German Films at MoMA The Museum of Modern Art

KINO! 2011: New Cinema from Germany
April 27 - May 2, 2011
Ticket Information

**Roy and Niuta Titus Theaters**
The Museum of Modern Art
11 West 53rd Street, New York, NY 10019
www.moma.org

Film Admission

- Adults: $10
- Seniors (65 and over with ID): $8
- Students (full-time with current ID): $6
  
(For admittance to film programs only)

Film tickets may be obtained for same-day screenings at no charge by presenting your Museum membership card or your Museum admission ticket stub at the Film and Media Desk.

For further information please contact

**Oliver Mahrdt**
Hanns Wolters International Inc.
U.S. - Representative of German Films

**Phone:** 212-714 0100  **Fax:** 212-643 1412  **Email** Mahrdt@german-films.de
New German cinema is now multigenerational, and no matter whether a filmmaker was born in the fifties or eighties, his or her film continues to surprise in original ways. In this, the 32nd edition of KINO! The Museum of Modern Art’s annual survey of recent German films, Three, a champagne-like contemporary romantic comedy by Tom Tykwer, one of Germany’s most internationally celebrated writer/directors opens the series with an erotic valentine to Berlin. Berlin also features prominently in another “love” story, The Weissensee Saga, a four hour six-part film made for television by producer Regina Ziegler from a screenplay by Annette Hess, and directed by Friedemann Fromm. Set in the 1980’s, The Weissensee Saga, named after a popular lake in former East Berlin, is a full bodied melodrama about what happens to two families when the son of one, whose members are part of the state secret police, falls in love with the daughter of dissidents.

Two larger than life and culturally influential German personalities, the art book publisher Gerhard Steidl, and the late choreographer Pina Bausch are vivid presences in two separate documentaries (How to Make a Book with Steidl, Dancing Dreams) by filmmaking teams new to screenings at MoMA, respectively Gereon Wetzel and Jörg Adolph, and Anne Linsel and Rainer Hoffmann.

Also distinguishing this season are two strong debut films, each a drama, remarkable in their crafts-manship and assurance, provocative in their narratives and rich in promise for their filmmakers – Florian Cossen’s The Day I Was Not Born whose German title Das Lied in mir translates as “The song within me,” referring to a lullaby barely remembered, and Philip Koch’s brutal Picco based on an actual incident in a boys’ reformatory where to pass time cellmates goad each other into suicide - no no lullabys here. Picco was made as a student feature film and this refers to the last program in this exhibition, the popular evergreen, Next Generation 2010, a compilation of student films from Germany’s notable film academies auguring well for a continuity of creativity.

Kino! is organized by Laurence Kardish, Senior Curator, Department of Film, The Museum of Modern Art, in cooperation with German Films (Munich), and its U.S. representative Oliver Mahrdt. Kino! is presented with the support of the Goethe-Institut New York and the German Consulate General New York. Thanks go to Mariette Rissenbeek, Managing Director, Nicole Kaufmann, U.S. Project Coordinator, German Films, Juliane Camfield, Goethe-Institut New York and to all participating filmmakers, producers, and distributors.

Laurence Kardish
Senior Curator, Department of Film / The Museum of Modern Art
In contemporary Berlin, television presenter Hanna (Sophie Rois) and art engineer Simon (Sebastian Schipper) enjoy a comfortable and occasionally combative long-term relationship as they involve themselves in the artistic life of this great city. Shortly after the death of Simon’s mother (Angela Winkler), he undergoes emergency surgery to remove a cancerous testicle on the very same night Hanna finally beds Adam (Devid Striesow), a genetic scientist she keeps bumping into around town. During his recuperation, Simon meets Adam while swimming, and they too begin an affair. From the first frames, it is clear Three could have sprung from but one mind: from his assured 1993 debut with Deadly Maria to his meteoric rise to international fame via Run Lola Run (1998) and subsequent hits Heaven, Perfume – The Story of a Murderer and The International, Tom Tykwer has proven himself a filmmaker equally as interested in the narratively fertile coincidences of relationships as he is in the technical possibilities of cinema itself. With Three, he seems to be summing up nearly 20 years of dramatic and stylistic concerns in a film brimming with life, mystery, sexuality, whimsy and an unshakeable humanism.  Eddie Cockrell

**Three**

Tom Tykwer was born in Wuppertal in 1965. He worked as a projectionist and booker in various independent arthouse cinemas for several years before he helmed his first feature film Deadly Maria in 1993, followed by Winter Sleepers (Winterschläfer,1997), Run Lola Run (Lola rennt, 1998), The Princess and the Warrior (Der Kaiser und die Kriegerin, 2000), Heaven (2002), Perfume – The Story of a Murderer (Das Parfüm – Die Geschichte eines Mörders, 2006), The International (2009), and Three (Drei, 2010), among others.

**Screening**  
Wednesday, 27 April 7:30 p.m. (Opening Film)  
**In Person:** Tom Tykwer (Director)
“When you have been pushed all your lifetime with this drug of ink smell and paper,” legendary designer-printer Gerhard Steidl tells Robert Adams as they talk in the photographer’s kitchen, “you can’t miss it.” And he doesn’t, jetting around the world throughout the engaging How to Make a Book with Steidl demonstrating the stamina, practical creativity and attention to detail that has made him the printer of choice for long-time clients and friends for nearly 40 years. With filmmakers Gereon Wetzel and Jörg Adolph in tow, Steidl drops in on Robert Frank in New York, Ed Ruscha in Los Angeles, Karl Lagerfeld in Paris and Günter Grass in Lübeck to advise them on inks, papers and formats for upcoming publications to be printed at what he calls his “laboratory” in the Lower Saxony university town of Göttingen. There, as they plot the design of Joel Sternfeld’s latest book “iDubai,” the photographer neatly steals the film from its subject by revealing how he takes iPhone photos of unwitting subjects. “You’re the master on this one,” Adams tells Steidl of another printing decision taken, and that’s as good a theme as any, both for Gerhard Steidl and this thorough, mischievous and affectionate look at his singular and vital life’s work. Eddie Cockrell

Directors/Directors of Photography Gereon Wetzel, Jörg Adolph  Producer Ingo Fliess  Production Company if...productions in co-production with ZDF/3sat/Mainz  With Gerhard Steidl, Martin Parr, Joel Sternfeld, Robert Frank, Ed Ruscha, Karl Lagerfeld, Günter Grass, Robert Adams, Jeff Wall, and many others  Length 88 min  Festivals Dok Leipzig 2010, Duisburg 2010, Kassel 2010  Awards Golden Dove Dok Leipzig 2010, Goethe Documentary Film Award Duisburg 2010  World Sales Autlook Filmsales · Salma Abdalla · email Salma@autlookfilms.com · www.autlookfilms.com

Gereon Wetzel was born in 1972 in Bonn. He studied archeology in Heidelberg (M.A. in 2006), and documentary filmmaking at the University of Television & Film in Munich. He lives and works as a freelance writer and director in Munich.

Jörg Adolph was born in 1967 in Herford. From 1988-1994 he studied new German literature and media science in Marburg (M.A. “with excellence”). From 1994-2000 he studied documentary filmmaking at the University of Television & Film in Munich. He lives and works near Munich as a writer and director.

Screening  Wednesday, 27 April  4:00 p.m.  In Person:  Gereon Wetzel (Director)

Friday, 29 April  7:30 p.m.  In Person:  Ingo Fliess (Producer)
The Day I Was Not Born

En route to Chile for a swim meet, 30-year-old German athlete Maria Falkenmayer (Jessica Schwarz) is so unnerved during a stopover in Buenos Aires by an overheard snatch of Spanish lullaby—she does not speak the language—her connecting flight departs without her. Then she loses her passport. Then she becomes enthralled by a city to which she’s never been. In a matter of days, her father (Michael Gwisdek) suddenly arrives from Germany with news that prompts an unexpected and emotional voyage of discovery. Thirty-two-year-old Tel Aviv-born debuting filmmaker Florian Cossen acknowledges a conscious link between his film and Luis Puenzo’s acclaimed 1985 drama The Official Story, seeing it as a possible continuation of that drama. Yet he is just as interested in the fragile interplay between adoptive father and daughter as he is in the fate of a child of disappeared parents. The film is anchored by Schwarz’ revelatory performance, and bathed in the Buenos Aires light and motion of Matthias Fleischer’s camera. Winner of three prizes at the 2010 Montreal festival – including the audience award and FIPRESCI critics’ blessing – The Day I Was Not Born balances political urgency with profoundly resonant drama. Eddie Cockrell

Director Florian Cossen Screenplay Florian Cossen, Elena von Saucken Director of Photography Matthias Fleischer Producers Fabian Maubach, Jochen Laube Production Company teamWorx Television & Film/ Ludwigsburg, in co-production with BR/Munich, SWR/Baden-Baden, Filmakademie Baden-Württemberg/ Ludwigsburg Principal Cast Rafael Ferro, Michael Gwisdek, Jessica Schwarz Length 95 min Festivals Montreal 2010, Zurich 2010, Hof 2010 Awards Audience Award, FIPRESCI Prize & Ecumenical Prize Montreal 2010, Golden Eye Award (Best German-Language Feature) Zurich 2010, Bavarian Film Prize 2010 (Best Cinematography) World Sales Beta Cinema · Dept. of Beta Film GmbH · Andreas Rothbauer · email ARothbauer@betacinema.com · www.betacinema.com

Florian Cossen was born in Tel Aviv/Israel in 1979 and spent his childhood in Israel, Canada, Spain and Costa Rica. He studied film directing at the Baden-Württemberg Film Academy from 2002-2009. During that time he made several short films. He was a visiting student at the Universidad del Cine in Buenos Aires. In 2006 he received a scholarship to attend a Hollywood Perspective workshop at UCLA (2005). The Day I Was Not Born (Das Lied in mir) is his first feature.

Screening Friday, 29 April 4:00 p.m. In Person Florian Cossen (Director)

Saturday, 30 April 7:30 p.m.
“We call this an educational sentence,” one of the few adults in sight says, with no apparent irony, to an apprehensive teenager newly arrived to a massive, dilapidated boys’ reformatory next to which Stephen King’s fictional Shawshank looks like a Hilton. The “Picco,” or newcomer, Kevin (Constantin von Jascheroff) is thrown in a cell with raging bully Marc (Frederick Lau), ready-for-anything Andy (Martin Kiefer) and alarmingly sensitive Tommy (Joel Basman). There are no lords amongst these forgotten flies, as the hormonal hothouse of shifting allegiances and casual cruelties incubates an atrocity as unspeakable as it is inevitable. Writer-director Philip Koch, not yet 30, brings remarkable maturity to a story extrapolated from real-life events and seasoned with a terrifying veracity. Visually, the film’s combination of intimate overcrowding and smooth formalism echoes the first half of Stanley Kubrick’s Full Metal Jacket, as the RED camera of steadicam operator-turned-cinematographer Markus Eckert prowls the stygian darkness of the complex and the gray walkways of the exercise yard with grim determination. “We’ve got nothing to lose,” Marc declares, ensuring an education that comes at terrible price. Eddie Cockrell

Director/Screenplay Philip Koch Director of Photography Markus Eckert Producers Philipp Worm, Tobias Walker Production Company Walker+Worm Film/Munich, in co-production with 40°Filmproduktion/Munich, Philip Koch Filmproduktion/Munich, Hochschule für Fernsehen und Film München (HFF/M)/Munich Principal Cast Constantin von Jascheroff, Joel Basman, Frederick Lau, Martin Kiefer, Jule N. Gartzke Length 104 min Festivals Max Ophüls Festival Saarbrücken 2010, Cannes 2010 (Directors’ Fortnight), Karlovy Vary 2010, Valladolid 2010 Awards Award of the Saarland Prime Minister 2010 World Sales REZO • Sébastien Chesneau • email infosrezo@rezofilms.com • www.rezofilms.com

Philip Koch was born in 1982 in Munich and studied at the University of Television & Film in Munich. His award-winning films include: Paphos & Galatea (2004), Die Suche (2005), Fadista (2005), Lumen (2007), Ruta del Che (2009), and Picco (2010), his graduation film at the University of Television & Film.

Screening Sunday, 1 May 5:30 p.m. In Person Philip Koch (Director)
Monday, 2 May 8:30 p.m.
“You might think I’ve had enough of Kontakthof,” acclaimed dancer and choreographer Pina Bausch ruminates to director Anne Linsel. “But every time it’s a new thing.” The 1978 piece, which translates loosely as “Contact Zone,” presents metaphorically stylized mating rituals of the sexes in a kind of dance hall of the ages, complete with vintage music. “The way people treat each other,” she says. “That’s the issue.” In 2000, Bausch cast it with over-65’s, and in 2008, with Linsel and cameraman Rainer Hoffmann observing, she selected 40 teenagers with no prior dance experience to perform the piece at her theater in the blue-collar Westphalian city of Wuppertal. They’re as skittish as is to be expected, and each has their reasons for becoming involved (one boy says he “saw the Billy Elliott guy become really famous” and thought he’d regret passing up his own chance). Yet at this point in the rehearsal process they’re clearly in awe of the choreographer, whose focus and intensity is leavened by a palpable fondness for her young charges. Tragically, little more than six months after the November 2008 premiere, Pina Bausch died. Dedicated to her, Dancing Dreams is a fitting tribute to her enduring legacy of creativity, discipline and influence. Eddie Cockrell

**Dancing Dreams**


Anne Linsel was born in Wuppertal and studied art, art history and German language studies. She was active for many years as a host for various television cultural programs and works today as a cultural journalist and author. A selection of her films includes: Pablo Picasso - eine Legende [2001], Frau Rau - First Lady [2003], Bruder Johannes [2004], Pina Bausch [2006], Die Besten im Westen - Johannes Rau [2007], and Dancing Dreams (Tanzträume, 2010).

**Screening**

Sunday, 1 May 1:00 p.m.
Monday, 2 May 6:00 p.m.
In 1980 East Berlin, policeman Martin Kupfer (Florian Lukas) pulls over Julia Hausmann (Hannah Herzsprung), the vivacious daughter of tolerated dissident Dunja Hausmann (Katrin Sass), for speeding through the Weissensee district. Before long, they are smitten with each other, even though Martin is from an established and powerful family whose patriarch, Hans (Uwe Kockisch) is an influential Stasi administrator and older brother, Falk (Jörg Hartmann) is a ruthless, ambitious officer. Their passionate love affair shakes the very foundations of these two families during a time of great political and cultural tension, uncovering in the process a past liaison between the clans that raises the stakes enormously. An immediate sensation when it first aired on German television last fall, this labyrinthine, addictive five-hour miniseries is an unlikely yet triumphant intersection of Romeo and Juliet, The Lives of Others and Dallas. Yet director Friedemann Fromm and author Annette Hess, working with prolific producer Regina Ziegler, manage the not inconsiderable task of balancing the demands of entertainment with the responsibilities of historical veracity in such a way that The Weissensee Saga confidently surfs the zeitgeist of GDR nostalgia while contributing to the ever-urgent German dialogue about those dark, troubled years. “You can’t get away from your family and I can’t get away from mine,” one lover says to the other. Neither can escape who they are, and where they’re from.

Eddie Cockrell

Director Friedemann Fromm Screenplay Annette Hess Director of Photography Michael Wiesweg Producer Regina Ziegler Production Company Ziegler Film/Berlin in cooperation with ARD German Television and ARD Degeto Film Principal Cast Florian Lukas, Hannah Herzsprung, Uwe Kockisch, Katrin Sass Length 6 x 45 min episodes (270 min in total) World Sales TELEPOOL GmbH · Marlene Fritz · email sales@telepool.de · www.telepool.de

Friedemann Fromm was born in Stuttgart and studied documentary filmmaking at the University of Television and Film in Munich. His cinema debut was Schlaraffenland (1999) with Franka Potente. Most recently the International Emmy Award for Best Miniseries in 2009 went to Regina Ziegler’s highly respected historical three-parter Die Wölfe (The Wolves of Berlin) - also directed by Friedemann Fromm. He lectures on directing at the School of Media Studies in Cologne, and since 2006 has been head of the department of directing at the Hamburg Media School.

Screening Thursday, 28 April 4:00 p.m. (episodes 1-3) – 30 min. break – 7.30 p.m. (episodes 4-6)
Saturday, 30 April 1:30 p.m. (episodes 1-3) – 15 min. break – 5:00 p.m. (episodes 4-6)

In Person Friedemann Fromm (Director), Regina Ziegler (Producer)
Discussing *The Day I Was Not Born* and *Picco*: A Talk with Filmmakers Florian Cossen and Philip Koch

In conjunction with the screenings of *The Day I Was Not Born* and *Picco* as part of **KINO! 2011** (see pages 7 and 9 for more info about the films), the Goethe-Institut New York is pleased to host a discussion about the two films at the Goethe-Institut, bringing together the films’ two up-and-coming directors, Florian Cossen and Philip Koch, who will speak about their highly acclaimed feature debuts. Both works deal with the fate of young, uprooted people and their struggle to create new identities and to assert themselves. The award-winning films made a name for themselves at many international festivals, including those in Berlin, Cannes, Dublin, and Zürich, and were very well-received by critics. The talk will be moderated by Noah Isenberg, Director of Screen Studies/Associate Professor of Literary and Liberal Studies, Eugene Lang College, New School for Social Research.

**Sunday, May 1, 1:00 pm**
Goethe-Institut New York
72 Spring Street, 11th Floor (at Crosby)
New York, NY 10012
Phone: +1 (212) 439-8700
www.goethe.de/newyork
Admission is free; no reservation required. In English.
The Goethe-Institut New York organizes a broad spectrum of exciting cultural events—such as artist talks, discussions, exhibitions, film screenings, performances, and readings—which present contemporary German culture and promote international cultural exchange.

Please visit us in our three downtown spaces: the GOETHE-INSTITUT WYOMING BUILDING, our event space, and LUDLOW 38, recently relaunched as MINI/Goethe-Institut Curatorial Residencies Ludlow 38. The GOETHE-INSTITUT NEW YORK’S offices as well as its LIBRARY are located at 72 Spring Street.

For detailed information and program updates please visit www.goethe.de/newyork, www.goethe.de/wyomingbuilding, and www.ludlow38.org.
Screening Schedule

27 APRIL

- How to Make a Book with Steidl
  4:00 p.m.
  Three
  7:30 p.m. (Opening Film)

28 APRIL

- The Weissensee Saga
  4:00 p.m. (episodes 1-3)
  30 min. break
  7:30 p.m. (episodes 4-6)

29 APRIL

- The Day I Was Not Born
  4:00 p.m.
- How to Make a Book with Steidl
  7:30 p.m.
Screening Schedule

30
APRIL

The Weissensee Saga
1:30 p.m. (episodes 1-3)
15 min. break
5:00 p.m. (episodes 4-6)

The Day I Was Not Born
7:30 p.m.

1
MAY

Dancing Dreams
1:00 p.m.

Next Generation 2010
3:30 p.m.

Picco
5:30 p.m.

2
MAY

Next Generation 2010
4:00 p.m.

Dancing Dreams
6:00 p.m.

Picco
8:30 p.m.

A Talk with Filmmakers
Florian Cossen
and Philip Koch
Goethe-Institut
1:00 p.m.
Next Generation 2010

There is a spontaneous tendency to reduce short films to the up-and-coming filmmaker’s calling card; to assume, in other words, that they herald a talent that will soon prove itself in “full-grown”, longer works. Indeed, this year’s selection of the NEXT GENERATION is an impressive advertisement for young talents from whom we can expect a great deal in the future. At the same time, however, it highlights the genre’s independence and autonomous conditions; it is far more than a practice exercise at our film schools.

The works presented here evidence an astonishing mastery when it comes to exploring possibilities and show a confidence in narration and design that can only develop when the short film is taken seriously and not regarded merely as a “preliminary stage.” Thirteen directors from eight German educational institutes are presenting their works. They could scarcely be more different and yet they have much in common: the creators are adventurous, they show a positively infectious delight and precision in their work, and they are utterly dedicated.

The young filmmakers tell of a diver who survives for ages without air and of stories behind a house due for demolition; they draw the balance of a life that is drawing to a close, and focus on consuming jealousy or uprooted migrants in Berlin. They find moving dramas in apparently remote areas – among aging lovers and in the natural landscape of Indonesia that, home to millions of people, is now threatened. The diversity and quality of the animated short films in the selection is exceptional; they range from classic cartoons to computer animation and certainly represent an innovative handling of the genre, showing great willingness to experiment.

It is no coincidence that the selection reflects the reality of Germany as an increasingly multicultural society, which is approached from very different perspectives here. With their stories and the origins of the filmmakers, this year’s short films are an expression of the new internationality that comes quite naturally to the new, next generation. That means that they are exactly right for Cannes, the biggest international film festival in the world!

Knut Elstermann, film critic and moderator (radioeins/RBB)

Knut Elstermann, Maike Höhne and Heinz Badewitz were the members of the jury who selected the shorts for the program NEXT GENERATION 2010 from 51 submissions from 13 film schools and art academies. The program premiered in May 2010 in Cannes.

Opening animation by Xenia Lesniewski / Total length: 93 min

We thank for their support
Jacob Frey, Harry Fast, Björn Ullrich, Rosana Cuellar, Xenia Lesniewski, Ingo J. Biermann, Ana-Felicia Scutelnicu, Nicolas Steiner, Marcus Zilz, Sermin Kaynak, Fabio Stoll, Ascan Breuer, Friederike Güssefeld
Bob

A hamster is chasing his love around the globe. Will he get her?

**Genre** Animation, Love Story, Road Movie, Comedy **Year of Production** 2009 **Directors/Screenplay/Animation/Directors of Photography** Jacob Frey, Harry Fast **Producer** Anna Matacz **Voice** Tom Zahner **Length** 3 min **Format** 35 mm, color, 1:1.85 **Original Version** English **Sound Technology** Dolby SR **Contact** Filmakademie Baden-Württemberg · Eva Steegmayer · email eva.steegmayer@filmakademie.de · www.filmakademie.de

**Jacob Frey** was born in 1984. After studying art and design in 2004, he worked as a freelance graphic designer. Since 2007, he has been studying animation at the Baden-Württemberg Film Academy.

**Harry Fast** was born in 1982. From 2003-2005 he studied architecture, followed by studies in cartoon and animation at the ifs internationale filmschule in Cologne from 2004-2005. Since 2007, he has been studying animation at the Baden-Württemberg Film Academy.
Two figures meet in a desert. A strange building made out of columns appears in front of them. Inside, they discover a third character. Together they play a bizarre game of Boule.

**Genre** Animation  **Year of Production** 2010  **Director/Screenplay/Producer** Björn Ullrich  **Animation** Björn Ullrich, Sana Schönle  **Director of Photography** Seweryn Zelazny  **Principal Cast** Bernhard Schmitt, Marius Schneider, Nils Wildegans  **Length** 6 min  **Format** DVC-Pro to 35 mm, b&w, 1:1.85  **Original Version** no dialogue  **Sound Technology** Stereo  **Contact** Björn Ullrich · email ullenski@gmx.de

**Chronology**

*Chronology* is a puzzle created by images taken from found footage material originated by “Neue Heimat,” the architectural project in charge of the reconstruction of Germany after the war. The result is a unique and mysterious atmosphere in which the individual pieces of the puzzle come together and leave it to the observer to create the bigger picture.

**Genre** Experimental  
**Year of Production** 2010  
**Director/Screenplay/Producer** Rosana Cuellar  
**Voices** Rosana Cuellar, Sebastian Meyer, Wim Wenders  
**Length** 12 min  
**Format** 35 mm, color/b&w, 1:1.85  
**Original Version** Spanish/English  
**Subtitled Version** English  
**Sound Technology** Stereo  
**Contact** Hochschule für Bildende Künste Hamburg · Helena Wittmann · email filmfestival@hfbk-hamburg.de · www.hfbk-hamburg.de

**Rosana Cuellar** was born in 1984 in Mexico City. After brief studies in other fields, she studied at the Centro de Diseño, Cine y Televisión. Since 2008, she has been studying at the University of Fine Arts Hamburg. Her films include: *The Big Bang* (2006), *Tortugas* (2007), *Haiku I, II, III* (2008), and *Cronología* (2010).
Egodystonic – my fear of death will blow my head away. I think I need different eyes for my brain.

**Genre** Animation, Art, Music  **Year of Production** 2009  **Director/Screenplay/Animation/Director of Photography/Producer** Xenia Lesniewski  **Length** 3 min  **Format** HD to 35 mm, color, 1:1.85  **Original Version** no dialogue  **Sound Technology** Stereo  **Contact** Hochschule für Gestaltung Offenbach · Prof. Rotraut Pape · email pape@hfg-offenbach.de · www.hfg-offenbach.de

**Xenia Lesniewski** was born in 1985 in Frankfurt. Since 2005, she has been studying fine arts at the Academy of Art and Design Offenbach. Her films include: **Rot von Blut** (2006), **Gerade Aus** (2007), **Superspasti Görlitz** (2008), **Super sensibel** (2008), and **Egodyston** (2009).
Mistress

A lover realizes that the ritual she has with a seemingly unattainable man means more to her than the gratification of possessing him completely. She is his mistress. For more than ten years, his Wednesday afternoons have belonged to her. On this Wednesday everything seems as usual, but then a door opens and to step over its threshold might change her life.

Genre Erotic, Drama, Melodrama, Love Story, Women’s Film Year of Production 2009 Director Ingo J. Biermann Screenplay Birgit Maiwald Director of Photography Paola Calvo Picado Producers Hartmut Bitomsky, Myriam Eichler Principal Cast Gabriele Heinz, Eberhard Kirchberg Length 5 min Format HD Cam to 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby SR Contact Deutsche Film- und Fernsehakademie Berlin (dffb) · Julia Schymik · email schymik@dffb.de · www.dffb.de

Ingo J. Biermann was born in 1978 and has worked as an assistant director, production manager and writer. Since 2004, he has been studying directing at the German Film and Television Academy Berlin. His films include: Zwischen Flieder wandern und singen (2002), City Lights (2003), Coda (2003), Deed Poll (2004), Vor dem Konzert (2007), Geliebte (2009, co-produced by ARTE), and his feature debut Faust. Der Tragödie erster Teil (2009).
**Backyard**

*Backyard* tells the story of three Russian immigrants in Berlin. The 40-year-old Clarissa tries to escape her loneliness by secretly taking part in the life of a couple living next door. When they separate, Clarissa gets involved and has to make a tough decision.

**Genre** Drama, Melodrama  
**Year of Production** 2010  
**Director/Screenplay** Ana-Felicia Scutelnicu  
**Director of Photography** Raphael Beinder  
**Producer** Sol Bondy  
**Principal Cast** Marina Weis, Jakob Köhn, Masha Tokareva  
**Length** 15 min  
**Format** RED ONE 4K to 35 mm, color, 1:1.85  
**Original Version** Russian  
**Subtitled Version** English  
**Sound Technology** Dolby Stereo  
**Contact** Deutsche Film- und Fernsehakademie Berlin (dfb) · Julia Schymik · email schymik@dfb.de · www.dfb.de

It’s Me. Helmut

Helmut celebrates his 60th birthday on the day he is actually turning 57 (his wife miscalculated). As a façade of petit-bourgeois domesticity peels away, old friends drop by to offer some well-meaning advice through bizarre declarations of love and transience.

Genre Tragicomedy Year of Production 2009 Director Nicolas Steiner Screenplay Nicolas Steiner, Stefanie Ren Director of Photography Clemens Baumeister Producers Anna-Luise Dietzel, Nicolas Steiner Principal Cast Matthias Zelic, Andreas Herzog, Suly Röthlisberger Length 11 min Format S16 mm/HD Cam to 35 mm, color, 1:1.85 Original Version German/Swiss German Subtitled Version English Sound Technology Stereo Contact Filmakademie Baden-Württemberg · Eva Steegmayer · email eva.steegmayer@filmakademie.de · www.filmakademie.de

Nicolas Steiner was born in 1984. He attended the European Film College in Ebeltoft/Denmark, followed by studies in social anthropology, film and politics in Zurich. Since 2007, he has been studying directing at the Baden-Württemberg Film Academy in Ludwigsburg. His films include: Snatch & Kittie (2006), Meet Toni (2006), Schwitze (2008), Blitz und Donner, Windgefauch (2009), and Ich bin’s. Helmut (2009).
Kleine Brötchen

A round table. Even cartoon characters have to come to terms with themselves and what their parents have given them to take along. A snapshot.

Genre Animation, Satire Year of Production 2009 Director/Screenplay/Director of Photography/Producer/Voices Marcus Zilz Animation Katharina Huber, Simon Steinhorst, Nicole Wegner, Marcus Zilz Length 4 min Format Digital to 35 mm, color, 1:1.85 Original Version German Dubbed Version English Subtitled Versions English, Japanese Sound Technology Stereo Contact Kunsthochschule für Medien Köln (KHM) · Ute Dilger · email dilger@khm.de · www.khm.de

Marcus Zilz was born in 1982. He trained as a precision mechanic and works as a stage actor, sound designer and musician. Since 2007, he has been a student at the Academy of Media Arts Cologne.
Oh Wehe Mir

A girl has the ability to detect other people’s fears. She can visualize these fears as horrible figures clinging to the backs of others, making their lives more difficult. Afraid of these horrible figures, she doesn’t leave her house. But she still is not capable of escaping her fear...

**Genre** Animation, Art, Fantasy  **Year of Production** 2009  **Director/Screenplay** Sermin Kaynak  **Animation** Sermin Kaynak, Markus Feder  **Length** 5 min  **Format** Video to 35 mm, color, 1:1.85  **Original Version** no dialogue  **Contact** Georg-Simon-Ohm-Hochschule Nuremberg · Prof. Jürgen Schopper · email juergen.schopper@ohm-hochschule.de · www.ohmrolle.de

**Sermin Kaynak** was born in 1981. She studied media design at the Georg-Simon-Ohm Fachhochschule in Nuremberg, graduating in 2009. During her studies, she directed the music clip Barfing Barfly (The Strike Boys), the title design Penumbra (2007), an image film for Glore (2008), and the short Oh wehe mir (2009).
Ohne Atem

A journey to a world under water. A world where you cannot stay for too long as a human being. Nik learned to withstand the urge to reach the surface to breathe and to control the needs of his body. You will have to force yourself to breathe again.

Genre Documentary Year of Production 2009 Director/Screenplay/Director of Photography Fabio Stoll Producer Daniel Rohm Principal Cast Nik Linder Length 6 min Format 16 mm to 35 mm, b&w, 1:1.85 Original Version no dialogue Sound Technology Stereo Contact Hochschule für Fernsehen und Film München · Tina Janker · email festival4@hff-muc.de · www.hff-muc.de

Fabio Stoll was born in 1984. From 2005-2008 he studied media dramaturgy at Mainz University. He worked as an intern and assistant DoP and did camera work for theater productions. Since 2008, he has been studying documentary filmmaking at the University of Television and Film Munich. He directed the shorts P – wie Punkrock und Pubertät (2005) and Ohne Atem (2009).
Paradise Later

The blink of an eye. Images emerge from dazzling white and disappear again, as if the eyes must first adjust to the light. While the camera follows a slow-moving river on the edge of a tropical metropolis, an off-screen voice reads a sales rep's report to a company's board of directors. As the narration progresses it becomes increasingly laden with self-doubt and accusations. 'The conquest of the earth ... is not a pretty thing when you look into it too much.' (Joseph Conrad, *Heart of Darkness*, 1899)

**Genre** Art, Ecology, Experimental, History, Literature, Road Movie, Documentary  
**Year of Production** 2010  
**Director** Ascan Breuer  
**Director of Photography** Victor Jaschke  
**Producers** Ascan Breuer, Victor Jaschke  
**Production Company** Breuer-Jaschke/Cologne & Vienna  
**Voices** Ascan Breuer (German), Tony Dunham (English)  
**Length** 13 min  
**Format** HDV to 35 mm, color, 1:1.85  
**Original Languages** English, German  
**Sound Technology** Stereo  
**Contact** sixpackfilm · Michaela Grill · email michaela@sixpackfilm.com  
www.sixpackfilm.com

**Ascan Breuer** was born in 1975 in Hamburg. He studied communications, sociology and psychology at the University of Vienna as well as filmmaking at the Academy of Media Arts Cologne. His films include: *Forst* (2005), *The Kurukshetra Report* (2009), and *Paradise Later* (2010).
A vacant house on the outskirts of Munich. People are gone. What is left? Empty rooms, a chair, a ruffled curtain. Traces and memories. The neighbors speak from their point of view.

**Genre** Documentary  **Year of Production** 2009  **Director** Friederike Güssefeld  **Director of Photography** Jonas Spriestersbach  **Producer** Rafael Parente  **Length** 9 min  **Format** 16 mm to 35 mm, b&w, 1:1.85  **Original Version** German  **Subtitled Version** English  **Sound Technology** Stereo  **Contact** Hochschule für Fernsehen und Film München · Tina Janker · email festival4@hff-muc.de · www.hff-muc.de

**Friederike Güssefeld** was born in 1984. From 2004-2007, she studied communication science and German literature. Since 2008, she has been a student of documentary filmmaking at the University of Television and Film in Munich. **Von Haus zu Haus** (2009) is her first film.
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