

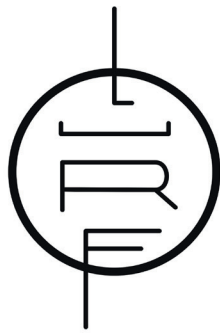
FOREVER...FOREVER

Johann Lurf 2026
21 Minutes

Press Kit
September 2026

Film Prints available in:

70mm	1:2,20	DTS 5.1 & 7.1
35mm	1:2,35	Dolby Digital EX



I N T R O D U C I N G

27
65
VISTARAMA

Forever...Forever

The short film shows 20 minutes of condensed time. The constantly changing light of a landscape was captured over a period of 22 months, where the sun's path leads through the year and becomes visible as it moves through the seasons. The rhythm of day and night pulsates in harmony with the celestial bodies. On the constantly rotating surface of our Earth, we are exposed to planetary time spans that are infinite in human terms.



Space and time expand and contract in Johann Lurf's film, as time-lapse photography captures a tranquil landscape and the sun's transit in the mirrored surface of a lake. At once intimate and cosmic, Forever...Forever collapses the scales of human and geologic time, immersing us in the everyday and the infinite. The film was shot on a specially developed 65mm camera and is presented on 70mm in the Walter Reade Theater and 35mm in the Elinor Bunin Munroe Film Center.

Leo Goldsmith for the New York Film Festival: Currents, September 2026

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Introduction

We are all bound by our human perception of time. Elementary cosmic events take place on the margins of our perception because of their continuous and unalterable reality. Film can shift the scale by using cinematic techniques such as time-lapse, long exposure and sound. Experiencing the time scale in a planetary dimension makes it possible to understand the movement of celestial bodies. What we always knew since the dawn of time without ever being able to see, is the seasonal shift of the sun's path along the horizon.

Forever...Forever puts the heaven's happenings in the center of a 21 minute short film.

By increasing the exposure duration of each frame by frame, the perceived passing of time continually accelerates. We can finally experience a time scale inaccessible under normal circumstances.

To create a film sequence documenting a landscape over the course of one year or more with an accelerating time-lapse, a camera needs to automatically increase the exposure time and measure the light for correct exposure of each of the frames.

Beginning with exposure times of only a few seconds and ending with exposures of 24 hours, the path of the sun itself becomes animated behind the horizon.

Shot on 65mm film using a self-constructed camera and projected on a 70mm print, *Forever...Forever* by Austrian experimentalist Johann Lurf captures a year of days, nights, passing clouds, and flowing water. Dedicated at once to the artist's late father and newborn son, the film rises above formalism to offer a deeply felt reflection on time as fleeting and eternal.

Jesse Cumming for Toronto International Film Festival: Wavelengths, September 2026

Press Text by Martin Reinhart

English

Over the course of twenty-two months, Johann Lurf fixed the gaze of a specially developed 65mm camera on a single fragment of the world: the Ottenstein Reservoir. What begins as a quiet observation of nature gradually transforms into a monumental image of cosmic motion. At first, the lake appears familiar – a place suspended between sky and water. But as the exposures grow longer, the dimensions themselves shift: stars begin to draw delicate lines, the sun inscribes bright arcs, the moon traces soft, almost calligraphic diagonals. The water surface becomes a perfect mirror that folds sky and landscape symmetrically into one another – above and below, light and shadow, becoming and fading.

As in ★, Johann explores the relationship between vision and cosmos, but here no archive emerges; instead, a sequence of images forms that becomes an astronomical figure in its own right. The reservoir turns into a planetary clock whose hands are made of light – a calm, precise choreography that evokes utopian architectures such as Tatlin's Tower, without ever citing them directly.

The visual structure is accompanied by a sound composition by Jung An Tagen, built on the rhythms of day and night cycles, weather phenomena, and the movements of celestial bodies. This constellation of image and sound opens a resonance space that extends far beyond the visible. It recalls Laurie Spiegel's *Kepler's Harmony of the Worlds*, an electronic interpretation of Kepler's cosmic harmony, included on the Voyager Golden Record – and long since beyond our solar system.

Finally, the panorama freezes into diagonal bands of pure light: traces written by sun and moon over many months. A film that does not narrate, but reveals how time and sky intertwine – a harmony of the world that ultimately unfolds with unexpected force.

Deutsch

Über zweiundzwanzig Monate hinweg richtet Johann Lurf den Blick einer eigens entwickelten 65mm-Kamera ununterbrochen auf ein einziges Stück Welt: den Ottensteiner Stausee. Was zunächst wie eine stille Beobachtung der Natur erscheint, verwandelt sich im Laufe der Zeit in ein monumentales Bild kosmischer Bewegung. Zu Beginn wirkt der See vertraut – ein Ort zwischen Himmel und Wasser. Doch je länger die Belichtungen werden, desto stärker verschieben sich die Dimensionen: Sterne ziehen feine Linien, die Sonne schreibt helle Bögen, der Mond graviert zarte, fast kalligrafische Diagonalen. Die Wasseroberfläche wird zu einem vollkommenen Spiegel, der Himmel und Landschaft symmetrisch ineinander zurückfaltet – oben und unten, Licht und Schatten, Werden und Vergehen.

Wie schon in ★ interessiert Johann die Beziehung zwischen Blick und Kosmos, doch diesmal entsteht kein Archiv, sondern eine Bildsequenz, die selbst zu einer astronomischen Figur wird. Der Stausee verwandelt sich in eine planetarische Uhr, deren Zeiger aus Licht bestehen: eine ruhige, präzise Choreografie, die an utopische Architekturen wie Tatlins Turm erinnert, ohne sich darauf zu berufen.

Die visuelle Struktur wird begleitet von einer von Jung An Tagen komponierten Tonspur, die auf Tages- und Nachtwechsel, Wetterphänomene und die Bewegungen der Himmelskörper aufbaut. Diese Verbindung von Bild und Ton öffnet einen Resonanzraum, der weit über das Sichtbare hinausreicht. Sie erinnert an Laurie Spiegels „*Kepler's Harmony of the Worlds*“, jene elektronische Annäherung an Keplers Musik der Sphären, die auf der Voyager Golden Record Platz fand – und damit längst unser Sonnensystem verlassen hat.

Am Ende erstarrt das Panorama in diagonalen Bahnen reinen Lichts: Spuren, die Sonne und Mond über viele Monate geschrieben haben. Ein Film, der nicht erzählt, sondern sichtbar macht, wie Zeit und Himmel ineinandergreifen – eine Harmonie der Welt, die sich schließlich mit unerwarteter Kraft entfaltet.

The Structure of the Film

The camera was mounted facing east for capturing the morning sun every day. The camera started exposing on April 6th 2023 at 5:30 am with an exposure time of 8 seconds per frame, gradually ramping up exposure times from frame to frame, we pass 9 seconds, we reach 10 seconds exposures per frame, and so on... After dawn the end of the first roll was reached with exposure times already at 21 seconds.

The exposure times were continuously increased throughout the film: the first roll of film captured the first day, the second roll captured the following night as well as the following day, the third roll already recorded the following two nights and days, etc...

The start of the film in spring lets the sun slowly rise in the middle of the frame. All nights unfold in front of our eyes calmly, we witness the whole year without interruptions.

We pass through weather changes, cloud formations are moving rapidly over our heads changing their directions swiftly, all mirrored in the lake making enhancing our perception of the sky's motion.

As time passes faster, the change of night and day becomes rhythmic, contrasting each other. All sounds support every movement.

The rhythm of day and night does not stop to accelerate and intensifies throughout the picture.

After 19 minutes of the film were continuously recorded in almost 8 months, on December 1st 2023, the exposure times were still getting longer and longer and film recording entered a new phase: each exposure lasted 24 hours or 86.400 seconds. Thus when played back, we see time passing 10.000 times faster than in the beginning of the film.

The structure of the film reaches a plateau as the camera continued to expose all day and night long, 24 hours per frame, until the camera was stopped 423 days later, on January 27th 2025.

This last sequence of the film, recorded in 423 days, lasts 423 frames in playback or only 17 seconds in our real-time. These 17 seconds reveal the motion of the sun's path across the sky: from winter on the right side of the frame, through spring in the middle of the image to the left, where it rises in summer. Here the path of the sun changes its direction and moves back through autumn in the middle of the frame to the right of the frame, or winter again..

Of course we can continue this cycle *Forever...Forever*

The Score of the Film

Each visual element was assigned with a specific sound by Jung An Tegen.

The arrangement is based on the structure of the film, the rhythmic and a-rhythmic cycles observed in the 22 months of recording, so that each element can hold the tension on its own as well as resonate in harmony when joint appearances occur.

All sound was synthesised to synesthetically support the planetary rotation-based movement in the film.



Filming Location and Camera Station

The filming site was carefully selected: a landscape shaped by human intervention, with a hydroelectric power station in the center of the image. The camera station was placed facing East, making the sun rise exactly behind the power plant at equinox.

The plant's dam wall is seen from the incoming side of the river *Kamp*, which fills the *Stausee Ottenstein*.

An all-weather camera station was purposefully built at the lake's shore, which housed the camera for two years - shielding the camera from rain and wind, during thunderstorms and even a flood while the camera was running.



A New Film Format: VistaRama65

To record the full circle of one year requires a stationary camera and can be done in two ways either digital or analogue:

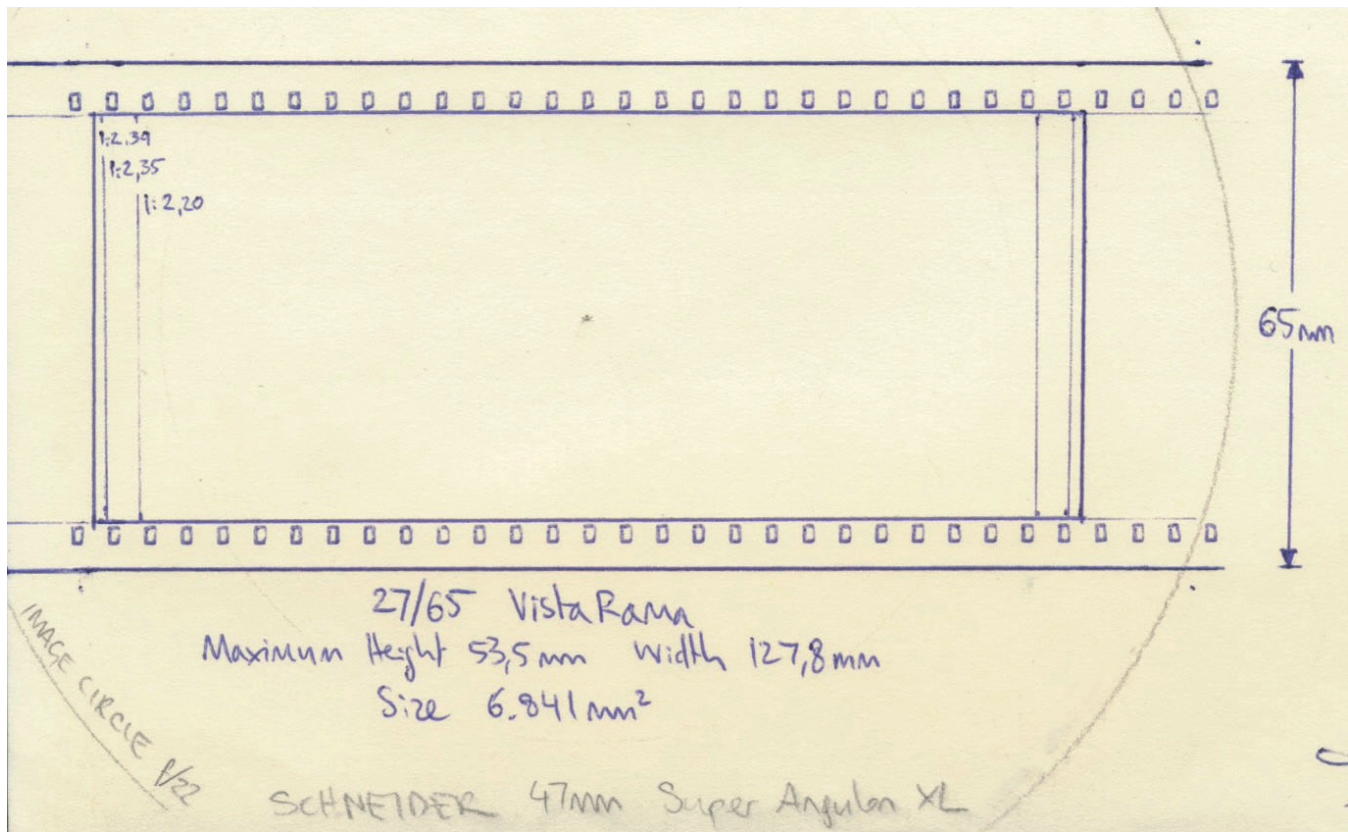
A digital camera would record millions of pictures which need to be blended in post-production. As digital sensors create visual noise during long-time exposures, the necessary intervals between the images would be much longer than the exposed time-spans recorded, resulting in a loss of visual information of motion.

A photochemical emulsion can be exposed for hours without aggregating visual noise. With the right filter, the shutter can stay open for as long as we like, capturing all photons entering the lens over extended periods of time. The only intervals necessary are the short periods needed for the film transport to each next frame.

Long time exposures create motion blur in the areas of movement in the frame.

Motion blur is a key to perceive fast movements fluidly in motion pictures.

Film history offers a large variety of incredible film formats and aspect ratios, but there was one missing: spheric widescreen in horizontal 65mm film.



Final concept sketch of VistaRama65 from 2019

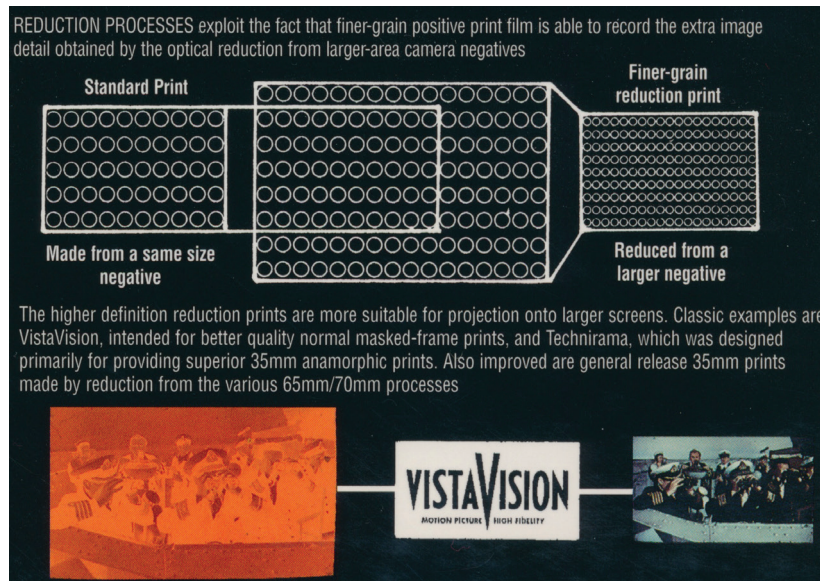
The larger image allows for super-sampling, to create finer film prints resulting in higher details.

Super-Sampling

Reduction processes or super-sampling has a successful history of creating high-resolution imagery downsampled from a larger negative. Printing 1:1 from a 35mm negative to positive print and even 65mm negative to 70mm print creates a second generation - with reduced details.

To counteract this effect, a larger negative than the projection print is made, which can retain more details even in a smaller positive.

Super-sampling also works in digital imaging but was used already in film history under the brand *VistaVision* with famous examples from Hitchcock to the special effects of *Star Wars* and recently with films like *The Brutalist* or *One Battle After Another*.



Descriptions of the process by IMIS, the International Moving Image Society, London (BKSTS)



And a more recent advertisement for *One Battle After Another*, based on an older ad

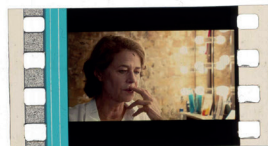
NEGATIVE

PRINT

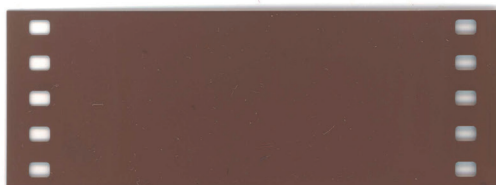
35MM STANDARD



35MM VISTAVISION



70MM STANDARD



70MM IMAX



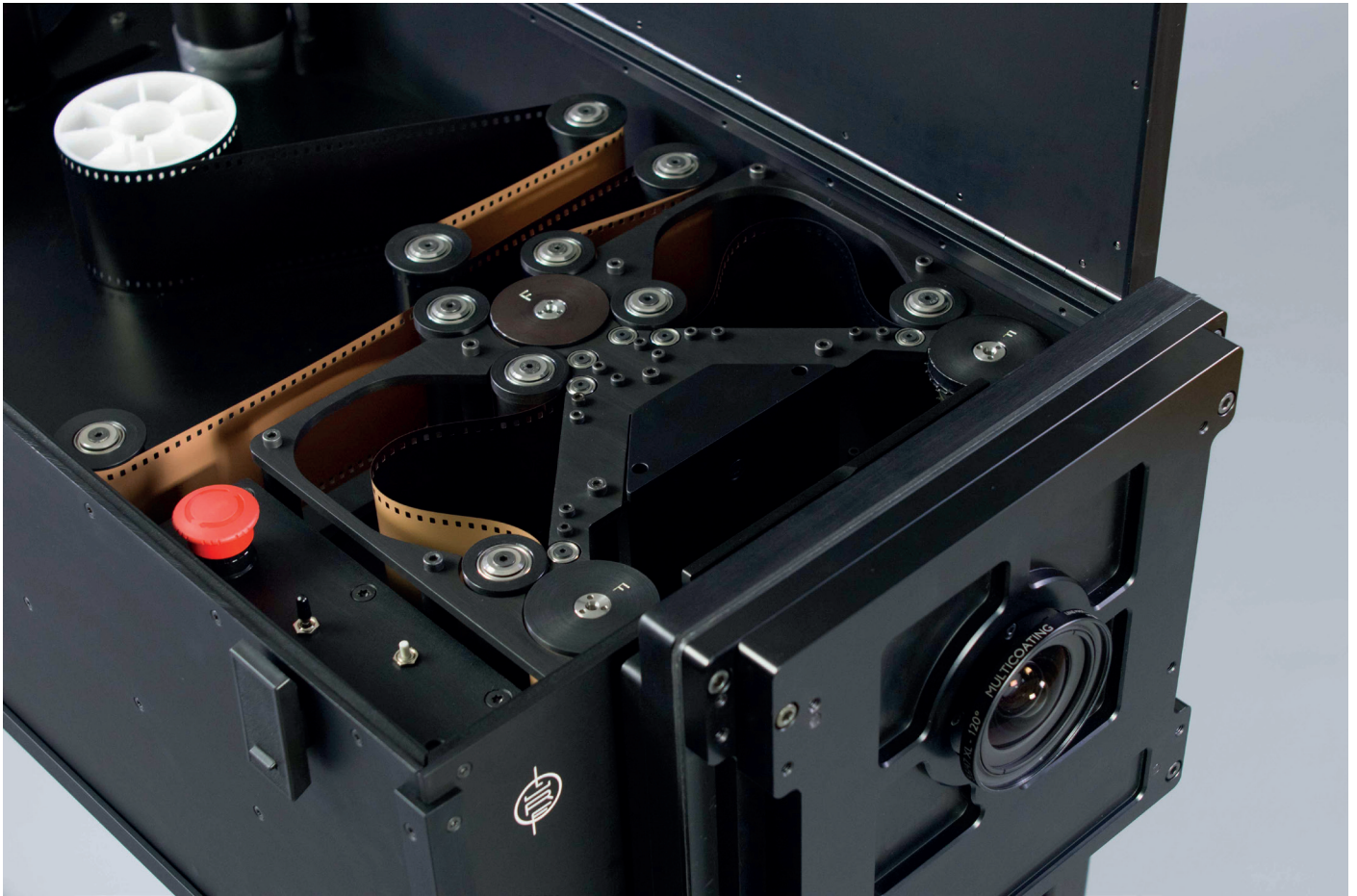
70MM VISTARAMA

The VistaRama Camera



The purpose built new camera is a versatile tool for time-lapse, animation and special effects. It is programmable in its electronic film transport as well as and exposure times and can work through complex tasks based on timestamps. It measures the light and filters it automatically, allowing for correct exposures of exposure times from 6 seconds to 24 hours, or even more. The camera can be remotely operated and monitored over extended periods.

The wide-angle lens captures a larger field than that of human vision, allowing to encompass all positions of the sunrise during one year from summer- to winter solstice at mid-European latitude.



The camera, its function and general layout was conceived by Johann Lurf. The filter system was planned by Martin Reinhart and designed by Leo Coster. All mechanical details were planned, designed and built by Georg Hirzinger starting in June 2020, finishing the camera's mechanical part in February 2021.

Electronics and wiring was planned and assembled by Leo Coster shortly after.

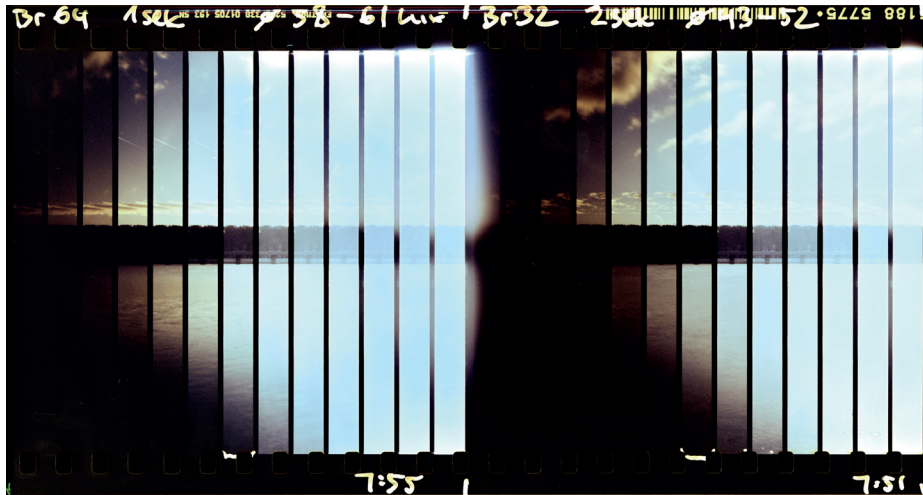
The camera's logic control system was planned by Leo Coster.

Initial programming of the controls software was started by Matthias Strohmaier and finished by Noah Essl early 2023.

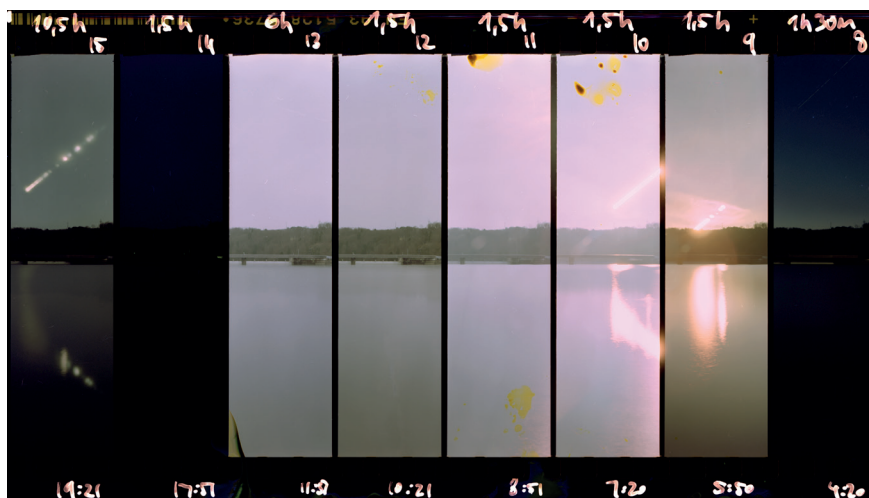
Testing the New Camera

The frame size can be set freely between 1 and 30 perforations per frame, which is especially important for economic exposure tests.

The width of the frames can be set to the width of only one perforation, resulting in a narrow strip just enough for calibrating the camera - or future experiments.



1p hand processed exposure tests



3p hand processed exposure tests

Technical Data of the Camera

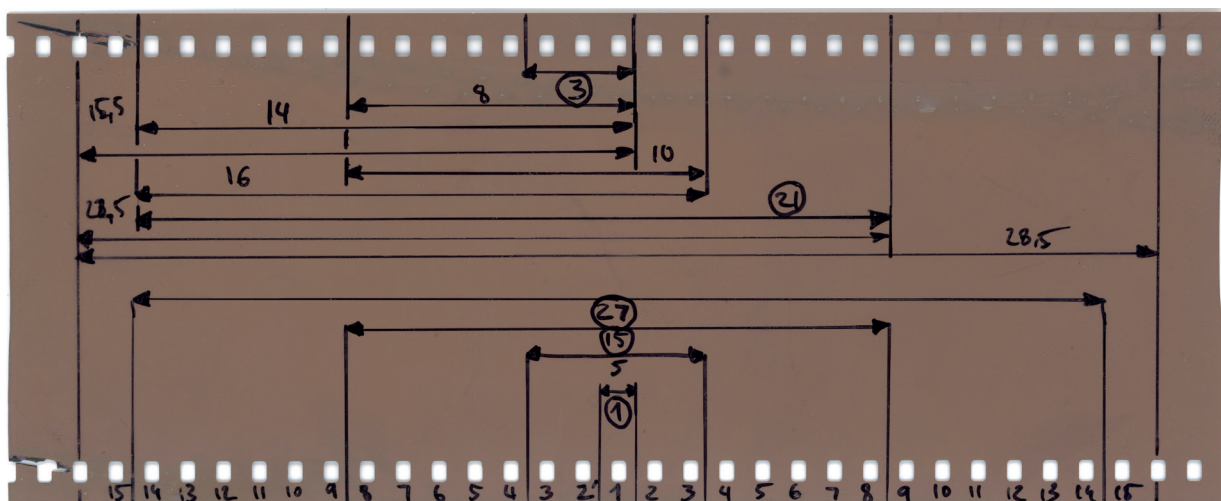
Lens	Schneider Super Angulon XL 47mm
<i>f</i> -stops	<i>f</i> 11 / <i>f</i> 16 / <i>f</i> 22 fixed
Gradual Filter	ND 0 - ND 13
Vacuum Pressure Plate	
Reel Capacity	1000 ft or 305m
Film Stock	All 65mm Kodak Negative Motion Picture Films: 50D (5203) / 250D (5207) / 200T (5213) / 500T (5219)
Exposure Time Min	6 Seconds (currently)
Exposure Time Max	24+ Hours and more
Light Meters	5 External Spotmeters 1° - averaged with outliers discarded
Power	110V / 230V AC
Battery	External 12V (also as backup UPS)
Control	External MacBook Pro via Ethernet
Dimensions	99 x 40 x 50 cm
Weight	88 lbs or 40 kg without film loaded

Even more 65mm-Formats are possible!

65mm frame sizes currently available:

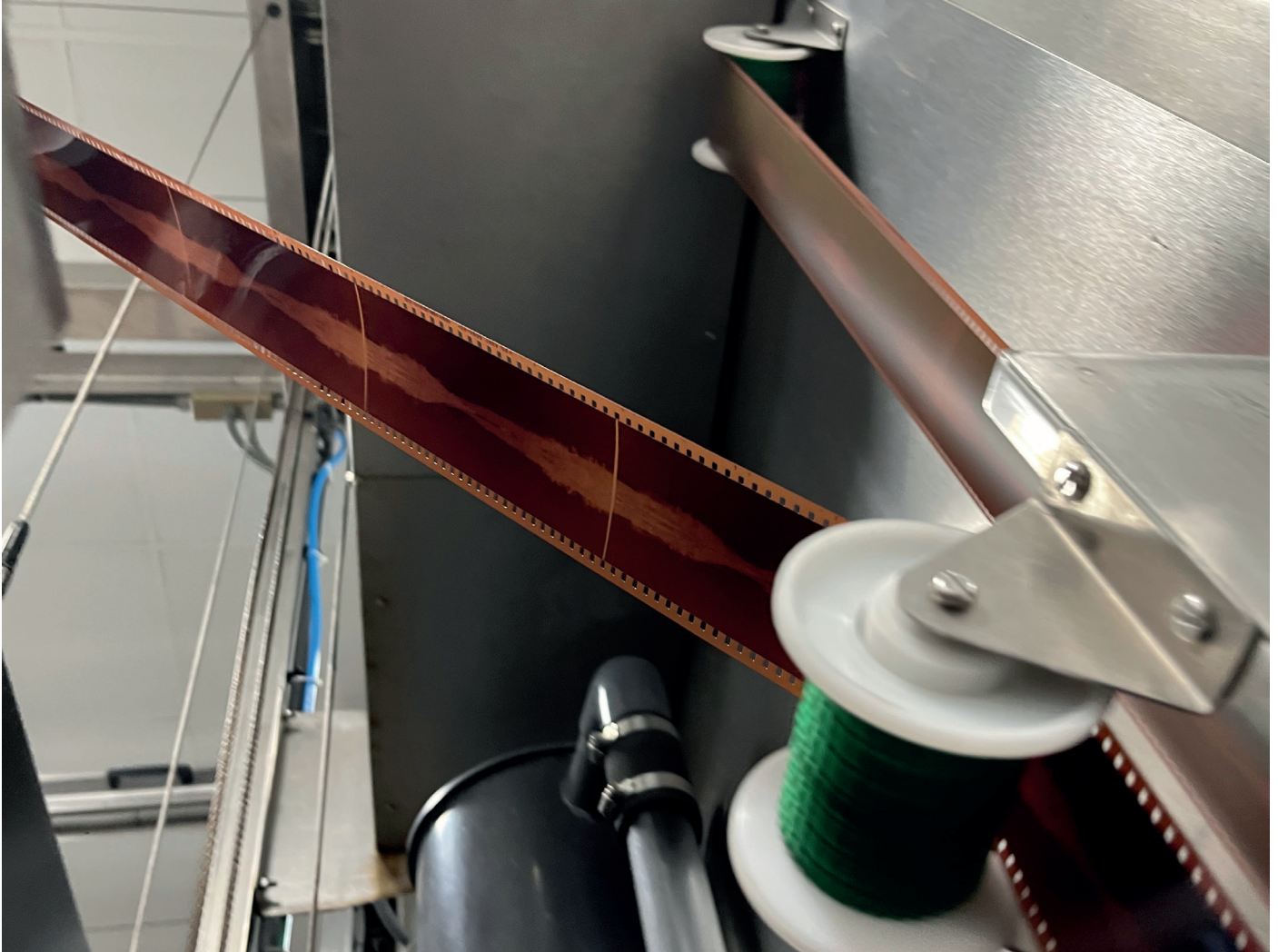
1p	For exposure tests
3p	For exposure tests
6p	<i>Super65</i> 1:2,20 wider & taller than 5p standard - for 70mm 5p <i>reduction</i> prints
15p	IMAX 1:1,43
18p	VistaRama65 1:1,66 Flat
21p	VistaRama65 1:1,85 Flat
27p	VistaRama65 1:2,39 / 1:2,35 / 1:2,20 Scope
30p	IMAX 3D 2x 1:1,43
30p	VistaRama65 1:2,76

The camera can be oriented horizontally for 15-30p or vertically for 1-6p



Processing and Scanning 65mm 27p

The thirteen 1000ft rolls for the film *Forever...Forever* were processed at the Kodak Lab London.



The first roll processed in Pinewood proved the camera works, a new film format is born!

Scanning was done by Nulight Studios in Bristol by Silja Momsen and Sam Livingstone. The 27p wide frames were scanned with the Golden Eye 4 Scanner in 10K by 4K. The last sequence of the film was shot in 30p with broader frame lines, so that the bleeding of the sun at the side of the images does not affect the adjacent frame.

As the day and night rhythm was shot on the same film stock of Kodak Vision 3 250D, extra care for the exposure range had to be taken care of.

Humidity and temperature affected the stability in some parts of the large image area. This could be helped with the *Diamant* Film Restoration software by HS-Art and Franz Höller from Graz.

Colour Grading

The colours were adjusted by Andi Winter at .film.film in Vienna. The challenging task to work with the DPX sequence master in 9788 x 4096 proved to be rewading by the finest image details.



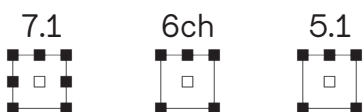
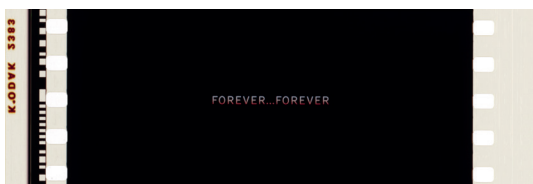
Sound Mix

Each sound object was placed in the cinematic space according to the landscape in the film.

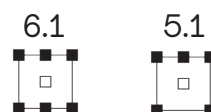
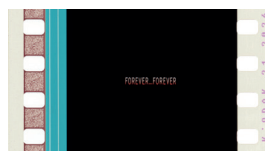
Nora Czamler from Menura Film in Vienna worked through all frequencies from the score for all Atmos, 7.1, and 5.1 masters as well as mastering Dolby Digital EX for digital 6.1 on 35mm film.

This is for the first 70mm film with a 7.1 DTS soundtrack - thanks to Gunter Oehme, Paul Rayton, John Fox and Inventure Studios for going this extra mile with me.

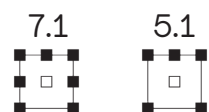
70mm prints



35mm prints



DCP



Credits

A film by	Johann Lurf
Score	Jung An Tagen
Camera Conception	Johann Lurf & Martin Reinhart
Camera Construction	Georg Hirzinger
Camera Logic	Leo Coster
Logic Programming	Noah Essl, Matthias Strohmaier
Everything Electric	Christian Zagler, Erich Binder
Camera Station	Johann Binder, Hannes Traudl, Michael Füringer
65mm Processing	Kodak Lab London
65mm Scan	Nulight Studios Bristol - Silja Momsen, Sam Livingstone
Colors	.film.film. Vienna - Andi Winter
Sound Mix	Menura Film Vienna - Nora Czamlar
Graphic Implementation	Katarina Schildgen, Paul Gasser
70mm Film Prints	FotoKem Burbank
35mm Film Prints	NFI Budapest
Support	Laura Wagner

Thanks

My work on this film for over seven years was a journey between ideas and ideals, try-outs and failures, complications and solutions. I had the incredible luck to have people around me who believed in the idea, the project and the film. Here I would like to mention some of them dearly:

Walter Moser	Michael Boxrucker	Barbara Fränzen
Diane Dufour	Brice Bischoff	Peter Schernhuber
Lewis Baltz Research Fund	Kevin Lutz	Michael Ledolter
Susanne Stöger	Dietmar Schwärzler	Richard Zeinzinger
Susanne Lurf	Brad Ohlund	Gerhard Wandl
Norman Shetler	Esther Lurf	Gut Ottenstein
Gunter Oehme	Martin Putz	EVN
Christopher Mondt	Lindi Dedek	Axel Töpfer
Arthur Summereder	Olga Yakimenko	Christian Mitterbauer
Annemarie Wagner	Dedo Weigert	Georg Oberlechner
Karl Wagner	Irmgard Hannemann-Klinger	Itai Margula
Jean-Pierre Gutzeit	Karl Hufnagl	Peter Sprenger
Sophie Thun	Susanna Kraus	Steffen Mahler
Thomas Bergmann	Thomas Freiler	Viktoria Schmid
Mark Toscano		
Kodak Film Lab London:	Antonio Rasura	Ruhan Lottering
Russell Higgs	John S Osborne	Mitchell Martin
Nico Rasura	Andrew Hill	
FotoKem Burbank:	Andrew Oran	Christian Straub
James Manke	Don Capoferri	Alex
NFI Budapest:	Róbert Nagy	János Polyák
Gábor Pethő	László Barcsik	Dóra Jesse
Ágnes Pallaginé Révbíró	Veronika Skrobák	Miklós Danok
Thank you!	Johann Lurf	in July 2026

Funding

 Federal Ministry
Housing, Arts, Culture,
Media and Sport
Republic of Austria

KULTURLAND
NIEDERÖSTERREICH 

LEBAL



Thanks



Johann Lurf

Is an artist and filmmaker, using the moving image to analyse and restructure space and film. His practice involves observational and documentary filmmaking especially in the field of structural film, as well as an approach to found footage which is strongly oriented on filmic language itself.

Born in 1982 in Vienna Johann Lurf has studied at the Academy of Fine Arts in Vienna and had an Erasmus term at the Slade School of Fine Art in London in 2008. He graduated from Harun Farocki's film class in 2009. He received the State Grant of Austria for Video and Media Art and participated in the Artist-in-Residence programs at the MAK Center for Arts and Architecture in Los Angeles 2011, the SAIC in Chicago 2015 and in Tokyo and Rotterdam 2016 as well as in Israel in 2019. In the same year he received the Berlin Scholarship of the Akademie of Arts Berlin. From 2021-2024 he was part of the artistic research program *Unstable Bodies* at the Academy of Fine Arts Vienna. In 2026 he participated in an Artist-in-Residence at the RMIT Melbourne. His work has been recognised with awards and is shown in numerous exhibitions, cinemathèques and festivals.

Filmography

Forever...Forever	(2026) 21'	70mm / 35mm
Revolving Rounds (co-directed with Christina Jauernik)	(2024) 11'	35mm 3D
Cavalcade	(2019) 5'	35mm 3D
★	(2017) 130'	4K
Capital Cuba	(2015) 12'	35mm & 3D
EMBARGO	(2014) 10'	4K & 3D
Twelve Tales Told	(2014) 4'	35mm & 3D
Pyramid Flare	(2013) 5'	35mm Vertical Cinema
Picture Perfect Pyramid	(2013) 5'	16mm
RECONNAISSANCE	(2012) 5'	HD 3D
A to A	(2011) 5'	35mm & 3D
Endeavour	(2010) 16'	SD
The Quick Brown Fox Jumps Over the Lazy Dog	(2009) 3'	35mm
12 Explosions	(2008) 6'	SD
VERTIGO RUSH	(2007) 19'	35mm
pan	(2005) 2'	4K
(untitled)	(2003) 3'	8K

Forever...Forever premiered in February 2026 at the *Berlinale - Forum Expanded*

70mm and 35mm prints are available in the EU & US

The film is distributed by sixpackfilm Vienna in collaboration with Chicago Film Society
<https://www.sixpackfilm.com/en/catalogue/3081/>

Stills for Download

<https://lurf.i234.me:32765/d/s/16Ddq9Uoc8UmonalY6R3bmmlAzB6dKY5/EqAcr7BP8QK0PqATQ9xrVyYuWEDr5q06-ILdAlFbv0Aw>

Official Website

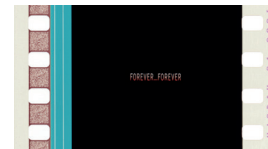
johannlurf.net/foreverforever

Forever...Forever - Film Screenings (selection)

70mm

35mm

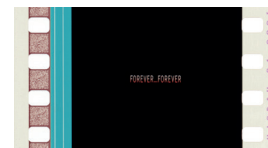
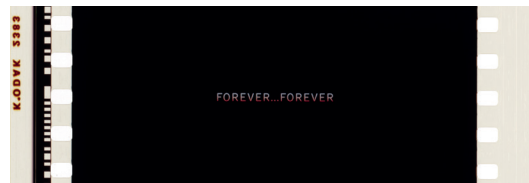
digital



OFFICIAL SELECTION

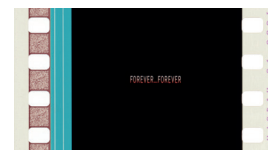
tiff

TORONTO INTERNATIONAL
FILM FESTIVAL 2026



25 FPS
FESTIVAL

NEW YORK 64
FILM FESTIVAL



19th Todd-AO
Festival
Schauburg
Karlsruhe

