NEW YORK, MARCH 31 – APRIL 6, 2017
FESTIVAL OF GERMAN FILMS

KINO!
2017

WWW.KINOFESTIVALNYC.COM
FACE TO FACE WITH GERMAN FILMS
Sunshine Cinema
(Landmark Theatres)

143 E. Houston Street
Between 1st and 2nd Avenues
New York, NY 10002
phone: (212) 260 7289

Admission

Adults $12.00
Students & Senior Citizens (60 & over with ID) $10.00

Restrictions: Children under 5 years of age are not admitted.
Pets are not admitted. Late arrivals may not be admitted.

Contact

Oliver Mahrdt
U.S. Representative of German Films
email: mahrdt@german-films.de
www.german-films.de

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Once again, **KINO!2017** delivers fresh German films to downtown New York, this year from March 31 - April 6. Now in its fourth year as an independent festival, the program was curated by New York film professionals—distributor Meghan Wurtz, journalist Karl Rozemeyer and festival consultant Marian Masone—who have selected a wide cross-section of high-quality, remarkable films.

**KINO!2017** will showcase twelve feature-length films: one North American premiere, five US premieres, four East coast premieres and two New York premieres, plus the **NEXT GENERATION SHORT TIGER 2016** line-up. All of this year’s programs will be held at our new venue, SUNSHINE CINEMA (Landmark Theatres) located in The East Village, one of the city’s most beloved art houses. We are also delighted to welcome many guests from Germany who will attend the screenings and engage with the audience. **KINO!2017** kicks off with the US premiere of the colorful biopic **PAULA**, with lead actress Carla Juri as our special guest on March 31. Marian Masone will moderate a post-screening conversation.

In collaboration with Bertelsmann, in the centerpiece event DJ Raphael Marionneau will be at the turntables to provide the soundtrack for the screening of the newly restored Fritz Lang classic silent film **DESTINY** (1921).

German high-profile actress Martina Gedeck will be available for an **ARTIST TALK** after the screening of **ORIGINAL BLISS** by Sven Taddicken.

Our partner, Deutsches Haus at NYU, will present the conversation “**Let’s Talk About Paula**” between the actress Carla Juri and the film scholar and author Noah Isenberg, focusing on Juri’s heartfelt portrayal of the painter Paula Modersohn-Becker.

Finally, we want to encourage our audience to vote online for the **KINO!2017** Audience Award, powered again this year by our partner Fandor, the premier VOD platform for high-quality independent films.

We thank the German Information Center and our cultural partner Deutsches Haus at NYU for their generous contribution and we are grateful for our ongoing media partnership with The Village Voice.

We are excited to see **KINO!2017** move forward once again into the beating heart of The East Village. We hope to welcome you there!

**The Festival Team**
The Jury

**Marian Masone** is a film industry veteran with over 25 years of curating experience. She has been a panelist and juror for numerous international organizations and festivals and has lectured on film in New York, Paris and Madrid. She is currently on selection committees for the New York Film Festival, The Museum of Modern Art’s New Directors/New Films and Art Basel.

**Karl Rozemeyer** is a freelance syndicated columnist and journalist who has worked as the International Editor for Premiere magazines in New York and as the Director of Photography for Hachette Filipacchi magazines in Prague. He is currently a columnist for The New York Times Syndicate, where he contributes toward a weekly feature called „StarBeat.” He has worked for InStyle magazine, the digital publication Wide Screen and CineSpy.com. He has written cover stories, features and articles for several international magazines and online publications including ELLE Japan, Total Film in the UK, Fotogramas in Spain and FilmInk in Australia. He is also the International Content Editor for Rodale magazines, including Men’s Health and Women’s Health.

**Meghan Wurtz** is currently handling international sales for The Orchard, a global distributor of action sports, kids, music and independent film content. 2015 saw the release of the company’s first Academy Award contender, CARTEL LAND. Upcoming releases include NERUDA. Prior to The Orchard, she was with Film Movement, where she was involved in the acquisition and sales of 150+ independent and foreign films. Having held positions at companies including Peacefulfish, European Film Promotion and Northstar Media, Meghan has extensive international experience and knowledge of the international film and television market. Prior to 2003, she spent five years living in Berlin and speaks fluent German.
World Sales
Beta Cinema
beta@betacinema.com
www.betacinema.com

Screening
April 2nd / 08:30 pm
April 6th / 06:00 pm
Genre Drama, Category Feature Director Anne Zohra Berrached Screenplay Carl Gerber, Anne Zohra Berrached Cinematography Friede Calusz Cast Julia Jentsch, Bjarne Mädel, Johanna Gastdorf, Emilia Pieske Production Company zero one film, in co-production with ZDF Das kleine Fernsehspiel, Filmakademie Baden-Württemberg Length 102 min Awards Prize of the Guild of German Art House Cinemas, Berlinale 2016

24 WEEKS
When lighthearted comedian Astrid (Julia Jentsch) finds herself pregnant with her second child, her breezy view of the world collapses into a dark abyss when she learns her son will likely face physical and developmental disabilities. Suddenly she and her partner Markus (Bjarne Mädel) are fraught with moral challenges as they face the toughest decision in 24 WEEKS.

It’s Ladies Night at a comedy club and Astrid steps onto the stage in a shimmering short dress. She teases the crowd, “So... notice anything different?” Her baby bump clearly shows she’s pregnant. “I couldn’t care less what it is as long as it’s a girl,” she announces. “But listen up: a kid ain’t keeping me off the stage. You can tell a decent joke and lactate!”

The baby, tests later show, is a boy. But the tests also bring a series of unexpected complications to the surface. Astrid’s breezy, light-hearted view of the world collapses into a dark abyss fraught with moral challenges when her doctor informs her that the fetus has a 98% chance of being born with Down syndrome: “Some have very severe Down’s; others have a very mild form. In Germany there’s the option of late-term abortion—theoretically, until the end of the pregnancy.”

Astrid and Markus, her long-term boyfriend and manager, wonder what their son will look like, if he will be able to clean up his room or eat or shower by himself. Will they be able to cope with bringing him up along with their young daughter Nele? They not only decide to have their son, but also to publically announce he’ll be born with Down syndrome. As a celebrity, Astrid cannot escape the media spotlight on their decision. The couple then learns the fetus has two holes in his heart and his chances of long-term survival are severely reduced. Having made his decision, Markus steadfastly believes they should keep their son. But doubt begins to undermine Astrid’s certainty. Yet after 24 weeks, can she face the pain and heartache of an abortion?

Anne Zohra Berrached was born in 1982 in Erfurt. After an internship as a production assistant for a television show, she shot her first short film, COMIC RELIEF (DER PAUSENCLOWN). Since 2009, she has been studying Film Directing at the Filmakademie Baden-Württemberg. Her films include DOGS LIKE US (short, 2012), SAINT & WHORE (doc, 2012), TWO MOTHERS (2013), and 24 WEEKS (2016), which celebrated its world premiere at the Berlinale 2016.
World Sales
Memento Films International
sales@memento-films.com
www.memento-films.com

Screening
March 31st / 05:00 pm
April 5th / 04:00 pm
Evidence appears to mount against Karsten, after Anna, a supposed stranger, dies in his apartment in the early morning hours after a party. As suspicion grows—from his girlfriend, his workplace, and the media—his privileged world begins to unravel. Not only a dark thriller, ALL OF A SUDDEN also unspools as a scathing critique of the power of bourgeois superiority to triumph against all odds.

The party begins to wind down in the early morning, and by three a.m. everyone has left Karsten’s apartment—everyone except a mysterious woman called Anna whom he’d apparently never met before. Talking leads to kissing. Then she inexplicably collapses. In a state of panic, Karsten’s immediate instinct is to run to a nearby clinic, only to find its doors locked. By the time he returns Anna is dead. At face value his actions may seem understandable, even commendable. However, as his friends, his colleagues, his girlfriend and the police begin to probe deeper into the events of that night, suspicion grows.

Why did Karsten not call for an ambulance as soon as he realized Anna needed medical help? Had Anna, who was unknown to any of the other party guests, really slipped in uninvited? Did Karsten and Anna simply kiss or were they more intimate? His girlfriend—who was away on a business trip that evening—wants to know why Anna’s pantyhose were found in the apartment. Had they perhaps met before the night of her death?

As evidence appears to mount against Karsten, his privileged world begins to unravel: he’s demoted at work, media coverage of Anna’s death intensifies, and he becomes increasingly isolated. Then it’s revealed that Anna is the wife of a Russian factory worker, and the opportunity arises to exploit the social difference between Karsten and his alleged victim’s immigrant family. The accused killer hardens and fights back with renewed ruthlessness and greed. Not only a dark thriller, ALL OF A SUDDEN also unspools as a scathing critique of the power of bourgeois superiority to triumph against all odds.

Aslı Özge was born in 1975 in Istanbul and has lived in Berlin since 2000. After graduating from Marmara University Film & TV Academy, she directed short films and a documentary before making her feature film debut in 2009 with MEN ON THE BRIDGE. The film premiered internationally in Locarno and won numerous international awards. Her second feature LIFELONG screened in the Berlinale Panorama Special in 2013. ALL OF A SUDDEN is her first German-language feature film for the cinema.
World Sales
Friedrich Wilhelm Murnau Foundation
sales@murnau-stiftung.de
www.murnau-stiftung.de

Screening
April 3rd / 08:00 pm

US Distributor
Kino Lorber
contact@kinolorber.com
www.kinolorber.com
Silent film with live music by DJ Raphaël Marionneau
Presented by Bertelsmann

**BERTELSMANN**

**Director** Fritz Lang  
**Screenplay** Fritz Lang, Thea von Harbou  
**Cinematography** Erich Nitzschmann  
**Cast** Lil Dagover, Bernhard Götzke  
**Set Design** Walter Röhrig  
**World Premiere** October 6, 1921, Marmorhaus Berlin  
**Production Company** Decla-Bioscop AG  
**Restoration** L’Immagine Ritrovata, Friedrich Wilhelm Murnau Foundation  
**Length** 97 min

In the centerpiece DJ Raphaël Marionneau will be at the turntables to provide the soundtrack for the screening of the newly restored Fritz Lang classic DESTINY, presented by Bertelsmann. The international media company was the main sponsor of this silent movie’s digital restoration, which was carried out by the Friedrich Wilhelm Murnau Foundation last year, making it available again with its typical 1920s coloration. DESTINY was filmed shortly after the First World War and is regarded as a reflection on the traumas of the war. Images as gloomy as they are fantastical tell the story of a young woman who must pass tests to reclaim her lover from Death. This haunting work established Fritz Lang as one of Germany’s leading directors and earned him international acclaim.

A young woman asks Death to bring her deceased lover back to life. He leads her into a room full of candles: the life-lights of people, which burn here and go out whenever a life comes to an end. Three are already well burned down, and if she succeeds in preventing just one of them from going out, he says she will get her lover back. In three visionary episodes — set in different places and at different times: in the Orient, in Renaissance Italy, and in imperial China — the girl experiences the fate and failure of her love. And once again Death gives her a chance...

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**Fritz Lang** was born in 1890 in Vienna and passed away in Los Angeles in 1976. One of the most important directors in the history of cinema, he shaped Weimar cinema with masterpieces such as the DR. MABUSE films, DIE NIBELUNGEN and METROPOLIS. After 1933, he continued his career in Hollywood, where he moved to avoid having to make films for the Nazis. He became a legend in his own lifetime thanks to the veneration of filmmakers like Godard and Truffaut.

**Raphaël Marionneau** was born in 1970 in Nantes and has lived in Germany since the early 90s. He established the chill-out movement in Hamburg with numerous relaxing events, radio shows and a music label. Raphaël’s personal style of music—a mix of ambient, chill-out, electronica, classical lounge and world music—became a name: the French chill-out. The past years, he developed new concepts: “le cinéma abstrait,” performing as Live DJ the soundtrack to German classic movies, including NOSFERATU, METROPOLIS and THE CABINET OF DR. CALIGARI, which was part of KINO!2016. Considered a leading chill-out DJ and one of the most innovative artists in Germany, he is regularly booked for events and festivals and has earned a highly-acclaimed reputation in the international club scene.
World Sales
STUDIOCANAL
Anna.marsh@studiocanal.com
www.studiocanal.com

Screening
April 1st / 06.00 pm
April 2nd / 03:00 pm

In Person
Kai Wessel
A petty criminal from a persecuted group under the Nazi regime, 13-year-old Ernst is committed to a Third Reich mental hospital in 1942, where he soon befriends a female fellow patient. Ernst begins to suspect chief physician Werner Veithausen of a recent string of deaths, as the doctor is a staunch believer in eugenics. Based on Robert Domes’s 2008 novel, FOG IN AUGUST is the first German feature film to focus exclusively on the Nazi euthanasia program, in which it is estimated that at least 5,000 children lost their lives.

Ernst Lossa is 13 years old when he arrives at a Third Reich mental hospital in 1942. Though he has no psychiatric problems, he has been involved in petty crime and is committed because of his connection to the Yenish community, a discriminated people under the Nazi regime.

The institution, which houses adults and children with a wide range of disabilities (including mental retardation, epilepsy and cerebral palsy), is run by chief physician Dr. Werner Veithausen. Tasked by the Third Reich with eradicating those deemed too flawed to live, the doctor employs various murderous procedures, including giving victims raspberry juice laced with poison and devising a new program whereby patients are slowly starved by eating a soup that has been so overcooked it is devoid of any nutritional value. A staunch believer in eugenics, or ‘racial hygiene,’ Veithausen views himself as part of the scientific avant-garde on a mission that will ultimately strengthen the Reich’s workforce.

Meanwhile Ernst adapts to life at the institution with unexpected ease, and soon makes firm friends with his fellow patients, finally finding a sense of belonging and a form of family life. As he develops a deep affection for a girl institutionalized with him, he begins to suspect that Veithausen is responsible for the escalating string of deaths at the institution. He soon realizes that he and the girl he loves may too be added to the list for eradication.

Based on Robert Domes’ 2008 novel, FOG IN AUGUST is the first German feature film to focus exclusively on the Nazi euthanasia program in which it is estimated that at least 5,000 children lost their lives.

Kai Wessel was born in 1955 in Hamburg. After completing his studies, he began working as an assistant director. He made his breakthrough with MARTHA JELLNECK, which was nominated for the German Film Award in 1988. Among his most noted television productions are the filming of the diaries of the Jewish literature professor Victor Klemperer, KLEMPERER – EIN LEBEN IN DEUTSCHLAND (1999), as well as LEBEN WÄRE SCHÖN (2003), which won the Grimme Award in 2004. His epic miniseries MARCH OF MILLIONS (DIE FLUCHT, 2008) was one of the top-rated fiction productions. He also directed HILDE (2009).
World Sales
The Match Factory
info@matchfactory.de
www.the-match-factory.com

Screening
March 31st / 03:00 pm
April 1st / 04:00 pm
“What would you do if your entire world ceased to exist, if you lost everything?” In the aftermath of the Fukushima earthquake, the ensuing tsunami and the calamitous nuclear tragedy, German foreign aid worker Marie finds herself overwhelmed by the ravaged landscape and human tragedy. When she meets an elderly former geisha, the two find solace and redemption—despite their tragicomic differences—in an unlikely bond.

When Marie arrives in Tokyo from Europe she changes into clown garb, hoping to meet up with an entertainment troupe from the foreign aid organization Clowns4Help. But instead she is joined on the bullet train to Fukushima by only one other clown. Her exaggerated makeup and absurd costume are brought into even starker relief against the bleak destruction of Fukushima’s lonely ravaged landscape. Radiation levels are high; all along the ghostly coastline are black fields of plastic bags containing contaminated soil.

People fled their homes. The few that remained, mainly elderly folk, now live in temporary shelters. Marie’s attempts to provide a brief distraction from their hardships fall flat. She panics and storms off, blurtling out: “I’m a stupid, fucking spoiled, arrogant German bitch!” It’s clear she left her home to flee her own demons and is not emotionally equipped to handle the silent pain and heartache that now engulf her.

Satori, an elderly woman (and supposedly Fukushima’s last geisha) dupes Marie into helping her move back into her ruined house in a desolate, unsafe area. “What would you do if your entire world ceased to exist, if you lost everything?” Satomi asks. But Marie has recently experienced a loss of her own and is as adrift in this strange landscape as Satori. Despite their tragicomic differences, the two women find solace and ultimately redemption in their unlikely bond.

Director/screenwriter Doris Dörrie lensed FUKUSHIMA; MON AMOUR in black and white in the Fukushima region of Japan in the wake of the earthquake and the ensuing 15-meter tsunami that disabled three reactors and later resulted in the calamitous nuclear tragedy of March 2011.
World Sales
Picture Tree International
yuan@picturetree-international.com
www.picturetree-international.com

Screening
April 4th / 05:30 pm
April 5th / 08:00 pm
**HANNA’S SLEEPING DOGS**

**HANNAS SCHLAFENDE HUNDE**

**Genre** Drama  
**Category** Feature  
**Director & Screenplay** Andreas Gruber  
**Cinematography** Martin Gressmann  
**Cast** Hannelore Elsner, Nike Seitz, Franziska Weisz, Rainer Egger, Johannes Silberschneider, Christian Wolff  
**Production Companies** enigma film, Provinzfilm International, in co-production with BR, ORF, Mixtvision Film & TV, Oryx Media  
**Length** 120 min  
**Awards** Bavarian Film Award - Best Music 2016; Golden Goblet Best Screenplay, Shanghai 2016

22 years after the end of the Second World War, the inhabitants of the small Austrian provincial town of Wels are still impacted by dangerous reminders of Nazi Germany. Sirens wail and nine-year-old Johanna and her family, along with other townsfolk, must evacuate their homes. Road construction has unearthed unexploded munitions. But before the bomb can be safely removed, it detonates. A dog is killed. “Those war criminals!” shouts one of Johanna’s neighbors. Anger against the Allied bombings and latent allegiance for the German occupiers is still evident among many families in Wels. “Secrecy—at some point everything comes out and blows up in your face,” utters Ruth, Johanna’s blind grandmother.

Johanna overhears her father telling her mother that only he can see her as she truly is. A schoolteacher tells Johanna that her grandmother’s accent denotes that she’s not from Wels. Then, when her mother forbids her and her brother from entering a Catholic Youth singing competition, arguing that such public exposure is unacceptable, Johanna begins to realize that she and her family are outsiders in her hometown, and that her family is harboring a shameful secret.

When Johanna discovers that her tormented mother and grandmother are Jewish, she asks: “But what does it mean?” Throughout the war and beyond, her mother and grandmother had to keep their Jewish identity hidden. Robbed of their name, their religion, and their Zionist ideals, they chose to call her Johanna instead of Hanna and brought her up Catholic.

Based on a semi-autobiographical novel by Elisabeth Escher, HANNA’S SLEEPING DOGS explores a young girl’s embrace of her heritage and her family’s past as she grapples with a newly found self-image.

**Andreas Gruber** was born in 1954 in Wels, Austria. He is best known for THE QUALITY OF MERCY (1994), which won a special Jury Award in San Sebastián and was the most successful Austrian film at the box office in 1994. A selection of his other award-winning films includes DEBT OF LOVE (1997), WELCOME HOME (2004), and HANNA’S SLEEPING DOGS (2016), all of which were invited to numerous film festivals across the globe. He is currently a professor at the University of Television and Film (HFF) Munich, where he teaches directing, scripting and production.
Marija is a Ukrainian immigrant who ekes out a living as a hotel chambermaid in Dortmund, secretly saving to open her own hair salon. After losing her job, she is forced to work for abusive and shady men on the fringe of society. With the rise of anti-immigrant sentiment across the political landscape, the need to understand the plight and struggles of immigrants—especially women—could not be more urgent. MARIJA presents a portrait of a woman who, through focus and grit, fights for her self-worth and refuses to be victimized.

MARIJA opens with a back-of-the-head tracking shot of the film’s titular character as she strides down a busy Dortmund neighborhood street. The subject’s confident, determined walk shows a woman who approaches life with a no-nonsense, steely drive. As the director’s camera continues to stalk Marija, it’s apparent the film will be told from her perspective—and hers is a view of Germany that remains underexposed.

Marija is a Ukrainian immigrant who ekes out a living as a hotel chambermaid. She rigorously secrets away a cash portion of her monthly salary in her small, spartan apartment with the ambition that one day she’ll own a hair salon. When she’s fired from her job for pilfering, there are no tears, no anguished pleas. Marija resolutely, coldly accepts her fate.

To keep her apartment, she acts as an assistant and escort to her Turkish landlord. When their arrangement turns abusive, Marija is employed by Georg, a German businessman, as a translator. Her shrewd intelligence helps cement Georg’s shady deals with various Russian contractors. While his feelings for Marija extend beyond their business arrangement, her precise emotions remain impenetrable. But when Georg is arrested, Marija must chose between helping her benefactor and securing her own dreams.

With the rise of far-right, anti-immigrant sentiment across the political landscape, the need to understand the plight and struggles of immigrants on the fringes of our society could not be more urgent. MARIJA spotlights the exploitation and dehumanization of women, especially among the immigrant groups of Germany’s inner cities, and also posits a portrait of a woman who, through focus and grit, fights for her self-worth and refuses to be victimized.

Michael Koch was born in 1982 in Lucerne, Switzerland. He studied at the Academy of Media Arts Cologne and also worked as an actor. During this time he made several short films that were very successful at international festivals and won numerous awards. POLAR received a Special Mention at the Berlin International Film Festival, the German Camera Award, as well as the German Short Film Award 2009. After his studies he worked as a director for the theater Kaserne Basel. Michael Koch celebrated the world premiere of his feature film debut MARIJA (2016) in the International Competition at the 69th Locarno Film Festival.
World Sales
Picture Tree International
yuan@picturetree-international.com
www.picturetree-international.com

Screening
April 2nd / 06:00 pm
April 6th / 08:00 pm

In Person
Martina Gedeck


Original Bliss

Genre Drama, Love Story Category Feature Director Sven Taddicken Screenplay Sven Taddicken, Stefanie Veith, Hendrik Hölzemann, based on the novel by A.L. Kennedy Cinematography Daniela Knapp Cast Martina Gedeck, Ulrich Tukur, Johannes Krisch Production Companies Frisbeefilms, in co-production with cine plus Filmproduktion, Senator Film Köln, Sky Deutschland Length 102 min Awards FIPRESCI Award & Europa Cinemas Label Award, Karlovy Vary 2016; Dioraphte Film & Literature Award, Film by the Sea 2016

Suburban housewife Helene (Martina Gedeck) believes God has abandoned her. Emotionally frozen and dogged by insomnia, she passively allows life to wash over her as her abusive husband berates her. After she hears self-help guru Eduard E. Glück (Ulrich Tukur) on the radio, she seeks him out at a hotel conference. As their sexual tension increases, Helene discovers his voyeurism, psychosexual obsessions, and profound self-loathing. Can they ultimately recognize in each other the love and affection they have both long been seeking?

Helene used to go to church. Now she believes God has abandoned her. “He was in everything I touched. I could taste it when he had touched me. His love was so great. Can you imagine when such a love leaves you?” she laments. Now Helene whiles away her days cleaning her suburban home, preparing meals for her husband and performing other banal chores, seemingly in a trance. Emotionally frozen and dogged by insomnia, she passively allows life to wash over her.

Her husband berates and abuses her. “It kills me that you sell yourself short! You make yourself so small. That’s not why I married you,” he angrily shouts, slamming her hand in a drawer. A private doctor is called. Two nails must be removed from her bleeding fingers.

Then one day, Helene overhears the musings of Eduard E. Glück, a self-help guru, on the radio. Her takeaway from his proclamations is that anyone can steer reality with one’s thoughts; anyone can reprogram oneself like a computer. With a renewed sense of purpose, Helene seeks him out at a hotel conference. He tells her he cannot give her the spiritual experience she needs. Yet that evening, they meet for dinner. “Where and when were you last happy with no end in sight,” he asks. “When did you experience original bliss?”

The increasing sexual tension between them results not in a romantic interlude, but instead with Eduard blurtling out his pornographic desires to her over the phone. Over time, Helene uncovers Glück’s voyeurism and psychosexual obsessions as well as his profound self-loathing. Yet, ultimately, in each other they recognize the love and affection they have both long been seeking.

Sven Taddicken was born in 1974 in Hamburg and studied directing at the Filmakademie Baden-Württemberg. For his short film COUNTING SHEEP (1999), he was nominated for the Student Academy Awards®. His feature debut GETTING MY BROTHER LAID (2001) premiered in the Official Competition at the Rotterdam Film Festival, where it also received the FIPRESCI Critics’ Award. His second feature EMMA’S BLISS (2006) premiered in the Zabaltegi Competition of the San Sebastián International Film Festival and won numerous international awards including Best Screenplay (Hamptons 2006) and an Audience Award (Sevilla 2006).
**World Sales**
The Match Factory
info@matchfactory.de
www.the-match-factory.com

**Screening**
March 31st / 7:30 pm
April 1st / 01:30 pm

**In Person**
Carla Juri

**Event**
Deutsches Haus at NYU,
see page 24
The avant-garde German painter Paula Modersohn-Becker (Carla Juri) lived her too-short life driven by raw emotion, rebellious passion and a determination to overthrow societal convention. Though minimally regarded during her lifetime, she sacrificed for the sake of her art, developing an artistic vision that eventually made her one of the leading lights of Expressionism. Christian Schwochow’s PAULA is an overdue ode to an often-forgotten artist.

“It’s much too rough, Miss Becker. What have I been teaching you?” says Paula’s instructor to his young pupil, critiquing her painting of an apple. “Precision and accuracy,” she replies sullenly. “And to portray nature exactly as it is,” he adds. “And my emotions,” retorts Paula Becker. Her affirmation that she will paint as her emotions dictate pre-empt how the avant-garde artist would live her life: driven by raw emotion, rebellious passion and a determination to overthrow societal convention.

From as early as she could recall, Paula was told women would never produce anything creative except children. History has proven her contemporary critics wrong, but the sacrifices she had to endure for the sake of her art were arduous and only minimally rewarding during her lifetime.

She meets Otto Modersohn, a fellow painter with whom she shares a kindred spirit. They marry in 1901, and she becomes stepmother to his two-year-old daughter. Feeling restless and stifled in Germany, Paula leaves her husband and pursues her life-long desire to paint in Paris. There she not only flirts with a more hedonistic lifestyle and experiences a belated sexual awakening but also develops the artistic vision that will eventually make her one of the leading lights of Expressionism.

She returns to Otto in 1907; her daughter is born the same year. Nineteen days later Paula suddenly dies at the age of 31. Her modest ambition to leave the world with “three good paintings and a child” is more than fulfilled. By the time of her death, Paula Modersohn-Becker left behind 750 paintings and became the subject of the first museum in the world to be dedicated to the work of a female painter.

Christian Schwochow was born in 1978 in Bergen and studied directing at the Filmakademie Baden-Württemberg. He garnered attention in 2008 with his debut feature film, NOVEMBER CHILD. His two-part TV film THE TOWER (2012) won the prestigious Grimme Award. His second feature film, CRACKS IN THE SHELL (2011), received several accolades, including the German Film Award for Best Supporting Actress. His feature WEST (2013) also won the German Film Award, this time for Best Actress, and was the opening film of KINO!2014. His other films include BORNHOLMER STRASSE (2014, TV), NSU GERMAN HISTORY X (2016, TV mini-series on NETFLIX), and his latest feature PAULA (2016). He is currently shooting the TV series CREDO.
Learn German and viel good!

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Deutsches Haus at NYU offers a wide variety of German language courses for adults and children taught by certified, experienced instructors.

Located in the heart of Greenwich Village, Deutsches Haus looks forward to welcoming you!

Find the class that's right for you in our selection of special topic and regular courses offered in our Spring Term 2017 (April 3-June 17).

Please find more information on dhnyu.org.

Deutsches Haus at NYU
42 Washington Mews, New York, NY 10003
Tel: 212.998.8660 • Email: deutschenhaus@nyu.edu

Let’s Talk About Paula:
A Conversation with Carla Juri

April 1, 2017 • 4:30 PM
Free admission with RSVP to deutschehaus.rsvp@nyu.edu
Deutsches Haus at NYU
42 Washington Mews (at the corner of University Place)
New York, NY 10003 • www.dhnyu.org

For screenings of Paula see page 22-23.

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KINO! 2017
AUDIENCE AWARD

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WATCH GREAT GERMAN CINEMA

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Screening
April 5th / 06:00 pm
April 6th / 03:30 pm
Could Germany be using 100% renewable energy by 2030? It’s a belief held by Edy Kraus, a project developer whose idea is to generate energy from pellets made out of renewable resources and waste materials. He is just one of many green technology entrepreneurs featured in this hopeful documentary who are using small-scale solutions to generate massive change. POWER TO CHANGE will give even the greatest pessimist faith in a brighter, greener future.

Could Germany be using 100% renewable energy by 2030? It’s a belief held by Edy Kraus, a project developer whose idea is to generate energy from pellets made out of renewable resources and waste materials. He’s confident this goal is attainable even though every year the German economy currently spends around 100 billion euros on fossil fuels. Kraus is one of several green revolutionaries featured in POWER TO CHANGE – THE ENERGY REBELLION who are striving to develop renewable innovations.

They discuss the common goal of eventually reducing carbon emissions to virtually zero with Amir Roughani, a technology entrepreneur who, as a young graduate believed in the future of renewable energy, but who later lost his faith in its possibilities. How, he began to question, could such small-scale solutions as windmills and solar panels meet the growing energy needs of an industrial nation like Germany?

Even though the development of renewable energies has already generated savings of around 12 billion euros in Germany, other forces, such as fossil fuel lobbyists, are working hard to discredit the green energy sector and to undermine the transition to renewables.

From the student who believes we can organize transport into a more environmentally friendly business by using kite-powered ships to the inventor of celitement, a cement substitute that releases up to 50% less CO2 gas, Roughani approaches each green entrepreneur he meets in this documentary with a healthy dose of skepticism. His doubt is reversed, and even though our planet is plagued by global conflicts over limited resources and the uneven distribution of wealth, POWER TO CHANGE generates enough excitement and hope to give even the greatest pessimist faith in a brighter, greener future.

**Carl A. Fechner** was born in 1953 in Gütersloh and is a journalist, filmmaker and producer. Since 1989, he has been the managing director of fechnerMEDIA and has produced over 50 documentaries and features for television. A selection of his films as a director includes FIREWORKS - THE GERMANS AND THE IRAQ WAR (2003), OCEANIC POWER (2006), THE 4TH REVOLUTION - ENERGY AUTONOMY (2010), WHEN YOU’VE GONE, I’LL STILL BE THERE (2012), CONCERTO (2013), and POWER TO CHANGE – THE ENERGY REBELLION (2016).
World Sales
Beta Film
beta@betafilm.com
www.betafilm.com

Screening
April 4th / 08:00 pm

In Person
Martina Gedeck
Genre Drama, Legal Thriller | Category Television Movie | Director Lars Kraume | Screenplay Oliver Berben, Ferdinand von Schirach, Lars Kraume, based on the same-titled play by Ferdinand von Schirach | Cinematography Jens Harant | Cast Burghart Klaußner, Martina Gedeck, Florian David Fitz, Lars Eidinger, Jördis Triebel, Rainer Bock | Production Companies an Oliver Berben production by MOOVIE, in co-production with ARD Degeto and rbb | Length 120 min

On May 26, 2016, Major Lars Koch of the German Air Force shoots down a hijacked Lufthansa passenger plane that is en route to crash into a packed Berlin soccer stadium. This is the fictional premise of the interactive television courtroom drama THE VERDICT, broadcast last year on the German network ARD. Viewers of the thriller were tasked with deciding the fate of Major Koch by phoning in or posting online the verdict they thought should apply: Is the defendant guilty of first-degree homicide of the 164 passengers on board? What say you? Is Major Koch guilty or should he walk free? After the screening in New York, audience members will be invited to cast their own verdict in this ambiguous case.

On May 26, 2016 at 8:29 p.m., Major Lars Koch of the German Air Force shot down a Lufthansa passenger plane using an air-to-air guided missile. All 164 passengers on board were killed. The jet had been hijacked and was en route to crash into a packed Berlin soccer stadium. This is the fictional premise of the interactive courtroom drama THE VERDICT, an adaptation of a play by best-selling author Ferdinand von Schirach, which broadcast last year on the German network ARD. Viewers in Germany, Switzerland and Austria were tasked with deciding the fate of Major Koch by phoning in or posting online the verdict they thought should apply.

Is the defendant guilty of first-degree homicide? If so, then the viewer must contend that no human being is an object and that lives cannot be measured in numbers. The viewer must hold that it is a breach of the German constitution to weigh one life against another, and that the plane’s passengers were defenseless victims whose dignity and inalienable rights were disregarded—not only by the terrorists, but also by Koch.

Or should the defendant be acquitted? To acquit is to admit that our legal order cannot solve every moral dilemma without contradiction. If so, then the viewer must accept that when Lars Koch pulled the trigger, he chose “the lesser evil” and is, in the eyes of the law, untarnished. An acquittal would also amount to a rejection of the notion that the passengers might have gained access to the cockpit or that the Lufthansa pilot could have averted the crash.

Lars Kraume was born in 1973 in Chieri, Italy. He worked for two years as a freelance photographer before enrolling at the German Film & Television Academy in Berlin (dfbb) in 1994. Since then he has worked as a director, script author and producer. His films include: NO SONGS OF LOVE (KEINE LIEDER ÜBER DIE LIEBE, 2005), THE DAYS TO COME (DIE KOMMENDEN TAGE, 2010), MEINE SCHWESTERN (2011), DAS FAMILIENFEST (2015), and THE PEOPLE VS. FRITZ BAUER (DER STAAT GEGEN FRITZ BAUER, 2015), which was distributed in the U.S. by Cohen Media.
Talk with the Filmmakers
Nicolette Krebitz
WILD

Kai Wessel
FOG IN AUGUST

Martina Gedeck
ORIGINAL BLISS, THE VERDICT

Carla Juri
PAULA

for more information see
www.kinofestivalnyc.com
World Sales
The Match Factory
info@matchfactory.de
www.the-match-factory.com

Screening
April 1st / 08:30 pm
April 2nd / 01:00 pm

US Distributor
DADAFILMS/requiredviewing
mj@dadafilms.net
sterapha@aol.com

In Person
Nicolette Krebitz
Genre Drama Category Feature Director & Screenplay Nicolette Krebitz Cinematography Reinhold Vorschneider
Cast Lilith Stangenberg, Georg Friedrich Production Company Heimatfilm Length 97 min Awards Best Actress Evolution, Mallorca 2016 (Lilith Stangenberg)

In this modern fable, Ania’s (Lilith Stangenberg) chance encounter with a wolf one morning in a secluded park leaves her unnerved but thrilled. A socially awkward young woman, she cannot escape the animal’s seductive lure. After coaxing and trapping the beast and taking him home, she begins to retreat from the world at large. Like Little Red Riding Hood, Ania is seduced both metaphorically and physically by an animalistic force, led astray from the conventions and norms of a society to which she no longer relates.

Ania’s chance encounter with a wolf one morning in a secluded park near her apartment leaves her unnerved but thrilled. As soon as she gets to work at her mundane office job, she begins researching wolves. Perhaps as an offering or to lure the animal back, she leaves a prime cut of meat near the place of the lupine sighting. At night she listens intently to the wolf’s howling.

Her fascination with the wolf is never clearly articulated, which is hardly surprising: Ania is a loner who keeps largely to herself. “That’s what I like about you, Ania. You never ask silly questions,” her older boss observes. She later calmly rebuffs his stilted advances toward her. She’s a young woman of few words who seems socially awkward, almost uncomfortable among almost all of the humans who surround her. Ania seems to have little interest in men; she has no boyfriend and lives alone in a nondescript high-rise apartment that she used to share with her recently hospitalized grandfather. To relax, she frequents a pistol shooting range—an activity she enjoys alone.

Since locking eyes with the wolf, Ania cannot escape the seductive lure of the animal. Her interest in the creature soon turns to obsession. In an elaborate plan, she coaxes and traps the beast, taking him to her apartment. And so begins her definitive retreat from the world at large. In this modern fable, like Little Red Riding Hood, Ania is seduced both metaphorically and physically by an animalistic force, led astray from the conventions and norms of a society to which she no longer relates.

Nicolette Krebitz was born in 1972 in Berlin. She is an award-winning actress, writer, musician and director. Her films as a director include MON CHÉRIE (2000), JEANS (2001), THE HEART IS A DARK FOREST (2006), EPIGENETIK (short, 2007), DIE UNVOLLENDETE (short from DEUTSCHLAND 09, 2008), and WILD (2016), which celebrated its world premiere at the Sundance Film Festival.
AMOUR FOU
Florian Werzinski / Germany
2015 / animation / 4 min /
English subtitles
The Mona Lisa is stolen from the Louvre by a fan madly in love with the painting. Told from the thief’s perspective, the audience goes on a thrilling ride with him as he tries to escape the police chasing him throughout the city of Paris.

WHAT HAPPENS IN YOUR BRAIN IF YOU SEE A GERMAN WORD LIKE...?
Zora Rux / Germany 2015 / animation / 4 min 59 sec / English subtitles
The German language is very flexible: one can simply string words together in order to create new ones. Director Zora Rux blends animation and live-action in order to make a humorous account of what happens inside the brain of a man reading an extremely complex word. Gently mocking intellectual language, the film investigates how different language structures affect the way we think.

CHAY
Charlotte A. Rolfes / Germany 2015 / Fiction, Drama /
7 min 54 sec / English subtitles
An Iranian family mourns the loss of the father who was murdered by right-winged extremists. Ali, his son, flees into hatred and fantasies of revenge, instead of taking care of his mother and siblings. Nevertheless, the bond between son and father is strong enough to save him in a crucial moment.

EATMYDREAM
Jessica Dürwald / Germany 2015 / Animation, Documentary / 8 min
Impressions of a Norwegian fish factory.

EMILY MUST WAIT
Christian Wittmoser / Germany 2016 / short / 12 min /
English subtitles
When Europe turns to chaos, Emily must hold out in her apartment in hope of reuniting with her loved one. The promise to wait becomes increasingly difficult to keep, as desperation grows and hope dwindles.
GERM-FREE
KEIMFREI
Samuel Pleitner / Germany 2015 / short / 5 min 29 sec / English subtitles
Earth as we know it no longer exists. Humankind had to resort into space. Generations of scientists failed in finding a new habitable planet. Finally a young researcher seems to be close to a breakthrough. ... And along comes a highly motivated apprentice.

ERIC THE SOLDIER
ERIC DER SOLDAT
Charlotte Funke / Germany 2015 / short / 14 min 05 sec /
Eric is 21 and a German marine. Instead of writing Whatsapp-messages he keeps a diary. On his duffel bag, he embroidered a poem - by Goethe. Why does Eric want to be a soldier? A story about longing and the search for the true way of life.

PIANOID
Janina Putzker / Germany 2015 / animation / 2 min 40 sec / no dialogue
A talented, but narcissistic e-pianist is driven to insanity by his pet bunny.

WHO WILL PAY THE BILL? WER TRÄGT DIE KOSTEN?
Daniel Nocke / Germany 2015 /short / 3 min 49 sec / no dialogue
Three experts give us their insights on a highly explosive subject. If expert number four will be invited back is to be doubted.

WEEPR’S PRIDE
WERT DER ARBEIT
Matthias Koßmehl / Germany 2015 / short / 7 min 38 sec / no dialogue
Night after night, Bodo sweeps the empty city streets. Dirty work that no one notices. Attracted by electronic basses and gleaming lights he comes across a vernissage. A strange world in which he makes a familiar discovery and decides not to be invisible anymore.

PRINCE ALFRED
PRINZ ALFRED
Mingus Ballhaus / Germany 2015 / short / 13 min / English subtitles
Prince Alfred wakes up too late to bother about going to school today. So he kills time at home until he reluctantly decides to ride into town after all.

EYE FOR AN EYE
Steve Bache, Mahyar Goudarzi, Louise Peter / Germany 2016 / short / 4 min 26 sec / English OV
Frederick Baer spent over a decade in the Indiana State Prison, still waiting for his death penalty to be executed. A hand-drawn documentary about a murderer’s time on death row and the conflicts with his guilt and destiny.

Screening
3rd April / 04:00 pm
FREE ADMISSION
**31 March**

- **03:00 pm**
  - FUKUSHIMA, MON AMOUR
  - 104 min
- **05:00 pm**
  - ALL OF A SUDDEN
  - 112 min
- **07:30 pm**
  - PAULA
  - 123 min
  - Guest: Carla Juri
  - Opening Film

**1 April**

- **01:30 pm**
  - PAULA
  - 123 min
  - Guest: Carla Juri
  - 04:30 pm
  - @Deutsches Haus at NYU

**2 April**

- **01:00 pm**
  - WILD
  - 97 min
  - Guest: Nicolette Krebitz
- **03:00 pm**
  - FOG IN AUGUST
  - 126 min
  - Guest: Kai Wessel
- **06:00 pm**
  - ORIGINAL BLISS
  - 102 min
  - Guest: Martina Gedeck
- **08:30 pm**
  - 24 WEEKS
  - 102 min

**3 April**

- **04:00 pm**
  - NEXT GENERATION SHORT TIGER 2016
  - 87 min
  - Free Admission
- **06:00 pm**
  - MARIJA
  - 100 min
- **08:00 pm**
  - DESTINY
  - 97 min
  - Guest: DJ Raphaël Marionneau
  - presented by Bertelsmann
03:30 pm
MARIJA
100 min

05:30 pm
HANNA’S SLEEPING DOGS
120 min

08:00 pm
THE VERDICT
120 min
Guest: Martina Gedeck

04:00 pm
ALL OF A SUDDEN
112 min

06:00 pm
POWER TO CHANGE – THE ENERGY REBELLION
94 min

08:00 pm
HANNA’S SLEEPING DOGS
120 min

03:30 pm
POWER TO CHANGE – THE ENERGY REBELLION
94 min

06:00 pm
24 WEEKS
94 min

08:00 pm
ORIGINAL BLISS
102 min

Screening schedule is subject to change. All films are shown in German with English subtitles. All films are recommended for mature audiences.
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Bertelsmann presents

Destiny
(Der müde Tod)

Monday, 3rd of April - 8 PM
Live Music by DJ Raphaël Marionneau
CELEBRATING
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GERMAN FILMS/UFA

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