

# FRENCH GERMAN FILM FESTIVAL

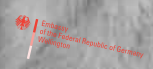
Neighbours  
Nachbarn  
Voisins

# 2010

Dunedin  
Auckland  
Wellington

4-10 Nov  
16-23 Nov  
13-14 Nov  
23 Nov-4 Dec

Metropolis Cinema  
Academy Cinemas  
Soundings Theatre Te Papa  
The Film Archive



[www.frenchgermanfilmfestival.org](http://www.frenchgermanfilmfestival.org)

# Welcome Willkommen Bienvenue

## NEIGHBOURS NACHBARN VOISINS

“Neighbour” is a peculiar word - outwardly neutral, expressing neither affection nor dislike, it nevertheless goes far beyond an attitude of indifference. It awakens the desire to know more, to get to know the strange person who lives within our reach, to try and look more closely at the neighbourly relationship and learn what it is really made of: indifference and distance or warmth and friendship...

Berlin and Paris, France and Germany - we are two neighbours in the heart of Europe with a long and rich cultural history. Ever since the signing of the Elysée Treaty, also known as the Treaty of Friendship, in 1963, Franco-German cultural exchange has blossomed. One prominent example of this cooperation is the French German television channel ARTE, which has shown a wide range of bilingual programmes since 1992. And in 2006, both countries teamed up to create the world's first history book co-written by two countries.

In New Zealand the Goethe-Institut, the Alliance Française, the German and the French Embassies have been active for many years fostering cultural cooperation and showing films that otherwise would not have reached their Kiwi audience. Last year the first German Film Festival in New Zealand commemorated the 20th anniversary of the fall of the Berlin Wall. The French Embassy has for four years in a row organised a similar festival in different cities around the country. The enthusiastic response of our audiences around New Zealand prove that there is a genuine curiosity for world cinema. So here this year we are back again with a French German Film Festival, inviting you to celebrate the spirit of neighbourliness and friendship with us - 20.000 km away from our home.

We shall let you discover for yourselves what our Franco-German neighbourhood is all about. Many aspects are reflected in the films shown, created by two of the most innovative and productive European film industries by participants who are used to work together with one another, not merely as a result of European broadcasting and creative support policy, but also because they are fascinated by each others' idiosyncrasies.

We welcome you warmly to have a look over the fence and be our neighbours.

“Willkommen, Bienvenue, Welcome!”

-Thomas Meister, German Ambassador  
-Francis Etienne, French Ambassador



Media Release

Coming soon:  
New Zealand's first ever French-German Film Festival  
*Neighbours - Nachbarn - Voisins!*

Metropolis Cinema, Dunedin: 4 -10 November  
Academy Cinemas, Auckland: 16 - 23 November  
Soundings Theatre, Te Papa: 13 -14 November  
The Film Archive, Wellington: 23 November - 4 December

This year, for the **very first time**, the **Goethe-Institut** and the **Embassy of France** will hold a **French-German Film Festival** in three of New Zealand's main cities: **Dunedin (4-10 November)**, **Auckland (16-23 November)** and **Wellington (23 November - 4 December)**.

The **ten** films included in the festival's line-up, released in the past **five years**, will take you on a rollercoaster ride through of emotions as you observe the **twisted relationships** that can exist between **family members**, the **lives of prisoners' wives** and the **freedom** of river surfing hundreds of miles from the ocean.

This selection of motion pictures stemming from the two most creative and fertile film industries in Europe, was inspired by the success of last year's respective French and German Film Festivals.

Through showcasing the similarities and differences of French and German cinematography, the organisers of the event hope to provide the New Zealand public with the opportunity to explore the diversity of the neighbouring countries.

To ensure that New Zealanders gain a pluralistic view of the French and German cultures, a different film of both nations will be shown on each day of the Festival.

Attached please find a press kit which provides detailed information about the films featuring in the festival.

For further information, please contact:

Deputy Press Attaché: Tui Wilson  
DDI: (04) 802 7778  
Email: [tui.WILSON@diplomatie.gouv.fr](mailto:tui.WILSON@diplomatie.gouv.fr)

Press Attaché: Korbinian Poschl  
DDI : (04) 802 7777  
Email: [korbinian.POSCHL@diplomatie.gouv.fr](mailto:korbinian.POSCHL@diplomatie.gouv.fr)

Or visit the official website: [www.frenchgermanfilmfestival.org](http://www.frenchgermanfilmfestival.org)

# A Côté

## A Côté



Directed by  
Stéphane Mercurio

2007

Documentary / 1h32 / Rating Exempt / Distribution Filminger / Cultures France

### Plot Summary

Women waiting, making themselves look good and feel good, occasionally breaking down, still hoping ... In the little Ti-Tomm association centre, leaning against the wall of men's prison in Rennes, they wait for visiting hours to begin. These faithful wives, like Homer's Penelope, live by the routine of their husbands, in the shadows. Time is suspended, and life comes to a standstill. The prisonward, transfers, and prohibition is their lot.

'The perfect union between cinema's strength and the power of reality.'  
Studio Magazine



### Prize list

Belfort Entrevues Festival 2007  
French Film Prize - Documentary Audience Award  
Rennes Images de Justice Festival 2008  
Festival Award

**Dunedin**  
Sunday 7 November - 8.05pm

**Auckland**  
Saturday 20 November - 8.30pm  
Tuesday 23 November - 6.00pm

Creteil International Women Films 2008  
High school Docs Award

**Wellington**  
Wednesday 1 December - 5.30pm  
Saturday 4 December - 7.45pm

## Behind the scenes...

*Making of*



••• The director of the film, Stéphane Mercurio worked with women from the Ti-Tomm association centre in Rennes for **four years**. She began to see herself as one of them. Most of the women that Mercurio spent time with did not discuss their loved-ones' crimes or sentences. Instead they posed the same question over and over again: why were they, being made to suffer for their husbands crimes? Why were the punishments their loved-ones were sentenced to being inflicted on them as well?

••• Grégoire Korganow uses **photographic sequences** in the film to create a feeling of suspended time, one of the major aspects of these women's life.

••• Some facts about **French prisons**:

- There are **63, 211** prisoners in France (figures from 1 April 2008)
- There are **117** prisons in France
- There are **24** detention centres in France
- There are **29** correctional facilities in France
- There are **5** maximum security prisons in France
- There are **13** periodic detention centres in France

## Stéphane Mercurio



••• After studying law, working for humanitarian organisations and working as a journalist, **Stéphane Mercurio** stumbled across a documentary that changed her life. It was the inspiration for her first film, *Scènes de ménage avec Clémentine*, released in 1992. From then on, Mercurio made it her mission to speak up for those members of society who couldn't do so for themselves.

••• Mercurio admits that she never felt such a need to tell someone's story as when she was with the women at the Ti-Tomm association centre in Rennes.

••• With *A Côté*, Mercurio illustrates the reality of everyday prison life from a perspective that is too often ignored.

*A glimpse at Mercurio's films*

*Scènes de ménage avec Clémentine* - 1992  
*Cherche avenir avec toit* - 1997  
*Envies de justice* - 2000  
*Le bout du bout du monde* - 2000  
*Hôpital au bord de la crise de nerfs* - 2003  
*Louise, son père, ses mères, son frère, ses soeurs* - 2005  
*A Côté* - 2007

# A Year ago in Winter

## *Im Winter ein Jahr*



Directed by  
Caroline Link

2008

Starring  
Karoline Herfurth  
Josef Bierbichler  
Corinna Harfouch  
Hanns Zischler  
Cyril Sjöström  
Mišel Matičević

Drama / 2h08 / Rating TBC / Distribution Constantin Films AG

### Plot Summary

Interior designer Eliane Richter commissions the artist Max Hollander to paint a picture of her two children. Her daughter Lilli is not keen on the idea because her brother Alexander committed suicide and the portrait of the two would be nothing more than a decorative illusion. Eliane's idea of having a portrait of Alexander and his sister painted is obviously an endeavour to bring the pair together again visually and to immortalise them - a highly irrational way of ignoring death. Hollander takes the project seriously enough to investigate the reasons for the death and its context. He has to do the work that the family has neither the courage nor the stamina to deal with on their own. However, even he cannot explain the death, at least, not in a way that will satisfy his client. The project changes everyone directly and indirectly involved with the painting.

"A touching tale of a family coping with a horrible tragedy in an entirely novel way" *The Hollywood Reporter*



### Prize list

Bavarian Film Prize 2009

German Film Award 2009

Crystal Gryphon Campania Bank Award 2009

**Dunedin**  
Sunday 7 November - 5.45pm

**Auckland**  
Saturday 20 November - 6.00pm  
Sunday 21 November - 8.30pm

**Wellington**  
Wednesday 24 November - 7.45pm  
Wednesday 1 December - 7.45pm

## Behind the scenes...

*Making of*

••• After several years of absence from both cinema and TV, in 2008 Caroline Link was back with yet another adaptation of a literary work for the screen - Scott Campbell's *Aftermath*. The movie, entitled *Im Winter ein Jahr* (A Year Ago In Winter), has been transposed from present-day America to present-day Germany.

••• It is most probably Link's best scenic and narrative piece of work to date. An intense, urgent, haunting drama about the tangled webs people weave and the ensuing hurt suffered by a modern family. *Im Winter ein Jahr* (A Year Ago In Winter) is a subtle, soft, positively unspectacular glimpse into the lives of a family that has been traumatised, paralysed and petrified by the death of a loved one. It is also a film about loss and how we deal with it, about mourning, pain, taking leave from someone.



## Caroline Link



••• In 1996 Caroline Link made her silver-screen debut with - *Jenseits der Stille* (Beyond Silence). Even in this - her first film - her central themes are quite obvious - the various aspects and nuances of family life, of people existing side by side. Her film debut brought her two Bavarian Film Awards and two German Film Prizes.

••• Back in 1980 Volker Schlöndorff won one of the highly coveted Oscars for his adaptation of Günter Grass' epic novel *Die Blechtrommel* (*The Tin Drum*). For almost a quarter of a century afterwards no other German film received such an award. But in 2003, the then 40-year-old Munich film director Caroline Link walked away with the golden statuette for her third film, a historical love story, *Nirgendwo in Afrika* (*Nowhere In Africa*) for "Best Foreign Language Film".

### A glimpse at Link's films

*Bunte Blumen* - 1988

*Glück zum Anfassen* - 1989

*Sommertage* - 1990

*Jenseits der Stille* - 1996

*Pünktchen und Anton* - 1999

*Nirgendwo in Afrika* - 2001

*Im Winter ein Jahr* - 2008

# Bad Faith

## *Mauvaise foi*



Drama / 1h28 / Rating M-L contains offensive language  
Distribution Filminger / Cultures France

Directed by  
Roshdy Zem

2006

Starring  
Roshdy Zem  
Cécile de France  
Pascal Elbé  
Jean-Pierre Cassel

### Plot Summary

Ismaël is Muslim, Clara is Jewish. They are a very happy couple. One morning, Clara realises that she is pregnant. This is the best thing that could happen to the couple, or so they think... They soon realise that things are not as simple as they seem when they make their relationship official through meeting each other's family. While Ismaël quickly picks up on the fact that his family is not overjoyed by the news of the pregnancy, Clara discovers that her parents are not as modern and open-minded as she thought. The happiest day of Ismaël and Clara's life is turning into a nightmare.

A *Guess who's Coming for Dinner?* for the 21st century. This is a romantic comedy about faith, love and the difficulties of combining the two.

#### Dunedin

Friday 5 November - 7.45pm  
Monday 8 November - 7.45pm

#### Auckland

Friday 19 November - 8.30pm  
Sunday 21 November - 6.00pm

#### Wellington

Wednesday 24 November - 5.30pm  
Friday 26 November - 7.45pm

## Behind the scenes...

*Making of*

••• "What about the kid? Will he be Jewish or Muslim?"  
"He will be French."

••• *Bad Faith* offers a glimpse into the life of **second generation French immigrants**. While the parents of such individuals often have strong religious ties, they themselves observe some traditions but attach a great deal of importance to leading a secular lifestyle. The film also grapples with the issues that can arise when two people of different backgrounds form a relationship.



••• "This film is about making **compromises**. People don't want to make compromises anymore." Roschdy Zem, director.

••• Pascal Elbé, who plays Milou, Ismaël's, best friend, hopes that a day will come when people will watch this movie and think: Can you believe what it was like back then? and shake their heads in dismay.

## Roschdy Zem



••• After a twenty year acting career and having starred in more than 50 feature films, **Roschdy Zem** made his directing debut with *Bad Faith*.

••• The personal experiences of, Zem (Muslim) and co-writer, **Pascal Elbé** (Jewish) enabled the two to offer invaluable in-sight into the sensitive subjects dealt with in the film.

••• "Zem listens, observes and takes note of anything and everything that could help to improve the film. Instead of showing-up with pre-conceived ideas with the aim of capturing shots exactly as they appear in his mind, a director should have the ability to realise when things are working and capture them at that exact moment. Zem, due to his acting experience, fully understands this." French actor **Jean-Pierre Cassel** - who plays Clara's father.

A glimpse at Zem's films

Director

*Mauvaise Foi* - 2006

Actor

*Mauvaise Foi* - 2006

*Indigènes* - 2006

*Va, vis et deviens* - 2005

*Little Sénégal* - 2001

*N'oublie pas que tu vas mourir* - 1993

# Close to you

## Ganz nah bei dir



Drama / 1h28 / Rating TBC / Distribution Timebandits Films

Directed by  
Almut Getto

2008

Starring  
Bastian Trost  
Katharina Schüttler  
Andreas Patton  
Traute Hoess  
Heiko Pinowski  
Jürgen Rißmann

### Plot Summary

*Close To You* is the story of Phillip. Euphemistically, described as “special”, he has sealed himself off from reality by leading an existence that consists of sleeping, eating and working. Lina is blind and she is fed up with other people seeing her as nothing more than disabled. She is sick of the pitying, the mothering and speaking for her. She is a strong, self-aware woman who has achieved a certain virtuoso status in her profession as a cellist and is on the verge of setting up her own string quartet. When the two meet, Phillip is thrown out of his well-ordered orbit. As they draw closer, they keep moving away from the life that they had before - and are forced to realise that things which they previously considered to be important are, in reality, perhaps not at all as important as they thought.

“*Close to you* is in no way a depressing contemplation of self-induced loneliness, nor does it moralise about dealing with the blind; instead it is an amusing and lively love story. We laugh - but are also made to think.”

Tagesspiegel



### Prize list

Saarbrücken Film Festival 2009  
Audience Award

FilmArtFestival Mecklenburg-Pomerania  
DEFA Foundation Sponsorship Award

Dunedin  
Tuesday 9 November - 5.50pm

Auckland  
Saturday 20 November - 4.00pm  
Tuesday 23 November - 8.30pm

Wellington  
Tuesday 30 November - 5.30pm  
Friday 3 December - 7.45pm

## Behind the scenes...

Making of

●●● Like her first feature film *Do Fish do it?*, director Almut Getto's movie *Close to you* tells the story of a love that faces numerous obstacles. In *Do Fish do it?*, Getto's shy protagonist Jan suffers from HIV, whereas in *Close to you*, one of the main characters', Phillip, suffers from strange phobias and a social ineptness. Phillip is highly sensitive when it comes to himself, but finds it difficult to apply that sensitivity to others. He is also afraid of being happy because if his source of happiness ceases to exist, it may mean that he'll end up being even unhappier than he was before! When the touchy young man almost causes a scene in a fancy restaurant by biting the hand of an arrogant waiter, Lina, a blind woman, is the one to help him out of the tight spot.



●●● “Even though there was a lot of humorous potential in Phillip's occasionally extreme opinions, unusual way of thinking and unparalleled ability to put his foot in it, I didn't want to lose sight of the fact that Lina's handicap is ultimately nothing compared to Phillip's emotional one. This swinging pendulum between comedy and tragedy, risk and security, fantasy and reality, happiness and crisis, and rationality and emotion, opens up a whole new space, and I believe that real life is located somewhere right in the middle.” - Almut Getto.

## Almut Getto



●●● A graduate from the Academy of Media Arts in Cologne, Almut Getto's graduation film *Spots and Stripes* won several awards. Since then, she has been working as an author, director and dramatic advisor. In 2001, the state of North Rhine-Westphalia presented her with the New Talent Award in film. Her first full-length feature film *Do Fish do it?* also won several awards, including the prize for Best Director at the Max Ophüls Film Festival in Saarbrücken, the German Film Critics Award and the German Film Award in Gold for Best Screenplay.

### A glimpse at Getto's films

*Mit der Sonne hab ich es eh nicht* - 1996  
*Spots and Stripes* - 1998  
*Do fish do it?* - 2002  
*Close to you* - 2007

# COPACABANA

## *Copacabana*



Directed by  
Marc Fitoussi

2009

Starring  
Isabelle Huppert  
Lolita Chammah  
Aure Atika

Drama / 1h47 / Rating M-DL contains drug use and offensive language  
Distribution Sharmill Films

### Plot Synopsis

Babou seems to be able to shrug off anything. Real jobs, husbands, responsibilities, who needs them? But when she finds out that Esmeralda, her own daughter, is too ashamed of her to invite her to her wedding, Babou decides to make some changes. She starts a job selling time-shares at the Belgian seaside during the off-season and to her own surprise becomes the model employee. However, once again Babou is the cause of her own downfall. At that point, she takes time out to reflect upon what it is that really matters to her.

Isabelle Huppert never ceases to surprise. Her touch of crazyness adds surrealistic flights of fancy to this "dramedy"

#### Dunedin

Thursday 4 November - 7.50pm  
Wednesday 10 November - 7.45pm

#### Auckland

Tuesday 16 November - 8.30pm  
Thursday 18 November - 6.00pm

#### Wellington

Tuesday 23 November - 7.45pm  
Saturday 27 November - 5.30pm

## Behind the scenes...

*Making of*



●●● In *Copacabana* the film's director, Marc Fitoussi, uses a comical tone to make a **social commentary**. The film's lead character, Babou, must start acting like an adult. She must think about accomplishing social and professional goals. Fitoussi forces the audience to think about how difficult it can be to deal with the responsibilities that come with **adulthood**.

●●● **Isabelle Huppert** was an obvious choice for the role of Babou. "She can be really funny," Fitoussi says. "She is one of those actresses who can play any character". Journalists and even movie-goers tend to think of Huppert as cold and distant so *Copacabana* was a great opportunity to portray her as an approachable, kind person.



## Marc Fitoussi



●●● **Marc Fitoussi** began his career as a director of short films. His first feature film, *La Vie d'artiste* won the Michel d'Ordana Prize - an award granted to French directors making their debut in film.

●●● Fitoussi's films tend to revolve around characters who do not fit in but are nonetheless very loveable. He himself says that his main characters are always grown-ups who never really grew up.

●●● "I do not feel like I have some calling to deliver a so-called message through my films. I simply hope to convey the complexity of our reality and to express a rather personal point of view. For example, in this film, I feel a real empathy for the characters that let themselves get bogged down in a repressive system. I guess that not all of them were able to find a way of keeping their distance from society like Babou was."  
- Marc Fitoussi.

### A glimpse at Fitoussi's films

*Les Fleurs de l'Algérien* - 1998  
*Ma vie active* - 1999  
*Illustre Inconnue* - 2003  
*Bonbon au poivre* - 2005  
*La Vie d'artiste* - 2006  
*Copacabana* - 2008

# I've Never Been Happier

## *So glücklich war ich noch nie*



Directed by  
Alexander Adolph

2009

Starring  
Devid Striesow  
Nadja Uhl  
Jörg Schüttauf  
Floriane Daniel  
Thorsten Merten

Drama / 1h32 / Rating TBC / Distribution Kinowelt

### Plot Summary

Success is a matter of confidence, particularly in times of crisis. Life would be unbearable if there weren't beautiful things to brighten it up a little, including pretty faces. Frank Knöpfel constantly flirts with life with his beguiling bright blue eyes. He buys a complete stranger an expensive coat in a designer boutique just because he feels like it. He disguises himself as a businessman from Oslo, a Mafia boss, a stock exchange specialist and an estate agent, whatever it takes to bring in the cash. He is the type of person who enjoys looking in the mirror, and delights in what he sees there. A flirtation with a customer in a boutique leads to Frank's undoing. He's busted and sent to prison. After his release, he again meets Tanja, the woman from the boutique. He is determined to free her from the brothel where she works, but in doing so, he succumbs once more to his addiction to assuming false identities.

'The film is exquisitely balanced on that fine line between the moral and immoral. Unsurprisingly, the protagonist, a master of impression management for whom all the world's a stage, possesses all the virtues required in an ever-adapting middle-class society and which the American sociologist Richard Sennett described as corrosion of character'

*Frankfurter Allgemeine Zeitung*

#### Dunedin

Saturday 6 November - 5.45pm

#### Auckland

Wednesday 17 November - 6.00pm

Monday 22 November - 8.30pm

#### Wellington

Friday 26 November - 5.30pm

## Behind the scenes...

### *Making of*

••• Director Alexander Adolph bases the profile of his fictitious fraudster in 'I've Never Been Happier' on **four genuine con artists** that were featured in his documentary film *Die Hochstapler* ('The Con Artist'). Through the use of imagery and cleverly orchestrated scenes, the film-maker is able to question what perception and worldview such a character might have.



••• Adolph uses his empathy with the skill and craft of con artistry to reach a better understanding of the **relationship between con artists and their victims**. Not only does the main character of the film, Frank Knöpfel, share his initials with the protagonist of Thomas Mann's novel *Confessions of Felix Krull* (1954), but, like Krull, also defines himself as a man who fulfils the desires of his contemporaries. Frank encounters his victims in unspectacular places that Adolph uses to counteract the protagonist's lofty ideas.

••• The film is characterised by shots of dark, barren corridors and offices, places in which close-up shots reveal the real pillars of society.

••• Visually, the film is set in the reality of Berlin in 2008. There is no symbolic transcendence implied in the ascending aeroplanes that Frank joyfully observes. They do not fly off into a pink sunset but instead tear screaming into the black clouds of the bleak **Berlin** sky.

## Alexander Adolph



••• **Alexander Adolph** initially made a name for himself as an author. He has worked as a freelance writer, journalist and film director in Munich since the mid-nineties. He has won numerous awards including two Adolf Grimme Awards and the German Television Award. He received high acclaim for the crime series *Unter Verdacht* ('Under Suspicion'), which he produced for the German television channel ZDF. In 2006, he made his debut as a director with *Die Hochstapler* ('The Con Artist') (2006), a documentary about the lives of four con artists, their peculiar tricks and their victims. 'I've Never Been Happier' is the first feature-film that Alexander Adolph has directed

### A glimpse at Adolph's films

*Der König von St. Pauli* - 1996

*Die Hochstapler* - 2006

*Der oide Depp* - 2008

*Endspiel* - 2008

*So glücklich war ich noch nie* - 2009

*Der letzte Angestellte* - 2010



# Keep Surfing

## Keep Surfing



Directed by  
Björn Richie Lob

2009

Starring  
Dieter Deventer  
Steffen Dittric  
Mark Steffan Gassner  
Markus Knörringer  
Florian Kummer  
Elijah Mack

Feature Documentary / 1h32 / Rating TBC / Distribution Beta Cinema

### Plot Summary

*Keep Surfing* tells the story of an unlikely passion in a place that a large part of the world only knows as Oktoberfest City. Munich has become the home of a surfing crowd of urban individualists who pursue their dream of happiness by riding a river wave far from the ocean. The film portrays six surfers; among the older guys is Dieter "The Eater". He was one of the first to discover river surfing in the late 60s and still rides the waves every day. Golden boy Quirin Rohleder is part of the younger generation. He started riding the Munich river wave on a boogie board and has become a surf pro and global nomad. Among the foreigners who joined the local community are surf punk Eli Mack and also surf legends Kelly Slater, Ross Clark Jones and Taylor Knox.

"This kinetic and fast-paced documentary will put you right on the Eisbach in the heart of Munich, where river-surfing was invented 35 years ago. *Keep Surfing* will make you want to hit the waves!" [www.hollywoodnews.com](http://www.hollywoodnews.com)



Prize list  
Audience Award Munich 2009

Dunedin  
Friday 5 November - 5.50pm  
Wednesday 10 November - 5.50pm

Auckland  
Friday 19 November - 6.00pm  
Sunday 21 November - 1.30pm

Wellington  
Thursday 25 November - 7.45pm  
Saturday 4 December - 5.30pm

## Behind the scenes...

*Making of*

••• The **origins of surfing** can be traced back to Polynesia. About 4,000 years ago the first humans jumped on wood boards and rode the waves. The oldest European eyewitness accounts are from the enthusiastic log entries of the British navigator James Cook, who watched natives riding waves in 1788. In 1908 Jack London described the majestic sight of surfers in his report from Waikiki.

••• Surfing means freedom, anarchy, and being in harmony with yourself. Gliding over the water had a magical aura long before it spread across the entire globe as a sport and alternate religion - today there are an estimated **80 million active surfers** across the entire globe.

••• Surfers are seeking **freedom** and are on a global mission. This is also true, of course, for the best surfer of them all, Kelly Slater, who won the ASP World Championship nine times, and the best German pro, Marlon Lipke. Both of them are fans of the Eisbach wave in the English Garden, right in the centre of Munich. September 2009 was the last time Lipke surfed the Eisbach wave. Slater wanted to surf the wave when he visited Munich one time, too, but he was denied the chance. The local Munich Eisbach surfers spontaneously turned off the wave. Because this is also part of these individualists' nature - that you don't allow your own free space to be encroached upon by outsiders, and it's better to scare them away. Too much popularity would quickly endanger their anarchistic lifestyle. And then even more surfers would be tripping over themselves and getting in their way.

### Björn Richie Lob

••• *Keep Surfing* is Björn Richie Lob's first feature documentary

••• Lob discovered surfing at the end of his school days and it became his passion. He has now been riding waves for 16 years. Lob has worked in the media since 1997. His first jobs were production driver and set runner on his friend Hendrik Hölzemann's short film projects. Since 2000 Lob has been working as a director and a freelance artist in the fields of photography and cinematography.



A glimpse at Lob's films

*Keep Surfing* - 2009

# The Other one

## L'Autre



Drama / 1h37 / Rating TBC / Distribution Filminger / Cultures France

Directed by  
Patrick Mario Bernard  
Pierre Trividic

2008

Starring  
Dominique Blanc  
Cyril Gueï  
Peter Bonke

### Plot Summary

Forty-seven-year-old social worker Anne-Marie breaks up with her young lover, Alex, on good terms. She encourages him to find a more suitable mate for the long-term relationship he is looking for. Alex's new partner turns out to be another professional woman of a similar age to Anne-Marie as opposed to the younger model she was expecting. What begins as a spark of jealousy transforms into a stalker's obsession that spirals into a full-blown identity crisis. While Anne-Marie struggles to maintain a sense of normality, monitors an alcoholic client and supports a sick friend, her sense of self? is under constant attack. This is fuelled by Anne-Marie's envy for her rival, the onslaught of the media treatment of aging as a shameful disability and a home surveillance system that adds up to her paranoia.

Blanc's performance is astounding in the revelation of the pain, loneliness, vulnerability and touch of madness that inspire the character's outrageous acts.

'The film continues to find its way inside you like a bad dream, a clear sign that something is insidiously at work here' [J-S Chauvin, Chronicart](#)



### Prize list

Venice Film Festival 2008  
Volpi Cup - Dominique Blanc

**Dunedin**  
Tuesday 9 November - 7.45pm

**Auckland**  
Saturday 20 November - 1.30pm  
Monday 22 November - 6.00pm

**Wellington**  
Tuesday 30 November - 7.45pm  
Friday 3 December - 5.30pm

## Behind the scenes...

*Making of*

●●● *The Other One* is based on Annie Ernaux's book *L'Occupation*. Patrick-Mario Bernard, co-director of the film, thought about adapting the story for the big screen as soon as he started reading the novel! The film is about an adventure of the mind unwittingly undertaken by the main character - Anne-Marie (played by Dominique Blanc). Anne-Marie's imagination invents numerous scenarios about her ex-boyfriend's new girlfriend (the other one), progressively causing her to lose her grip on reality.



●●● According to Patrick-Mario Bernard, "The Other One was written for Dominique Blanc". The directors of the film had been waiting for an opportunity to work with the actress for some time. Often restricted to playing sorrowful characters, Blanc possesses underexploited skills of strength, depth and precision.

## Patrick-Mario Bernard & Pierre Trividic

●●● [Pierre Trividic](#) and [Patrick-Mario Bernard](#) are both partners in the world of cinematography and in reality. They began constructing their warped universe in the mid-nineties. In 2003, they produced an unusual work of fiction entitled *Dancing* which is about shadows that the mind can create. In *Dancing* and a number of Trividic and Bernard's earlier works, you can clearly see the idea of the 'other one' starting to take shape



### A glimpse at Bernard & Trividic's films

*HP Lovecraft* - 1999  
*Ceci est une pipe* - 2001  
*Dancing* - 2003  
*Une Famille Parfaite* - 2006  
*L'Autre* - 2008

# pereSTROIKA-reCONSTRUCTION of a flat

## *pereSTROIKA-umBAU einer Wohnung*



Directed by  
Christiane Büchner

2008

Starring  
Natalja Narbut  
Rimma Sacharova  
Valeri Jaroschenja  
Irina Jaroschenja  
Maxim Bannikov  
Tatjana Lysikova

Documentary / 1h24 / Rating TBC / Distribution Büchner Filmproduktion GbR

### Plot Summary

Imagine you and your family had to live in just one room and share a kitchen, bathroom and telephone with up to two dozen other people. In St. Petersburg this is not uncommon but a relict from the times of the Soviet Union's normative resource allocation. And it won't be a thing of the past for a long time yet. Unskilled in handling property but trained in getting hold of public allowances, establishing an adequate market value for a single room in this flat spurs a dramatic dynamic. The relationships between all people involved are put to the test in this confined space one final time. Suddenly, it's no longer about who uses the bathroom for how long or who stinks out the kitchen with especially pungent odours. Now that their paths will irrevocably part, everyone wants to make the most of the situation for themselves and will stop at nothing to do so. Either everybody moves out or nobody does!

'[...]bordering on the grotesque but narrated with restraint and a complete lack of malice, this is a strong and convincing work taken straight from the bizarre book of reality.' *film-dienst* 4/2009

#### Dunedin

Thursday 4 November - 5.50pm  
Monday 8 November - 5.50pm

#### Auckland

Tuesday 16 November - 6.00pm  
Thursday 18 November - 8.30pm

#### Wellington

Tuesday 23 November - 6.45pm  
Saturday 27 November - 7.45pm

## Behind the scenes...

### *Making of*

●●● A youngster hurtles down the dark passage of an apartment in an old building. His mother reprimands him - the neighbours hear everything. *Housing in St. Petersburg* is in short supply. It is not uncommon for families to share a flat. In *PereSTROIKA* each of the current three tenants of the flat in question occupies a room. The kitchen, bathroom and passageway are shared. No visits are allowed and the borders of intimacy are strictly observed.



●●● The demand for undivided accommodation in the city is now increasing. A saleswoman turns up with a client interested in buying the flat. The two test the walls, knock on the doors, and peep past the washing hanging in the room. By purchasing or offering the current tenants a new place of residence, the real estate agent intends to free the apartment of its occupants. Her task proves trying and complex.

●●● Christiane Büchner follows the various protagonists of this film. With a *light touch and a distinctive sense of humour* she remains close to them without concealing the camera's presence, and only occasionally utters an off-screen question. She looks into places where every square centimetre counts, into the toilet where everyone has his own light bulb, and where everyone must live much too close to the others.

●●● *PereSTROIKA - Reconstruction of a Flat* is a *tragicomical illustration* of change and follows the drama of an announced sale of a building, whose operetta-like state of affairs is emphasised by an a cappella song, which takes over before the final showdown.

## *Christiane Büchner*



●●● During her studies at the Academy of Fine Arts in Berlin, *Christiane Büchner* was awarded a scholarship for the Academy of Fine Arts in St. Petersburg. After co-founding Büchner Filmproduktion, she was an artist in residence at the Institute of Contemporary Art in Moscow. Following the residency, she undertook post-graduate studies at the Academy of Media Arts in Cologne.

### *A glimpse at Büchner's films*

*You'll never walk alone* - 1996  
*Neighbours of the Kremlin* - 2004  
*Tanja Rocks* - 2008  
*PereSTROIKA* - 2008

# The Girl on the Train

## *La fille du RER*



Directed by  
André Téchiné

2008

Starring  
Emilie Dequenne  
Catherine Deneuve  
Michel Blanc  
Nicolas Duvauchelle

Drama / 1h42 / Rating TBC / Distribution Filminger / Cultures France

### Plot Synopsis

Based on the true story of a young woman who shocked France when she falsely claimed to be the target of an anti-Semitic attack.

Jeanne lives on the outskirts of Paris with her mother Louise. While Louise earns her living by looking after children, Jeanne flirts with the mysterious Franck and half-heartedly hunts for a job. One day, Louise has the bright idea of getting her daughter a job with Samuel Bleistein, a well-known lawyer whom she knew in her youth.

Jeanne and Bleistein's worlds are light years apart. However, they collide when Jeanne fabricates an elaborated lie. The film is a story of this lie that will become the biggest news and political story of recent times.

"Techine once again displays a masterful control of all aspects of his movie, a typically rich character study." **Richard Knight, Windy City Times**

#### Dunedin

Saturday 6 November - 8.05pm

#### Auckland

Wednesday 17 November - 8.30pm  
Sunday 21 November - 4.00pm

#### Wellington

Thursday 25 November - 5.30pm  
Thursday 2 December - 7.45pm

## Behind the scenes...

### *Making-of*

●●● *The Girl on the Train* was inspired by a play entitled *RER*, written by Jean-Marie Besset in 2006. Besset himself was inspired by the report of an incident that took place in Paris on July 9, 2004. On that day, a French woman falsely claimed to be the victim of an anti-Semitic attack in the RER D (a train that runs to and from Parisian suburbs into the centre of the city). Two days later, the woman in question admitted that she had been lying. But, in that short space of time, her lie attained huge prominence in the world of French politics and current affairs.



●●● The real issue at the heart of *The Girl on the Train* is the emotional state of the lead character: a woman who feels empty, disillusioned and desperately alone, a woman who longs to be loved.

## André Téchiné



●●● André Téchiné, the director of *The Girl on the Train*, received much acclaim for works such as *Ma saison préférée* and *Les Roseaux sauvages* that were produced in the early nineties.

●●● The film-maker's first films were inspired by his personal tastes in theatre and cinema. They were also largely influenced by Brecht, Bergman and Godard.

●●● Little by little, the director introduced a psychological aspect to his films. The relationships between characters, whether platonic or romantic, along with the question of identity began to take centre stage in his cinematographic works. Téchiné makes complex films combining drama, social issues and sometimes historic events and which have both sombre and light-hearted tones.

#### A glimpse at Téchiné's films

*Michel, l'enfant roi* - 1972

*Barocco* - 1976

*Hôtel des Amériques* - 1981

*J'embrasse pas* - 1991

*Ma saison préférée* - 1993

*Les Roseaux sauvages* - 1994

*Les Témoins* - 2007

*La Fille du RER* - 2009