

## Press Release



### ***Perspektive Deutsches Kino 2016*** **Against Clear Causality: Making the Invisible Visible**

The first six films have now been invited to *Perspektive Deutsches Kino's* small anniversary in 2016. "Fifteen years ago, when Festival Director Dieter Kosslick took office, the *Perspektive Deutsches Kino* section was launched for films by German newcomers," head Linda Söffker says on the occasion of presenting this year's selection. "Here is where they can get first recognition for what has often been a difficult quest for a unique narrative style. This is exactly what *Perspektive* stands for."

Making the invisible visible is the challenge of this edition of the *Perspektive*. Using individual cinematic languages, young filmmakers confront audiences with what cannot be foreseen or is not in a simple cause-and-effect relationship. Everything revolves around longings, desires and worldviews that manifest themselves in images or in the architecture of a place.

The German-Bulgarian painter Oda Jaune is not a woman of many words. But the way she says things sounds quite lovely and special. She speaks softly, but is loud in her paintings. To approach this process of finding words and images, Kamilla Pfeffer, student at the Academy of Media Arts in Cologne (KHM), gives us a very intimate portrait of the artist in her graduation film *Wer ist Oda Jaune? (Who is Oda Jaune?)*; prod: Gebrüder Beetz Filmproduktion, co-prod: KHM, Cologne).

The spirit of the magnificent Mexican painter Frida Kahlo hovers over the associative narrative threads in Katarina Stanković's 25-minute fiction film *Las cuatro esquinas del círculo (Four Corners of a Circle)*; prod: ZAK Film Productions, co-prod: Film University Babelsberg Konrad Wolf). A love of life shapes the different stories in Mexico and Serbia, and this is underscored by the Yugoslavian version of "Paloma Negra", sung by Nevenka Arsova (1966).

There's a magical place in Picardy, where the peacock calls and wondrous things seem to occur all on their own. In *LIEBMANN* (prod: Jules Herrmann, co-prod: Ester.Reglin.Film), female director Jules Herrmann has realized her first fiction feature in the form of an intuitive experiment and creative adventure. To leave the ghosts of the past behind him, Antek Liebmann (Godehard Giese) travels to summery northern France. When the nightmares catch up with him, he figures out a way to banish them and so is free to get off to a new start.

**66. Internationale  
Filmfestspiele  
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Is it possible to understand an act of murder, director David Clay Diaz asks in his first fiction film, *Agonie* (*Agony*; prod: David Clay Diaz, co-prod: BR in collaboration with HFF Munich). What might have been the motives? And were there too many or none at all? Can we do no more than speculate? By documenting the day-to-day routines of 24-year-old Christian and 17-year-old Alex, whose lives never cross, Diaz attempts to make the inexplicable visible. In both, content and formal terms, a remarkable film by an Austrian filmmaker, who is studying at the University of Television and Film (HFF) Munich.

How people's stories, and hence biographies and everyday lives inscribe themselves in the architecture of a location, and vice-versa, interests Manuel Inacker, second-year student at Film University Babelsberg Konrad Wolf, in his 25-minute documentary *Pallasseum - Unsichtbare Stadt* (*Pallasseum - Invisible City*). In a kind of screen triptych, he has found the perfect form for his work.

Maximilian Feldmann travelled to Macedonia to make his graduation film *Valentina* for the Baden-Württemberg Film Academy. North of Skopje, in the Roma community of Šuto Orizari, he filmed ten-year-old Valentina and her family. In quiet black-and-white pictures, we become acquainted with the daily life of the twelve-member Demaili family and follow Valentina, a master storyteller, in her day-to-day struggle for survival.

The entire programme of *Perspektive Deutsches Kino* will be announced in January.

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