

Press Release

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The New Perspektive Deutsches Kino Section: Exciting Prospects for German Cinema

With a program of ten films, Perspektive Deutsches Kino (Perspective of German Cinema) will present itself at the Berlinale 2002 for the first time. This section includes parts of programs from previous years, recombining and complementing them to create a new platform on which German cinema gains a perspective of its own. Perspektive Deutsches Kino wants to take visitors on a voyage of discovery and adventure through the entire spectrum of German cinema – from fictional and experimental films to documentaries.

Beginning February 7th, on ten successive evenings, CinemaxX 1 will be the venue of this new series where the public at large and the industry can gain an overview of the ideas and forms shaping the future of German film.

The series will open with an unusual omnibus project: under the artistic direction of actor-director Rolf Peter Kahl, twelve young filmmakers have come together to tell small stories on a symbolic budget of 99 euros each. Logically enough, the outcome is entitled *99 Euro-Films* and is a varied and insightful program of short films, with works by Mark Schlichter, Sebastian Beer, Daniel Petersen, RP Kahl, Frieder Schlaich, Michael Klier, Miriam Dehne, Matthias Glasner, Peter Lohmeyer, Esther Gronenborn, Martin Walz and Nicolette Krebitz. By the way, the film was produced by Filmfest Oldenburg.

The shortest film in the program took the longest to shoot. *80000 Shots* by Manfred Walther depicts the redevelopment of Potsdamer Platz. From 1990 to 2001, the filmmaker observed people, machines and history at work with his time-lapse camera. The result is a 55-minute symphony of images and music (composer: Andreas Czeschka).

The program's full-length feature films cover a wide range of themes and forms. Sensitively told, innovative coming-of-age stories such as

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Mutanten by Katalin Gödrös and *Fickende Fische* by Almut Getto are found next to an exceptional road movie like *Verrückt nach Paris* (Crazy For Paris) by Eike Besuden and Pago Balke. Here big German stars such as Corinna Harfouch, Dominique Horvitz or Hermann Lause go on a magical journey with disabled amateur actors. And then there are trash films, made with the utmost devotion, such as *Planet B - The Antman* by Christoph Gampl and *Detective Lovelorn* by Thomas Frick: running as a double feature, they form an unexpected alternative program to the German-Swiss co-production *Happiness Is A Warm Gun* by Thomas Imbach. The latter is a great feat of acting and directing which takes the liberty of continuing the story of Gert Bastian and Petra Kelly.

Three documentaries round off the program and carry on an agreeable new trend – documentations as movie-theatre experience. *Der Glanz von Berlin* by Antje Kruska and Judith Keil, the portrait of three cleaning-women from the capital, comes off as a big melodrama, while *Absolut Warhola* by Stanislaw Mucha evolves comedy qualities. Last but not least, *Mein kleines Kind* (My little one) by Katja Baumgarten chronicles with great formal austerity and intimacy an extremely difficult personal decision.

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