

The background is a vibrant, multi-colored abstract pattern of small, irregular shapes in shades of blue, green, red, and purple. In the lower right quadrant, there is a dark silhouette of a house with a gabled roof, a chimney, and a few windows, set against the colorful background.

W A S A N
D E R E S
M A C H E N

(The Home and the Movie)

A festival
to mark 60 years
of Das kleine Fernsehspiel



TABLE OF CONTENTS

Introduction	4
Greeting: Burkhard Althoff	6
Greeting: Stefanie Schulte Strathaus	7
Kathrin Brinkmann: 60 Years of Working and Producing Differently – An Exploratory Walk through the Editorial History of <i>Das kleine Fernsehspiel</i>	8
Eckart Stein: A Bridge between Film and Television	12
Ulrich Gregor: A History of Innovative Cinema	13
THE EXHIBITION	14
66 films from six decades of film history	15
Podcasts & Cinema on Demand	38
Podcast-Series Berlinale Forum: Q&As spanning five decades	38
WS2-Podcasts by authors from the Johannes Gutenberg-Universität Mainz	38
killer.berlin.doc	38
Cinema on Demand	38
PROGRAMME OF EVENTS	39
Calendar of events	40
Doing something different: Television of the future	42
Situated Histories – <i>Das kleine Fernsehspiel</i> in the World	43
Film screenings with Talks	46
<i>To Show or not to Show</i> : Point of view	46
<i>System Crasher</i> : Revolt of the Children	47
<i>Iracema</i> : Tragedy of the Amazon	47
<i>Anou Banou</i> : Daughters of Utopia	48
<i>Bab el-Oued City</i> : Chronicle of the present day	48
<i>Yalda</i> : Reflection of Reality	49
<i>The Snake in my Bed</i> : Poetry of Rebellion	49
CHEAP & XIU XIU TV LIVE: <i>Homo Is Where the Heart Is</i>	50
Right of Public Access IV: The Foundation Stone for a Library of Images	51
ZDF – <i>Das kleine Fernsehspiel</i> (DKF) introduces itself	52
How to DKF	52
International Feature-Film Co-productions at the DKF	52
The essayistic-experimental documentary film at the DKF	53
The DKF as a laboratory for technical and storytelling innovation	53
The DKF and serial storytelling	53
INDEX 1: Directors A-Z	54
INDEX 2: Films A-Z	55
MAP OF THE EXHIBITION	56
TIMETABLE	58
IMPRINT	62

INTRODUCTION

With *Was anderes machen* (*The Home and the Movie*), silent green focuses in 2023 on the archive of *Das kleine Fernsehspiel*. Elementary questions of our time on diversity, equality and decolonisation have been dealt with in this broadcasting slot since its early days, just as film language positions that pointed far into the future. On the 60th anniversary of the ZDF editorial office and Arsenal – Institute for Film and Video Art, television and film heritage will be commemorated together for the first time.

Was anderes machen / Doing something different – the title implies both opportunity and urgency. Sometimes we wake up in the morning with the feeling: “I would like to do something different.” And then there are days when we wake up and think: “We have to do something else now!” Perhaps Ulrich and Erika Gregor experienced one such morning in 1963 when they decided to found the association Friends of the German Cinematheque, its own arthouse cinema – the Arsenal, a distribution company and shortly thereafter an independent Berlinale section, the International Forum of New Cinema.

In the same year, with ZDF, the Second German Television programme went on air, and slightly hidden in the wide range of programmes: *Das kleine Fernsehspiel*. When asked about his intention, editor in chief Eckart Stein later liked to quote Godard: “We are making cinema that no longer exists and television that does not yet exist.” Influenced by the Oberhausen Manifesto on New German Film, independent, visionary, experimental filmmaking was to be given a place in the emerging medium of television. Initially a half hour in the early evening programme, later the *Nachtstudio* (*Late Night Programme*) for the longer camera films.

Where did this simultaneous sense of urgency come from? In the early 1960s, there was increasing impatience in the FRG given the glaring structural and political continuities of the Nazi era and the rich hedonism of the economic miracle. A young generation of cultural practitioners pushed for the expansion of an outdated canon in film and also in the new medium of television that focused primarily on entertainment. They called for the expansion of politically and formally innovative filmmaking, world cinema – especially films from the global South and East, the Cold War was on – feminist

filmmaking and more films by women in general, queer filmmaking, film as a subjective means of expression, experimental forms of film. In co-production with *Das kleine Fernsehspiel* and the distribution channels of the festival, cinema and television broadcasting, an artistic biotope was created for filmmakers from across the world that – at least temporarily – provided protection from the demands of commercial exploitation. A protection that official cultural policy in most countries still only grants to theatre, art and music, but not to artistic film.

Today, we look back on six decades of Arsenal with a collection of around 10,000 films and *Das kleine Fernsehspiel* with over 1,500 productions, and thus on two enormous archives with a remarkable overlap. We recall a time when we grew up away from the cities – without internet and smart phones – and once a week, late in the evening, a window to the world opened in Lower Saxony and Schleswig-Holstein. In almost every living room in the Federal Republic. What drifted in through that window was loved and hated, it was argued about and kept quiet. We remember a time when we, as young students in Berlin, found a home in the Arsenal cinema among kindred spirits, who gathered evening after evening to discuss political cinema, radical film art or masterpieces of film history.

Archival practice, which is presently being addressed in many academic and curatorial contexts, determines how we deal with the past. But it also raises questions about the present: How do we want to write history? How can we speak with many voices? How do we want to create access for all: for those who have not studied, for those for whom German is not a mother tongue, for the communities, the old and the young. And finally, archival practice means the indispensable opportunity to understand the past as a constructive guide to the future.

In recent years, the Arsenal has impressively demonstrated the need for an open and accessible archive and transnational networks for working with archives through the projects *Living Archive*, *Visionary Archive* and the biennial *Archival Assembly*.

The archives of the public broadcaster are financed through a broadcasting fee that is obligatory for all

citizens, companies, institutions and public welfare organisations in Germany. Although digitization has been happening for a while, legal issues have been the main obstacle to opening up the archives. Moreover, the issue of licensing content for non-commercial purposes is handled very differently by the various broadcasters. We are therefore pleased that the editorial team of *Das kleine Fernsehspiel* is opening up its archive for curatorial viewing and making it visible.

And thus becomes visible what the foundation stone for a virtual or real house could be, which Harun Farocki called a “library of images”. A walk-in, for public use, transnational archive of political, poetic and innovative world cinema. It will be visible in the Betonhalle of silent green: a curated TV programme with over 60 films from six decades, a research platform, a “cinema on demand”. A studio will be created, a temporary space for academic exchange and social encounters, for performance, workshop discussions and dialogue with guests from all over the world. Our selection – subjective and by no means representative – lays that foundational stone for a house that is far larger. With this selection, we are constructing a conceptual space through which, at best, threads are gradually spun, *viewing histories* such as these:

Women narrate stories about violence at the interface between the individual, the family and society. They tell stories not only of physical violence but also of emotional and structural violence. For example, Helga Reidemeister’s *Is This Fate?* and Jutta Brückner’s *The Hunger Years – In a Land of Plenty*, Omah Diegu’s *The Snake in my Bed*, Teresa Villaverde’s *The Major Age*, Jasmila Žbanić’s *Grbavica: The Land of my Dreams*, Maria Speth’s *Madonnas*, Nora Fingscheidt’s *System Crasher* and Tatiana Huezo’s *Prayers for the Stolen*.

Another path runs alongside utopias, shining through in Edna Politi’s film *Anou Banou* or the *Daughters of Utopia* about pioneering women in Israel, as a swan song to the Thatcher era in Derek Jarman’s visual rebellion *The Last of England*. Still in the making, from the midst of the early 1980s squatter scene in *Pafst bloß auf* of the Medienwerkstaff Freiburg and among the activists of Gezi Park in *Chronik einer Revolte – ein Jahr Istanbul* by Pilavci and Gottschlich. Flickering, provocatively questioning

gender and sexual identity in Lynn Hershman Leeson’s *Conceiving Ada* and Pia Hellenthal’s *Searching Eva*. Barely recognisable as an ideal for forgiveness in Massoud Bakhshi’s *Yalda*.

A third strand: Understanding landscape as a narrative like Mani Kaul does in *The Desert of a Thousand Lines*, as a living archive of human and animal ways of life in Atteyat Abnoudi’s *Rhythm of Life* and Safi Faye’s *Come and Work*, as a victim of exploitation and violence in Jorge Bodanzky’s *Iracema*, controlled by surveillance in Michael Klier’s *The Giant* and as a powerful protagonist in Valeska Grisebach’s *Western*.

One thread, more a web of great sensitivity and vulnerability, we have termed for ourselves “to handle with care”. Here, autobiographical history intertwines with a personal, subjective visual language into cinematic art, as in Stephen Dwoskin’s *Hindered* or Chantal Akerman’s *News from Home*. The camera as a medium of mourning in Jan Peters’s *December 1 – 31*. The subjective experience of a historical moment in *Goodbye UdSSR* by Alexander Rodnyansky or feeling one’s way into one’s own history in the context of historical events as in Angelika Levi’s *My Life Part 2*.

Our aim is not to bring these very different films down to a common denominator or to classify them thematically, but to understand them as an open discursive space across time and territories. This space is an invitation to discover one’s own path and to spin one’s own threads. At the interface of cinema and television, the utopia of a library of images emerges. A place of infinite expanse as a home in a world that is becoming increasingly narrow.

We would like to express our sincere thanks to all those involved in and working on the project, without whom we would never have been able to implement our idea for *Was anderes machen (The Home and the Movie)*, first and foremost the entire team of silent green. Our special thanks to Kathrin Brinkmann and Burkhard Althoff, also to all current and former editors of *Das kleine Fernsehspiel*: Alexandra Schneider, Marc Siegel and the students of the seminar *Archival Research and Practice* at the Johannes Gutenberg University Mainz, as well as Stefanie Schulte Strathaus and the entire team of the Arsenal - Institute

for Film and Video Art. We would also like to thank all the filmmakers, licensors, performers and event guests who have contributed their works and thoughts, equally the waveline team for their technical support, the b_books and un/shelf teams for organising the book and DVD sales, and Vivien Buchhorn and Volker Pantenburg for their curatorial work on the TV archive panels.

Bettina Ellerkamp, Merle Kröger (Curators)

GREETING

Burkhard Althoff

Das kleine Fernsehspiel is an ongoing project for the future. It was and is about the perspectives of upcoming filmmakers, about innovative storytelling, about that which has not yet been seen or attempted or not often enough. In 60 years, a not clearly visible “landscape” of over 1,500 films has emerged. Some stand out, marking perhaps a mountain range or even a peak, but many have also sunk into oblivion.

We, ZDF and the editors of the *Das kleine Fernsehspiel*, are very grateful to the curators and producers of silent green for undertaking an expedition into this “uncharted territory” and now proposing a first mapping of that landscape. With *Was anderes machen (The Home and the Movie)*, they are mainly tracing the editorial department’s transnational productions and opening up an artistically and politically exciting path through *Das kleine Fernsehspiel*’s film heritage – making it possible to access and experience it.

We are also thankful for the invitation to use the Kulturquartier as our editorial work space – from a pop-up office – during the festival. In the mornings, we look forward to one-on-one talks with anyone interested in getting to know us. In the afternoons, we present key aspects of our current work in five workshop sessions. *Was anderes machen (The Home and the Movie)* will thus become the motto of *Das kleine Fernsehspiel* for a whole week.

Especially in times when fears for the future are being exploited for profit, a differentiated and discursive approach to cultural heritage has societal relevance. Archival work becomes particularly important for the future when the return to the vanquished past is presented as a promising goal. After all, substantiated alternative (counter-) canons also offer the chance to develop different and new ideas of the future. This is what connects the work of silent green and its partners Arsenal and Johannes Gutenberg University Mainz with *Das kleine Fernsehspiel*. Here, like there, it is about projects for the future.

Burkhard Althoff
Editorial Office *Das kleine Fernsehspiel*

GREETING

Stefanie Schulte Strathaus

Safi Faye's film *Come and Work* (1976) begins with the image of a kapok tree. The director's voice announces a tribute to oral tradition, flanked by a quote by Amadou Hampâté Ba: "En Afrique, un vieillard qui meurt c'est une bibliothèque qui brûle" ("In Africa, when an old man dies, a library has burned down").

The Q&A after the world premiere at the Berlinale's International Forum of New Cinema was about evaluating information passed down orally. Safi Faye insisted that images have the ability to absorb voices of a society that had existed for centuries. She had made it her mission to make cinema a setting for historical events, and not just on the screen.

Stories continue in the cinema hall. When in 2019 a retrospective of probably the first Arab woman documentary filmmaker Atteyat Al Abnoudi was presented at the Arsenal, organised by the Cimatheque – Alternative Film Centre in Cairo (among them her film *Rhythm of Life*, 1988), the director Claudia von Aleman called out from the audience: "I know the cinematographer, she shot Helke Sander's film *The All-Round Reduced Personality – Redupers* (1978) as well!" They had all met in July 1975 at the *Women in Cinema* conference in St. Vincent in the Aosta Valley in Italy, where they founded the network *Film Women International*. *Come and Work*, *Rhythm of Life* and *The All-Round Reduced Personality – Redupers* are productions of ZDF – *Das kleine Fernsehspiel*. Analogue copies of *Come and Work* and *The All-Round Reduced Personality – Redupers* have been in the Arsenal archive since their premieres at the Berlinale Forum, the section that the Arsenal has organised since 1971. Two other films by Abnoudi can also be found there. *Rhythm of Life* is at the partner institution Cimatheque.

In 1963, Friends of the German Cinematheque, since 2008 Arsenal – Institute for Film and Video Art, was founded to create a practice of screening films and talking about films. What bothered the founders, including Erika and Ulrich Gregor, was the silence that had prevailed over the recent past. They wanted to shake things up, make connections, especially in the East, but also in the rest of the world, Latin America, Asia, Africa. The association soon became a "home of independent cinema". After seven years as a "travelling cinema", they opened their first own cinema hall in 1970, and in 1971 - in reaction to a political scandal involving the film *O.K.* by Michael Vorhoeven – the section Forum of the Berlinale. It was not only about different films, but also about a different festival format: extensive informational material and detailed discussions accompanied the programme. The films were also meant to find distribution after the festival, not only in the cities but also in rural areas (*the home*). Equally important was film education because cinema had developed a new language that connected it to the world (*the movie*). That's why German subtitled copies were produced that were distributed by Arsenal. From there, they found their way to community cinemas, where to this day the common credo is: "Showing different films differently".

Doing something different: In times of upheaval like in 1963, which always go hand in hand with breaking away from the past and not yet being able to name the new (different from what?), but also in times of crisis like in 2023, communities of solidarity or let's call them families of choice play an important role. The fact that the archives of the Arsenal and ZDF's *Das kleine Fernsehspiel* have a large number of overlapping films, which they turn to today, is no coincidence, just as it is no coincidence that the cinematographer Katia Forbert shot films not only by Helke Sander but also by Atteyat Al Abnoudi.

ZDF editors met filmmakers at the Berlinale Forum, and *Das kleine Fernsehspiel*'s productions celebrated their premieres at the festival. The stories told by those who were there, but also the stories told by the films, make cinema and its archives an infinite space of possibilities. It contains what was and what is not but could be.

Arsenal and *Das kleine Fernsehspiel* are celebrating their birthdays together. I would like to congratulate the many filmmakers who have written both their histories. Among them are also those who planned and organised this festival: first and foremost Bettina Ellerkamp, Merle Kröger and Jörg Heitmann. My sincere thanks to them, as well as to Kathrin Brinkmann and Burkhard Althoff (ZDF – *Das kleine Fernsehspiel*), Alexandra Schneider and Marc Siegel (Johannes Gutenberg-University Mainz) and Vinzenz Hediger (Goethe University Frankfurt a.M.), and to all the others at silent green, at ZDF, at Arsenal, in universities and everywhere in the world who are always willing to do something different.

Stefanie Schulte Strathaus
Artistic Director, Arsenal – Institute for Film and Video Art

60 YEARS OF WORKING AND PRODUCING DIFFERENTLY

An Exploratory Walk through
the Editorial History of
Das kleine Fernsehspiel

Kathrin Brinkmann

To this day, the work of the editorial department *Das kleine Fernsehspiel* focuses on the search for promising projects primarily by young filmmakers, who explore the boundaries of contemporary filmmaking in terms of both content and form. With each new generation of filmmakers, *Das kleine Fernsehspiel* has responded to the challenges of the time, to technical possibilities and film language positions, as well as to socio-political upheavals at home and abroad.

To be able to make different films, you also need different ways of working and producing, and so early on the editorial department developed its own production model, the so-called camera film, through which it has not only supported young, unknown filmmakers in Germany but also filmmakers of independent world cinema.

With more than 1,500 films having been shown in the editorial department's broadcasting slot, the ensuing exploratory walk through the 60-year editorial and production history of *Das kleine Fernsehspiel* can only present the most significant milestones and regrettably not refer to all 66 films over the six decades that can be seen in the exhibition.

THE 1960^s

The editorial department *Das kleine Fernsehspiel* is founded on 1 July 1962 as an experimental workshop. The task of its staff is to represent literary and stylistic experimentation within the Second German Television.

The first broadcast of *Das kleine Fernsehspiel* takes place on 4 April 1963, three days after the official start of ZDF, with a television adaptation by Eckart Stein, later the long-time editor in chief of *Das kleines Fernsehspiel*, of the dramatic text *Die Unzufriedenen* by Prosper Mérimée. It is just under 25 minutes long and is broadcast between serials and commercials in the early evening programme.

In its early years, the editorial department seeks collaboration with writers and authors to develop their own narrative forms for the new medium of television. In the broadcast lists, they are referred to as “camera narratives”, “television feuillets”, “original television dramas” and “short fiction films”. Amongst them are also the first European productions of the late 1960s, such as the science fiction satire *Roly Poly* (1968) by the Polish director Andrzej Wajda, based on a radio play by Stanisław Lem.

THE 1970^s

In the early 1970s, the editorial team comes up a new form of production, the so-called “camera film” – tailored to projects of the “small form”. Minimal bureaucratic control and (unsecured) advance payments are intended to give auteur filmmakers the opportunity to make their films themselves, without producers, quickly and with a small team, and thus to make optimal use of the budget. Their films are shown in the newly established slot *Kamerafilme im Nachtstudio* (Camera Films in the Late

Night Programme) on Tuesday evenings at 10 pm, which develops into an open space for artistic experimentation with no specifics on length, content or genre. These include some feature length films by filmmakers of the new German cinema, who wish to work for cinema as well as for television, for instance *The Merchant of Four Seasons* (1972) by Rainer Werner Fassbinder or *Der Bomberpilot* (1970) by Werner Schröter.

The first women filmmakers to work with the editorial department *Das kleine Fernsehspiel* also use the camera film model. Jutta Brückner is able to make her first three films *Do Right and Fear No One* (1975), *Ein ganz und gar verwehrlostes Mädchen* (1977) and *The Hunger Years – In a Land of Plenty* (1980) with the support of the editorial department. *Under the Pavement Lies the Strand* (1974) by Helma Sanders-Brahms, *Is This Fate?* (1979) by Helga Reidemeister, *The All-Round Reduced Personality – Redupers* (1978) by Helke Sander and many other films by women directors are shown in *Das kleine Fernsehspiel*'s broadcasting slot, which becomes an important platform for feminist film in the 1970s.

From the mid-1970s onwards, a number of films by directors who had migrated to the Federal Republic of Germany can also be discovered in the broadcasting list of *Das kleine Fernsehspiel*, including two films by the Iranian-German director Sohrab Shahid Saless: *Time of Maturity* (1975) and *Addressee Unknown* (1983), a reflection on everyday racism in Germany.

In the mid-1970s, five male and two female editors work for the editorial department *Das kleine Fernsehspiel*. To this day, all project and content-related decisions are discussed and taken jointly.

The editorial department's concept of work – to promote the “small, modest, other” (Eckart Stein) – but also limited funds force it to look for partners that they find in the authors, producers, institutions, distributors and festivals of “other cinema”. Amongst the first European camera film co-productions of this “other cinema” in the 1970s are the autobiographical experimental film *Hindered* (1974) by London-based American director Stephen Dwoskin, the documentary film *Daguerreotypes* (1975) by French director Agnès Varda, the documentary

feature film shot in Brazil *Iracema* (1975) by Jorge Bodanzky, the documentary film shot in New York *News from Home* (1976) by Belgian filmmaker Chantal Akerman. Many of these and subsequent camera film co-productions are shown at film festivals worldwide – an intensive exchange develops especially with the International Forum of New Cinema and the International Film Festival Rotterdam.

In 1978, *Das kleine Fernsehspiel* initiates a loosely-knit series entitled *Films from the third world* with which the editors want to support filmmakers from South America and Africa – including *Come and Work* (1979) by Senegalese filmmaker Safi Faye.

Das kleine Fernsehspiel also becomes an important partner for the US-American auteur filmmakers, the so-called *American Independents*. From the late 1970s onwards, it shows works by Maxi Cohen, Mark Rappaport and the first two films by the African-American filmmaker Charles Burnett, *Killer of Sheep* (1977) and *My Brother's Wedding* (1983). Together with Ethiopian-born Haile Gerima – whose film *Ashes and Embers* (1983) is also supported by the editorial department – Burnett is one of the key figures of the so-called *L.A. Rebellion* movement of black students at UCLA Film School, who want to create a new black cinema.

Continued collaboration with the *American Independents* produces some surprising theatre and festival successes in the following years – including the feature films *Hero* (1982) by Alexandre Rockwell, *Stranger Than Paradise* (1984) by Jim Jarmush and *Variety* (1984) by Bette Gordon.

THE 1980^s

In the early 1980s, the new medium of video brings innovative works that experiment with essayistic narrative methods – *The Giant* (1983) by Michael Klier or *Der Erfolgsbericht* (1982) by Stephan Köster, which combines autobiographical, poetic and essayistic elements in an unusual love story.

The cooperation that had begun in the 1970s with film schools in Berlin and Munich is intensified and many of their graduates' films are co-produced, including *Haitian Corner* (1987) by Raoul Peck, who had studied at the DFFB in the 1980s. The late broadcast slot, now on Thursday evenings at 10:15 pm, offers a haven and freedom to experiment with form and content.

The editorial department now produces an average of 45 films a year and undertakes to make no more than three films with one filmmaker to be able to regularly offer a place to emerging talent. *Das kleine Fernsehspiel* usually permits its productions a theatrical distribution before they are broadcast.

1982 marks the fruitful cooperation with the newly founded British broadcaster Channel 4, which pursues a programming policy in the '80s and early '90s similar to that of *Das kleine Fernsehspiel*. Amongst others, they co-produce the Derek Jarman films *The Last of England* (1987) and *The Garden* (1990).

The editorial department routinely broadcasts films from the Middle East that highlight the history of Israel and the Israeli-Palestinian conflict from a wider variety of perspectives – including in the 1980s the documentaries *Anou Banou or the Daughters of Utopia* (1983) by Lebanese-born filmmaker Edna Politi and the documentary *Fertile Memory* (1980) by Palestinian-born director Michel Khleifi.

In 1988, the idea of the television workshop *quantum* emerges, with which *Das kleine Fernsehspiel* aims to develop targeted innovative television formats in the newly founded cultural channel 3sat – also as a reaction to the introduction of commercial private television in Germany. In *quantum*, amongst others, the

music magazine *Lost in Music* and the theme days are conceived, which later become a central component of the European cultural channel ARTE and significantly shape it into the 2000s.

THE 1990^s

From 1992, ARTE is the third channel for which the editorial department *Das kleine Fernsehspiel* works. Annually, 25 theme nights are produced for ARTE as well as selected documentaries for the broadcasting slots *Grand Format* and *Lucarne*. The 1990s is the decade with the largest programme size and editorial team. What the three sections – *Das kleine Fernsehspiel/ZDF*, *Das kleine Fernsehspiel/quantum* and *Das kleine Fernsehspiel/ARTE* – have in common is a small budget, non-conformist outlook and the courage to experiment, including the courage to fail. In 1997, the programme workshop *Ostwind* (East Wind), initiated together with ORB, is added to support innovative film projects with a thematic reference to the new federal states and Eastern Europe.

With its now only 25 new productions a year, the editorial department *Das kleine Fernsehspiel/ZDF* continues to support up-and-coming German films including the first films of Barbara Albert, Lars Kraume, Christian Petzold, Jan Peters, the dogfilm collective's Philip Scheffner & Jörg Heitmann, Tom Tykwer, as well as international documentary and feature film productions, such as *Goodbye UdSSR* (1992) by Ukrainian filmmaker Alexander Rodnyansky, *Bab-el Oued City* (1994) by Algerian director Merzak Allouache or *Conceiving Ada* (1997) by American video artist Lynn Hershman-Leeson. In addition to the 25 new productions, reruns of earlier films of *Das kleine Fernsehspiel* are shown in the weekly slot - often bringing into dialogue current and older works in the form of a thematic series.

From the mid-1990s onwards, *Das kleine Fernsehspiel* contributes to a new film culture with Turkish and Kurdish-German authored films that give insight into previously unknown milieus and emotional states of second and third generation immigrants in Germany. Experiences and conflicts are often handled with humour and narrative lightness – such as in *Short Sharp Shock*

(1998) by Fatih Akin or *Ich Chef, Du Turnschuh* (1998) by Hussi Kutlucan.

In addition, from the late 1990s onwards, numerous films are made by filmmakers from the so-called *Berlin School*: feature films by Thomas Arslan, Valeska Grisebach, Benjamin Heisenberg, Christoph Hochhäusler, Ulrich Köhler, Angela Schanelec, who succeed in describing the changing state of German society through a restrained yet precise approach to characters, places and ambiances.

In the 1990s, the editorial team's broadcasting slot moves to late Monday night, the broadcast now often starts after midnight.

THE 2000^s UNTIL TODAY

In 2000, the editorial work of *Das kleine Fernsehspiel* is re-organised following the retirement of long-time editor in chief Eckart Stein. A large part of the ARTE productions, including *Das kleine Fernsehspiel*'s theme evenings, are now done by the newly founded ZDF/ARTE coordination, and *Das kleine Fernsehspiel* devotes its efforts more intensively to promoting emerging talent based in Germany. The editorial department continues to make about 25 new film productions a year - as commissioned television productions or as cinema co-productions. Alongside feature films and documentaries, it promotes cross-media projects, experiments with genres, essays and hybrid forms, and innovative individual works and mini-series in the formal lab *quantum*. The editorial team – headed by Heike Hempel from 2000 – 2008, Claudia Tronnier from 2008 – 2020 and Burkhard Althoff since early 2020 – currently comprises a team of four editors.

Emily Atef, Anne Zohra Berrached, Sarah Blafskiewitz, Mehmet Akif Büyükcatalay, Nora Fingscheidt, Pia Hellenthal, Ines Johnson-Spain, Cem Kaya, Angelika Levi, Burhan Qurbani, Axel Ranisch, Biene Pilavci & Ayla Gottschlich, Ayse Polat, Maria Speth, Robert Thalheim, Maryam Zaree and many other filmmakers are able to make their first films with the support of *Das kleine Fernsehspiel*.

The editorial department annually contributes to the weekly ARTE feature film slot *Cinéma Découverte* with five

to six international co-productions by young filmmakers – including the award-winning films *Silent Waters – Kamosh Pani* (Pakistan, 2003) by Sabiha Sumar, *Grbavica: The Land of my Dreams* (Bosnia, 2005) by Jasmila Žbanić, *The Wonders* (Italy, 2017) by Alice Rohrwacher, *Yalda, a night for forgiveness* (Iran, 2019) by Massoud Bakshi and *Prayers for the Stolen* (Mexico, 2021) by Tatiana Huezo.

The editorial team gives all “their” films the chance to run at festivals and often also in theatres at home and abroad before they are broadcast in their designated slot on ZDF, ARTE and other partner channels and can be accessed for a time in the media libraries of these channels. The productions of *Das kleine Fernsehspiel* still reach a far larger audience on linear television and through media libraries than in theatres.

New partnerships and cooperation models have developed in recent years – for instance the Fifty-Fifty Agreement with regional film subsidies in Baden-Württemberg, Hesse, Mecklenburg-Western Pomerania as well as in Saxony, Saxony-Anhalt and Thuringia, which support innovative up-and-coming projects of all genres from as little as 40 minutes and under no obligation to release theatrically. Or the editorial team’s cooperation with the channel ZDFneo and funk, the content network of ARD and ZDF for 14 to 29 year olds. Here as well, *Das kleine Fernsehspiel* is able to offer experimental spaces – as it has so often done in its 60-year production history.

Kathrin Brinkmann
Editor ZDF/ARTE Kultur,
1994–2000 Editor at *Das kleine Fernsehspiel*

A BRIDGE BETWEEN FILM AND TELEVISION

Eckart Stein

For 41 years, the editorial team of *Das kleine Fernsehspiel* has tried to build a bridge between film and television in the ZDF *Nachtstudio*. On average, 35 – 40 films are developed each year and shown on television and in the cinema. Only occasionally can we agree to theatrical release windows, and then only very short ones, for instance, for festival participation or a cinema premiere at the production location. Since a disproportionately large number of the productions made in collaboration with us are long-term projects, we cannot afford a theatrical release because we would jeopardise the continuity of the series if we did not broadcast the film as soon as it was finished.

Moreover, we don't want to become an off-market centre for films that aren't expected to become huge commercial successes during the release window. Besides, we want to present our productions and co-productions to a large audience right away, which means discussing exemplary things when they are still exemplary, introducing our 1 1/2 million viewers to something new and not making them wait two years for the sake of the few hundred in the cinema. The zeal for innovation, the zeal to break new ground in terms of content and form, is at the root of almost every project. Then even if we don't think the result is successful, it is broadcast, and we no longer participate in the discussion on the incompatibility of television and film, about mutual paralysis or exploitation because we consider it fruitless. We are aware of the different quality of the screenings on television and in the cinema, but in the interest of making a film, we put aside questions of reception without denying them. We see ourselves as enablers, not as preventers. Unfortunately, we pay for a plethora of privileges (quick decision-making, large programme size, freedom in forms and lengths of broadcast, unique freedom in the choice of difficult themes, working methods and formal experiments) with a serious drawback: we have very little money at our disposal, considerably less than is normally available for comparable films. We are therefore often dependent on international cooperation, such as for some time now with Channel 4. However, financial pressure also leads to the fact that opulence, which sells well, can only be produced in the rarest of cases, and easy consumption is never an aspect of our considerations. There is another element to financial austerity though. We may have little money, but we have little money 35 - 40 times over. The large number of projects makes conceptual programming possible. The fragmentary, the essayistic, the cinematic diary, the long-term project, documentary working methods and help to projects that could never have developed without us, for example in the developing world, are given priority.

We are happy to have the opportunity to discuss with you in Berlin some of the films from our programme and also to talk to you about our objectives, our working methods and the difficulties we face in our work.

Reprint: Hommage auf *Das kleine Fernsehspiel*, 14. Internationales Forum des Jungen Films, Berlin 1984

A HISTORY OF INNOVATIVE CINEMA

Ulrich Gregor

We at the Forum know from experience: *Das kleine Fernsehspiel* is the Mecca for filmmakers from across the world. Not infrequently has it happened that we tracked down highly interesting films in remote places of the world, true discoveries, only to be told: "Don't you know? We are co-produced by ZDF! And the broadcast date is next week." The active role, help and encouragement that *Das kleine Fernsehspiel* has given to so many filmmakers, resulting over the years in a list of names that constitutes a history of innovative cinema, is immensely admirable and almost unique in the world. Especially in our times, when the promotion of experimental films by state bodies has become uncertain due to changes in film policy, when the theatrical release of this new species of film cannot always be guaranteed, the role of television as producer or co-producer of such films, which carries out laborious research for the development of new means of communication, new forms of cinematic language, is of central importance. It would only be a matter of finding ways and means for the films of *Das kleine Fernsehspiel* to live on after television broadcasting, to be lent in some way for cinema screenings or to non-commercial theatres. Our small (and certainly quite subjectively compiled) homage to *Das kleine Fernsehspiel* is intended as a step in this direction. On the one hand, films shown in this programme are still very new from an international perspective (such as *Hero* or *Variety*), on the other hand, works are to be "unearthed" that represent important stages for their directors, for styles or for the cinematography of entire continents; this applies to *JOM*, *Das dritte Jahrtausend* or *Utopia: The Scattered Body and the World Upside Down*. To our knowledge, the Ruiz film has never been shown on a cinema screen, and yet it is a key film for this director's development and for Latin American cinema in general... This homage is designed to draw additional attention to some of the films; on the other hand, we wish to emphasise how close the work of *Das kleine Fernsehspiel* is to our own work at the Forum and how much we value it; last but not least, we wish to help (not least through the discussion concluding this series) dismantle prejudices that are sometimes directed at films produced or co-produced by television.

Reprint: Hommage auf *Das kleine Fernsehspiel*, 14. Internationales Forum des Jungen Films, Berlin 1984



THE _____
_____ EX
HIBITION

66 FILMS from six decades of film history

The archives of the public broadcaster do not contain only official history. Critical, contradictory and dissenting positions can also be found there, depicting (media) history not as a narrative of domination, but as a mesh of contradictory historical narratives that resonate in the respective present. Editorial departments like *Das kleine Fernsehspiel* have been working for decades to sharpen our view and contribute to an informed perspective that reveals the complicated circumstances of our reality in all their diversity.

The archives are still closed to wider usage, but their digitisation is largely complete. Models of future archival practice are needed to make their contents accessible to a diverse public. Building a “library of images” (Harun Farocki, 1975) also means developing a curatorial architecture. This should not happen behind closed editorial doors, but – and this is a general demand for the public media practice of the future – in an open, social discourse.

With the exhibition of *Was Anderes Machen (The Home and the Movie)*, we are opening up the archive, an archive comprising the many hundreds of films made with the support of the ZDF editorial department *Das kleine Fernsehspiel*. At six viewing stations in the Betonhalle, we are screening a total of 66 films from six decades of film history – works of political, poetic, innovative world cinema as a curated TV programme. The films can be watched individually and in parallel and offer the possibility of gaining one’s very own perspective on 60 years of independent film history. In addition, we offer research stations, podcasts and a Cinema on Demand option (via a registration link all the films can be booked for a fixed time). In keeping with the “Living Archive” principle practised by Arsenal – Institute for Film and Video Art, a social and transnational discursive space is hereby created to address urgent questions of the present day.



TVP

Roly Poly (Przekładaniec)

Andrzej Wajda / 35 min / Poland / ZDF 6.3.1969 /
OV with English subtitles

The brothers Richard and Thomas Fox are rally drivers. Following an accident in which Thomas dies, his organs are transplanted to Richard. This leads to insurance and private disputes about whether Richard now lives on in part as Thomas. Another accident and further transplants take the question of Richard's identity so far to the point of absurdity that his own death seems the only possible solution. According to the 1968 ZDF text, the celebrated Polish director Andrzej Wajda shot this hard-hitting satire about medical-scientific progress as a "sociocritical utopia" based on a story by Stanisław Lem. In view of current embryo research, the film's fundamental political-ethical question seems more pertinent than ever.

CV: Andrzej Wajda (1926–2016) was one of Poland's most important film directors. For his films, he was honoured with the highest awards in Cannes, Venice and Berlin. He received a European Film Award, a Golden Bear and an Oscar for his life's work. *Roly Poly* (1968) is Wajda's only work for *Das kleine Fernsehspiel*. *Crime and Punishment* (1988) and *I Remember* (2002) were shown in the Berlinale Forum.

Film station 1 Showtimes: 18.11. 10:15 / 20.11. 19:15 / 21.11. 21:15 / 23.11. 15:50 / 25.11. 18:10



Edition Filmmuseum

Der Bomberpilot

Werner Schroeter / 65 min / FRG / ZDF 3.11.1970 /
Original German version

Werner Schroeter shot this anarchic swan song to the (post-)war era on a tiny budget in 1970: "We had no money and took what we needed." Technology for sync sound was not available - so he got creative with the dubbing. Even the plot never indulges in the epic. As the ZDF writes: "The three stateless women Carla, Mascha and Magdalena hire themselves out as troop entertainers during the Second World War, until Carla disappears without a trace. Only after the war do they chance upon each other again and attempt a comeback with their old wartime hits." Schroeter's conciseness is in the staging, in the detail of every gesture, every movement, the costumes and motifs. *Der Bomberpilot* is a comprehensive artwork, its absurd humour rankles even today.

CV: Werner Schroeter (1945–2010), a well-known German film and theatre director, is considered an avant-garde of New German Cinema. He received the Golden Bear for his films and the German Film Award several times, as well as the honorary awards of the Locarno and Venice Film Festivals for his life's work. Amongst others, *Der Bomberpilot* (1969), *The Death of Maria Malibran* (1972) and *Willow Springs* (1973) were made for *Das kleine Fernsehspiel*, which also featured in the Berlinale Forum, as did *About Argentina* and *The Rose King* (both in 1986).

Film station 1 Showtimes: 18.11. 11:00 / 19.11. 15:50 / 21.11. 17:45 / 23.11. 16:40 / 24.11. 17:45



Filmverlag der Autoren

Shirley Chisholm for President

Peter Lilienthal / 60 min / FRG / ZDF 14.11.1972 /
OV with German subtitles

It is not known what objections the ZDF directorate had to this film in 1971. Eckart Stein's answer from *Das kleine Fernsehspiel* is interesting: he writes that the film could not be planned in greater detail because the protagonists "will play a major role in shaping the form and content of the film. (...) Lilienthal will film these people from an extremely subjective and artistic point of view, so we believe we can only find a place for his idea in our *Nachtstudio* (Late Night Programme)." Peter Lilienthal's plan to film Shirley Chisholm, the first African-American woman to run for US presidency, without any explanatory commentary, seemed very radical in form and content back then. In 2023, Netflix announces a biopic of the politician featuring Oscar winner Regina King in the leading role.

CV: Peter Lilienthal, (1929–2023) a well-known German film and television director of feature and documentary films, grew up in exile in Uruguay and returned to Latin America time and again for his film work. In 1983, he received the Berlinale's Golden Bear for *David*, also several times the German Film Award and the Adolf Grimme Award. His early documentaries were made for *Das kleine Fernsehspiel*, amongst others, *Start Nr. 9* (1971) and *Shirley Chisholm for President* (1972), as well as the feature films shot in Latin America *La Victoria* (1973) and *Calm Prevails Over the Country* (1975), both of which premiered in the Berlinale Forum.

Film station 1 Showtimes: 17.11. 14:15 / 18.11. 12:15 / 19.11. 17:10 / 22.11. 14:15 / 24.11. 19:00 / 26.11. 20:45



Courtesy of Stephen Dwoskin and LUX, London

Hindered (Behindert)

Stephen Dwoskin / 94 min / FRG, UK / ZDF 11.6.1974 / Original German version

The American film essayist Stephen Dwoskin frequently experimented with the motif of the cinematic diary, in which the portable 16mm camera became his means of artistic expression. In *Hindered*, the filmmaker, who suffered from polio at the age of nine, tells with radical subjectivity and in haunting images of his relationship with the actress Carola Regnier. "Dwoskin gives the camera its own biography, a (sexual) identity, which draws us closer to the medium of film in a disquieting way," it says in the Arsenal programme, which screened his films under the title *Cinema of Intimacy*. The Golden Bear award for Adina Pintilie's *Touch Me Not* in 2018 shows how far ahead of his time Dwoskin was, not only cinematically but also socio-politically.

CV: Stephen Dwoskin (1939–2012) was an American film essayist, who shot his first films in the New York underground scene before moving to London and founding the famous *London Film-Makers' Coop* in 1967. In many of his experimental film works, he addressed his limited mobility due to polio as a child. Dwoskin lived and worked in Germany from time to time. His films have been screened and awarded prizes at festivals around the world, including Cannes, Locarno, Rotterdam and Oberhausen. For *Das kleine Fernsehspiel*, he made *Hindered* (1974), *The Silent Cry* (1977) and *Outside In* (1981). *Central Bazaar* (1976) and *Ascolta!* (2009) featured in the Berlinale Forum.

Film station 1 Showtimes: 18.11. 13:30 / 19.11. 18:20 / 20.11. 20:00 / 24.11. 14:15 / 26.11. 11:50



Stiftung Deutsche Kinemathek, Berlin

Under the Pavement Lies the Strand (Unter dem Pflaster ist der Strand)

Helma Sanders-Brahms / 99 min / FRG / ZDF 14.1.1975 / Original German version

In the Arsenal archive it says: "When theatre actors Grischa and Heinrich are accidentally locked in, they spend the night together and end up becoming a couple. However, the daily routine of a relationship slowly eats away at them, and then Grischa is pregnant. Sanders-Brahms emphatically explores what the supposedly revolutionary 1960s brought in terms of change." Only a note by the director reveals how strongly she questions her own method: "I wrote scripts and drew storyboards up to now, played the scenes in my head - and when I came to the set with these thoughts, they seemed wrong to me. Now the film has started, without a script, without a storyboard. And it's moving along like a goose feather that two children are holding up in the air with their breath, the story changing constantly depending on the push it's getting." (Abridged by the ed.)

CV: Helma Sanders-Brahms (1940–2014) was a German writer, director, scriptwriter of documentary and feature films, many of which are autobiographical. Her early work is considered influential for the 1968 and the women's movements. Sanders-Brahms feature films were screened in Berlin and Cannes, she was honoured with the German Film Award. For *Das kleine Fernsehspiel*, she made the feature films *Violence* (1971) and *Under the Pavement Lies the Strand* (1975). *Shirin's Wedding* (1976) and *Heinrich* (1977) featured in the Berlinale Forum.

Film station 1 Showtimes: 18.11. 15:20 / 19.11. 20:10 / 21.11. 14:15 / 23.11. 18:00 / 26.11. 13:45



Ciné-Tamaris

Daguerreotypes (Daguerréotypes)

Agnès Varda / 80 min / France / ZDF 24.6.1975 / OV with English subtitles

The photographer became the filmmaker and later the visual artist Agnès Varda, but her love for portraiture permeates her entire oeuvre. She often just went to the front door to study people's faces, never from a distance, always as one of them. She dedicates the documentary film *Daguerreotypes* to the Rue Daguerre in Paris: she observes the places of her own everyday life, glances through the shop windows of small stores and craftsmen. She herself says she wants to be part of the work, but also of the time spent waiting for customers. The ZDF text states: "With her camera, Agnès Varda has written a cinematic diary of the lives of her neighbours. They live life as if out of an album of yellowed daguerreotypes." The film shows a world that was already disappearing in 1975 and no longer exists today.

CV: Agnès Varda (1928–2019) was a well-known French photographer, filmmaker and artist. After her early professional years as a photojournalist, she began working on experimental essay, feature and documentary films in 1954. For *Vagabond*, she received the Golden Lion in Venice in 1985. For her life's work, she has received awards in Cannes, Locarno, Berlin, the European Film Award and an Oscar. Her later work as an installation artist was shown for the first time in Germany in 2022 at silent green in the exhibition *The Third Life of Agnès Varda* together with a film series at Arsenal cinema. In 1975, she made *Daguerreotypes* for *Das kleine Fernsehspiel*.

Film station 1 Showtimes: 16.11. 21:10 / 17.11. 15:30 / 18.11. 17:15 / 20.11. 14:15 / 22.11. 15:30 / 26.11. 15:45



Archive Jorge Bodanzky IMS

Iracema (Iracema – Uma Transa Amazônica)

Jorge Bodanzky & Orlando Senna / 86 min / Brazil, FRG / ZDF 2.12.1976 / OV with German subtitles

A documentary feature film is what Jorge Bodanzky calls his attempt to “put together typical everyday happenings from the Amazon region and its destruction in such a way that a basic narrative pattern emerges from the documentary arrangement”. The programme text of *Das kleine Fernsehspiel* is more precise: “The industrial development of the Amazon by domestic and foreign corporations, the destruction of the primeval forest, the construction of a gigantic road system across the South American continent, the displacement and enslavement of the indigenous population through ruthless industrial expansion, the Brazilian economic miracle with its boom of speculators and gamblers, provide the setting for the story of the fifteen-year-old Iracema.” A film that could hardly be more dramatic and topical even after 50 years.

CV: Jorge Bodanzky (*1942) is a Brazilian filmmaker, cinematographer and photographer. His feature film *Iracema*, a co-production with *Das kleine Fernsehspiel*, was screened at the Cannes Critics' Week in 1976. He has made many documentary films returning time and again to the Amazon, the exploitation and destruction of which he continues to address in his works today, most recently in 2021 in a miniseries for HBO. For *Das kleine Fernsehspiel*, he made *Das Land Miramar* (1976) and *The Third Millennium*, which also screened in the Berlinale Forum in 1981.

Orlando Senna (*1940) is a Brazilian scriptwriter and co-director of *Iracema* and *Das Land Miramar*. He too frequently focuses on the Amazon, most recently in the documentary *Idade da Água* (2018).

Film station 1 Showtimes: 16.11. 19:30 / 17.11. 17:00 / 18.11. 18:45 / 22.11. 17:00 / 24.11. 16:05 / 26.11. 19:10



Fondation Akerman

News from Home

Chantal Akerman / 85 min / Belgium, USA, FRG / ZDF 23.12.1976 / Original English version

In 1976, a year after the success of her film *Jeanne Dielman*, Chantal Akerman goes to New York, carrying her mother's letters that reached her during an earlier stay. Together with cinematographer Babette Mangolte, she begins to explore Manhattan beyond the glittering boulevards in strict squared shots. Over these images, she reads out the letters, leaving the audience beset by the depth of concern and love from home, which nonetheless becomes increasingly lost in the noises of the big city. “Please don't be alarmed by the style,” the editor writes to the actress, who is to read out the texts in German for ZDF, “the clichéd, the banality, the random juxtaposition of all sorts of knickknacks is intentional.”

CV: Chantal Akerman (1950–2015) was a Belgian filmmaker and artist, whose experimental feature films and documentary essays have been shown and received numerous awards internationally. Her film *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* (1975), which premiered at the Berlinale Forum, is now considered one of the most important works of film history. Also shown in the Forum were *News from Home* (1976), Akerman's first work for *Das kleine Fernsehspiel*, followed by *The Meetings of Anna* (1978) and one episode of the feminist film series *Seven Women, Seven Sins* (1987). *From the East* (1994) also featured in the Berlinale Forum. Akerman's works were shown at Documenta 6 and Documenta 11.

Film station 1 Showtimes: 17.11. 18:40 / 18.11. 20:30 / 20.11. 15:45 / 22.11. 18:40 / 25.11. 16:30



Stiftung Deutsche Kinemathek, Berlin

I Often Think of Hawaii (Ich denke oft an Hawaii)

Elfi Mikesch / 85 min / FRG / ZDF 2.11.1978 / OV with English subtitles

Elfi Mikesch writes: “Ruth R. is a woman aged 42. Her children Carmen and Tito played in the courtyard every day. About a year ago, I noticed how much Carmen had changed. Her body had become huge, but her mouth had not grown with it. It looked small on her face with her big eyes, depicting Carmen's reticence and her silence.” With her debut film, the filmmaker gives the 16-year-old a voice. The camera does not observe, but with every shot, with every cut, the filming itself becomes the language. Mikesch works with repetition, suddenly throws in a close-up, uses the camera to recreate the rhythm of Carmen's day, whose longing to escape the petty bourgeois suburban life becomes painfully palpable. (Abridged by the ed.)

CV: Elfi Mikesch (*1940) is an Austrian-German photographer, cinematographer and director. As cinematographer, she worked with Rosa von Praunheim and Werner Schroeter, later with Monika Treut. For her cinematography, she received the German Camera Award and as director the German Film Award several times for her documentaries. Her directorial debut *I Often Think of Hawaii* (1978) was made for *Das kleine Fernsehspiel* and screened in the Berlinale Forum. For the same editorial department, she made *What Shall We Do Without Death* (1980), which also screened in the Forum, as well as *Zechmeister* (1982) and *Die blaue Distanz* (1983).

Film station 1 Showtimes: 17.11. 20:15 / 19.11. 10:15 / 21.11. 16:10 / 23.11. 14:15 / 26.11. 10:15



Stiftung Deutsche Kinemathek, Berlin

Is This Fate? (Von wegen Schicksal)

Helga Reidemeister / 122 min / FRG / ZDF 29.3.1979 / Original German version

In 1978, the documentarian Helga Reidemeister focused her second intense film observation on the 48-year-old seamstress Irene Rakowitz's struggle for self-determination. A mother of four, she resolves to divorce her husband in order to focus more intently on her own needs and dreams. In the application to ZDF for approval of treatment, it says: "Helga Reidemeister's films are explained by her method; she does not present feature-like reports about people who are 'interesting' after superficial research, but describes people she knows, with whom she lives." The film, which neither conceals nor exposes the conflicts in the family, received on completion the rating: especially praiseworthy, "because it attempts to unfold existence, to describe it and to differentiate it."

CV: Helga Reidemeister (1940–2021) was a German director, initially focused on social and feminist themes in her observational documentaries. She received the German Film Award several times. Her debut film *The Bought Dream* (1977) was shown in *Das kleine Fernsehspiel* and the Berlinale Forum, and a year later she made *Is This Fate?* (1979) for the same editorial department. *Eyes Fixed on the Money* (1983) featured in the Forum.

Film station 1 Showtimes: 19.11. 11:50 / 21.11. 19:00 / 23.11. 19:50 / 25.11. 14:15



Stiftung Deutsche Kinemathek, Berlin

The All-Round Reduced Personality – Redpuers (Die allseitig reduzierte Persönlichkeit – Redupers)

Helke Sander / 99 min / FRG / ZDF 11.10.1979 / OV with English subtitles

The ZDF application for approval of treatment: "Elfriede Kant tries to eliminate everything superfluous from her life in order to prove to herself and her environment that it is possible in our society to be a mother, to be a woman and to work in a profession of one's own choosing. The problem is: there is hardly anything superfluous to do away with." In scenic snapshots, Helke Sander recounts the life of a single-parent photographer, who begins a photo project on West Berlin with a group of women. Asked about the candidness of her story, she says: "Self-contained stories pretend a reality that doesn't exist. They distract you from reality by way of identification, while fractures inspire you." A film that resonates with today's debates about family and work.

CV: Helke Sanders (*1937) is a German director, actress and activist, one of the co-founders of the Action Council for the Liberation of Women in 1968, and the founder of the magazine *Frauen und Film (Women and Film)* in 1974. She has received many awards for her short and feature films, including a Golden Bear and the Federal Film Award. *The All-Round Reduced Personality - Redupers* (1978) was made with *Das kleine Fernsehspiel* and screened in the Berlinale Forum. For the editorial department, she also made *The Subjective Factor* (1981) and one episode of the feminist film series *Seven Woman, Seven Sins* (1987). Back in 1971, the Forum screened *A Bonus for Irene*.

Film station 1 Showtimes: 19.11. 14:00 / 20.11. 17:20 / 22.11. 20:15 / 24.11. 20:10 / 26.11. 17:15



Arsenal Distribution, Arsenal - Institut für Film und Videokunst / Safi Faye

Come and Work (Fad'jal)

Safi Faye / 108 min / Senegal / ZDF 1.11.1979 / OV with German subtitles

In *Come and Work*, Safi Faye portrays her home village in Senegal and thus creates a milestone in cinematic history. Documentary exploration and fabulous fictionalisation of the fragile history as well as the customs and everyday functioning of the farming village intertwine in such a way that nature and the culture marked by French influences can never exist independently of one another. Mythology and tradition meet renewal and modernity. In the conflict, the women who form the backbone of this rural society are usually left out. Only Faye films them and deliberately links them to the original matriarchal structure of the village. The sensually edited observations are held together by the narratives of the elders and the recurring presence of the filmmaker herself, which in all their ambivalence depict that every narrative is always a question of perspective. (Source: Patrick Holzappel/Zeughauskino)

CV: Safi Faye (1943–2023) was a Senegalese filmmaker and ethnologist, considered the first director from southern Africa to receive international acclaim for her films. Her debut film *Kaddu Beykat – Letter from My Village* was banned in Senegal and shown in the Berlinale Forum in 1976. Her other films have received many awards at festivals such as Cannes and Berlin. She returned time and again to her village, for example, for *Come and Work* (1979), which was made in cooperation with *Das kleine Fernsehspiel* and also screened in the Forum. Further co-productions with the editorial department include *Mossane* (1997) and *Man Sa Yay - I, Your Mother* (1980), the latter featured again in the 2023 Berlinale Forum Special Programme *Fiktionsbescheinigung*.

Film station 2 Showtimes: 16.11. 21:05 / 17.11. 14:15 / 19.11. 10:15 / 22.11. 14:15 / 23.11. 20:00 / 25.11. 17:00



absolut Medien GmbH

The Hunger Years – In a Land of Plenty (Hungerjahre – in einem reichen Land)

Jutta Brückner / 113 min / FRG / ZDF 27.3.1980 /
Original German version

“1953. Ursula Scheurer is 13 years old, the Federal Republic of Germany 4.” In 1979, in her third feature film, Jutta Brückner settles an old score of her suppressed adolescence. In her coming-of-age drama of the early years of the economic miracle, she lets the girl Ursula be stifled to the point of silence by the narrow-mindedness, guilt and fear of her parents and the traumatised post-war West German society. The film ends with a symbolic suicide, accompanied by the words: “If you want to accomplish something, you must first execute something: yourself.” One viewer writes: “I cannot put into words everything that this film triggered in me. I would just like to summarise: You described your own development and mine at the same time.”

CV: Jutta Brückner (*1941) is a German author and film director. She wrote screenplays for Volker Schlöndorff and Ula Stöckl before making the essayistic compilation film *Do Right and Fear No One* (1975) for *Das kleine Fernsehspiel*. Her films have received numerous awards and were regularly screened in the Berlinale Forum, including the feature films *Ein ganz und gar verwahrlostes Mädchen* (1977), *The Hunger Years – In a Land of Plenty* (1980) and *Kolossale Liebe* (1984/1992), all of which were made in collaboration with *Das kleine Fernsehspiel*. In addition to her films, Brückner wrote film theory texts, radio plays, essays and did video performances.

Film station 2 Showtimes: 18.11. 10:15 / 19.11. 20:00 / 21.11. 16:40 / 25.11. 14:15



Sindbad Films Ltd

Fertile memory (Le mémoire fertile)

Michel Khleifi / 99 min / Belgium, Palestine / ZDF
19.3.1981 / OV with German subtitles

Palestinian filmmaker Michel Khleifi portrays two women in his documentary: the writer Sahar Khalifa and his own aunt. Sahar represents the emancipated woman. At the age of thirty, she files for divorce. She works as a teacher and writer and lives alone with her daughter. Khleifi's widowed aunt, on the other hand, considered it improper to remarry after her husband's death. Yet, she too is independent, has raised her children by herself and pursued a career. She refuses to give up her claim on her farmland confiscated by the Israelis and accept compensation. *Fertile Memory* uncovers the traces of dual occupation in its protagonists' lives. They suffer not just from the effects of Israeli rule, but also from the restrictions of a patriarchal society. (Source: Shafik, Viola: Eine Frau, ein Land. In: Augen-Blick. Marburger Hefte zur Medienwissenschaft, Issue 16: Das Dritte Kino in Arabien und Afrika (1993), pp. 54–63.)

CV: Michel Khleifi (*1950) is a Palestinian scriptwriter, film director and film producer. After emigrating from Israel to Belgium, he worked for Belgian television before he began making documentary and feature films. His films have screened at international festivals in Cannes, Berlin, San Sebastian and Yamagata and won many awards. The first documentary he made for *Das kleine Fernsehspiel* was *Fertile Memory* (1980), which was also shown in the Berlinale Forum. This was followed by the feature films *Wedding in Galilee* (1987) and *Canticle of the Stones* (1990), which are now considered important works of Palestinian cinema.

Film station 2 Showtimes: 17.11. 17:50 / 19.11. 14:40 / 20.11. 18:30 / 22.11. 16:15 / 26.11. 11:30



Mani Kaul

The Desert of a Thousand Lines

Mani Kaul / 69 min / India, FRG / ZDF 5.11.1981 / OV
with German subtitles

In India, as in the USA, an independent arthouse cinema developed alongside the studio system. In 1973, the director Mani Kaul shot the feature film *Duvidha* in the desert region of Rajasthan. He returned seven years later to make a documentary film. It was his intention to show the desert as an “environment” and not as an illustrative or exotic image. A cowherd who uses his herding call to round up 4000 wild cows that attack every stranger like dogs. A camel herder who recognises every one of his animals by their tracks. Kaul shows the desert as an ecosystem in order to “portrait its living face”, states the ZDF press text. “Over thousands of years, deep features have carved their way into this face and a language has developed among people and animals who depend on each other for survival.”

CV: Mani Kaul (1944–2011) was a well-known Indian director and representative of independent Indian cinema. His documentary and feature films won many awards in India and internationally, including several National Film Awards. He was a regular guest at the Berlinale Forum with his films, amongst others, *Duvidha* (1975), *Gashiram Kotwal* (1978), *Dhruvad* (1984) and *Mati Manas* (1986). The essayistic documentary *The Desert of a Thousand Lines* (1981) was made for *Das kleine Fernsehspiel*.

Film station 2 Showtimes: 17.11. 19:45 / 19.11. 16:30 / 21.11. 20:15 / 23.11. 18:40 / 26.11. 10:15



Bob Rosen

Ellis Island

Meredith Monk & Bob Rosen / 28 min / USA, FRG / ZDF 21.1.1982 / No dialogue

The short film is the first episode of *The Travelogue Series*. "Travelogues" are voyages on a Time Machine that navigates back and forth across the thin line separating history from myth, narrative from metaphor. Combining elements of theatre, dance, an original music score, and photography, each episode is a journey, at once imaginary and real, to a place that has played a formative role in the history and consciousness of Western civilization". One such place is Ellis Island, the island off Manhattan, the first stop for immigrants to the USA. In the ruins of this historic migration centre, with her music and careful choreography, Meredith Monk brings the past to life in a fascinating way.

CV: Meredith Monk (*1942) is a well-known American composer, singer, dancer, filmmaker and choreographer. Monk's works emerge at the intersection of music and movement, image and object, light and sound, with the aim of discovering and interweaving new modes of perception. She has received numerous awards for her interdisciplinary works, including the National Music Theatre Award, the National Medal of the Arts and the John Cage Award. The film *Ellis Island* (1982) was made for *Das kleine Fernsehspiel*.

Bob Rosen is an American filmmaker and co-director of *Ellis Island*. His documentary and experimental films have screened, among others, in Rotterdam and Cannes. He previously worked with Meredith Monk on the film adaption *Quarry* (1977).

Film station 2 Showtimes: 17.11. 21:10 / 19.11. 17:45 / 22.11. 21:15 / 24.11. 19:30 / 25.11. 16:15 / 26.11. 19:50



Medienwerkstatt Freiburg e. V.

Paßt bloß auf

Medienwerkstatt Freiburg / 74 min / FRG / ZDF 5.8.1982 / Original German version

In 1980, Eckart Stein writes for *Das kleine Fernsehspiel*: "We feel that the time has now come for our editorial team to try to build a bridge between independent video filmmakers and television." The first attempt, *Paßt bloß auf*, is a collective film by the Medienwerkstatt Freiburg from the very heart of the squatter scene. "The fight is on", says the film's flyer, "the fight for an autonomous youth centre, the fight against the total redevelopment of our cities through planning, the fight against the destruction of the environment, which is guided solely by POWER interests, the fight against the destruction of the meaning of our lives - for where else is there meaning to life? The result is formally as diverse as the movement that emerged between punk, Spassguerilla (fun guerilla) and environmental activism.

CV: The Medienwerkstatt Freiburg was founded as a media centre and video collective in 1978, among others, by the well-known filmmakers Didi and Pepe Danquart and Mirjam Quinte, with the aim of intervening in social processes, providing political education and creating a counter-public sphere. The collective's body of work has been awarded the German Documentary Film Prize. In cooperation with *Das kleine Fernsehspiel*, they produced *Paßt bloß auf!* (1982) and *Geisterfahrer* (1987), amongst others. In 1984, *Die lange Hoffnung – Erinnerungen an ein anderes Spanien* featured in the Berlinale Forum.

Film station 2 Showtimes: 18.11. 12:20 / 19.11. 18:30 / 21.11. 18:45 / 24.11. 20:15 / 26.11. 13:20



Michael Klier

The Giant (Der Riese)

Michael Klier / 81 min / FRG / ZDF 24.2.1983 / No dialogue

The ZDF application for approval of treatment says: "We expect a film which, in terms of its theme, evokes almost apocalyptic visions of this world." The director writes: "The film is about observing, about glances that see without being seen, a dubious art of light and visibility." In his essay film *The Giant*, Michael Klier creates a symphony of images from remote-controlled cameras, of music and sounds of surveillance with a view to the coming year 1984 and George Orwell's novel of the same name. What at the time alluded to a newly dawning media future has only four decades later caught up with our reality as regards CCTV, smart home security and AI-generated image production. A film from the past posing questions to the present.

CV: Michael Klier (*1943) is a German film director who makes documentary essays and film portraits as well as feature films. These have received numerous awards, including in Locarno and the German, Hessian and Bavarian Film Awards. For *Das kleine Fernsehspiel*, he made *The Grass is Greener Everywhere Else* (1989), *Ostkreuz* (1991) as well as the essayistic documentary film *The Giant* (1983) and *En Passant* (1984), both of which featured in the Berlinale Forum.

Film station 2 Showtimes: 18.11. 13:45 / 20.11. 14:15 / 22.11. 18:10 / 23.11. 14:15 / 26.11. 14:45



Stephan Köster

Der Erfolgsbericht

Stephan Köster / 61 min / FRG / ZDF 26.5.1983 / Original German version

An unbelievable occurrence on the edge of world history: Documentary film director Stephan Köster, a member of a Vietnam aid group in Cologne, flies to Saigon in 1975 on behalf of North Vietnamese television to film the withdrawal of the Americans. There he spends days hiding in a hotel and meets Xuan, a television presenter who has fled from the Viet Cong. The two fall in love. Years later, long after his film footage has been shown at political solidarity events in Germany, the filmmaker uses the remaining footage to compile his personal "success story". "Do I understand the approval of treatment correctly," the then ZDF director writes to the editorial department, "that Mr Köster has realised that he was a victim of North Vietnamese propaganda at the time and now wishes to rectify that?"

CV: Stephan Köster is a German filmmaker and cinematographer. His film *Der Erfolgsbericht* (1983) was screened at the Berlinale and made in collaboration with the editorial department *Das kleine Fernsehspiel*, as was the documentary *Das Kreuz des Südens* (1986) and the feature film *Der Schatztaucher* (1995).

Film station 2 Showtimes: 18.11. 15:20 / 20.11. 15:45 / 23.11. 17:30 / 24.11. 16:40 / 26.11. 16:15



Shahid Saless Archive

Adressee Unknown (Empfänger unbekannt)

Sohrab Shahid Saless / 80 min / FRG / ZDF 23.6.1983 / OV with English subtitles

At the onset of the economic crisis in the Federal Republic, a woman leaves her well-off home, husband and two children to live with an architect of Turkish origin. Through him she experiences discrimination and racism for the first time, which at the beginning of the Kohl era, with the end of the upswing and the recruitment stop for guest workers, sweep through the country like a tidal wave. Letters from the couple reveal that it isn't the immigrant who triggers their marital crisis, but the circumstances in which they live. In 1982, the director writes: "It helps neither the immigrants nor the citizens of this country to beg for understanding and to conceal facts. Every fact is based on a reason. In my opinion, the reason for today's immigrant problem is to be found in the history of the Federal Republic."

CV: Sohrab Shahid Saless (1944–1998) was an Iranian-German director, whose early work in Iran includes many documentaries and award-winning feature films. In exile in Germany, he made another 13 films that screened and won awards in Berlin, Cannes and at Documenta 6, amongst others. Saless made *Time of Maturity* (1976) and *Adressee Unknown* (1983), which also featured in the Berlinale Forum, as well as *A Simple Event* (1973). *Order* (1980) was screened again in the 2023 Berlinale Forum Special Programme *Fiktionsbescheinigung*.

Film station 2 Showtimes: 18.11. 16:30 / 20.11. 17:00 / 22.11. 19:45 / 24.11. 18:00 / 26.11. 20:30



Mypheduh Films

Ashes and Embers

Haile Gerima / 129 min / ZDF 11.8.1983 / Original English version

Haile Gerima's 1982 film about the Vietnam veteran Ned Charles's return is a masterpiece of African-American cinema of its time. Trapped in nightmares of fighting for a nation that has little but racism to offer him, he perceives the once familiar world like a stranger: his wife, who has joined the civil rights movement, his son, for whom he died in the war, his grandmother, who has to sell her hard-fought-for piece of land to speculators. A radical, poetic work in which the trauma of the main character becomes palpable in all its complexity and nonlinearity. "I don't just make films, but also want to test the structure of the film, its quality, its look. The most boring black film is one that is made like conventional films - imitative like a trained monkey. Jazz, the blues - where is that experience in the film?" Haile Gerima has created it.

CV: Haile Gerima (*1946) is an US-based Ethiopian filmmaker and one of the most important filmmakers of the Los Angeles School of Black Filmmakers, also known as *L.A. Rebellion*. *Das kleine Fernsehspiel* broadcast his films *Harvest 3000 Years* (1978), for which he returned to Ethiopia, and *Ashes and Embers* (1983), which is set in the USA. Both films were shown in the Berlinale Forum.

Film station 2 Showtimes: 18.11. 18:00 / 19.11. 12:15 / 21.11. 14:15 / 24.11. 14:15 / 26.11. 17:30



Edna Politi

Anou Banou or the Daughters of Utopia (Anou Banou ou les filles de l'utopie)

Edna Politi / 84 min / FRG / ZDF 18.10.1983 /
OV with German subtitles

In 1981, Edna Politi makes a film about the role of women in Israel. While the pioneering women still took part in the struggle for a new society in which they expected the right to work, autonomy and equality, the establishment of the state turns women's liberation into a myth that contradicts lived reality. The ZDF directorate is worried as there is no script for the film. The filmmaker comments in the film: "While I was filming these pioneering women, I wanted maybe to recapture the time when everything still seemed possible. But perhaps it was all just a dream? Perhaps even then, unbeknownst to them, the threads had begun to tangle?" Politi picks up the threads and finds words where all too often there is silence.

CV: Edna Politi (*1948) is a filmmaker and author born in Lebanon, who later emigrated to Israel and then to Europe, where she studied in Berlin among other places. Today she lives in Geneva, her documentaries and film portraits have been screened and awarded many times. With *Das kleine Fernsehspiel*, she made the feature film *Like the Sea and its Waves* (1980) and the documentary *Anou Banou or the Daughters of Utopia* (1983). *For the Palestinians – An Israeli reports* (1975) was screened in the Berlinale Forum.

Film station 2 Showtimes: 16.11. 19:30 / 17.11. 16:15 / 18.11. 20:20 / 20.11. 20:20 / 23.11. 15:50



1983 Charles Burnett / 2007 Milestone Films

My Brother's Wedding

Charles Burnett / 113 min / USA, BRD / ZDF 3.11.1983 /
OV with German subtitles

Charles Burnett, who made an African-American classic with *Killer of Sheep*, ventures into a neorealist style comedy in his second feature film. Pierce Mundy, likeable and unambitious, whose mother runs a dry-cleaning business in Los Angeles, has hardly any friends left: they are either dead or in prison. When his best friend dies and his brother, an aspiring lawyer, plans his wedding on the same day as the funeral, Pierce finds himself in a predicament. It was the director's intention "to make it tense and claustrophobic, to make things seem in relief, up close. It's like rushing head on into a wall. The metaphor is running blindly - a man who refuses to take control of his life."

CV: Charles Burnett (*1944), an American film director, scriptwriter and cinematographer, belongs to the Los Angeles School of Black Filmmakers, also known as *L.A. Rebellion*. His film *Killer of Sheep* (1981) is considered one of the 100 most important US films today, it was shown in the Berlinale Forum, in Toronto, and was then broadcast in *Das kleine Fernsehspiel*. Other films made in cooperation with the editorial department were *My Brother's Wedding* (1983) and *Final Insult* for Documenta X. Restored versions of the first two films were shown again in the Berlinale Forum 2007 and 2008.

Film station 3 Showtimes: 17.11. 14:15 / 19.11. 10:15 / 21.11. 16:10 / 26.11. 17:50



Factory 25 LLC

Hero

Alexandre Rockwell / 101 min / USA, FRG /
ZDF 1.12.1983 / OV with German subtitles

What and who can be a family? As far back as 1983, Alexandre Rockwell poses this highly relevant question in his road movie about 15-year-old Paul and his companions Kim and Mika. Paul - a child with no origins - lives in reality with a disability and in his fantasy as a hero. Taxi driver Kim is of Mexican descent, crane driver Mika of Japanese descent, and the two women are a couple. The film was made entirely with lay persons. "The team and I moved from a densely populated city to the desert," Rockwell writes. "I am sure that for each one of us the moments of poetry and truth were indistinguishable." The desert becomes a place between reality and fantasy, where the three of them can become a family, which society denies them.

CV: Alexandre Rockwell (*1956) is an American film director and a representative of American Independent Cinema. His partly autobiographical feature films screened in Berlin and Sundance, where he won the Grand Jury Prize for *In the Soup* (1992). *Hero* (1983) was made for *Das kleine Fernsehspiel*, and also screened in the Berlinale Forum just like *Lenz* (1981).

Film station 3 Showtimes: 17.11. 16:15 / 19.11. 12:15 / 23.11. 18:10 / 25.11. 14:15 / 26.11. 14:10



Bette Gordon / Arsenal - Institut für Film und Videokunst

Variety

Bette Gordon / 96 min / USA, UK, FRG / ZDF 4.1.1984 / OV with German subtitles

Bette Gordon's second feature film of 1983 marks, on the one hand, *Das kleine Fernsehspiel's* continued support of feminist projects and, on the other, the editorial department's interest in *American Independents* emerging beyond Hollywood. The story of a New York writer on a job hunt, who gets hired at a porn cinema and starts spying on a customer in some kind of reverse voyeurism, is a clever parable about gender relations of seeing and being seen: "I'm investigating erotic desire," says the director, "I'm looking at men looking at women." The film is a who's who of the New York art scene: Kathy Acker wrote the screenplay, Nan Goldin plays a guest role, the music is by John Lurie.

CV: Bette Gordon (*1950) is an American film director and a representative of American Independent Cinema. Her films have been screened in Cannes, Toronto and Berlin. For *Das kleine Fernsehspiel*, she made *Variety* (1984), which was also screened in the Berlinale Forum, as well as an episode of the feminist series *Seven Women, Seven Sins* (1987).

Film station 3 Showtimes: 17.11. 18:10 / 19.11. 14:10 / 21.11. 14:15 / 23.11. 20:00 / 26.11. 16:00



1984 Cinesthesia Productions Inc. Studiocanal GmbH

Stranger Than Paradise

Jim Jarmusch / 85 min / USA, FRG / ZDF 25.7.1984 / OV with German subtitles

Jim Jarmusch supposedly made a short film in three days from left-over footage that Wim Wenders gifted him after the premiere of *Permanent Vacation* in Mannheim. It is about Eva, who emigrates from Hungary to New York and moves in with her cousin Willie, who refuses to speak Hungarian and displays to her his successful assimilation. This became the first of three chapters in which Willie and his friend Eddie follow Eva from New York via Cleveland to "paradise" – to Miami Beach. But what interests Jarmusch more than the actual plot are his "precise, tender observations of people" (editorial text) and the settings in which he places them. For these, he hopes that "a specific 'look' of desolation and physical deterioration will remain to unify the feeling of all locations."

CV: Jim Jarmusch (*1953) is an American film director, actor and producer and one of the most well-known directors of Independent American Cinema. His films have been shown at festivals in Cannes, Berlin, Locarno and Rotterdam, receiving numerous awards, among them, the Golden Bear and the Palme d'Or, and successful screenings in cinemas worldwide. In cooperation with *Das kleine Fernsehspiel*, he made *Stranger Than Paradise* (1984). His debut film *Permanent Vacation* (1980) featured in the Berlinale Forum.

Film station 3 Showtimes: 16.11. 21:10 / 18.11. 10:15 / 19.11. 16:00 / 20.11. 14:15 / 24.11. 20:20



2003 Tigon Film Distributors.

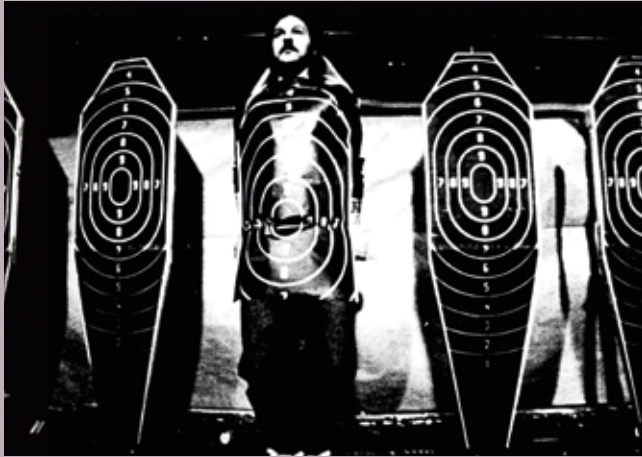
The Last of England

Derek Jarman / 87 min / UK, FRG / ZDF 8.9.1987 / OV with German subtitles

In 1986, Derek Jarman sits in his London flat and looks out of the window: "Drunken derelicts jitterbug through the traffic, smack dealers push dirty children in prams which barely conceal the junk. Round the corner Margaret Thatcher's dream children, rich on style, gorge themselves at the Brasserie and spill exhausted into the morning from night clubs. What scenes from what films are left to film in a world of nuclear secrets, the acid and radioactive rain falls as I watch, and the children's children mutate in the debris of hope into multi-coloured fungi." From his family's amateur films, from documentary and staged scenes, shot on Super-8, Jarman creates a cinematic poem. Queer, radical and unsettling, he directs his personal swan song on the "dead sea of post-industrial decline".

CV: Derek Jarman (1942–1994) was a well-known British filmmaker, artist and gay rights activist. He created experimental film works, many with autobiographical references, which are among the most important films of independent European and queer cinema. His films have been screened and awarded prizes in Berlin, Cannes, Locarno and Venice, as well as in museums such as Centre Pompidou, MoMA and Tate Modern. For *Das kleine Fernsehspiel*, he made *The Last of England* (1987) and *The Garden* (1990). Both featured in the Berlinale Forum, as did *Edward II* (1992). In 2021, silent green dedicated the exhibition *The Garden – Cinematics of the Soil* to Derek Jarman.

Film station 3 Showtimes: 16.11. 19:30 / 19.11. 17:40 / 20.11. 15:50 / 22.11. 14:15 / 24.11. 16:00



Verleihgemeinschaft der Filmemacher

Is It Easy to Be Young? (Vai vegli but jaunam?)

Juris Podnieks / 79 min / USSR, FRG / ZDF 23.8.1988 / OV with English subtitles

1986: A reactor has just exploded in Chernobyl. In Latvia, Juris Podnieks is making a documentary film about young people rioting in the suburban train after a concert. Punk has reached the USSR: "Look, what filth we are, but we are your children, your brood. You have made us what we are with your hypocrisy, your lies, your sole truths." In amazement, the television audiences in the Federal Republic - and those who can receive "West German television" in the GDR - watch young soldiers criticising the war in Afghanistan, a mother talking about her fear of nuclear contamination. "I have been accused of showing such 'terrible' young people in this film," says the director. "I must confess, however, that I love every one of these young people."

CV: Juris Podnieks (1950–1992) was a well-known Latvian film director and producer. Among others, his films were shown at the Berlinale. In collaboration with *Das kleine Fernsehspiel*, he made *Is It Easy to Be Young?* (1988), considered one of the most important presages of the emerging perestroika.

Film station 3 Showtimes: 18.11. 11:50 / 20.11. 17:30 / 22.11. 15:50 / 25.11. 16:10



Raoul Peck

Haitian Corner

Raoul Peck / 98 min / USA, BRD / ZDF 11.10.1988 / OV with English subtitles

The poet Joseph has been living in exile in New York for seven years since fleeing Haiti. He has work, his family, a Haitian community radio station publishes his poems. One day, Joseph thinks he recognises one of his torturers from prison. The desire for revenge gradually dominates his entire life. Trauma, witness testimony and exile are the major themes of this early work by Raoul Peck from 1988, shot on original locations in Brooklyn where many immigrants from Haiti lived. The director in an interview: "Depicting torture, violence in general, is very difficult because you are used to the images. I wasn't primarily concerned with physical violence, but with the indignity, with this slow process of being broken."

CV: Raoul Peck (*1953) is a well-known Haitian director, scriptwriter, producer and former Minister of Culture of Haiti. He studied in Berlin and now lives in France, Haiti and the USA. His documentaries and feature films have been shown in Locarno, Berlin, Cannes and Toronto and have won numerous awards. The documentary *I Am Not Your Negro* was nominated for an Oscar in 2017. For *Das kleine Fernsehspiel*, he made the feature film *Haitian Corner* (1988), which was also featured in the Berlinale Forum.

Film station 3 Showtimes: 17.11. 20:00 / 18.11. 13:20 / 20.11. 19:00 / 22.11. 17:20 / 26.11. 20:00



Attiyat El Abnoudi

Rhythm of life (Iqa' al-haya)

Atteyat Al Abnoudi / 58 min / Egypt, BRD / ZDF 27.12.1988 / OV with English subtitles

Rhythm of Life, the ZDF film text says, "shows the dignity manual work can have: shaping clay bricks, firing pots, separating the grain from the chaff, pressing oil under huge millstones, weaving on simple, homemade looms". But Egyptian documentarian Al Abnoudi avoids this penchant for nostalgia by showing that the work is done primarily by women and old men, while the young are striving to move to the cities or abroad. And when a potter claims that water from an earthenware jug tastes better than from chilled plastic bottles, it raises pertinent questions: Has the West delivered on its promises of progress and a better life to the people of the global South, especially women?

CV: Atteyat Al Abnoudi (1939–2018) was a well-known Egyptian lawyer and filmmaker, who made a number of documentaries on social and feminist themes and with her style left her mark on Egyptian documentary filmmaking. Her films have been shown in Egypt and abroad and have won awards. For *Das kleine Fernsehspiel*, she made *Rhythm of Life* (1988). In 2021, Arsenal cinema dedicated a retrospective to her.

Film station 3 Showtimes: 18.11. 15:15 / 19.11. 19:15 / 20.11. 20:50 / 22.11. 19:10 / 24.11. 17:40 / 25.11. 17:40



JBA Production

Site 2

Rithy Panh / 91 min / France, FRG / ZDF 10.10.1989 / OV with German subtitles

In 1979, 15-year-old Rithy Panh escapes from a re-education camp in Cambodia to France. 20 years later, he returns to the camp *Site 2* on the Thai border. He films the life of the refugees in a very confined space, in no-man's-land, in forced inactivity and dependence. The film focuses on Yim Om and her family. The film, like her, does not leave the camp, crosses it in long journeys, observes individual scenes. In the Arsenal's 2019 programme, Rithy Panh's entire oeuvre is presented under the term "cinematic work of grief and remembrance": "His films are as introspective as they are sensitive and often resemble archaeological efforts: to preserve the memory of the dead without graves, to give back words to the people, to investigate, to understand and explain."

CV: Rithy Panh (*1964) is a well-known Cambodian filmmaker, who has addressed Cambodia's violent post-colonial history in numerous documentaries. He founded the Bophana Audiovisual Resource Centre (BARC), a film school and media centre in Pnom Penh. His films have been screened and received numerous awards, among others, in Berlin and Cannes. For *Das kleine Fernsehspiel*, he made *Site 2* (1989). In 2019, a homage was dedicated to him by Arsenal cinema.

Film station 3 Showtimes: 18.11. 16:30 / 21.11. 18:15 / 23.11. 14:15 / 24.11. 14:15 / 26.11. 10:15



DEFA Stiftung Thomas Plenert

After Winter Comes Spring (Winter adé)

Helke Misselwitz / 116 min / FRG / ZDF 28.11.1989 / OV with English subtitles

In early 1989, just a few months before the fall of the Berlin Wall, a film appeared almost simultaneously in the Berlinale Forum and as an application to ZDF for approval of treatment. A year earlier, director Helke Misselwitz had shot her first feature-length film at the DEFA Studio for Documentary Film. "Filmmaking is like an expedition for me," she says, "and on these journeys I search for everything that is human." On a train journey through the four seasons, right across the Federal Republic from Zwickau to Rügen, she creates a cinematic homage to women and girls in the GDR. "How do they perceive themselves and their existence?" reads the distribution text, "the women in the fish factory, the headmistress with the very many immigrant children, the 73-year-old dance teacher? Questions, images of life before an unerring camera."

CV: Helke Misselwitz (1947*) is a German filmmaker and one of the most important filmmakers of the last DEFA (GDR state-owned film studio) generation before reunification, after which she successfully continued her career as a director of documentary and feature films. Her films were shown and awarded in Leipzig, Berlin and San Sebastian, and she received the Honorary Award of the Association of German Film Critics. Shortly after the fall of the Berlin wall, *Das kleine Fernsehspiel* broadcast her documentary *After Winter Comes Spring* (1989), which also featured in the Berlinale Forum.

Film station 3 Showtimes: 18.11. 19:45 / 21.11. 20:00 / 23.11. 16:00 / 26.11. 12:00



Leben - BRD, Harun Farocki, 1990

How to Live in the FRG (Leben – BRD)

Harun Farocki / 78 min / FRG / ZDF 20.2.1990 / OV with English subtitles

Harun Farocki writes: "In 1989, the production year of the film, we recorded enacted scenes in 46 locations. These scenes were from psycho-dramas, socio-dramas and dramas of other academic disciplines. We filmed in schools, government offices, training centres and clinics, when life was being played out - to demonstrate, instruct, practice, invoke, overcome something." With his incomparable interest in the worlds and processes of work and his equally incomparable flair for dramaturgy, Harun Farocki sets out in this documentary to explore the interfaces between reality and fiction that pervade our lives. A kind of virtual biography emerges, which today, in the age of YouTube tutorials, could easily be continued.

CV: Harun Farocki (1944–2014) was a German filmmaker, author, artist and producer. With over 90 film works, he had a profound impact on essay film in Germany and abroad. He was author and editor of the magazine *Filmkritik*. His fictional and documentary films were shown in cinemas worldwide and awarded a Silver Leopard in Locarno, among others. From 1996, Farocki's works were increasingly exhibited in galleries and museums across the world, including the Documenta and Venice Biennale. For *Das kleine Fernsehspiel*, he made *Something Becomes Evident* (1984) and *How to Live in the Federal Republic of Germany* (1990). Both films screened in the Berlinale Forum, where Farocki was a frequent guest, including *Images of the World and the Inscription of War* (1989) and *In Comparison* (2009).

Film station 3 Showtimes: 18.11. 18:15 / 19.11. 20:30 / 22.11. 20:20 / 24.11. 18:50



Teresa Villaverde

The Major Age (A idade maior)

Teresa Villaverde / 121 min / Portugal, FRG / ZDF
12.2.1991 / OV with German subtitles

It is the early 1970s and fear is rife in Portugal: “Young men are being taken to faraway Africa to risk their lives fighting for colonial territories. Africa is far away. But the danger of suddenly ‘disappearing’ hovers over the heads of all men and casts a veil of unease over all people, men and women alike,” reads the ZDF programme text. In sometimes disturbingly beautiful images by cinematographer Elfi Mikesch, Teresa Villaverde stages in her debut film the world of 10-year-old Alex, which is shattered by the distant war. “Understand one thing,” his father writes home, “if I were to die here, you can be certain that it wasn’t out of heroism.” A cinematic study of the impact of colonialism at its place of origin.

CV: Teresa Villaverde (*1966) is a well-known Portuguese director. Her feature films were shown at the Berlin, Cannes and Venice festivals and have won several awards. With *Das kleine Fernsehspiel*, she made her debut film *The Major Age* (1991), which was also screened in the Berlinale Forum. She also made *Two Brothers, My Sister* (1994) for *Das kleine Fernsehspiel*.

Film station 4 Showtimes: 17.11. 14:15 / 19.11. 19:40 / 21.11. 16:15 / 23.11. 16:00 / 26.11. 19:30



Jean-Marie Téo

Africa, I Will Fleece You (Afrique, je te plumerai)

Jean-Marie Téo / 88 min / Cameroon, France, FRG / ZDF
7.4.1992 / OV with German subtitles

The title *Africa, I Will Fleece You* captures the tone of the film, which begins like this: “Yaoundé, cruel city. Your children who call for freedom, you answer with guns.” In 1991, the people of Cameroon are fighting for democracy and freedom of the press. In an open letter, a newspaper accuses President Biya of violating fundamental rights, police brutality and massive inequality between the rich and poor. This prompted the director to make a film about Cameroon’s written history. Where are the history books from an African perspective? From archival material, documentary and staged observations, with a sharp, sometimes sarcastic commentary, Téo composes a work of art that narrates the history of colonisation from the viewpoint of the colonised. A film that is relevant even 30 years later. And President Biya is still in power in Cameroon.

CV: Jean-Marie Téo (*1954), a Cameroonian filmmaker, artist and film critic, deals with colonial history and its impact on his country in many of his works. He lives in France, Cameroon and the USA. His films and installations have been shown at film festivals all over the world and exhibited at Documenta XI. For *Das kleine Fernsehspiel*, he made *Africa, I Will Fleece You* (1992). *Chef!* (1999) and *A Trip to the Country* (2000) were screened in the Berlinale Forum.

Film station 4 Showtimes: 17.11. 16:30 / 19.11. 18:00 / 21.11. 18:30 / 23.11. 14:15 / 25.11. 17:15



Alexander Rodnyansky

Goodbye UdSSR

Alexander Rodnyansky / 63 min / Germany, Ukraine / ZDF
22.9.1992 / OV with German subtitles

A father and son visit their family grave in a cemetery in Kiev. “On this Sunday, 1 December 1991,” the filmmaker explains, “the people voted for Ukraine’s independence. I didn’t understand that this day meant the end of our country. It will no longer be my son’s country.” With these words, Alexander Rodnyansky begins his cinematic search for the Jewish community in Ukraine. He meets friends who do not want to emigrate from the disintegrating USSR. He searches for sites of memory, for relics of a fading cultural identity. Today, the film is a historical document. The director subsequently moved to Moscow, built a media empire there and now produces from Los Angeles. In May 2023, he was convicted in absentia by a Russian court for criticising the Ukraine war.

CV: Alexander Rodnyansky (*1961) is a Ukrainian film director and producer. He enjoyed his first successes while still in the USSR, receiving the European Film Award, among others, for *Raoul Wallenberg’s Mission* (1990). In cooperation with *Das kleine Fernsehspiel*, he made the autobiographical documentary *Goodbye UdSSR* (1991), which received numerous awards. From the mid-1990s, Rodnyansky was mainly active as producer in Ukraine and Russia, and from 2013, he devoted himself to arthouse cinema. His films have been shown in Cannes, Berlin, London, Toronto and received many awards including an Oscar nomination. Today he works mainly in the USA.

Film station 4 Showtimes: 17.11. 18:15 / 19.11. 16:50 / 20.11. 19:15 / 25.11. 16:00 / 26.11. 12:15



Ego Film Arts

Calendar

Atom Egoyan / 70 min / Armenia, Germany, Canada / ZDF 29.6.1993 / OV with German subtitles

Already in *Family Viewing*, the Armenian-Canadian filmmaker Atom Egoyan uses video technology as a symbol of alienation. In *Calendar*, he sends a photographer to Armenia to photograph 12 churches for a calendar. His wife, who is more closely acquainted with Armenian culture, accompanies him as his interpreter. The local guide imparts his knowledge of the local area to them. Only the wife and the guide are visible in the image, the camera embodies the alienated gaze of the photographer, who finally returns to Canada alone. "The idea of the nation fascinates me," writes Egoyan. "Let us suppose that a nation is the result of a collective projection. Then it becomes evident that the idea of national territory is more a psychological concept and less defined by natural boundaries."

CV: Atom Egoyan (*1960) is a well-known Canadian-Armenian film director, who in the 1980s belonged to a group of young filmmakers of the *Toronto New Wave*. His films have been shown in Cannes, Locarno, Berlin and Venice and won many awards; for his entire body of work he received the highest Canadian award. In cooperation with *Das kleine Fernsehspiel*, he made *Calendar* (1993), which premiered in the Berlinale Forum, as did *Family Viewing* (1988).

Film station 4 Showtimes: 17.11. 19:30 / 18.11. 13:40 / 20.11. 20:30 / 24.11. 20:30 / 26.11. 13:30



trigon-film.org

Bab el-Oued City

Merzak Allouache / 91 min / France, Algeria, Germany, Switzerland / ZDF 13.6.1994 / OV with German subtitles

In 1993, when Merzak Allouache is filming in the Bab el-Oued City neighbourhood of Algiers, Algeria is at the onset of a bleak decade during which the state secret service and fundamentalist Islamic groups are engaged in a bitter war at the expense of the civilian population. Nonetheless, through the story of Boualem the baker, who rips out the muezzin's loudspeaker and dumps it into the sea because he can't sleep, Allouache takes a close look at the neighbourhood where he was born. Boualem is mercilessly hunted by fundamentalists, just as the director who has to flee again to France shortly thereafter. And yet he takes the time to portray his characters lovingly and with complexity. "The film, which was shot under precarious conditions, thereby reveals the causes of the political standoff in Algeria," says the EZEF distribution text, "and with it an important correction is made to the one-sided reporting of much of the mass media on the threat posed by Islam."

CV: Merzak Allouache (*1944) is one of Algeria's best-known filmmakers post-independence. In 2013, the magazine *Variety* named him *Middle East Filmmaker of the Year*. His feature films, which were largely shot in Algeria and North Africa, have been screened in Berlin, Cannes and Venice and won several awards. In cooperation with *Das kleine Fernsehspiel*, he made his debut film *Omar Gatlato* (1978) and later *Bab el-Oued City* (1994), after which he was forced to live and work temporarily in France due to the political situation in Algeria.

Film station 4 Showtimes: 18.11. 10:15 / 19.11. 14:00 / 21.11. 20:15 / 24.11. 14:15



2023 Omah Diegu

The Snake in my Bed (Die Schlange in meinem Bett)

Omah Diegu / 86 min / Germany / ZDF 29.5.1995 / OV with German subtitles

Omah Diegu from Nigeria studied at UCLA, and there she became part of the group that today goes by the name *L.A. Rebellion*. In 1994, she addressed this personal essay film to her son Ozim to tell him "the story of his birth and ancestry. That would help him never to let anyone else define him." The story begins in Nigeria with the director's marriage to a German engineer. But it soon becomes clear: He is already married and refuses to acknowledge the child. So she travels to Germany to register her son in his father's country. "I made the film as I would any of my paintings," says Diegu, who paints too: "an abstract vomit from the very depth of my soul". A film like a revolutionary song that declares war on racism and misogyny by means of poetry.

CV: Ijeoma Iloputaife aka Omah Diegu is a Nigerian filmmaker, painter and author. The first African woman to study film at UCLA, she is part of the second generation of the Los Angeles School of Black Filmmakers, also called *L.A. Rebellion*. Today, her short film *African Women, U.S.A* (1980) is one of the standard works of feminist African-American cinema. After returning to Nigeria, she lived in Germany for a while. This led to the autobiographical documentary *The Snake in my Bed* (1995) made in collaboration with *Das kleine Fernsehspiel*. Omah Diegu now lives as an artist in the USA.

Film station 4 Showtimes: 16.11. 19:30 / 18.11. 12:00 / 19.11. 12:15 / 22.11. 14:15 / 25.11. 14:15



homeproductions GmbH

Juristische Körper

Jörg Heitmann & Philip Scheffner, dogfilm / 49 min / FRG / ZDF 14.1.1996 / OV with English subtitles

The dogfilm group's home was the independent art scene of the 1990s in Berlin. The collective developed its style from a mixture of video art and documentary film, compilation and staging - intended as an intervention in television, which as the most important medium of the time was influential in shaping public opinion. *Juristische Körper* is the first of several dogfilm productions to counter the rendering invisible of undocumented people through a cinematic vision, whilst simultaneously addressing one's own identity: "The passport marks the intersection between the physical and the juristic body," the filmmakers write. "It is an expression of the power to define who is 'German' and who is 'non-German', who is 'European' and who is 'non-European', who is 'legal' and who is 'illegal'".

CV: Jörg Heitmann (*1965) is a German filmmaker and cultural producer. He was a member of the artists' groups *Botschaft e.V.* and *dogfilm*. For *Das kleine Fernsehspiel*, he made the essay films *Juristische Körper* (1995) and *killer.berlin.doc* (1999) with Bettina Ellerkamp, which premiered at the Berlinale Forum. He is co-founder of silent green Kulturquartier.

Philip Scheffner (*1966) is a German filmmaker. He was a member of the artists' groups *Botschaft e.V.* and *dogfilm*. For *Das kleine Fernsehspiel*, he made the essay film *Juristische Körper* (1995). His artistic documentaries and hybrid films have received numerous awards among others, *Havarie* (2016) and *Europe* (2022).

Film station 4 Showtimes: 17.11. 20:50 / 19.11. 15:45 / 22.11. 15:50 / 24.11. 16:00 / 26.11. 15:00



2023 Hotwire Productions LLC

Conceiving Ada

Lynn Hershman Leeson / 84 min / USA, Germany / ZDF 23.2.1998 / OV with German subtitles

In her cinematic work, the American artist Lynn Hershman-Leeson often plays thematically and formally with the idea of science fiction, without complying with the laws of the genre. When she first heard of Ada Byron, she knew right away that she wanted to make a film about her: "Also known as the 'mother of all programmers', Ada Byron King, Countess of Lovelace, wrote the first computer language and predicted its use in music, poetry and visual art." The filmmaker worked with virtual sets and digital sound using a technique that Ada pioneered. In Tilda Swinton, she found the perfect cast for her feminist composition of a radical time-changer, who finally wants to become visible.

CV: Lynn Hershman-Leeson (*1941) is an American media artist, whose work comprises films, installations, photography and performances. Her work has been shown at film festivals and in museums and galleries worldwide. While her films make allusions to the science fiction genre, they do so in experimental ways. For *Das kleine Fernsehspiel*, she made *As Good as Love* (1993), *Conceiving Ada* (1998) and *Teknolust* (2003), the last two also featured in the Berlinale Forum.

Film station 4 Showtimes: 18.11. 15:00 / 20.11. 14:15 / 22.11. 16:50 / 24.11. 17:00 / 26.11. 16:00



Hussi Kutlucan

Ich Chef, Du Turnschuh

Hussi Kutlucan / 93 min / Germany / ZDF 27.7.1999 / Original German version

Hussi Kutlucan is a well-known actor from the Federal Republic. For *Das kleine Fernsehspiel*, he went behind the camera to become an important filmmaker of early German-Turkish cinema. In the mid-1990s, influenced by racist attacks and the state's treatment of asylum seekers, he decided to make a comedy inspired by Italian neorealism. And so he sends Dudie, an undocumented immigrant, from a container ship in Hamburg to the construction sites around Potsdamer Platz in Berlin. In the hope of obtaining legal residency, he agrees to a paid marriage, but his wife dies and Dudie is deported together with her (German) son. "With an unusual script, the author has pulled off a balancing act," writes the editor. "He has tackled a sensitive issue without false consternation or social romanticism."

CV: Hussi Kutlucan (*1962) is a German-Turkish filmmaker and actor. After initially working as a theatre and film actor, he began making his own feature films in 1991, alongside a successful acting career, for which he received, among others, the Adolf Grimme Award. His debut film *Sommer in Mezra* (1991) was made in cooperation with *Das kleine Fernsehspiel*, as well as *Ich Chef, Du Turnschuh* (1999) and *Drei gegen Troja* (2005).

Film station 4 Showtimes: 18.11. 16:40 / 20.11. 15:50 / 22.11. 18:30 / 24.11. 18:40 / 26.11. 17:40



Jan Peters

December, 1 – 31 (Dezember, 1 – 31)

Jan Peters / 97 min / Germany / ZDF 25.10.1999 / Original German version

Das kleine Fernsehspiel editors explain their desire for collaboration: “Jan Peters’s latest film *November, 1–30* is an ironic, manic, entertaining, consistent and incredibly humorous film with a radically subjective approach that uses free association: Jan Peters’s avalanche of images and speech masterfully combines biographical anecdotes, banal observations and philosophical reflections.” So in December 1997, Jan Peters shoots a reel of film every day, “as if I could use a camera like a pen that’s writing this diary, and the tape recorder like a Dictaphone that’s recording my thoughts.” Beyond merely commenting on everyday life, the filmmaker uses the diary film as a means to grieve and to search for a friend who died recently.

CV: Jan Peters (*1966) is a German filmmaker, artist and author. He became known for his short and longer autobiographical diary films, which he shot first on Super 8, later also on 16mm film. His experimental style made him famous in Germany and abroad, where his films were presented at festivals and cultural institutions and received many awards. For *Das kleine Fernsehspiel*, he made *December, 1 – 31* (1999), which also featured in the Berlinale Forum.

Film station 4 Showtimes: 16.11. 21:10 / 18.11. 18:20 / 20.11. 17:30 / 22.11. 20:15 / 23.11. 18:15



trigon-film.org

Journey to The Sun (Güneşe Yolculuk)

Yeşim Ustaoglu / 105 min / Germany, Netherlands, Turkey / ZDF 27.3.2000 / OV with German subtitles

Istanbul: A football match by the Turkish national team is on television. In the flush of victory, the crowd attacks a car driver. This is the moment when Mehmet, a young Turk, and Berzan, a Kurdish activist, meet. His friendship with Berzan exposes the naive Mehmet to prison and torture. When Berzan is shot, he sets off by himself with the coffin on a journey to the destroyed Kurdish hinterland. Ustaoglu finds strong images for her story: “The system dictates and defines how people should live, I wanted to take a stand against that. The conflicts of the world do not affect everyone. Consequently, those unaffected aren’t interested in these problems. When they walk down the streets, they look straight ahead and not down at the puddle on the pavement, which may reflect other aspects of life.”

CV: Yeşim Ustaoglu (*1960) is a Turkish film director. She initially worked as an architect and journalist before she made her first feature film in 1994. Her other works have been screened in Berlin, Istanbul, Sundance and San Sebastian and won many awards. In cooperation with *Das kleine Fernsehspiel*, she made the award-winning drama *Journey to The Sun* (1999).

Film station 4 Showtimes: 18.11. 20:10 / 19.11. 10:15 / 21.11. 14:15 / 23.11. 20:00 / 26.11. 10:15



ventura film sa / Contracosta Producoes / Pandora Film Produktion

In Vanda's Room (No Quarto da Vanda)

Pedro Costa / 167 min / Portugal, Germany / ZDF 19.2.2001 / OV with German subtitles

With the film *Ossos*, filmmaker Pedro Costa makes his way to the Fontainhas neighbourhood in Lisbon, which will dominate his film work from here on. He will return time and again to work with the residents of the Cape Verdean community on narratives that oscillate like film poetry between fiction and reality. “The stretching of time, the modelling of light and shadow and an extremely elliptical narrative style with leaps in time characterise Costa’s Fontainhas films,” it says in an Arsenal text. Vanda Duarte, with whom Costa has worked in the past as a lay actress, becomes the central figure in this film and her room the centre of a universe made up of drug addiction and poverty, but also friendship and closeness. It is a timeless room into which the noise of the demolition excavators penetrates from the outside.

CV: Pedro Costa (*1959) is a well-known Portuguese filmmaker. He first made several films before turning his attention to the immigrant neighbourhood of Fontainhas in Lisbon with a hybrid-artistic trilogy that received great international acclaim and won many awards. The second part of the trilogy, *In Vanda's Room* (2000), was made in cooperation with *Das kleine Fernsehspiel*. For his other feature films, Costa was awarded, among others, the Golden Leopard in Locarno.

Film station 5 Showtimes: 17.11. 14:15 / 19.11. 14:00 / 21.11. 14:15 / 25.11. 16:00 / 26.11. 14:00



Lotus Film

Northern Skirts (Nordrand)

Barbara Albert / 103 min / Austria, Germany, Switzerland / ZDF 10.9.2001 / Original German version

In 1995, Barbara Albert writes the script of her first feature-length film. "It all began in 1990, when the Iron Curtain fell and we felt young and ready to decide whether to bring children into this world. The war turned our worldview upside down." Meaning the war in Bosnia, which, through the influx of refugees, has shaken the city to its proletarian core. Death and displacement on one side of the border, military parades and nationalism on the other. And thus, two abortions mark a central moment in the film, when the school friends Jasmin and Tamara cross paths. Various men gradually group around the two women. In diverse languages, they are all searching for a future and their dreams are as much part of the film as reality.

CV: Barbara Albert (*1970) is an Austrian film director, scriptwriter and producer living in Berlin. Her feature films have been screened in Venice and Locarno and won many awards. She made her first feature-length film *Northern Skirts* (1999) in cooperation with *Das kleine Fernsehspiel*, and as producer *Grbavica: The Land of my Dreams* (2009) by Jasmila Žbanić.

Film station 5 Showtimes: 16.11. 21:10 / 17.11. 17:15 / 20.11. 14:15 / 21.11. 17:15 / 24.11. 14:15



Pickpocket Filmproduktion

A Fine Day (Der schöne Tag)

Thomas Arslan / 69 min / Germany / ZDF 15.4.2002 / Original German version

Thomas Arslan has not only shaped German-Turkish cinema, but also belongs to the first generation of the *Berlin School*. In 2000, he filmed the third part of his trilogy about young people of Turkish descent in Berlin. The film tells of a day in the life of Deniz, a young woman who navigates the city with confidence. Her work in the dubbing studio, her rocky relationship, her family - Deniz wanders through the stations of her life filled with restlessness; she is a seeker. Arslan gets close to his main character, but never too close: "Just like with real people, there is a limit as to what you can get to know about the characters in a film." With Serpil Turhan, now a well-known documentary filmmaker herself, he found the perfect cast for this character, who never completely reveals herself to the camera.

CV: Thomas Arslan (*1962) is a German-Turkish film director and scriptwriter belonging to the first generation of the *Berlin School*. His feature films have been screened, among others, at the Berlinale and have won many awards. In cooperation with *Das kleine Fernsehspiel*, he made his debut film *Turn Down the Music* (1994), *Brothers and Sisters* (1998), *Dealer* (1999) and *A Fine Day* (2004). The latter two also featured in the Berlinale Forum, as did *In the Shadows* (2010).

Film station 5 Showtimes: 17.11. 19:10 / 18.11. 20:45 / 21.11. 20:50 / 23.11. 20:40



Antje Schäfer

My Life Part 2 (Mein Leben Teil 2)

Angelika Levi / 90 min / Germany / ZDF 19.5.2003 / Original German version

An autobiographical film as contemporary archival practice. In exploring her mother's legacy, the director Angelika Levi manages to make a film that is as personal as it is political and feminist about second generation Jewish-German identity after the Holocaust. "My film is an attempt to tell what was told and not told in my family, using objects, photos, audio and video material," the director writes, also taking into account her own position. "The film is about trauma and at the same time about how history can be produced, archived, brought into conversations and categorised both at the macro and microlevel, and how I continued to collect so that I could tell a story."

CV: Angelika Levi (*1961) is a German film director, cinematographer and video artist. After shorter autobiographical film essays, she made her first feature-length films *My Life Part 2* (2003) in collaboration with *Das kleine Fernsehspiel*, which premiered in the Berlinale and received international acclaim. Her second work for the editorial department was *Absent Present* (2010). In 2021, her short film *Ahorita Frames* was shown in the Berlinale Forum Expanded. Her installations have been presented in theatres and cultural institutions, including the House of World Cultures.

Film station 5 Showtimes: 17.11. 20:30 / 18.11. 15:20 / 21.11. 19:10 / 23.11. 19:00



R. Vorschnieder

Marseille

Angela Schanelec / 91 min / Germany / ZDF 1.9.2005 / OV with German subtitles

In her fourth film, Angela Schanelec sends her main character Sophie, a young photographer from Berlin, to Marseille in winter. Having left behind a complicated relationship, she wanders around the city with her camera, exploring its fringes and surrendering to the new. She enjoys an evening in the pub with someone she doesn't know and who knows nothing about her. Her attempt to return fails. Only when she has nothing left is she truly free. As a filmmaker of the *Berlin School*, Schanelec is less interested in the events of the plot: "What I want to show are the consequences: Sophie's state, her reaction to what happens to her." Confronted by life's inscrutability, the film observes Sophie's attempt at self-empowerment.

CV: Angela Schanelec (*1962), a well-known German director, actress and scriptwriter, is considered a representative of the *Berlin School*. Her career began as a theatre actress in Frankfurt, Hamburg and Berlin. From 1995, she began directing her own feature films, which were shown in Cannes, Berlin and Locarno, among other places, and won several awards. In cooperation with *Das kleine Fernsehspiel*, she made *Places in Cities* (1998), *Marseille* (2004), *Passing Summer* (2001) and *Afternoon* (2010). The last two films featured in the Berlinale Forum, *Only* (2010) as well.

Film station 5 Showtimes: 18.11. 10:15 / 19.11. 18:40 / 22.11. 16:20 / 26.11. 18:40



Vidhi Films Pvt Ltd / Stiftung Deutsche Kinemathek

Silent Waters (Khamosh Pani)

Sabiha Sumar / 95 min / France, Germany, Pakistan / ZDF 9.1.2007 / OV with English subtitles

The partition of the Indian subcontinent in 1947 and the ensuing violence between Hindus and Muslims left millions dead, displaced and missing. Karachi-born filmmaker Sabiha Sumar dedicates her first feature film to the women affected by the violence. It is the year 1979: Ayesha, a widow, lives with her son in the countryside. Pakistan is on the brink of state Islamisation. When Sikh pilgrims come to the village for the first time after Partition, it emerges that Ayesha was abducted as a young woman. "I could empathise with the pain of the women," says Sumar, "who had to profess the religion of their abductors and give birth to their children. I realised that I could not subject an abducted woman to public exposure. But the story had to be told. It had to be a feature film."

CV: Sabiha Sumar (*1961) is a Pakistani director and producer, one of the few independent filmmakers from Pakistan whose works are known internationally. Her documentary and feature films, often dedicated to feminist themes, have been screened at Sundance and Locarno and awarded the Golden Leopard, among others. In cooperation with *Das kleine Fernsehspiel*, she made the documentary film *Of Mothers, Mice and Saints* (1994) and the feature films *Silent Waters - Khamosh Pani* (2007) and *Good Morning Karachi* (2013).

Film station 5 Showtimes: 18.11. 12:00 / 19.11. 20:20 / 22.11. 18:00 / 25.11. 14:15 / 26.11. 20:20



Sein / Hain Film GmbH

Grabvica: The Land of my Dreams (Grabvica)

Jasmina bani / 87 min / Bosnia - Herzegovina, Croatia, Austria, Germany / ZDF 12.2.2009 / German dubbed version

Jasmila Žbanić is 17 years old when war breaks out in Sarajevo. She lives close to Grbavica, a neighbourhood she will name her first feature film after in 2006. Esmā, a single parent, experiences the hard post-war years in Grbavica with her 12-year-old daughter Sara. She works as a waitress, tries to cope with everyday life until one day Sara needs to provide proof of her father's "heroic death" and Esmā has to confess that this father doesn't exist. Around 20,000 women were victims of rape during the Bosnian war. "I realised," the director recalls, "that I was living in a war in which sex was used as part of a war strategy to humiliate women and thereby cause the destruction of an ethnic group." For Esmā, admitting the painful truth is the first step to dealing with the trauma and starting afresh between mother and daughter.

CV: Jasmila Žbanić (*1974) is a well-known Bosnian director, author and producer. She worked as a puppeteer and video artist before making feature films from 2006 onwards. In cooperation with *Das kleine Fernsehspiel*, she made her debut film *Grbavica: The Land of my Dreams* (2009), which won the Golden Bear award. Other films with the editorial department include *On the Path* (2012) and *Love Island* (2016). Her works have been screened in Berlin, Venice and Rotterdam, and she has received, among others, the European Film Award for *Quo Vadis, Aida?* (2020).

Film station 5 Showtimes: 16.11. 19:30 / 19.11. 17:00 / 23.11. 14:15 / 26.11. 17:00



Mano Hiroki / Pandora Film

Madonnas (Madonnen)

Maria Speth / 115 min / Switzerland, Belgium, Germany / ZDF 27.7.2009 / OV with German subtitles

“Everyone seems to know what a mother may and may not do”, writes Maria Speth about her film, “and any violation of these expectations is met with massive moral sanctions – unlike when fathers fail to fulfil their expected roles.” With Rita, a disturbingly perfect performance by Sandra Hüller, the director creates a figure who intuitively goes against any Christian notion of a Madonna with child. A woman who, as if reproaching her own mother, brings one child after another into the world and is in turn faced with a teenage daughter. When Rita finally has something close to a happy family life, she reacts – once again – by running away. What is remarkable about Speth’s film is that it does not seek answers, but endures the scrutiny.

CV: Maria Speth (*1967) is a German director and author. She has made both feature films and documentaries that have had successful screenings in Germany and abroad and received numerous awards. Among others, she has received the Berlinale’s Silver Bear, the German Film Award and the German Documentary Film Award for *Mr. Bachmann and His Class* (2021). In cooperation with *Das kleine Fernsehspiel*, she made the feature films *The Days Between* (2002), *Madonnas* (2009) and *Daughters* (2015), the latter two featured in the Berlinale Forum, as did the documentary *9 Lives* (2012).

Film station 5 Showtimes: 19.11. 11:50 / 20.11. 20:00 / 22.11. 19:50 / 24.11. 19:50 / 26.11. 11:50



LEONINE Studios

4 months, 3 weeks and 2 days (4 luni, 3 s pt mâni i 2 zile)

Cristian Mungiu / 113 min / Romania / ZDF 12.5.2010 / OV with German subtitles

In the mid-1960s, abortions were banned in Romania. By the end of the Ceausescu regime, around half a million women had died as a consequence. Cristian Mungiu, a director of the *New Romanian Wave*, takes up this taboo theme in his second feature-length film in 2007. He shows 24 hours in the lives of two young women in 1987. “The hostel in which the technology students share a room is an accurate reflection of the economically and morally bankrupt Ceausescu regime of the late eighties,” says the editorial text, “a maze of dependencies, bribery and calculated favours.” According to precisely these principles, an illegal abortion is organised and carried out in the film. As though on a stage, each scene unfolds in one shot, with simple and sometimes terrifying depth and complexity.

CV: Cristian Mungiu (*1968) is a well-known Romanian director, writer and producer of the *New Romanian Wave*, who initially made several short films. In cooperation with *Das kleine Fernsehspiel*, he made his first two feature films *Occident* (2003) and *4 Months, 3 Weeks and 2 Days* (2010), which won the European Film Award and the Palme d’Or in Cannes. His other films, which have won numerous awards, have also been shown there in competition.

Film station 5 Showtimes: 18.11. 17:00 / 20.11. 16:15 / 22.11. 14:15 / 24.11. 16:15



Komplizen Film GmbH

Sleeping Sickness (Schlafkrankheit)

Ulrich Köhler / 86 min / France, Netherlands, Germany / ZDF 6.2.2013 / OV with German subtitles

Ulrich Köhler brings together two autobiographical strands in this film: his time in Zaire as a child of parents who worked there and his return as an adult of European upbringing. The first part of the film is about Ebbo, a development aid worker, who spends his last days in Cameroon with his wife and teenage daughter before returning to Germany and ends up staying behind alone. The second part focuses on Alex, a young French doctor of Congolese descent, who travels to Cameroon to evaluate a sleeping sickness project led by Ebbo. Alex ultimately fails in his attempts to form a connection with the country. “For me, *Sleeping Sickness* is not a film about Africa,” says the director, “it’s a film about Europeans in Africa. It is a film about Europe.”

CV: Ulrich Köhler (*1969) is a German director whose films belong to the *Berlin School*. His feature films have been shown at festivals and cinemas in Germany and abroad and have received numerous awards, including the Berlinale’s Silver Bear and Hessian Film Award. In cooperation with *Das kleine Fernsehspiel*, he made *Bungalow* (2003), *Windows on Monday* (2007), which also featured in the Berlinale Forum, as did *Sleeping Sickness* (2013).

Film station 5 Showtimes: 18.11. 19:05 / 20.11. 18:20 / 23.11. 15:50 / 24.11. 18:15



Ayla Gottschlich & Biene Pilavci

Chronik einer Revolte – ein Jahr Istanbul

Biene Pilavci & Ayla Gottschlich / 83 min / Germany / ZDF 8.6.2015 / OV with German subtitles

2013: Resistance forms against the destruction of the Gezi Park in Istanbul. Shortly thereafter, two young German-Turkish filmmakers from Berlin find themselves in the midst of a protest movement that is about more than just a park. For a year, they accompany young Istanbul residents with their camera in their struggle against the established system in Turkey. They witness their hopes, desires, fears and their courage to stand up for a self-determined life. “The other night, when the people in Gezi Park hugged each other, I was moved on the one hand and on the other unable to let myself be drawn into this honest emotion,” the director comments. “I am very concerned about expectations that are too high, which cannot possibly be fulfilled by a group, let alone by an entire movement.” (Redacted by ed.)

CV: Biene Pilavci (*1977) is a German-Turkish filmmaker and curator. Her first short films and the feature-length documentary *Dancing Alone* (2005) achieved much success at festivals in Germany and abroad, including in Leipzig and Ankara. In cooperation with *Das kleine Fernsehspiel*, she made the documentary *Chronik einer Revolte – ein Jahr Istanbul* (2015). Pilavci works for the Berlinale Forum as curator of the Special Programme *Fiktionsbescheinigung*.

Ayla Gottschlich (*1982) is a German director, author and producer. Her first documentary works were successfully screened at festivals in Germany and abroad. In cooperation with *Das kleine Fernsehspiel*, she made *Chronik einer Revolte – ein Jahr Istanbul* (2015). Gottschlich is currently developing a miniseries as showrunner for Disney+.

Film station 5 Showtimes: 18.11. 13:45 / 19.11. 10:15 / 23.11. 17:30 / 26.11. 10:15



Oleg Mutu

In Bloom (Grzeli nateli dgeebi)

Nana Ekvimishvili & Simon Groß / 95 min / Georgia, France, Germany / ZDF 18.2.2016 / OV with German subtitles

Nana Ekvimishvili grew up in the post-soviet Georgia of the 1990s. That’s how the idea for her first feature-length film emerged. The friends Eka and Natia, both 14, live in Tbilisi. They queue together for bread, share their family worries and their love woes. Chaos and uncertainty reigns around them. One day Natia has a gun. Yet she does not fight back when she is abducted and forced into marriage. Only when violence among the men escalates does the weapon reappear. A film that remains unforgettable primarily because of its strong characters: “For us, the passion and wealth of ideas of our main characters as well as their actresses are the pillars that support this film,” write the director duo. “Perhaps we can all recognise something of ourselves in these two girls.”

CV: Nana Ekvimishvili (*1978) is a Georgian writer and film director. Simon Gross (*1976) is a German film director and cinematographer. The director duo has been making films together since 2013. In cooperation with *Das kleine Fernsehspiel*, they made their feature film debut in Georgia *In Bloom* (2016) and *My Happy Family* (2019). Both films premiered at the Berlinale Forum. Ekvimishvili’s first novel *The Pear Field* was published in 2018.

Film station 6 Showtimes: 16.11. 21:10 / 17.11. 14:15 / 20.11. 14:15 / 24.11. 20:00 / 26.11. 14:15



The Match Factory

The Wonders (Le Meraviglie)

Alice Rohrwacher / 103 min / Italy, Switzerland, Germany / ZDF 30.10.2017 / OV with German subtitles

The landscape where Alice Rohrwacher grew up as the daughter of a German-Italian beekeeping family stretches from Lazio to Tuscany. In 2013, she filmed her second feature film there, depicting the family of Wolfgang, Angelica and their four daughters living in the countryside, cut off from the outside world. The director focuses on Gelsomina, the first-born, in the film. The parents, neither hippies nor real farmers, see it as their task to protect their daughters from a world dominated by decay, destruction and corruption. “Not having a movement,” Rohrwacher writes, “a definition which can be ascribed from the outside, all that remains is one word: family.” But Gelsomina, determined to lead her family into the future, secretly applies to participate in a television show, triggering a disaster.

CV: Alice Rohrwacher (*1981) is an Italian film director. Before making her feature film debut in 2011, she worked as a scriptwriter, cinematographer and editor. With her second feature film *The Wonders* (2014), made in collaboration with *Das kleine Fernsehspiel*, she began a fictional trilogy on the situation in the northern Italian countryside. All three films were screened in competition at Cannes and shown internationally, receiving numerous awards.

Film station 6 Showtimes: 17.11. 16:00 / 19.11. 19:45 / 21.11. 17:30 / 24.11. 15:45 / 26.11. 16:00



filmfaust / Christian Kochmann

Oray

Mehmet Akif Büyükatay / 97 min / Germany / ZDF
26.8.2019 / OV with German subtitles

For his graduation film, Mehmet Akif Büyükatay first looked for a subject that wasn't expected of him because of his origin: "At some point, I had to admit to myself that I want to tell my stories. It is precisely these stories that shape my life and concern me as a citizen of this country, and which are then labelled as post-migrant. My compromise: I tell stories only as I want to." And in doing so, he succeeds in making an important film about the normality of Islam in Germany, in which Muslims aren't reduced to their faith. Oray, a young man from Hagen, breaks up with his wife temporarily and moves to Cologne. There he finds acceptance and support in the Muslim community. However, when the Imam advises divorce, Oray has to make a decision.

CV: Mehmet Akif Büyükatay (*1987) is a German-Turkish author, director and producer. After a few short films, he made his directorial debut *Oray* (2019) in cooperation with *Das kleine Fernsehspiel*, which received the award for best first film at the Berlinale and was shown at festivals in Germany and abroad. As producer, he was involved in the 2022 documentary *Love, D-Mark and Death* by Cem Kaya, which had successful screenings at festivals and in cinemas. Büyükatay is currently working on his second feature film in cooperation with *Das kleine Fernsehspiel*.

Film station 6 Showtimes: 17.11. 18:00 / 19.11. 18:00 / 23.11. 14:15 / 26.11. 18:00



PIFFL MEDIEN GmbH

Western

Valeska Grisebach / 111 min / Bulgaria, Germany, Austria
/ ZDF 3.8.2020 / OV with German subtitles

For Valeska Grisebach, the *Western* is doubly fascinating: as a cosy childhood memory in front of the television and as a female filmmaker's idea to take on an inherently male genre. She cleverly combines this idea with an interest in "Germanness", which goes hand in hand with a diffuse sense of strength and superiority. Her research takes her to the village of Petrelik in Bulgaria. There she assigns a group of German construction workers with the task of building a hydroelectric power plant. For two of the men, the village becomes the stage for their struggle to gain the villagers' recognition. Grisebach, known for her documentary approach, says: "I find it very fruitful to confront a fictional narrative with reality again and again, as a sparring partner for the imagination, as a productive resistance to the fictional."

CV: Valeska Grisebach (*1968) is a German director whose work is attributed to the *Berlin School* and *New Austrian Cinema*. She made the feature films *Longing* (2007) and *Western* (2020) in cooperation with *Das kleine Fernsehspiel*. The films were screened in Berlin and Cannes and received several awards, including the German Film Critics' Award and the German Film Award.

Film station 6 Showtimes: 17.11. 19:50 / 18.11. 15:45 / 19.11. 10:15 / 21.11. 19:30 / 23.11. 19:45



Ines Johnson-Spain / Arsenal - Institut für Film und Videokunst

Becoming Black

Becoming Black / Ines Johnson-Spain / 91 min / Germany
/ ZDF 5.10.2020 / OV with English subtitles

In her autobiographical documentary, Ines Johnson-Spain deals with the effects of structural racism. Growing up in the GDR, she learns only after her mother's death that her skin colour is no "coincidence" and that her biological father was a student from Togo. "I grew up exposed to a public gaze that judged and hurt me time and again," says the director. "By now focusing the camera on myself, I was recreating the situation on my own terms and fully in control of my version of the story." On a trip to Togo to visit her family of origin, she addresses - as she did with her father in Germany - issues of belonging and the concept of family. In doing so, she succeeds in dissolving the cocoon of silence and denial and opening up a filmic space for reflection on identity.

CV: Ines Johnson-Spain (*1962) is a German-Togolese filmmaker, who grew up in the GDR and now lives in Berlin. She worked as a background artist for film and theatre before starting out in 2005 to make her own documentaries. In cooperation with *Das kleine Fernsehspiel*, she made the autobiographical, feature-length documentary *Becoming Black* (2020), which was shown and received several awards in Germany and abroad, among them, Best Documentary of the African Movie Academy Awards.

Film station 6 Showtimes: 18.11. 10:15 / 21.11. 14:15 / 23.11. 16:00 / 25.11. 17:20



UCM ONE

Searching Eva

Pia Hellenthal / 82 min / Germany / ZDF 7.12.2020 / OV with German subtitles

At the age of 14, Eva Colle decides that the concept of privacy is outdated. Filmmaker Pia Hellenthal picks up this idea on social media, where Eva shares her life with others. She decides to shoot a film "portrait of a modern person", says the film distribution text. It turns out to be an encounter literally on eye level: Colle, the blogger, influencer, model, feminist, knows perfectly well how to play with the camera and follows through on her intention of never committing to anything. Hellenthal goes with it and stages the film like a flickering illusion on Instagram. "This powerful debut," reads the Berlinale text, "depicts how a young member of the digital generation stages her fragmented persona as a public spectacle."

CV: Pia Hellenthal (*1985) is a German director and scriptwriter making both feature films and documentaries. Several of her short films had successful screenings at international festivals before she made her feature-length debut *Searching Eva* (2020) in cooperation with *Das kleine Fernsehspiel*, a staged documentary that won the Berlinale's Teddy Award. The film was screened in Germany and abroad and received the German Documentary Film Award. Hellenthal is currently developing a series.

Film station 6 Showtimes: 18.11. 12:00 / 21.11. 16:00 / 24.11. 14:15 / 25.11. 15:50



Yunus Roy Immer / Port au Prince Pictures

System Crasher (Systemsprenger)

Nora Fingscheidt / 120 min / Germany / ZDF 17.5.2021 / OV with English subtitles

Nine-year-old Benni is loud, wild and unpredictable. Whether it's a residential group, a foster family or a special needs school: Benni doesn't stay anywhere for long. She pushes the welfare state's support system to the limit. She would prefer to live with her mother, but she too is afraid of her daughter's immense rage. This rage drives Benni through life and through the film until she ends up with the anti-violence trainer Micha in the forest in an experiential education programme: without electricity, water or a cell phone. "How is a child whose only continuity is change to find stability anywhere?" says the director, "Benni's behaviour may be shocking but the audience is supposed to love her and fear for her." Actress Helena Zengel manages to do just that with such force that the question is whether a child blows up the system or vice versa.

CV: Nora Fingscheidt (*1983) is a German director and scriptwriter. With her short films, she has enjoyed success at festivals. Her first feature-length documentary was made in cooperation with *Das kleine Fernsehspiel*. *Without This World* (2017) received the First Steps Award. Her international breakthrough came with the feature film *System Crasher* (2021), also a work for *Das kleine Fernsehspiel*, which won, among others, a Silver Bear at the Berlinale and the German Film Award.

Film station 6 Showtimes: 18.11. 13:30 / 20.11. 16:00 / 22.11. 18:00 / 24.11. 17:45



Siri Klug

Born in Evin

Maryam Zaree / 96 min / Germany, Austria / ZDF 13.12.2021 / OV with English subtitles

In 1983, a girl is born in the Evin prison in Iran, both parents arrested in the wake of Ayatollah Khomeini's seizure of power. When Maryam Zaree is two, her mother manages to flee to Germany. In 2018, now a famous actress, the daughter sets out to make a documentary about her own story. "The private is political and the political private. With this conviction, Maryam Zaree works through the complexities of trauma and denial", says the film distribution text. Suppression as a means to successful integration is expected of refugees even today, and Zaree is doubtful about it: "These stories help us to understand how we want to live with one another and how not. They are a moral compass in times when our human values are being eroded again."

CV: Maryam Zaree (*1983) is a German actress, filmmaker and author born in Iran. As an actress, she initially enjoyed success in theatre, in feature films such as *Das kleine Fernsehspiel's Shahada* (2011) by Burhan Qurbani or the successful series *4 Blocks*, for which she received the Adolf Grimme Award, among others. Her first own directorial work was the autobiographical documentary *Born in Evin* (2021) in collaboration with *Das kleine Fernsehspiel*, for which she received the Hessian and German Film Awards.

Film station 6 Showtimes: 20.11. 18:15 / 22.11. 20:15 / 26.11. 10:30



2021 Weydemann Bros., Constanze Schmitt, DavidSchmitt

Precious Ivie (Ivie wie Ivie)

Sarah Blaßkiewitz / 109 min / Germany / ZDF 10.8.2022. / Original German version

Racism not only makes you angry, it also makes you lonely. This is what is experienced by the young teacher Ivie from Leipzig, who had little reason to care about her Afro-German descent until her half-sister from Berlin shows up and tells her that their father in Senegal is dying. Director Sarah Blaßkiewitz narrates this story as a film intervention: "There have never actually been two Afro-German women as protagonists in a German film before." A film aimed at a young audience that experiences diversity as normal and not as an exception. The Schulkinowochen (School Film Festival) 2023 text states: "Many small observations form an impactful narrative that breaks stereotypes productively, reveals the different perspectives of those affected by racism and accompanies strong characters on their path to self-determination."

CV: Sarah Blaßkiewitz (*1986) is a German director and scriptwriter. After her initial experience as an actress, she switched to directing and made short films before directing her feature film debut *Precious Ivie* (2022). The film ran successfully at festivals in Germany and abroad and won several awards. As director, she subsequently shot three episodes of the series *Sam - A Saxon* (2023) for Disney+.

Film station 6 Showtimes: 18.11. 17:50 / 19.11. 14:00 / 26.11. 12:15



Somaye Jafari / JBA Production

Yalda, a night for forgiveness (Yalda, la nuit du pardon)

Massoud Bakshi / 89 min / Frankreich, Deutschland, Schweiz, Luxemburg, Iran / ZDF 11.12.2022 / OV with German subtitles

Based on an Iranian reality show, Massoud Bakhshi's film stages a drama that unfolds in a TV studio over one evening during the Yalda festival. The guest on the live show is Maryam, sentenced to death for the murder of an elderly family friend with whom she had a temporary marriage. Seated across from her is Mona, his adult daughter, who holds the power to decide about life and death, while the audience is invited to televote via SMS. The more calls received, the higher the blood money. "To me, Yalda is first and foremost a 'trial film'," says the director, "in which I invite viewers to question their own roles as judges. I would also like the film to be a reflection of television." And in this sense, television does become a "window to the world".

CV: Massoud Bakhshi (*1972) is an Iranian film director, scriptwriter, producer and film critic. He made several short films and documentary works before his international breakthrough at Cannes in 2012 with his feature-length debut *A Respectable Family*. In cooperation with *Das kleine Fernsehspiel*, he made another feature film, *Yalda, a night for forgiveness* (2022), which was screened and won awards at Sundance and Berlin.

Film station 6 Showtimes: 16.11. 19:30 / 19.11. 12:20 / 20.11. 20:00 / 22.11. 14:15 / 25.11. 14:15



Pimienta Films

Prayers for the stolen (Noche de fuego)

Tatiana Huezo / 110 min / Mexico, Germany / ZDF 8.5.2023 / OV with English subtitles

The well-known Mexican documentary filmmaker Tatiana Huezo made her first feature film in 2020. In two parts, with five years between them, she tells of the three girls Ana, Paula and Maria growing up amidst the rural population's fear of the drug cartels on the one hand and the military on the other. The absence of the fathers, who are migrant workers in the USA, makes the women and their daughters all the more vulnerable. "What does it mean to be a woman in a climate of violence? This question is at the heart of the film," says Huezo. And she finds powerful images for this, such as a child trying to flee the army's chemical spaying helicopters or mothers cutting off their daughters' hair to prevent them from being abducted by the narcos.

CV: Tatiana Huezo (*1972) is a Salvadoran-Mexican filmmaker, who became internationally known mainly for her intensive documentary film work. *Tempestad* (2016) premiered at the Berlinale Forum. She made her first feature film in cooperation with *Das kleine Fernsehspiel*. *Prayers for the Stolen* (2022) was screened in Cannes and San Sebastian and became Mexico's submission for the 2022 Oscars. Her last film *The Echo* was awarded the Documentary Award and the *Encounters* Best Director Award at the Berlinale 2023.

Film station 6 Showtimes: 18.11. 19:50 / 19.11. 16:00 / 22.11. 16:00 / 23.11. 17:45 / 26.11. 19:45

PODCASTS & CINEMA ON DEMAND

BERLINALE FORUM: Q&AS SPANNING FIVE DECADES

Q&As at the Berlinale Forum are legendary: they are enthusiastic, interesting, profound, honest and enlightening - on the part of the filmmakers and the audience. Most of the Q&As were recorded and have since been digitised. To unlock this cultural treasure, the Arsenal presents selected Q&As as podcasts and contextualises them in dialogue with experts. For the exhibition *Was anderes machen*, we present three films and three Q&As as examples, all of which were produced in collaboration with *Das kleine Fernsehspiel*: Helke Sander's *The All-Round Reduced Personality - Redupers* describes the social reality of working, single mothers and also documents a walled-in West Berlin. Helke Misselwitz's *After Winter Comes Spring* gives a first-hand impression of life and the mood in the GDR one year before its collapse. Safi Faye's *Come and Work* combines documentary and fiction in a portrait of a Senegalese village.

WS2 PODCASTS BY AUTHORS FROM THE JOHANNES GUTENBERG UNIVERSITY MAINZ

Authors: Florian Alber, Cornelia Dertinger, Stella Dunze, Fabian Kling, Lennard Panevski, Vidhya Pfeifer, Andreas Reinhart, Frederic Schmid, Simon Schneider, Maren Sommer, Lou Willert

The freedom of genre, the curiosity about film narratives beyond commercial cinema makes the archive of *Das kleine Fernsehspiel* a treasure trove for film studies research. In 2021, Kathrin Brinkmann and Merle Kröger, in collaboration with Prof. Alexandra Schneider, held a seminar at the Department of Film Studies/Media Dramaturgy at the Johannes Gutenberg University Mainz entitled *Archival Research and Practice: Das kleine Fernsehspiel between World Cinema and Immigration Society*, which offered both film screenings and the opportunity for independent research and archival practice on individual groups of works or filmmakers. Amongst others, four podcasts were produced on Jutta Brückner, Lynn-Hershman-Leeson, Werner Schroeter and Maria Speth, reflecting on their work from today's perspective.

KILLER.BERLIN.DOC

Directors: Bettina Ellerkamp and Jörg Heitmann / dogfilm

"In May 1989, ten people, wanting to talk about their lives in a changing city, decide to turn their lives in Berlin into fiction for 14 days. They play *Killer*, a game in which no one knows of the others and each one is both perpetrator and victim." The idea for this game came from Bettina Ellerkamp and Jörg Heitmann, whose film about Berlin in the "in-between times" (between walled city and capital city) of the 1990s is a poetic film essay and a homage to a subculture in which art and life cannot be separated. Made for *Das kleine Fernsehspiel*, *killer.berlin.doc* becomes the harbinger of a new era: Capitalising on the game's interactivity, the film is followed by a CD-ROM in which the city can be navigated via the ten players and their creative tools. An archaeological "Playstation" from the early digital days of the turn of the century.

CINEMA ON DEMAND

18.11. – 26.11. 14:00 / 16:30 / 19:00

With the additional Cinema on Demand option, we are pleased to offer groups of minimum five and maximum 40 persons the opportunity to book the studio cinema in the Betonhalle for a screening. For this, you can select one of the 66 films from the exhibition at any one time. Booking a time slot in advance is necessary. Subsequently, please let us know by email which film you would like to see and if the screening is solely for your group or also open to other visitors.



PRO _____
GRAMME
OF _____
_EVENTS

CALENDAR OF EVENTS

Exhibition opening hours:

Thu 16.11. 19:00 – 23:00

Fri 17.11. 14:00 – 22:00

Sat 18.11. 10:00 – 23:00

Sun 19.11. 10:00 – 22:00

Mon 20 - Fri 24.11. 14:00 – 22:00

Sat 25.11. 14:00 – 19:00

Sun 26.11. 10:00 – 22:00

Cinema on Demand:

Sat 18.11. - Sun 26.11.

14:00 – 16:30

16:30 – 19:00

19:00 – 21:30

Thu 16.11.

OPENING

19:00, Betonhalle

Welcome and presentation of the programme by the curators and project partners

Fr 17.11.

DOING SOMETHING DIFFERENT: TELEVISION OF THE FUTURE

19:00, TV Studio Betonhalle

Lecture with discussion: Kathrin Brinkmann,
Guests: Burkhard Althoff, Claudia Tronnier,
Moderation: Bettina Ellerkamp & Merle Kröger
in German language

Sat 18.11.

SITUATED HISTORIES: DAS KLEINE FERNSEHSPIEL IN THE WORLD

10:00 – 18:00, TV Studio Betonhalle

Symposium of the Johannes Gutenberg-University
in English language

TO SHOW OR NOT TO SHOW: POINT OF VIEW

20:00, TV Studio Betonhalle

Film screening with discussion *in German language*
Film: *To Show or not to Show*, Jana Keuchel & Katharina Knust, 2023, 103 min, original version
Guests: Jana Keuchel, Katharina Knust, Mehmet Akif Büyükcatalay, Maya Constantine, Angelika Levi, Jutta Brückner
Moderation: Bettina Ellerkamp & Merle Kröger

Sun 19.11.

SITUATED HISTORIES: DAS KLEINE FERNSEHSPIEL IN THE WORLD

10:00 – 13:00, TV Studio Betonhalle

Symposium of the Johannes Gutenberg University
in English language

SYSTEM CRASHER: REVOLT OF THE CHILDREN

16:00, TV Studio Betonhalle

Film screening with discussion *in German language*
Film: *System Crasher*, Nora Fingscheidt, 2019, 120 min,
OV with English subtitles
Guests: Nora Fingscheidt, Timo Grampes, David Zimmermann
Moderation: Bettina Ellerkamp & Merle Kröger

Mon 20.11.

OPEN DOORS: THE ZDF EDITORIAL TEAM DAS KLEINE FERNSEHSPIEL ON SITE

10:00 – 12:00, Atelier 4

HOW TO DKF (DAS KLEINE FERNSEHSPIEL)

16:00, TV Studio Betonhalle

Workshop discussion
in German language

IRACEMA: TRAGEDY OF THE AMAZON

19:00, TV Studio Betonhalle

Film screening with discussion *in German language*
Film: *Iracema*, (Iracema - Uma Transa Amazônica), Jorge Bodanzky & Orlando Senna, 1975, 86 min,
OV with German subtitles
Guest: Jorge Bodanzky
Moderation: Bettina Ellerkamp & Merle Kröger

Tues 21.11.

OPEN DOORS: THE ZDF EDITORIAL TEAM DAS KLEINE FERNSEHSPIEL ON SITE

10:00 – 12:00, Atelier 4

INTERNATIONAL FEATURE-FILM CO-PRODUCTIONS AT THE DKF (DAS KLEINE FERNSEHSPIEL)

16:00, TV Studio Betonhalle

Workshop discussion
in German language

ANOÛ BANOU: DAUGHTERS OF UTOPIA

19:00, TV Studio Betonhalle

Film screening with discussion *in English language*
Film: *Anou Banou or the Daughters of Utopia*, Anou Banou ou les filles de l'utopie, Edna Politi, 1983, 84 min, OV with German subtitles
Guest: Edna Politi
Moderation: Bettina Ellerkamp & Merle Kröger

Wed 22.11.

OPEN DOORS: THE ZDF EDITORIAL TEAM DAS KLEINE FERNSEHSPIEL ON SITE

10:00 – 12:00, Atelier 4

THE ESSAYISTIC-EXPERIMENTAL DOCUMENTARY FILM AT THE DKF (DAS KLEINE FERNSEHSPIEL)

16:00, TV Studio Betonhalle

Workshop discussion
in German language

BAB EL-OUED CITY: CHRONICLE OF THE PRESENT DAY

19:00, TV Studio Betonhalle

Film screening with discussion *in German / French language*
Film: *Bab el-Oued City*, Merzak Allouache, 1994, 91 min, OV with German subtitles
Guest: Merzak Allouache
Moderation: Bettina Ellerkamp & Merle Kröger

Thu 23.11.

OPEN DOORS: THE ZDF EDITORIAL TEAM DAS KLEINE FERNSEHSPIEL ON SITE

10:00 – 12:00, Atelier 4

THE DKF (DAS KLEINE FERNSEHSPIEL) AS A LABORATORY FOR TECHNICAL AND STORYTELLING INNOVATION

16:00, TV Studio Betonhalle

Workshop discussion
in German language

YALDA: REFLECTION OF REALITY

19:00, TV Studio Betonhalle

Film screening with discussion *in English language*
Film: *Yalda, a night for forgiveness* (Yalda, la nuit du pardon), Massoud Bakhshi, 2022, 82 min, OV with German subtitles
Guest: Massoud Bakhshi
Moderation: Bettina Ellerkamp & Merle Kröger

Fri 24.11.

OPEN DOORS: THE ZDF EDITORIAL TEAM DAS KLEINE FERNSEHSPIEL ON SITE

10:00 – 12:00, Atelier 4

THE DKF (DAS KLEINE FERNSEHSPIEL) AND SERIAL STORYTELLING

16:00, TV Studio Betonhalle

Workshop discussion
in German language

THE SNAKE IN MY BED: POETRY OF REBELLION

19:00, TV Studio Betonhalle

Film screening with discussion *in English language*
Film: *The Snake in my Bed*, Omah Diegu, 1992, 86 min., Original version
Guest: Omah Diegu
Moderation: Bettina Ellerkamp & Merle Kröger

Sat 25.11.

PERFORMANCE: HOMO IS WHERE THE HEART IS CHEAP & XIU XIU TV LIVE

20:00, Betonhalle

Sun 26.11.

PANEL: RIGHT OF PUBLIC ACCESS IV: THE FOUNDATION STONE FOR A LIBRARY OF IMAGES

11:00 – 16:00, TV Studio Betonhalle

Keynote by Bart van der Linden
(Editor-in-Chief, Sound & Vision Museum, NL)
11:00

Part I: From programme assets to the library model

11:30

Discussion with Claudia Wick (Head of Television and Library, Deutsche Kinemathek), Rabea Limbach (Deutsches Rundfunkarchiv) and Bart van der Linden
Moderation: Vivien Buchhorn & Merle Kröger

Part II: World (cinema) cultural heritage: the transnational archive of Das kleine Fernsehspiel

14:00

Discussion with Burkhard Althoff (Editor-in-chief of ZDF – Das kleine Fernsehspiel), Prof. Alexandra Schneider (Johannes Gutenberg-University Mainz), Stefanie Schulte Strathaus (Artistic Director of Arsenal – Institute for Film and Video Art), Vivien Buchhorn (Curator of Shahid Saless Archive)

Moderation: Bettina Ellerkamp & Merle Kröger
in German language



FILM SCREENINGS WITH TALKS

Friday, 17 November, 7pm

Doing something different: TELEVISION OF THE FUTURE

Lecture with discussion: Kathrin Brinkmann

Guests: Burkhard Althoff, Claudia Tronnier

Moderation: Bettina Ellerkamp & Merle Kröger

Researching the editorial history of *Das kleine Fernsehspiel* means taking an excursion into the political and cultural currents of contemporary history. 1963 to 2023, these were six decades full of change: of systems, of world order(s), of gender relations, of relationships between the global South and North, of media reality, of technical development, of demographics, etc. Kathrin Brinkmann undertakes this excursion from an inside-outside perspective, looking at the films in the exhibition as a consulting curator. This will be followed by a discussion with the editorial department's former editor in chief Claudia Tronnier and the current head Burkhard Althoff. We invite you on a journey into the past, where the television of the future was created.

in German language



SITUATED HISTORIES

Das kleine Fernsehspiel in the World

English-language symposium organised by Alexandra Schneider and Marc Siegel, Film Studies, Johannes Gutenberg University, Mainz

Saturday + Sunday, 18 + 19 November

In the context of the exhibition project, *Was anderes machen/Making Something Differently (The Home and the Movie)*, which takes place in November 2023 in silent green Berlin in collaboration with ZDF – *Das kleine Fernsehspiel* and Arsenal – Institute for Film and Video Art, the symposium “Situated Histories” will explore the multifaceted role of German television funding in the development of networks and infrastructures of filmmaking within select international contexts. Over the course of its 60-year history, *Das kleine Fernsehspiel*, a publically funded series on the German television channel Zweites Deutsches Fernsehen (Second German television, ZDF), has been rightly celebrated within Germany and internationally for its crucial role in financially supporting the production of innovative narrative and documentary films by young and up-and-coming filmmakers, many of whose first or second film appeared thanks to German television funding. The channel’s funding actions are guided by its mandate as part of the German public broadcasting system to support work with social relevance to a democratic society. The production history of *Das kleine Fernsehspiel* attests to the fact that their commitments were not limited by national boundaries.

Although playing a crucial role in facilitating the development of the New German Cinema in the 1960s and `70s, German feminist cinema in the 1970s and `80s, Turkish and Kurdish-German cinema from the 1980s-2000s and the so-called Berlin School in the 1990s and 2000s, *Das kleine Fernsehspiel* has also continually looked beyond Germany for filmmakers with promising new projects that thematically and aesthetically push the boundaries of contemporary filmmaking. As a result German television funding has contributed to film productions by such significant international filmmakers as Valeria Sarmiento and Raul Ruiz (Chile); Yeşim Ustaoglu (Turkey); Charles Burnett, Haile Gerima, Jim Jarmusch, Yvonne Rainer (USA); Elia Sulieman (Palestine/Israel); Safi Faye (Senegal); Jean-Marie Teno (Cameroon); Mani Kaul (India); Merzak Allouache (Algeria); Andrzej Wajda (Poland); John Akomfrah and Stephen Dwoskin (UK); Atteyat Al Abnoudi (Egypt); and Rithy Panh (Cambodia). The symposium “Situated Histories: *Das kleine Fernsehspiel* in the World” considers select films from the history of *Das kleine Fernsehspiel* as a starting point for a discussion of transnational perspectives on film production, distribution and exhibition. We will consider film funding through television as part of a broader practice of German cultural diplomacy and will inquire for instance into the role of the Goethe Institute in fostering film culture in different localities.

The symposium is inspired by the 60th year anniversary of the *Das kleine Fernsehspiel*; the scope of our conversations, however, will not be limited to this or other German television series and channels, but will also address related models of public television film production, including the German-French channel ARTE.

Saturday, 18 November

10 am Welcome/Opening Remarks

Alexandra Schneider, Marc Siegel, Fabian Kling (Mainz)

10:30 AM CONTACT ZONES

Elisabeth Ramirez-Soto: *Das kleine Fernsehspiel* as a Contact Zone: Encounters with Latin American Cinema

Nicholas Perneckzy: Safi Faye's *Man sa γay* (1980): Migratory Filmmaking with and against German Co-Production

Moderation: Alexandra Schneider (Mainz)

Elisabeth Ramirez-Soto is Assistant Professor at Fordham University. Her research focuses on feminist film history, transnational film and media practices and documentary. She is the author of *(Un)veiling Bodies: A Trajectory of Chilean Post-Dictatorship Documentary* (Legenda, 2019). She is currently working on a book on *Transnational Experimental Television: The Global South on European Screens*.

Nikolaus Perneckzy is a Leverhulme Early Career Fellow at Queen Mary University of London, where he is working on the postdoctoral project *Restitution and the Moving Image: Decolonising Global Film Heritage* (2022-2025). His most recent publications include an article in *Black Camera* on the futures past of African cinema (2022). He is also finishing a monograph titled *Against Development: African Cinema as Worldmaking* (Oxford University Press).

Coffee Break

12 PM ENCOUNTERS

Barbara Wurm: Ost . Europa . Adé

Boukary Sawadogo: *Zweites Deutsches Fernsehen* (ZDF) in African cinemas: The post-1980s Burkina School and Beyond

Moderation: Stefanie Schulte Strathaus (Berlin)

Barbara Wurm is an Austrian author, curator and scholar. Trained in Slavic Studies, she has conducted research in the areas of the East-European Avant-Garde, (post-)Soviet Cinema and East European cultural studies. Her publications have focussed on Dziga Vertov and the history of Russian and Soviet film. After decades of work as programmer at festivals, she has recently become director of the Berlinale Forum section.

Boukary Sawadogo is Professor of Cinema Studies at the City University of New York. His research centres on African cinema and African-American cinema. He is the author of four books on African cinema, including *African Film Studies: An Introduction. Second edition* (2022), *West African Screen Media: Comedy, TV Series, and Transnationalization* (2019), *African Film Studies: An Introduction* (2018) and *Les cinémas francophones ouest-africains, 1990-2005* (2013).

1:15pm Lunch

2:45PM SPECULATIONS

Özgür Çiçek: Initiating the Mediation of Personal and Transnational Histories: German-Kurdish Films Produced with ZDF – *Das kleine Fernsehspiel*

Cecilia Valenti: Be Hard on Heroes: Feminist Speculative Historiography on Late-Night Television

Moderation: Sezen Kayhan (Mainz)

Özgür Çiçek is a film scholar currently based in Berlin. She received her Ph.D. from Binghamton University. Her research interests include national/transnational, minor and migrant cinemas, memory studies, and documentary filmmaking. She has two upcoming books: *Kurdish Cinema in Turkey: Imprisonment, Memory, and the Archive* and an edited volume with the title *Audiovisual Healing and Recuperation: Resilience through Mediated Troubles*.

Cecilia Valenti is a film scholar and curator. She is an assistant professor in film and media studies at Johannes Gutenberg-University Mainz. Her dissertation *Das Amorphe im Medialen: Zur politischen Fernsehästhetik im italienischen Sendeformat «Blob»* was published in 2019. She is currently working on the history of Italian militant audiovisual archives, feminist collective film practices, and the politics of global film heritage.

Coffee Break

4:30PM MOMENTS

Ömer Alkin: Envisioning Subaltern Phantasies: *Postmigratory* Film(making) and the ZDF *Kleines Fernsehspiel*

Rachel Garfield: *Behindert*: A pivotal moment

Moderation: Alejandro Bachmann (Cologne)

Ömer Alkin is Professor of Applied Media and Communication Studies at Niederrhein University of Applied Sciences and head of the DFG research project *Aesthetics of Occidentalism* (2020-2024). His publications include *Postmigrant Memory Culture and Media History. The Figure of the Migrant in Turkish Cinema* (2020) and *Die visuelle Kultur der Migration. Geschichte, Ästhetik und Polyzentrierung des Migrationskinos* (2019).

Rachel Garfield is an artist, writer, curator and Professor in Fine Art at the Royal College of Art in London. She was Principal Investigator of *The Legacies of Stephen Dwoskin's Personal Cinema* (AHRC funded, 2018–2022). She is co-editor of *Dwoskino: The Gaze of Stephen Dwoskin*, LUX, (2022) and author of *Experimental Film Making and Punk: Feminist Audio-Visual Culture of the 1970s and 1980s* (2022). Garfield has published widely on lens-based work, identity politics and feminism.

Sunday, 19 November

10AM CONFRONTATIONS

Merv Espina: Media Encounters, Cultural Confrontations

Rasha Salti: Windows, Doors, and Portals: Screens and Cinephilia

Moderation: Marc Siegel (Mainz)

Merv Espina is an artist and researcher based in Las Piñas, Metro Manila whose practice spelunks through the cavities of systemic biases and historical lapses in media, knowledge and cultural production, and investigates the networks and organisms that have grown through them. His ongoing research project, Media Encounters, has been supported by the documenta Institut with the documenta archiv and the Goethe-Institut headquarters in Munich since 2022. He is currently a member of the Akademie der Künste der Welt in Cologne.

Rasha Salti is a researcher, writer and curator of art and film. Since 2017, she has been commissioning editor for La Lucarne, the experimental documentary program, at ARTE France.

Coffee Break

11:30 AM PERSPECTIVES

Deniz Göktürk & Gertrud Koch

Moderation: Alexandra Schneider, Marc Siegel

Deniz Göktürk is Professor in the German Department at the University of California, Berkeley. She is one of the leading German-language researchers concerned with the complex of cinema and migration in general and the so-called German-Turkish cinema in particular. Her research areas also include media theory and history from early cinema to digital archives as well as regimes of mobility, multiculturalism and nationalism.

Gertrud Koch is Professor Emeritus of Film Studies at the Freie Universität Berlin and since 2011 Visiting Professor at Brown University, USA. Her research focuses on the boundaries of political and historical representation, image and film theory, techno-aesthetics, and the philosophy of art and film. In 2019, she received the Honorary Award of the German Film Critics for her work in film studies and influence on film culture.

Moderators:

Alejandro Bachmann is a cultural worker with a focus on mediating, writing about film, and putting together film programs. He is Professor for Film History and Theory at the Academy of Media Arts Cologne, and artistic director of the international film education project “Encounter RWF” of the DFF - German Film Institute and Film Museum. He has been a member of the selection committee at festivals such as the Diagonale and the Duisburg Film Week.

Fabian Kling is a PhD candidate and research associate at the Johannes Gutenberg University in Mainz. His work focuses on digital methods and dramaturgies, data visualization, live broadcasting, and media sports. An article on digital historiography and the historical film exile is forthcoming.

Alexandra Schneider is Professor of Film and Media Studies at the Johannes Gutenberg University in Mainz. Her research focuses on critical film historiography, media archaeology of small gauge cinema and format studies. She is the co-editor of *Format Matters: Standards, Practices, and Politics in Media Cultures* (2020).

Stefanie Schulte Strathaus is a film scholar and Artistic Director of Arsenal - Institute for Film and Video Art, where she has worked since the early 1990s. From 2001-2019, she was on the selection committee of the Berlinale Forum. Together with Anselm Franke, she launched the Forum Expanded in 2006, which she directed until 2020. Most recently, she established archival work as an essential area of the Arsenal’s work and coined it the *Living Archive*.

Marc Siegel is Professor of Film Studies at the Johannes Gutenberg University in Mainz. His research focuses on issues in queer studies and experimental film. His book *A Gossip of Images* is forthcoming (2024). Recent publications include the co-edited volume, *Serge Daney and Queer Cinephilia* (2023). He is a member of the Akademie der Künste der Welt in Cologne and the Berlin-based art collective CHEAP.

FILM SCREENINGS WITH TALKS



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Saturday, 18 November, 7pm

To Show or not to Show POINT OF VIEW

Film screening with discussion in German language

Film: *To Show or not to Show* / Jana Keuchel & Katharina Knust / 2023 / 103 min /
Original version

Guests: Jana Keuchel, Katharina Knust, Mehmet Akif Büyükcatalay, Maya Constantine,
Angelika Levi, Jutta Brückner

Moderation: Bettina Ellerkamp & Merle Kröger

To Show or not to Show is a film experiment by Jana Keuchel and Katharina Kunst in which filmmakers of the 60 years of *Das kleine Fernsehspiel* comment on and analyse both their own works and the works of others without actually ever being in the same room. "The protagonists give personal responses and offer the audience a wide and profound perspective on showing oneself and being seen in the film world," write the filmmakers. People from diverse backgrounds come together in the film: different generations, cultural influences and views on filmmaking meet in a studio resembling an experimental set-up. We transfer the experimental set-up to the temporary stage of silent green and let the film continue to roll.



Sunday, 19 November, 4pm

System Crasher REVOLT OF THE CHILDREN

Film screening with discussion in German language

Film: *System Crasher* / Nora Fingscheidt / 2019 / 120 min / OV with English subtitles

Guests: Nora Fingscheidt, Timo Grampes, David Zimmermann

Moderation: Bettina Ellerkamp & Merle Kröger

Nine-year-old Benni is loud, wild and unpredictable. She pushes the welfare state's support system to the limit. "How is a child whose only continuity is change to find stability anywhere?" asks director Nora Fingscheidt. "Benni's behaviour may be shocking but the audience is supposed to love her and fear for her." Actress Helena Zengel manages to do just that with such force in the film *System Crasher* that the question is whether a child blows up the system or vice versa. In the podcast of the same name, co-host Timo Grampes, a journalist specialising in schools and inclusion, responds: "A child is never a system crasher" (Menno Baumann, Episode 1). We invite Prof. David Zimmermann, special educator focusing on trauma in childhood and adolescence, to discuss this important topic and how society deals with it. An event aimed at social workers, film and media professionals, parents, teachers and all those interested.



Monday, 20 November, 7pm

Iracema: TRAGEDY OF THE AMAZON

Film screening with discussion in German language

Film: *Iracema* (Iracema – Uma Transa Amazônica) / Jorge Bodanzky & Orlando Senna / 1975 / 86 min / OV with German subtitles

Guest: Jorge Bodanzky

Moderation: Bettina Ellerkamp & Merle Kröger

"The industrial development of the Amazon by domestic and foreign corporations," it says in *Das kleine Fernsehspiel's* programme text in 1976, "the destruction of the primeval forest, the construction of a gigantic road system across the South American continent, the displacement and enslavement of the indigenous population through ruthless industrial expansion, the Brazilian economic miracle with its boom of speculators and gamblers, provide the setting for the story of the fifteen-year-old Iracema." She is the main protagonist of the documentary feature film by Jorge Bodanzky, who created a milestone of Brazilian Cinema Novo. The film is unique in its complex critique of the exploitation of people and the environment, especially indigenous peoples and women. "All the problems that *Iracema* exposed have intensified today," says Bodanzky in 2022. As a guest in Berlin, a "man with the camera", a grand old master of political cinema from Latin America.



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Tuesday, 21 November, 7pm

Anou Banou: DAUGHTERS OF UTOPIA

Film screening with discussion in English language

Film: *Anou Banou or the Daughters of Utopia* (Anou Banou ou les filles de l'utopie) / Edna Politi / 1983 / 84 min / OV with German subtitles

Guest: Edna Politi

Moderation: Bettina Ellerkamp & Merle Kröger

Edna Politi's debut film from 1974 bears the still provocative title: *For the Palestinians: An Israeli reports*. In 1981, she films a second documentary in Israel on the role of women. While the pioneering women still took part in the struggle for a new society in which they expected the right to work, autonomy and equality, the establishment of the state turns women's liberation into a myth that contradicts lived reality. The filmmaker and graduate of the DFFB in Berlin, born "as a Jewish Lebanese woman who became an Israeli and then a French-European woman living in Geneva", makes it her mission to explore the power of the utopian in her work, which can only be a coexistence, a life among equals. Where utopias show cracks, she raises objections. Her voice should not be absent from the discourse on the significance of a pluralistic historiography.



Edna Politi

Wednesday, 22 November, 7pm

Bab el-Oued City CHRONICLE OF THE PRESENT DAY

Film screening with discussion in German / French language

Film: *Bab el-Oued City* / Merzak Allouache / 1994 / 91 min / OV with German subtitles

Guest: Merzak Allouache

Moderation: Bettina Ellerkamp & Merle Kröger

In 1993, when Merzak Allouache was making a film, Algeria was at the onset of a bleak decade during which the state secret service and fundamentalist Islamic groups were engaged in a bitter war at the expense of the civilian population. Nonetheless, through the story of Boualem the baker, who rips out the muezzin's loudspeaker and dumps it into the sea because he can't sleep, Allouache takes a close look at the neighbourhood where he was born. Full of sympathy and humour, this look at Algeria's postcolonial present day characterises the filmmaker's style. His work reflects this present day on the screens of Cannes and Venice and becomes an important voice of world cinema, putting into perspective typical media representation of young men from North Africa: Be it the nameless refugees on rubber dinghies to whom he dedicated *Harragas* or the jihadists he talks about in *Le Repenti* and *Vent Divine*. In conversation with the filmmaker as chronicler, his work as an archive of contemporary history.



Thursday, 23 November, 7pm

Yalda REFLECTION OF REALITY

Film screening with discussion in English language

Film: *Yalda, a night for forgiveness* (Yalda, la nuit du pardon) / Massoud Bakhshi / 2022 / 89 min / OV with German subtitles

Guest: Massoud Bakhshi

Moderation: Bettina Ellerkamp & Merle Kröger

After much international success as a documentary filmmaker, director Massoud Bakshi's feature film debut *A Respectable Family* shifts the gaze to within the family, mirroring the political reality outside. In his second film in 2018, based on an Iranian reality show, he stages a drama that unfolds one evening in a TV studio. The guest on the live show is Maryam, sentenced to death for the murder of an elderly family friend with whom she had a so-called "temporary marriage". Seated across from her is Mona, his adult daughter, who has the power to decide over life and death, while the audience is invited to televote via SMS. With this film too, Bakshi, who lives in Tehran, skilfully uses the film as a mirror that confronts the audience with itself in the role of judge. The discussion will focus on how contemporary cinema can provide a glimpse into the future of media reality.



Friday, 24 November, 7pm

The Snake in my Bed POETRY OF REBELLION

Film screening with discussion in English language

Film: *The Snake in my Bed* / Omah Diegu / 1992 / 86 min / Original Version

Guest: Omah Diegu

Moderation: Bettina Ellerkamp & Merle Kröger

The living archive: Only in recent years has the group of independent African, Caribbean and African-American filmmakers from the 1970s and '80s at UCLA, who countered American mainstream with a New Black Cinema, been in the spotlight of film history. The artist and filmmaker Omah Diegu from Nigeria made the autobiographical short film *African Woman U.S.A.* in 1980, which addresses the subject of immigration to the USA. She followed this up with her essay film from 1995, in which she tells her son Ozim the story of his origins. This begins in Nigeria with the director's marriage to a German engineer. But it soon becomes clear: He is already married and refuses to acknowledge the child. So she travels to Germany to register her son there. A film like a revolutionary song that declares war on racism and misogyny by means of poetry. With Omah Diegu, an icon of the *L.A. Rebellion*, will be in Berlin.

PERFORMANCE



Saturday, 25 November, 8pm

CHEAP & XIU XIU TV LIVE:

HOMO IS WHERE THE HEART IS

“Home is where the heart is” is one of those kitschy, nostalgic slogans that calls forth the warm fuzzies of an evening with the family in front of the TV set watching mindless entertainment as an excuse to be together. “Homo is the where the heart is,” equally kitschy, attempts to subvert the heteronormativity of the first slogan so as to open up domestic space to the possibilities of queer difference. CHEAP & XIU XIU TV LIVE is a live television talk show that will make you long for those cuddly nights of yesterday spent on the sofa in front of some queer experimental midnight movie on late night TV. Use us as an excuse to be together with those you love. CHEAP & XIU XIU TV LIVE. With: Jonathan Berger, Maximilian Brauer, Vaginal Davis, Mischa Leinkauf, Susanne Sachsse, Angela Seo, Marc Siegel, Martin Siemann, Pola Sieverding, and Jamie Stewart.

PANEL

Sunday, 26 November, 11 am–4 pm

RIGHT OF PUBLIC ACCESS IV: THE FOUNDATION STONE FOR A LIBRARY OF IMAGES

11 am: Keynote with Bart van der Linden (Editor-in-Chief, Sound & Vision Museum, NL)

Part 1: 11.30 am

From programme assets to the library model

A lot of work is currently being done in the background on the future of digital public broadcasting in Germany: What are the key tasks - information, entertainment, local reporting? How can new structures and distribution models be created? What could a uniform digital programme of the “public broadcasters” look like? Often left out are the enormous archives of the radio stations. How can this common cultural heritage and these “programme assets”, financed by taxpayers money, be made accessible to everyone in the future? Viable models need to be found that, based on a royalty model - similar to that for books - do not undermine copyright law, but aim to provide non-commercial educational opportunities for the broad spectrum of society.

Discussion with Claudia Wick (Head of Television and Library, Stiftung Deutsche Kinemathek), Rabea Limbach (Deutsches Rundfunkarchiv), and Bart van der Linden

Moderation: Vivien Buchhorn & Merle Kröger


Part 2: 2 pm

*World (cinema) cultural heritage: the transnational archive of *Das kleine Fernsehspiel**

With more than 1,500 co-productions spanning six decades, the archive of *Das kleine Fernsehspiel* is a cultural heritage comprising major film works from Germany and the world. As a model project of public assets, this archive should become a *living archive* in the future, accessible for research and academia, for restorative and curatorial projects and for film education. For this, cooperation between different institutions and a common financial and structural vision are essential. Such a pilot project could lay the foundational stone for a prospective library of images.

Discussion with Burkhard Althoff (Editor in chief of ZDF – *Das kleine Fernsehspiel*), Prof. Alexandra Schneider (Johannes Gutenberg-University Mainz), Stefanie Schulte Strathaus (Artistic Director of Arsenal – Institute for Film and Video Art), Vivien Buchhorn (Curator of Shahid Saless Archive)

Moderation: Bettina Ellerkamp & Merle Kröger



Workshop discussions:
ZDF – *Das kleine
Fernsehspiel* (DKF)
introduces itself

Open Doors

Mo 20.11. – Fr 24.11.

10 am–12 pm

Monday, 20 November 4pm

HOW TO DKF

We discover young talent and work with them from their first to at most their third film project. For film students, their graduation film is often their first collaboration with *Das kleine Fernsehspiel*. But self-taught filmmakers and lateral entrants are also welcome.

The spectrum ranges from feature films to hybrid forms and documentaries.

What we do, how we do it – and especially how to apply to us – in this workshop, Loren Müller and Jörg Schneider from the editorial team reveal everything you need to know.

Tuesday, 21 November 4pm

INTERNATIONAL FEATURE–FILM CO–PRODUCTIONS AT THE DKF

For 60 years, transnational storytelling has played a vital role at *Das kleine Fernsehspiel*. By means of two current feature film projects, we discuss editorial goals and directions as well as production conditions for international projects.

Mo Harewa's film *Village Next to Paradise* is set in a village in Somalia: When the village school closes, a gravedigger risks everything to keep his son in school. We converse with producer Nicole Gerhards on the background and status of the production.

Producer and cameraman Juan Sarmiento reports on the preparations and plans for shooting Simón Mesa Soto's film *Un Poeta* in Colombia. The script is about a failed poet's attempt to regain attention and prestige through a talented young girl, which results in a tragicomical journey through the social classes of Medellín.

Wednesday, 22 November 4pm

THE ESSAYISTIC-EXPERIMENTAL DOCUMENTARY FILM AT THE DKF

Films that explore documentary forms and experiment with film language have been and continue to be developed in the editorial department of *Das kleine Fernsehspiel*. We talk to the makers of two projects with essayistic approaches about their work and the goals of these approaches.

Störung is an experimental documentary by Constantin Hatz that deals with his best friend's suicide. In five episodes, Hatz puts his friend's autobiographical thoughts into a film plot.

In their hybrid documentary *Siren's Call*, Miri Gossing and Lina Sieckmann examine utopian concepts of alternative life realities based on the subculture of "real life mermaiding", people dressing up as mermaids for political reasons.

Thursday, 23 November 4pm

THE DKF AS A LABORATORY FOR TECHNICAL AND STORYTELLING INNOVATION

Das kleine Fernsehspiel's editorial department promotes formal, content-related and technical innovations. Editors and producers report on their experiences with their current and ongoing productions.

With *Doppelhaushälfte – Meta*, a complete episode of a fictional German series was filmed in the metaverse for the first time. Experts from the production and editorial teams give exclusive insights into the experience.

The experimental multimedia project *Das KI-Manifest* explores the extent to which we can cooperate with AI in creative processes in the future. Dialogue with representatives of the film and media industry is being sought in the current project. The team presents the latest developments

Friday, 24 November 4pm

THE DKF AND SERIAL STORYTELLING

For the Mediathek, ZDFneo and the main programme: Young talent from *Das kleine Fernsehspiel* goes serial. We present three of these projects:

In the drama series *Füxe*, the young student Adem Kameri conceals his Kosovar origins in order to get a cheap room in a traditional fraternity. There he is offered the chance to move up in society, but the price is high.

The comedy series *Fett & Fett* portrays young city dwellers' attitude to life between being driven and being adrift.

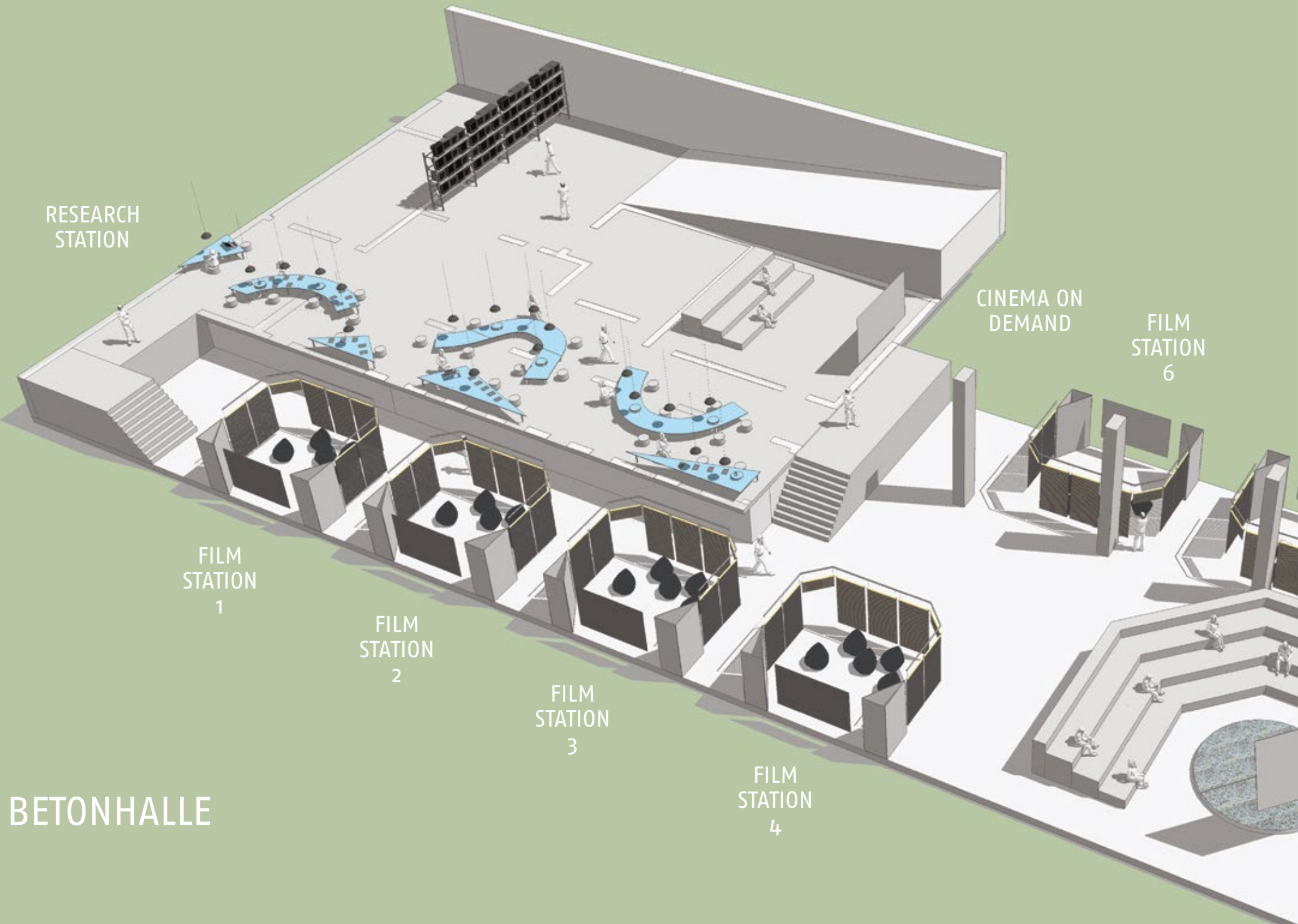
The second season of the ZDF sadcom *Lu von Loser* started in summer and bears a strong handwriting, namely that of producer, author, director and leading actress Alice Gruia.

INDEX 1: Directors A–Z

Akerman, Chantal	18	Köhler, Ulrich	33
Al Abnoudi, Atteyat	25	Köster, Stephan	22
Albert, Barbara	31	Kutlucan, Hussi	29
Allouache, Merzak	28, 48	Levi, Angelika	31
Arslan, Thomas	31	Lilienthal, Peter	16
Bakhshi, Massoud	37, 49	Medienwerkstatt Freiburg	21
Bodanzky, Jorge	18, 47	Mikesch, Elfi	18
Blaßkiewitz, Sarah	37	Misselwitz, Helke	26
Brückner, Jutta	20	Monk, Meredith	21
Burnett, Charles	23	Mungiu, Cristian	33
Büyükatalay, Mehmet Akif	35	Panh, Rithy	26
Costa, Pedro	30	Peck, Raoul	25
Diegu, Omah	28, 49	Peters, Jan	30
Dogfilm	38	Pilavci, Biene	34
Dwoskin, Stephen	17	Podnieks, Juris	25
Egoyan, Atom	28	Politi, Edna	23, 48
Ekvtimishvili, Nana	34	Reidemeister, Helga	19
Ellerkamp, Bettina	38	Rockwell, Alexandre	23
Farocki, Harun	26	Rodnyansky, Alexander	27
Faye, Safi	19	Rohrwacher, Alice	34
Fingscheidt, Nora	36, 47	Rosen, Bob	21
Gerima, Haile	22	Saless, Sohrab Shahid	22
Gordon, Bette	24	Sander, Helke	19
Gottschlich, Ayla	34	Sanders-Brahms, Helma	17
Grisebach, Valeska	35	Schanelec, Angela	32
Groß, Simon	34	Scheffner, Philip	29
Heitmann, Jörg	29	Schroeter, Werner	16
Hellenthal, Pia	36	Senna, Orlando	18, 47
Hershman Leeson, Lynn	29	Speth, Maria	33
Huezo, Tatiana	37	Sumar, Sabiha	32
Jarman, Derek	24	Téno, Jean-Marie	27
Jarmusch, Jim	24	Ustaoğlu, Yeşim	30
Johnson-Spain, Ines	35	Varda, Agnès	17
Kaul, Mani	20	Villaverde, Teresa	27
Keuchel, Jana	46	Wajda, Andrzej	16
Khleifi, Michel	20	Zaree, Maryam	36
Klier, Michael	21	Žbanić, Jasmila	32
Knust, Katharina	46		

INDEX 2: Films A-Z

4 months, 3 weeks and 2 days	33	Marseille	32
A Fine Day	31	My Brother's Wedding	23
Addressee Unknown	22	My Life Part 2	31
Africa, I Will Fleece You	27	News from Home	18
After Winter Comes Spring	26	Northern Skirts	31
Anou Banou or the Daughters of Utopia	23, 48	Oray	35
Ashes and Embers	22	Paßt bloß auf	21
Bab el-Oued City	28, 48	Prayers for the stolen	37
Becoming Black	35	Precious Ivie	37
Born in Evin	36	Rhythm of life	25
Calendar	28	Roly Poly	16
Chronik einer Revolte – ein Jahr Istanbul	34	Searching Eva	36
Come and Work	19	Shirley Chisholm for President	16
Conceiving Ada	29	Silent Waters	32
Daguerreotypes	17	Site 2	26
Das Land der anderen	31	Sleeping Sickness	33
December, 1 – 31	30	Stranger Than Paradise	24
Der Bomberpilot	16	System Crasher	36, 47
Der Erfolgsbericht	22	The All-Round Reduced Personality – Redupers	19
Ellis Island	21	The Desert of a Thousand Lines	20
Fertile memory	20	The Giant	21
Goodbye UdSSR	27	The Hunger Years – In a Land of Plenty	20
Grabvica: The Land of my Dreams	32	The Last of England	24
Haitian Corner	25	The Major Age	27
Hero	23	The Snake in my Bed	28, 49
Hindered	17	The Wonders	34
How to Live in the FRG	26	To Show or not to Show	46
I Often Think of Hawaii	18	Under the Pavement Lies the Strand	17
Ich Chef, Du Turnschuh	29	Variety	24
In Bloom	34	Western	35
In Vanda's Room	30	Yalda, a night for forgiveness	37, 49
Iracema	18, 47		
Is It Easy to Be Young?	25		
Is This Fate?	19		
Journey to The Sun	30		
Juristische Körper	29		
killer.berlin.doc	38		
Madonnas	33		



RESEARCH
STATION

CINEMA ON
DEMAND

FILM
STATION
6

FILM
STATION
1

FILM
STATION
2

FILM
STATION
3

FILM
STATION
4

BETONHALLE

FILM
STATION
5



TV STUDIO
BETONHALLE

Exhibition Opening hours:

Thu 16.11. 19–23 Uhr

Fri 17.11. 14–22 Uhr

Sat 18.11. 10–23 Uhr

Sun 19.11. 10–22 Uhr

Mon 20.-Fr 24.11. 14–22 Uhr

Sat 25.11. 14–19 Uhr

Sun 26.11. 10–22 Uhr

Cinema on Demand:

Sat 18.11. – Sun 26.11.

14–16:30 Uhr

16:30–19 Uhr

19 –21:30 Uhr

MAP OF THE EXHIBITION

TIME TABLE

	Thursday, 16.11.		Friday, 17.11.	
Film station 1	19:30 Iracema Director: Jorge Bodanzky & Orlando Senna / 86 Min	21:10 Daguerreotypes Director: Agnès Varda / 80 min	14:15 Shirley Chisholm for President Director: Peter Lilienthal / 60 Min 15:30 Daguerreotypes Director: Agnès Varda / 80 Min 17:00 Iracema Director: Jorge Bodanzky & Orlando Senna / 86 Min	18:40 News from Home Director: Chantal Akerman / 85 Min 20:15 I Often Think of Hawaii Director: Elfi Mikesch / 85 Min
Film station 2	19:30 Anou Banou or the Daughters of Utopia Director: Edna Politi / 84 min	21:05 Come and Work Director: Safi Faye / 108 min	14:15 Come and Work Director: Safi Faye / 108 min 16:15 Anou Banou or the Daughters of Utopia Director: Edna Politi / 84 min 17:50 Fertile Memory Director: Michel Khleifi / 99 min	19:45 The Desert of a Thousand Lines Director: Mani Kaul / 69 min 21:10 Ellis Island Director: Meredith Monk & Robert Rosen / 28 min
Film station 3	19:30 The Last of England Director: Derek Jarman / 87 min	21:10 Stranger Than Paradise Director: Jim Jarmusch / 85 min	14:15 My Brother's Wedding Director: Charles Burnett / 113 min 16:15 Hero Director: Alexandre Rockwell / 101 min	18:10 Variety Director: Bette Gordon / 96 min 20:00 Haitian Corner Director: Raoul Peck / 98 min
Film station 4	19:30 The Snake in my Bed Director: Omah Diegu / 86 min	21:10 Dezember, 1–31 Director: Jan Peters / 97 min	14:15 The Major Age Director: Teresa Villaverde / 121 min 16:30 Africa, I Will Fleece You Director: Jean-Marie Téno / 88 min 18:15 Goodbye UdSSR Director: Alexander Rodnyansky / 63 min	19:30 Calendar Director: Atom Egoyan / 70 min 20:50 Juristische Körper Director: Jörg Heitmann & Philip Scheffner (dogfilm) / 49 min
Film station 5	19:30 Grbavica: The Land of my Dreams Director: Jasmila Žbanić / 87 min	21:10 Northern Skirts Director: Barbara Albert / 103 min	14:15 In Vanda's Room Director: Pedro Costa / 167 min 17:15 Northern Skirts Director: Barbara Albert / 103 min	19:10 A Fine Day Director: Thomas Arslan / 69 min 20:30 My Life Part 2 Director: Angelika Levi / 90 min
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Saturday, 18.11.		Sunday, 19.11.		Monday, 20.11.	
<p>10:15 Roly Poly Director: Andrzej Wajda / 35 min</p> <p>11:00 Der Bomberpilot Director: Werner Schroeter / 65 min</p> <p>12:15 Shirley Chisholm for President Director: Peter Lilienthal / 60 min</p> <p>13:30 Hindered Director: Stephen Dwoskin / 99 min</p> <p>15:20 Under the Pavement lies the Strand Director: Helma Sanders-Brahms / 99 min</p>	<p>17:15 Daguerreotypes Director: Agnès Varda / 80 min</p> <p>18:45 Iracema Director: Jorge Bodanzky & Orlando Senna / 86 min</p> <p>20:30 News from Home Director: Chantal Akerman / 85 min</p>	<p>10:15 I Often Think of Hawaii Director: Elfi Mikesch / 85 Min</p> <p>11:50 Is This Fate? Director: Helga Reidemeister / 122 min</p> <p>14:00 The All-Round Reduced Personality – Redupers Director: Helke Sander / 99 min</p> <p>15:50 Der Bomberpilot Director: Werner Schroeter / 65 min</p>	<p>17:10 Shirley Chisholm for President Director: Peter Lilienthal / 60 min</p> <p>18:20 Hindered Director: Stephen Dwoskin / 99 min</p> <p>20:10 Under the Pavement lies the Strand Director: Helma Sanders-Brahms / 99 min</p>	<p>14:15 Daguerreotypes Director: Agnès Varda / 80 min</p> <p>15:45 News from Home Director: Chantal Akerman / 85 min</p> <p>17:20 The All-Round Reduced Personality – Redupers Director: Helke Sander / 99 min</p>	<p>19:15 Roly Poly Director: Andrzej Wajda / 35 min</p> <p>20:00 Hindered Director: Stephen Dwoskin / 99 min</p>
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<p>10:15 Becoming Black Director: Ines Johnson-Spain / 91 min</p> <p>12:00 Searching Eva Director: Pia Hellenthal / 82 min</p> <p>13:30 System Crasher Director: Nora Fingscheidt / 120 min</p>	<p>15:45 Western Director: Valeska Grisebach / 111 min</p> <p>17:50 Precious Ivie Director: Sarah Blaškiewitz / 109 min</p> <p>19:50 Prayers for the Stolen Director: Tatiana Huezo / 110 min</p>	<p>10:15 Western Director: Valeska Grisebach / 111 min</p> <p>12:20 Yalda, a night for forgiveness Director: Massoud Bakhshi / 89 min</p> <p>14:00 Precious Ivie Director: Sarah Blaškiewitz / 109 min</p>	<p>16:00 Prayers for the Stolen Director: Tatiana Huezo / 110 min</p> <p>18:00 Oray Director: Mehmet Akif Büyükkatalay / 97 min</p> <p>19:45 The Wonders Director: Alice Rohrwacher / 103 min</p>	<p>14:15 In Bloom Director: Nana Ekvtimishvili & Simon Groß / 95 min</p> <p>16:00 System Crasher Director: Nora Fingscheidt / 120 min</p>	<p>18:15 Born in Evin Director: Maryam Zaree / 96 min</p> <p>20:00 Yalda, a night for forgiveness Director: Massoud Bakhshi / 89 min</p>

	Tuesday, 21.11.		Wednesday, 22.11.		Thursday, 23.11.	
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Friday, 24.11.		Saturday, 25.11		Sunday, 26.11.	
<p>14:15 Hindered Director: Stephen Dwoskin / 94 min</p> <p>16:05 Iracema Director: Jorge Bodanzky & Orlando Senna / 86 min</p> <p>17:45 Der Bomberpilot Director: Werner Schroeter / 65 min</p>	<p>19:00 Shirley Chisholm for President Director: Peter Lilienthal / 60 min.</p> <p>20:10 The All-Round Reduced Personality – Redupers Director: Helke Sander / 99 min.</p>	<p>14:15 Is This Fate? Director: Helga Reidemeister / 122 min</p> <p>16:30 News from Home Director: Chantal Akerman / 85 min</p>	<p>18:10 Roly Poly Director: Andrzej Wajda / 35 min</p>	<p>10:15 I Often Think of Hawaii Director: Elfi Mikesch / 85 min</p> <p>11:50 Hindered Director: Stephen Dwoskin / 94 min</p> <p>13:45 Under the Pavement lies the Strand Director: Helma Sanders-Brahms / 99 min</p> <p>15:45 Daguerreotypes Director: Agnès Varda / 80 min</p>	<p>17:15 The All-Round Reduced Personality – Redupers Director: Helke Sander / 99 min</p> <p>19:10 Iracema Director: Jorge Bodanzky & Orlando Senna / 86 min</p> <p>20:45 Shirley Chisholm for President Director: Peter Lilienthal / 60 min</p>
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Publisher:
silent green Film Feld Forschung gGmbH
Gerichtstraße 35 | 13347 Berlin
www.silent-green.net

Artistic Directors: Bettina Ellerkamp, Merle Kröger

Consulting Curator: Kathrin Brinkmann

Project Manager: Linda Winkler

Production Manager: Merlind David

Project Assistants: Ariadna Blanch López,
Louise Hoffmeister, Pauline Resch

Press and Communication: Hannah Osenberg,
Mirna Schippers, Jutta v. Zitzewitz

Communication Assistant: Frieda Dahler

Research Associate: Gerrit Woltemath

Technical Management: Christoph Andrich, Kai Kirn,
Richard König

Technical Team: Benjamin Graf, Philipp Kroll, Felix Kuhnt,
Jonathan McDaniel, Jim van Megen

Exhibition Setup: Simon Vierboom

Graphics and Exhibition Design: José Délano

Graphic Design Assistant: Carlos Busquets

Film programme Arsenal – Institute for Film and Video Art:

Hans-Joachim Fetzer, Stefanie Schulte Strathaus

Curators Situated Histories: Alexandra Schneider, Marc Siegel

Editorial Team: Ariadna Blanch López, Merlind David,
Bettina Ellerkamp, Rubaica Jaliwala, Merle Kröger, Mirna
Schippers, Linda Winkler, Jutta v. Zitzewitz

Translations: Rubaica Jaliwala

English version proofreading: Daniel Hendrickson

We thank:

The editorial department of *Das kleine Fernsehspiel* and all former editors, the students of the *Archival Research and Practice* seminar at the Johannes Gutenberg-University Mainz, the entire team of Arsenal - Institute for Film and Video Art, b_books and un/shelf, Patrick Schneider, Villa Schmück Dich and the team of Bühnenverleih Frank von Wysocki, as well as our team from MARS. We would like to thank Burkhard Althoff, Vivien Buchhorn, Valie Djordjevic, Jörg Heitmann,

Volker Pantenburg, Susanne Sachsse, Philip Scheffner, Alexandra Schneider, Stefanie Schulte Strathaus, Marc Siegel, Anika Wagner and all filmmakers, licensors, performers and event guests for their support in designing the film and event programme.



Was anderes machen (The Home and the Movie) is a project of *silent green Film Feld Forschung gGmbH*.
In co-operation with Arsenal - Institute for Film and Video Art and the Film Studies/Media Dramaturgy Department at Johannes Gutenberg University Mainz.
With the kind support of the ZDF editorial department "Das kleine Fernsehspiel".

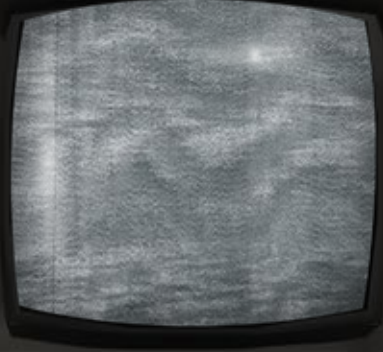


Funded by Stiftung Deutsche Klassenlotterie Berlin.
Funded by Hauptstadtkulturfonds.



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