of Who is Actually Keeping Silent