German Films at MoMA: The Museum of Modern Art

KINO! 2010: New Cinema from Germany
April 21 – May 2, 2010
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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
mahrdt@german-films.de
Kino! 2010: New Cinema from Germany

April 21 – May 2

The Museum of Modern Art marks its thirty-first annual survey of recent German cinema with a selection that includes features by three leading directors – Andreas Dresen (*Whisky with Vodka*), Hans-Christian Schmid (*The Wondrous World of Laundry*) and Margarethe von Trotta (*Vision*). New this year to Kino! are filmmakers Susanne Schneider (*The Day Will Come*), and Jan Raiber whose documentary, *All My Fathers*, premiered at the Berlin Film Festival in February.

German history plays a significant role in Enrique Sanchez Lansch’s *The Reichsorchester: The Berlin Philharmonic and the Third Reich*, as it does in both *Comrade Couture* about the fashion “industry” in former East Germany, and the OSCAR®-nominated *Rabbit à la Berlin* about livestock on the “other” side of the Berlin Wall. More current is *From Ramstein with Love* about the large American military base and hospital in the Rhineland.

Rounding out the season is *Next Generation 2009*, twelve short films from German film academies, and three recent German acquisitions to MoMA’s film archives – Hans Christian Schmid’s *Requiem*, Hans Weingartner’s *The Edukators*, and Philip Groening’s *Into Great Silence*.

Laurence Kardish
Senior Curator, Department of Film
The Museum of Modern Art

Organized by Laurence Kardish, Senior Curator, Department of Film, in cooperation with German Films (Munich) and its New York representative, Oliver Mahrdt. Kino! is presented with the support of the Goethe-Institut New York. Thanks to Christian Dorsch, Managing Director, and Nicole Kaufmann, Project Coordinator, German Films; Juliane Camfield, Goethe-Institut New York, and to all participating filmmakers, producers, and directors.
Alle meine Väter  ALL MY FATHERS

If there can be said to be such a thing, ALL MY FATHERS begins as a typical documentary about a young man, haunted by unanswered questions, in search of a biological parent he’s never known. But wait: within the first 12 minutes or so, 28-year-old filmmaker Jan Raiber, with the blessing of bubbly mom Kristina and loving stepfather Jürgen, has found his father Uwe, Kristina’s ex-husband, the result of a rushed union in the former GDR as a bid for both freedom and conformity. Upon further reflection, however, Kristina has one more surprise: Uwe isn’t Jan’s dad either. In documentary, as in drama, story is everything. And Jan Raiber has a remarkable story. One of his two siblings already knew Jürgen wasn’t his father, the other didn’t; Kristina’s parents are likewise under the impression Uwe – who paid Kristina child support for 18 years – is Jan’s biological father. Into this moral hornet’s nest comes an obstinate young filmmaker who confesses his on-camera anguish at the revelation: “the film is simply about a guy running around in search of his father; that’s the film right now. But I’m not interested in that now, that’s the problem.” His string of bold solutions leads to a denouement of unguarded, cumulatively devastating emotional moments, rendering ALL MY FATHERS a film of rich cultural metaphor and immense personal courage. – Eddie Cockrell


Jan Raiber was born in 1980 in Nordhausen in Thuringia. He grew up in Leipzig and performed in youth theater groups. He trained as a film and video editor in Berlin, Leipzig and Halle from 1999-2002 and began working as an assistant director in 2003. In 2005 he took up studies in directing at the Baden-Württemberg Film Academy in Ludwigsburg.

Screening: Thursday, 22 April, 4:30 pm, Sunday, 25 April, 5:00 pm

In person: Jan Raiber (director)
For reasons at first unclear, the immensely angry Alice (Katharina Schüttler) makes her way to the Alsace-Lorraine winery doorstep of Judith Müller (Iris Berben). To the consternation of Judith’s husband and two teenaged children, Alice eventually claims to be her abandoned daughter. But that fact is just the beginning of Judith’s secrets, and Alice’s obsession. There have, of course, been numerous recent films about the knotty moral problems faced by average Germans forced to severely revise their lives as a consequence of personal choice and political change, from Christian Petzold’s THE STATE I AM IN and Oskar Roehler’s NOWHERE TO GO, both from 2000, to last year’s extraordinary NOVEMBER CHILD and, of course, Florian Henckel von Donnersmarck’s Oscar-winning THE LIVES OF OTHERS. Yet few of these films have trafficked in the naked emotional rawness of THE DAY WILL COME; to watch mother and daughter verbally pummel each other is to see unchecked grief and anguish made real. For theater director and screenwriter Susanne Schneider, “the main question was elemental: how far would we go for our ideals? It was not my concern to decide between right and wrong, I wanted to focus first and foremost on the dilemma of the situation: anyone who opts for a political ideal pays a price, sooner or later.” Winner of a special mention award at Thessaloniki for Schüttler’s laceratingly fearless performance, THE DAY WILL COME is a forceful and resonant work. – Eddie Cockrell

**Genre** Drama  
**Category** Feature Film  
**Cinema**  
**Year of Production** 2009  
**Director/Screenplay** Susanne Schneider  
**Director of Photography** Jens Harant  
**Producers** Sabine Holtgreve, Stefan Schubert, Ralph Schwingel  
**Production Company** Wüste Film Ost/Berlin, in co-production with Unlimited/Strasbourg, Filmtank/Stuttgart, Wüste Film West/Cologne  
**Principal Cast** Iris Berben, Katharina Schüttler, Jacques Frantz, Sebastian Urzendowsky, Andrée Damant  
**Length** 104 min.  
**Sound Technology** Dolby SRD  
**Festival Screenings** Munich 2009, Toronto 2009, Thessaloniki 2009 (in competition), Göteborg 2010  
**Awards** Bavarian Film Prize 2010 (Best Newcomer Actress)  

**Susanne Schneider** studied at the Stuttgart State Academy for Art and Design and at the Academy of Arts Düsseldorf. She received a stipend for screenwriting classes at the University of Television & Film Munich in 1992. Since then, she has written numerous award-winning screenplays for television and feature films. In 2002, she directed her first feature film from her script *In einer Nacht wie dieser*, nominated for Best Director at the Munich Film Festival 2003. For the screenplay of her second feature *The Day Will Come* (Es kommt der Tag, 2009), she won the Thomas Strittmatter Award 2008. Susanne Schneider teaches screenwriting at the Baden-Württemberg Film Academy, the Hamburg Media School and the International Film School in Cologne.

**Screening:** Monday, 26 April, 4:15 pm, Wednesday, 28 April, 7:00 pm  
**In person:** Susanne Schneider (director), Katharina Schüttler (cast)
Liebesgrüsse aus Ramstein   FROM RAMSTEIN WITH LOVE

Since 1952, Ramstein Air Base in southwest Germany has served as the staging area for what is now known as the United States Air Forces in Europe. With an aggregate population of some 53,000 service members and civilian support staff, it is the largest overseas American community in the world and serves as a lifeline to around 100 units globally—including combat troops in Iraq and Afghanistan. From December 2007 until just after Barack Obama’s election as president, Siberian-born and Germany-based documentary filmmaker Irene Langemann (RUSSIA’S WONDER CHILDREN) followed three mixed-race, German-American, military-civilian married couples as they did their jobs and lived their lives. Though evasive when asked point-blank if the U.S. should pull out of what one soldier refers to as “eye-rack,” any apparent apprehension is overcome by determination and a tangible sense of patriotism: one German firefighter, married to an American seen being promoted to Air Force Master Sergeant after a long posting in Kuwait, prompts his young son to sing a phonetically spot-on version of Lee Greenwood’s “Proud to Be an American.” With its emphasis on the personal over the political, FROM RAMSTEIN WITH LOVE breathes fresh life into one soldier’s observation that “the military is not a job, it’s a life.” – Eddie Cockrell


Screening: Thursday, 29 April, 7:30 pm, Friday, 30 April, 6:00 pm
Ein Traum in Erdbeerfolie  COMRADE COUTURE

As a 1980s model in sartorially bland East Berlin, young Marco Wilms fell in with guerilla designers who rendered fashion from such found resources as shower curtains and the pink plastic used to protect growing fruit (COMRADE COUTURE’s German title translates literally as “a dream in strawberry foil”). Reuniting flamboyant stylist Frank Schäfer, ebullient designer Sabine von Oettingen and actor-turned-Muslim Robert Paris – classified by one now-sheepish former Stasi agent as “negative adolescents” – they decide to recreate a fashion show from back in the day. “I wanted to make a movie that is just fun,” Wilms explains, and COMRADE COUTURE is: both a tribute to their brave eccentricity and a timely example of the current wave of “Ostalgie” (combining the German words for “nostalgia” and “east”). COMRADE COUTURE is refreshingly personal and historically invaluable. – Eddie Cockrell


**Marco Wilms** was born in 1966 in East-Berlin. A tool maker, graphic designer and model, in 1990 he took up studies in set design at Weissensee Art College and at the “Konrad Wolf” Film School of Film and Television. A DAAD fellow in the United States, he also trained at the Actors Studio in New York. He graduated in directing from “Konrad Wolf” in 2001.

**Screening: Friday, 23 April, 7:30 pm, Wednesday, 28 April, 4:30 pm**
**In person: Marco Wilms (director), Sabine von Oettingen (cast)**

**Mauerhase RABBIT A LA BERLIN**

When the Berlin Wall rose abruptly in 1961, a trace of rabbits were isolated in the no-mans-land separating east from west. Forbidden from shooting them and unable to reach them, East German guards and western rubbernecker could only watch as rabbits did what rabbits do. An inspired non-fiction brainstorm, the OSCAR®-nominated RABBIT A LA BERLIN makes a devilishly clever analogy to the plight of Eastern Europe and the fundamental absurdity of the Wall. “I feel myself as a rabbit,” Bartek Konopka told one interviewer sincerely, “on a mission to speak on behalf of the rabbit people.” MAUERHAUSE is that kind of funny. – Eddie Cockrell

**Genre** History **Category** Documentary Cinema **Year of Production** 2009 **Directors/Screenplay** Bartek Konopka, Piotr Rosołowski **Director of Photography** Piotr Rosołowski **Producer** Anna Wydra **Production Company** MS FILMS/Warszaw in co-production with ma.ja.de. filmproduktion/Leipzig, MDR/Leipzig, RBB/Potsdam and TVP, in association with ARTE/Strasbourg, Lichtpunkt, YLE and VPRO **Length** 39 min. **Sound Technology** Stereo **Festival Screenings** Visions du Réel Nyon 2009, Hot Docs Toronto 2009, Cracow 2009, Hamptons 2009, DOK Leipzig 2009, Mar del Plata 2009, **Awards** Hot Docs Toronto 2009 (Award for Best Mid-Length Doc), Hamptons 2009 (Golden Starfish Award for Best Film of Conflict & Resolution), Nomination for OSCAR® 2010 in the category Documentary Short **World Sales** Deckert Distribution, email: office@deckert-distribution.com, www.deckert-distribution.com

**Bartek Konopka** was born in 1972. He studied journalism and worked as a TV/radio reporter for four years. In 2002 he finished his studies in film directing at Kieslowski WriTV Katowice Film School and Andrzej Wajda Master School of Film Directing Warsaw. He has directed numerous documentaries. In 2010 he is shooting his full-length feature debut.

**Screening: Friday, 23 April, 7:30 pm**
Discussing *The Day Will Come* and *The Reichsorchester* –

*The Berlin Philharmonic and the Third Reich:*

**A Talk with Susanne Schneider, Enrique Sánchez Lansch, Katharina Schüttler, and Pia Frankenberg**

In conjunction with the screenings of *The Day Will Come* and *The Reichsorchester* as part of KINO! 2010 [see pages 6 + 14] the Goethe-Institut New York and Deutsches Haus at NYU are pleased to host a discussion about the two films at the Wyoming Building, the Goethe-Institut’s event space on the Lower East Side. The event brings together the films’ two directors, Susanne Schneider, and Enrique Sánchez Lansch, and the actress Katharina Schüttler, the young female lead in *The Day Will Come*. Both films serve as examples in recent German cinema’s investigation of core events in German history that profoundly changed and shaped the nation – the Third Reich and the RAF. The talk will be moderated by author/filmmaker Pia Frankenberg.

**Tuesday, 27 April, 7:00 pm**

**Goethe-Institut Wyoming Building**
5 East 3rd Street (just east of Bowery)
New York, NY 10003
Phone: +1 (212) 439-8700
www.goethe.de/newyork

Admission is free; no reservation required

Deutsches Haus at NYU is grateful for the support received from the DAAD for this event.
The Goethe-Institut New York organizes a broad spectrum of exciting cultural events—such as film screenings, exhibitions, readings, discussions, artist talks, and performances—which present contemporary German culture and promote international cultural exchange.

Please visit us in our three new downtown spaces: the GOETHE-INSTITUT WYOMING BUILDING, our event space, and LUDLOW 38, our satellite space for contemporary art. The GOETHE-INSTITUT NEW YORK’S offices as well as its LIBRARY are now 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.
Das Reichsorchester – Die Berliner Philharmoniker und der Nationalsozialismus

THE REICHSORCHESTER – THE BERLIN PHILHARMONIC AND THE THIRD REICH

“The claim we were a Nazi orchestra is one I have to reject,” says Erich Hartmann, who has played double bass for the Berlin Philharmonic since 1943. “I see it differently.” And with that firm assertion – the tacked-on opinion itself a huge understatement – THE REICHSORCHESTER jumps squarely into the moral dilemma which continues to be a flashpoint of controversy: can those musicians who stayed in Germany, played in the orchestra and benefitted from their status as artists be held accountable for supporting the Third Reich? Or, as controversial conductor Wilhelm Furtwängler claimed in his post-war denazification trial, did he and the musicians under his baton have an obligation to bring the music of Bach, Beethoven, Mozart and Schubert to a German citizenry beleaguered in more ways than one? In 2006, the Berlin Philharmonic undertook an investigation of its relationship with the Nazi regime. This fascinating, scrupulously researched documentary by RHYTHM IS IT! co-director Enrique Sánchez Lansch (assisted by Misha Aster, who published the book “The Reich’s Orchestra” at about the same time), combines voluminous archive material with interviews of surviving members of the orchestra from the period and their offspring. There is shocking evidence for each argument, yet no doubt that to call the issue complex is itself a huge understatement. – Eddie Cockrell

Genre  History  Category  Documentary Cinema  Year of Production  2007  Director/Screenplay  Enrique Sánchez Lansch  Director of Photography  Fariba Nilchian  Producer  Ulli Pfau


Screening: Saturday, 24 April, 5:00 pm, Sunday, 25 April, 2:30 pm
In person: Enrique Sánchez Lansch (director)
Twelfth century Benedictine abbess Hildegard von Bingen was a Christian mystic, author, counselor, naturalist, scientist, philosopher, physician, herbalist, poet, channeller, visionary, composer and polymath who has emerged from the shadows of history as an extraordinary and enduring agent of faith and change. Margarethe von Trotta is a German auteur, hailed as the world’s leading feminist filmmaker, whose dozen films in three decades – including MARIANNE AND JULIANE, ROSA LUXEMBURG and ROSENSTRASSE – have included five leading roles for the great German actress Barbara Sukowa. In the profoundly joyful VISION, both collaborate triumphantly to portray von Bingen’s determination to expand the responsibilities of women within the order, even as she fend off outrage over the visions she claims to receive from God. “She was a woman whose subconscious worked in amazing ways without her ever realizing it,” von Trotta told interviewer Thilo Wydra. “She believed she had been given her orders from God … In this respect she is in fact quite similar to Rosa Luxemburg. She, too, heard a voice, the voice of history; she, too, wanted to enjoy all her talents to the fullest and use them to the best possible effect.” Formal without feeling austere, warm and relaxed given its cloistered subject matter, VISION is in many ways a culmination of von Trotta’s extraordinary oeuvre of films about women and their communities. A 2009 Telluride film festival sensation, VISION is unique and powerful. – Eddie Cockrell

Margarethe von Trotta ranks among the most important female directors in German cinema since the 1970s. Today primarily active as a screenwriter and director, her most well-known films include: The Lost Honor of Katharina Blum (Die verlorene Ehre der Katharina Blum, 1975, in co-direction with Volker Schlöndorff), Sisters or the Balance of Happiness (Schwestern oder die Balance des Glücks, 1979), Marianne and Juliane (Die Bleierne Zeit, 1981), Sheer Madness (Heller Wahn, 1983), Rosa Luxemburg (1985), The Promise (Das Versprechen, 1994), Rosenstrasse (2003), and I Am the Other Woman (Ich bin die Andere, 2006).

Screening: Wednesday, 21 April, 7:00 pm
In person: Margarethe von Trotta (director), Barbara Sukowa (cast)
Whisky mit Wodka

Things are tense on the set of the period love triangle TANGO FOR THREE. Egotistical star Otto Kullberg (Henry Hübchen, GO FOR ZUCKER!) is drunk once more, much to the chagrin of leading lady Bettina Moll (Corinna Harfouch, PERFUME: THE STORY OF A MURDERER), who once had a fling with Otto but is now unhappily married to the film’s director, earnest auteur Martin Telleck (Sylvester Groth, Goebbels in INGLOURIOUS BASTERDS). When younger actor Arno Runge (TV veteran Markus Hering) is brought in as Otto’s back-up and bête noir, the two thespians embark on a complicated game of one-upmanship that throws the entire production into merry chaos. Laced with German film industry in-jokes by veteran screenwriter Wolfgang Kohlhaase (SOLO SUNNY, THE LEGEND OF RITA, SUMMER IN BERLIN) and smoothly directed by the prolific Andreas Dresen (GRILL POINT, WILLENBROCK, CLOUD 9), WHISKY WITH VODKA plays like nothing so much as a German version of François Truffaut’s DAY FOR NIGHT re-imagined by Woody Allen: Dresen even employs Allen’s distinctive opening credit style, and the sheer affection for the filmmaking process is straight from Truffaut’s modus operandi. Winner of the Best Director prize at the 2009 Karlovy Vary festival, the effervescent WHISKY WITH VODKA has an effect that is, well, intoxicating. – Eddie Cockrell


Andreas Dresen was born in 1963 and started shooting amateur films in 1979. From 1984 to 1985 he worked as a sound technician at the theater in Schwerin, and then apprenticed at the DEFA studios, working as an assistant director with Günter Reisch. He then studied direction at the “Konrad Wolf” University of Film & Television in Potsdam. Since 1992, he has been working as a writer and director for television, cinema, and theater. A selection of his award-winning films includes: Silent Country (Stilles Land, 1992), Night Shapes (Nachtgestalten, 1998), The Policewoman (Die Polizistin, 2000), Grill Point (Halbe Treppe, 2001), Vote for Henryk! (Herr Wichmann von der CDU, 2003), Willenbrock (2004), Summer in Berlin (Sommer vorm Balkon, 2005), Cloud 9 (Wolke 9, 2008), and Whisky with Vodka (Whisky mit Wodka, 2009).

Screening: Thursday, 22 April, 7:30 pm, Saturday, 24 April, 2:30 pm
Die wundersame Welt der Waschkraft

THE WONDROUS WORLD OF LAUNDRY

In the weary Polish border village of Widuchowa, some 80 miles from the bright lights of Berlin, the Fliegel Textile Service is a prominent German-run enterprise. Providing crisp linens to many of the German capital’s most luxurious hotels, the large, brightly lit laundry employs some 400 locals, primarily women, in a seven-day-a-week shift structure. For his first documentary in 16 years, director Hans-Christian Schmid brings the same rural poetry that brought him to prominence in such dramatic features as LICHTER (DISTANT LIGHTS, 2003) and REQUIEM (2006) to this portrait of two such women and the complex home lives they work long hours to maintain. Divorced Beata struggles to raise her three children in a severely cramped flat, while recently remarried Monika hopes her 21-year-old daughter Marta can find a place for herself in a seemingly uncaring world. “In Poland these days,” someone says, “everything’s about money. Family life suffers because of this.” For his part, the well-groomed German owner has his own rational: “Everyone, he explains smoothly, “must find their level of personal satisfaction.” At once ruefully meditative and politically charged, this calm yet subversive work – its fury hinted at only by the title’s inherent irony – in fact yields a judgment as sharp as the folds in a Fliegel bed-sheet. – Eddie Cockrell

**Genre** Society **Category** Documentary Cinema **Year of Production** 2009 **Director/Screenplay** Hans-Christian Schmid **Director of Photography** Bogumil Godfreyw **Producers** Britta Knöller, Hans-Christian Schmid **Production Company** 23/5 Filmproduktion/Berlin, in co-production with RBB/Potsdam, ARTE/Strasbourg **Length** 97 min. **Sound Technology** Dolby Digital **Festival Screenings** Berlin 2009, Rio 2009 **World Sales** Bavaria Film International / Dept. of Bavaria Media GmbH, email: international@bavaria-film.de, www.bavaria-film-international.com

**Hans-Christian Schmid** was born in Altötting in 1965 and studied at the University of Television & Film in Munich. He made his directorial debut in 1989 with the documentary **Sekt oder Selters** followed by the short **Das lachende Gewitter**, the documentary **The Mechanism of the Miracle** and the TV film **Himmel und Hölle**. His breakthrough came in 1995 with **It’s a Jungle Out There**. His other highly-acclaimed films include: **23** (1998), **Crazy** (2000), **Distant Lights** (2003), **Requiem** (2006), and **Storm** (2009).

**Screening:** Friday, 23 April, 4:30 pm, Saturday, 1 May, 2:00 pm
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Germany in NYC

www.GermanyinNYC.org

The Empire State Building in the German National Colours. Photography © by Todd Weinstein 2007

Check it out today!
NEXT GENERATION 2009

From rose pink to the colors of snow: it is images that make films. 2009 is a compelling year for German short films from our film academies. These films are wild, idiosyncratic and short … some even shorter. The films experiment with form and content, and sometimes with both together. Borders are opened up; passion has been lent wings. Although the filmmakers of tomorrow may be very different with respect to their selected themes and fields of interest, they share the formal qualities. The diverse field of animation dominates their aesthetic choices. The young filmmakers view cinema as a huge image machine, and so they create images themselves.

The works are oriented on singular moments in the lives of individuals; decisive moments that point onward, backwards, or in a completely new direction; moments that express the depth of longing and the desires felt by the filmmakers in a magical way.

Amoklove is a love story. The interval of a heartbeat provides the rhythm, over which the narrative lies: the poetry. Repetition is necessary. Over the course of only one animated minute, Rosarot tells the full drama of being in love and falling out of love. Spatzen is an homage to the plan sequence, showing the end of a love story. One night; a journey and permanent surprise. In the end, there is always the bird in the hand. Samsa – Hommage an Franz Kafka bows down to the great master, but at the same time it represents a visual journey into the creative production process familiar to every artist.

The cultivation of plants is a different creative process. In Sunrise Dacapo (12cm/stehend), a conceptually based documentary film, it is geraniums that visualize the limits of nature all too clearly. In the end, the ram couples with the ewe and savagery wins the day. In Clean Up the moment has passed: all that remains is to clean up the scene of the event. There is also description of the everyday in the film Keine Besonderen Vorkommnisse: two soldiers control a check point in the middle of somewhere. I Don’t Feel Like Dancing makes us into voyeurs, and the shock goes deeper still. In the words of Gilles Deleuze, the decisive aspect is that “the anomalies of movement become the essential point instead of being accidental or contingent.” They certainly do that in these films, which were made at the various film and art academies of Germany – and that is what makes them so special. Between gives us an intimation of this movement in the image and beyond it, to the other side. Schneezeit allows us to sense time, and Lebensader brings us back to a childlike imagination.

Here’s to a great screening!

Maike Mia Hoehne, Curator Berlinale Shorts at the Berlin International Film Festival

We thank for their support

Screening: Saturday, 24 April, 7:30 pm
Amoklove

A magical moment between two people in the subway, but then it is all over and they will never see each other again – wrong! Fabian fights for his love and chases Marie through Stuttgart. That is Amoklove: a declaration of love during a cardiac recess.

**Genre** Love Story  **Year of Production** 2009  **Director/Screenplay** Julia C. Kaiser  **Director of Photography** Dominik Berg  **Producer** Anja Goll  **Production Company** Filmakademie Baden-Württemberg/Ludwigsburg  **Principal Cast** Thomas Fraenzel, Anne von Keller  **Technical Details** 9 min. 20 sec., HDV to 35 mm, color, 1:1.85, German with English subtitles, Dolby SR  **World Sales** Filmakademie Baden-Württemberg, email: eva.steegmayer@filmakademie.de, www.filmakademie.de

**Julia C. Kaiser** was born in 1983 in Munich. After internships at Bavaria Film and Munich’s Kammer spiele Theater, she worked on various productions at the Munich University of Television & Film. Since 2006, she has been studying screenwriting at the Baden-Württemberg Film Academy in Ludwigsburg. She has written the screenplays to several shorts and also directed the shorts Vigilia (2007) and Amoklove (2009).
Between

Between is an experimental short film about the human psyche, its complex combinations and the resulting visions. Strolling in between different senses, caught in an endless loop of our inner life, the exit is the only entrance.

Genre Animation, Art, Experimental  Year of Production 2008  Director/Screenplay/Animation/Producer Tim Bollinger  Director of Photography Daniel Meinl  Technical Details 5 min., Digi Beta to 35 mm, color, 1:1.85, no dialogue, Dolby Digital  World Sales Via Grafik, email: timbo@vgrfk.com, www.vgrfk.com

Tim Bollinger was born in 1976 in Wiesbaden. He co-founded the art collective and design bureau Via Grafik in 1998. Since 1999, he has been working as a freelance designer and filmmaker. From 1999-2008, he studied media design at the State Art University of Hesse in Offenbach. Between (2008) is his graduation film.
Clean Up

It’s his job to clean this special room, an execution chamber at a state prison in the United States. Every time there is an execution, he has to restore this place as it was before. This experimental short film gives an abnormal view on the death penalty.

Genre Experimental, Documentary  
Year of Production 2008  
Director Sebastian Mez  
Screenplay Sebastian Mez, Christian Trieloff, Christoph Arni  
Director of Photography Christian Trieloff  
Producer Christoph Arni  
Production Company Filmakademie Baden-Württemberg/Ludwigsburg  
Principal Cast Josef Wittner  
Technical Details 9 min. 20 sec., HDV to 35 mm, color, 1:1.85, English, Dolby Stereo  
World Sales Filmakademie Baden-Württemberg, email: eva.steegmayer@filmakademie.de, www.filmakademie.de

Sebastian Mez was born in 1982 in Essen. He was a trainee at a film production company and directed several social spots and short films. In 2007, he began studying documentary film at the Baden-Württemberg Film Academy. His other films include: Pure Water (social spot, 2003), Reloop (2004), The Tears of Eros (2005), Do the Right Thing (2007), and Perceptio (2008).
I Don’t Feel Like Dancing

Somewhere in a war zone. Three young soldiers try to distract themselves from their everyday wartime existence. One of them takes notice of a local girl. His comrades follow the girl one day…

**Genre**  History, Drama  **Year of Production**  2008  **Directors**  Evi Goldbrunner, Joachim Dollhopf  **Screenplay**  Evi Goldbrunner, Joachim Dollhopf, Robby Dannenberg  **Director of Photography**  Gregor Schönfelder  **Producer**  Juliane Mieke  **Production Companies**  Hochschule für Film & Fernsehen “Konrad Wolf”/Potsdam-Babelsberg, Cinema for Peace/Berlin  **Principal Cast**  Antonio Wannek, Vesela Kazakova, Jakob Bieber, Maximilian Haas  **Technical Details**  7 min., HDcam to 35 mm, color, 1:1.85, English, Dolby Digital 5.1  **World Sales**  Hochschule für Film & Fernsehen “Konrad Wolf”, email: distribution@hff-potsdam.de, www.hff-potsdam.de

**Evi Goldbrunner** and **Joachim Dollhopf** studied screenwriting/dramaturgy and directing, respectively, at the University of Film & Television “Konrad Wolf”. Their other films together include: **Gefangen** (2002), **Durst** (2002), **Neubürger** (2003), **Majella** (2005), **Bei Anruf Matt** (2007), and **WAGS** (2009).
Keine besonderen Vorkommnisse

NO SPECIAL INCIDENTS

Kosovo. It is the first German military deployment since WWII. Two German KFOR soldiers are trying to control a checkpoint in the middle of nowhere. In addition to communication problems with the locals, torrid heat, a boring everyday existence and the question of whether or not a mine field is a mine field, the two also have to deal with their own fear.

Genre Drama, War Year of Production 2009 Director/Screenplay Lennart Ruff Director of Photography Jana Lämmerer Producers Daniel Schmidt, Juliane Husemann Production Company Hochschule für Fernsehen & Film München/Munich Principal Cast Tristan Seith, Oliver Mallison, René Dumont, Anita Matija Technical Details 12 min., 16 mm to 35 mm, b&w, 1:1.37, German/English/Albanian with English subtitles, Dolby SR World Sales Hochschule für Fernsehen & Film München, email: margot.freissinger@hff-muc.de, www.hff-muenchen.de

Lennart Ruff was born in 1986 in Mannheim. He worked as an intern for several commercial production companies, as a location manager and production assistant for German TV and theatrical films. Since 2007, he has been studying directing at the University of Television & Film Munich. His other short films include: Grenzfall (2007), Little Jerk (2008), and Kreislauf (2009).
Lebensader

A little girl finds the whole world inside a leaf.


Angela Steffen was born in Dannenberg in 1979. From 2001 – 2002 she studied animation at the Animation School Hamburg, and then at the Institute of Animation at the Baden-Württemberg Film Academy, graduating in 2009. During her studies she developed a personal and poetic style culminating in her diploma film Lebensader (2009). Her previous film Wie ich mich traf (2004) won numerous awards in Germany and abroad. Her other films include: Shadow Play (2002, co-director) and Loko Mare (2005).
Rosarot  ROSE-COLORED

A short film about the aberrations and confusions of love.

**Genre**  Animation  **Year of Production**  2009  **Directors/Screenplay/Animation/Directors of Photography/Producers**  Ines Christine Geisser, Kirsten Carina Geisser  **Production Company**  School of Art and Design Kassel  **Technical Details**  1 min., Digital to 35 mm, color, 1:1.37, no dialogue, Dolby SR  **World Sales**  Ines Christine Geisser, email: ines.geisser@gmx.de, www.trickfilmkassel.de

**Ines Christine Geisser**  was born in 1982 in Naila. Since 2006, she has been studying illustration and animation at the Kassel School of Art and Design. Her other short films include:  **Das reicht bis nächstes Jahr**  (2006) and  **I Need To Buy Nailpolish-Remover Tomorrow**  (2008).

**Kirsten Carina Geisser**  was born in 1986 in Naila. Since 2006, she has been a student at the Burg Giebichenstein University of Art and Design Halle and as a guest student at the Kassel School of Art and Design.  **Rosarot**  (2009) is her first film.
Samsa – Hommage an Franz Kafka

A brief, nightmarish sequence depicting Kafka in a process of writing, where lines between reality and fiction are beginning to blur.

**Genre** Animation, Experimental, Literature  
**Year of Production** 2008  
**Director/Screenplay/Animation** René Lange  
**Producer** Nadine Sklodowski  
**Production Company** Hochschule für Film & Fernsehen “Konrad Wolf”/Potsdam-Babelsberg  
**Technical Details** 4 min., 35 mm, b&w, 1:1.85, no dialogue, Dolby Digital

**World Sales** Hochschule für Film & Fernsehen “Konrad Wolf”, email: distribution@hff-potsdam.de, www.hff-potsdam.de

**René Lange** was born in 1977 in Saxony-Anhalt. From 1995-2000, he studied graphic design in Dessau. Since 2003, he has been studying animation at the University of Film & Television “Konrad Wolf”. His other films include: **Die Identitätskrise** (2002), **Wie der Pfeffer auf die Sterne kam** (2003), and **Fuchs, du hast die Gans gestohlen** (2004).
Schneezeit  
Snowtime

Snowtime is a filmic meditation about the essence of time. For decades, Oskar has been living in a lonely cottage in the middle of endless, snow-covered fields. The past and the future, memories and the present superimpose each other in this constantly frozen landscape until the borders between time become so thin that it appears one could transcend them.

**Genre** Art  
**Year of Production** 2008  
**Director/Director of Photography/Producer** Hannes Burchert  
**Screenplay** Jan Oldenburg, Hannes Burchert  
**Production Company** Hochschule für bildende Künste/Hamburg  
**Principal Cast** Andreas Thiele, Wilfried Thiele  
**Technical Details** 15 min., HDcam to 35 mm, color, cs, no dialogue, Dolby SR  
**World Sales** Hannes Burchert, email: info@schneezeit.com, www.schneezeit.com

Spatzen  
SPARRoWS

A man meets a woman in a bar. They walk through the night without any reason. At dawn they separate again. A long take.

**Genre**  Drama, Musical, Experimental  
**Year of Production**  2009  
**Director/Screenplay**  Jan Speckenbach  
**Director of Photography**  Armin Dierolf  
**Producers**  Hartmut Bitomsky, Sol Bondy  
**Production Company**  dffb/Berlin  
**Principal Cast**  Johannes Kuehn, Filipina Henoch, Ninja Stangenberg, Michael Golab  
**Technical Details**  12 min., DigiBeta to 35 mm, color, 1:1.85, German with English subtitles, Dolby Digital  
**World Sales**  Deutsche Film- & Fernsehakademie Berlin GmbH (dffb), email: wolff@dfbb.de, www.dffb.de

**Jan Speckenbach**  was born in 1970 and studied art history, philosophy and media arts in Munich, Karlsruhe and Paris. Since 1999, he has been working as a freelance video artist. In 2005, he took up postgraduate studies in film directing at the German Film & Television Academy (dffb) in Berlin. His other films include:  
- **A Few Minutes Jean Rouch**  (documentary, 1995)  
- **DCX**  (2001)  
- **Zeitspuren oder die Vermessung eines Theaters**  (documentary, 2003)  
- **La Chambre penchéée**  (2005)  
Sunrise Dacapo (12cm/stehend)

SUNRISE DACAPO (12CM/UPRIGHT)

Nature from the assembly line. An observation on the growing of geraniums in mass production and the coherence of noise and silence. The beauty of nature, apparently perfectly reproduced in artificial surroundings.

Genre Experimental, Documentary  Year of Production 2008  Director/Screenplay/Director of Photography/Producer Nina Poppe  Production Company Kunsthochschule für Medien Köln/Cologne  Length 5 min., 16 mm to 35 mm, color, 1:1.37, no dialogue, Dolby SR  World Sales Kunsthochschule für Medien Köln, email: dilger@khm.de, www.khm.de

Nina Poppe was born in 1979 in Münster. From 1999-2003, she studied photography at the Utrecht School of Arts. Since 2003, she has worked as a freelance photographer and curator in Cologne. Since 2005 she has been a student at the Academy of Media Art Cologne.  Sunrise Dacapo  (2008) is her intermediate diploma film.
You Are My Hero

Time and time again the brave knight takes off into battle. Even though his sword actually smells like tomato juice upon each of his triumphal returns, his wife remains loyal to her hero. Not until he takes off for battle one day without his sword does she get suspicious and look further into the situation at hand.

**Genre** Animation, Drama, History  **Year of Production** 2009  **Directors/Screenplay/Producer** Tobias Bilgeri  **Animation** Tobias Bilgeri, Raphael Wahl  **Production Company** Kunsthochschule Kassel  **Voice of** Sophia Baron  **Technical Details** 8 min., 35 mm, color, 1:1.85, English, Dolby Digital  **World Sales** Tobias Bilgeri, email: info@bilgeri.eu, www.bilgeri.eu

**Tobias Bilgeri** was born in 1978 in Bayreuth. After completing his first animated short with an 8 mm camera in 2000, he never stopped making his own films and commercial works. Since 2003 he has been studying animation at the Kassel School of Art and Design. His animated shorts *Je veux rester* (2006) and *About Love, Hate and the Other One* (2008) were shown at several festivals all over the world.
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German Films – A Profile

German Films Service + Marketing is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company. In 2004, the company was reorganized and now operates under the name: German Films Service + Marketing GmbH.

German Films’ range of activities includes:

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, Toronto, Locarno, San Sebastian, Montreal, Karlovy Vary, Moscow, Nyon, Shanghai, Rotterdam, San Francisco, Sydney, Gothenburg, Warsaw, Thessaloniki, Rome, and Turin, among others
- Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM Los Angeles, Shanghai)
- Staging of the “German Premieres” industry screenings in New York and Rome
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, video, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual Next Generation short film program, which presents a selection of shorts by students of German film schools and is premiered every year at Cannes
- Publication of informational literature about current German films and the German film industry (German Films Quarterly), as well as international market analyses and special festival brochures
- An Internet website (www.german-films.de) offering information about new German films, a film archive, as well as information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best Foreign Language Film
- Collaboration with Deutsche Welle’s DW-TV KINO program which features the latest German film releases and international productions in Germany
- Organization of the “German Films Previews” geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- Organization with Unifrance of the annual German-French film meeting
- In association and cooperation with its shareholders, German Films works to promote feature, documentary, television and short films.