Berlinâ??s Panorama Dokumente Complete: Opening on February 10, 2017

Description

Posted by Larry Gleeson

Authoritarian Regimes Under Observation / Music Documentaries Featuring AlmodÃ³varâ??s Muse and Electronic Avant-Garde

Director Monika Treut Receives Special TEDDY Award 2017

The French production *Belinda* by Marie Dumora is slated to open *Panorama Dokumente* with a contribution to the previously announced thematic focus â??Europa Europaâ?• (see post here). The Yenish people have occupied a difficult position in the national fabric of Europe since time immemorial: like the Sinti and Roma, they typically have trouble aligning themselves as they are legally and socially excluded by majority populations. The grandparents of 15-year-old sisters Belinda and Sabrina first met in a German concentration camp â?? the young women were placed in foster care at an early age and were lucky to land in the La NichÃ©e childrenâ??s home. With the start of life comes the start of a long struggle with the world â?? a world also determined by limits and rules on this most diverse of all continents. A haunting, harrowing documentation of everyday life as it is lived on the margins of society.

Three films demand that we take a fresh historical look at European events whose echoes are still felt so many years later:

First off is *No Intenso Agora* (*In the Intense Now*) from Brazilâ??s JoÃ£o Moreira Salles, who juxtaposes a cornucopia of archive materials documenting the events which unfolded in Paris in 1968 with amateur footage showing the suppression of the Prague Spring and footage of a self -confident Chinese society under Mao, just as his mother experienced it back then â?? as a private political

reflection.

Next up is an exciting bit of time travel in Jochen Hickâ??s *Mein wunderbares West-Berlin* (*My Wonderful West Berlin*), an account of queer living situations in West Berlin in an era when emancipation had yet to be invented, primarily covering the 1960s to the the 1980s but also taking time to revisit the roots of the gay rights movement in the immediate post-war period.

Bones of Contention, by American Andrea Weiss, is an in-depth look at the LGBT community in Spa

And finally, a long look underneath the rug of Spanish reticence in *Bones of Contention* by Andrea Weiss of the USA: In search of the earthly remains of iconic Spanish poet and fascist murder victim Federico GarcÃa Lorca, the filmmaker stumbles upon the entirely unexamined history of the suppression of the LGBT community under Franco, while also becoming familiar with the struggles of todayâ??s movement, whose efforts to procure some sort of long overdue justice for the hundreds of thousands who were â??disappearedâ?• during the fascist era are met with little support.

In *Tahqiq fel djenna* (*Investigating Paradise*), distinguished French director Merzak Allouache seeks answers to a question which also exerts an influence on todayâ??s Europa. In order to try to fathom the origins of the desire for death exhibited by so many young Arab men in Algeria, one must understand that they are motivated by the florid fairy tales that their spiritual leaders have led them to believe, including above all the notion that sex and wine will finally be available in abundance after death. The young Algerian journalist Nedjma researches the paradise that Salafist preachers promise young men together with her colleague Mustapha. A dense analysis of the extreme manifestations of a destructive, conservative Islam that seeks to dominate.

The second of the two previously mentioned thematic focal points â??Black Worldsâ?• is reinforced by Yance Fordâ??s *Strong Island*. The director processes the murder of his own brother 25 years ago in a

documentary film by equal turns personal and political, in a formally open examination of racist terror, grief work and smouldering anger about inequality.

Is this the heart of â??Americaâ?•? And does Rambo live inside it like the man in the moon lives inside his satellite? *Erase and Forget* by Andrea Luka Zimmerman (Great Britain) doesnâ??t pose the question, it answers it instead. The all American hero, the most highly decorated soldier of all time with hundreds of human lives on his conscience, roams like a benevolent patriarch through Idaho, where the people are proud of the high level of diversity in the available flavours of right-wing radicalism, just another normal part of life out here.

Two films turn their attention to Latin America and structures that still make their effects felt from left and right-wing authoritarian forms of society.

In *Tania Libre*, Lynn Hershman Leeson, a guest at *Panorama* for the third time, accompanies Cuban artist Tania Bruguera during sessions with trauma therapist Dr. Frank Ochberg. After having served a sentence for treason meted out in the wake of a performance that expressed criticism of the regime, she wants to acquire the skills necessary to process the invasive infringement wrought by the paranoid machinery of the peopleâ??s dictatorship, including the revocation of her right to practice her art. The founder of the Institute for Artivism Hannah Arendt in Havana intends to campaign in Cubaâ??s next presidential election in 2018.

The second film hails from Chile: *El Pacto De Adriana* (*Adrianaâ??s Pact*) by Lissette Orozco. The director accidently comes across indications that her once favourite aunt Adriana colluded actively with the secret service back in the days of the Pinochet junta. Her research yields a picture that can be found after the fall of every dictatorship ever: those that lived well under the terror regime steadfastly deny their involvement after the winds have shifted. A macrocosm opens up within a familyâ??s intimate history â?? and no one knew nothing.

The French-Swiss-Palestinian co-production *Istiyad Ashbah* (*Ghost Hunting*) by Raed Andoni on the other hand leads us back into the present. In the scope of shooting for a film, a group of ex-prisoners from Israeli detention re-enact a sort of exhaustive catalogue of their experiences, in role plays and often in what borders on trauma therapy. Hundreds of thousands of Palestinians have experienced things like this in a variety of forms â?? what impact will these experiences have on the affected societies in the future?

Denk ich an Deutschland in der Nacht (*If I think of Germany at Night*) by Romuald Karmakar

Three extraordinary music documentaries make up a last thematic focus: On the one hand, we have *Chavela* by Catherine Gund and Daresha Kyi, an homage to the Mexican singer Chavela Vargas, whose exceptional talent carried her to the worldâ??s most notable concert halls, and whose independence and prodigious sacrifice in her life as a lesbian testified to an admirable attitude that stayed with her to a ripe old age. The last concert of this lover of Frida Kahlo, which took place under the patronage of Pedro AlmodÃ³var (who has featured her music consistently in his films), was an homage performed in Madrid to the great gay Spanish poet Federico GarcÃa Lorca (see also the *Panorama* production *Bones of Contention* in this connection).

On the other hand, *Panorama* brings together two films that treat electronic music culture in Germany: An inventor, innovator, a creator of genres, thatâ??s Edgar Froese. *Revolution of Sound. Tangerine Dream* by Margarete Kreuzer is devoted to the story of the band and their influential, world famous music â?? while director Romuald Karmakar turns his attention once again to the settings of his â??Club Land Trilogyâ?•: With *Denk ich an Deutschland in der Nacht* (*If I Think of Germany at Night*) he shows the development of the music genres in question in the here and now, by enabling us to watch and listen to notable DJs while they work, including Ricardo Villalobos, Sonja Moonear, Ata Macias, Roman FlÃ¼gel and Move D/David Moufang.

After her success at *Panorama* with *Anderson*, Annekatrin Hendel is back with an extremely intimate story of friendship that has larger societal implications. In *FÃ¼nf Sterne* (*Five Stars*) she spends four existential weeks in a seaside hotel with a close female friend. The two womenâ??s conversations revolve around the often glamorous past in East Berlin, the current struggle with a diagnosis â?? and how our life plans relate to our actual lives.
Speaking of life plans: they can be found in abundance in Tristan Milewskiâ??s *Dream Boat* â?? even if they seem to resemble one another, here under the premise of a temporary manipulation of society on a cruise exclusively for gay men. A society completely devoid of heteros, who normally rule the world, and completely devoid of women too: by purging the majority the minority becomes one. Many of the guests come from countries where simply being the way they are exposes them to serious danger: a concentrated form of existence is the result here, which represents a challenge beyond the purely physical for the participants.

Special TEDDY for Monika Treut

The Special TEDDY Award is presented by the friendsâ?? association TEDDY e.V. to a filmmaker whose accomplishments have made an especially significant contribution to the characterisation of queer filmmaking over the years.

As a director, producer and author, Monika Treut has not only left her mark on feminist and lesbian cinema since the 1980s â?? she has also had a great impact on the German-speaking independent film scene and inspired practitioners and audiences alike all the way into world of US American indie cinema as a trailblazer for the New Queer Cinema. The boldness of and iconoclastic approach to her subjects and aesthetics are closely linked with the liberating energy of the Spontex movement of the 1970s. Her documentary *Gendernauts* won the TEDDY Award for Best Documentary Film in 1999 as well as audience prizes the world over. Since the presentation of her feature film debut with Elfi Mikesch *Seduction: The Cruel Woman* in 1985, the Berlinale has shown more than twelve of her films. On the occasion of the presentation of the award in the scope of the 31st TEDDY Awards on Friday, February 17th, *Panorama* will be showing her second feature film, the 1989 classic *Die Jungfrauenmaschine* (*Virgin Machine*).

Panorama Dokumente

Belinda â?? France
By Marie Dumora
World premiere

Bones of Contention â?? USA
By Andrea Weiss
World premiere

Chavela â?? USA
By Catherine Gund, Daresha Kyi
With Chavela Vargas, Pedro AlmodÃ³var
World premiere

***Denk ich an Deutschland in der Nacht* (*If I Think of Germany at Night*)** â?? Germany
By Romuald Karmakar
With Ricardo Villalobos, Sonja Moonear, Ata, Roman FlÃ¼gel, Move D/David Moufang
World premiere

Dream Boat â?? Germany
By Tristan Ferland Milewski
World premiere

Erase and Forget â?? United Kingdom
By Andrea Luka Zimmerman
World premiere

***FÃ¼nf Sterne* (*Five Stars*)** â?? Germany
By Annekatrin Hendel
World premiere

***Istiyad Ashbah* (*Ghost Hunting*)** â?? France / Palestinian Territories / Switzerland / Quatar
By Raed Andoni
World premiere

***Mein wunderbares West-Berlin* (*My Wonderful West Berlin*)** â?? Germany
By Jochen Hick
World premiere

***No Intenso Agora* (*In the Intense Now*)** â?? Brazil
By JoÃ£o Moreira Salles
World premiere

***El Pacto de Adriana* (*Adrianaâ??s Pact*)** â?? Chile
By Lissette Orozco
World premiere

Revolution of Sound. Tangerine Dream â?? Germany
By Margarete Kreuzer
With Edgar Froese, Peter Baumann, Christoph Franke, Johannes Schmoelling
World premiere

Strong Island â?? USA / Denmark
By Yance Ford
International premiere

***Tahqiq fel djenna* (*Investigating Paradise*)** â?? France / Algeria
By Merzak Allouache
International premiere

Tania Libre â?? USA
By Lynn Hershman Leeson
With Tania Bruguera, Frank Ochberg
Spoken by Tilda Swinton
World premiere

Already announced for *Panorama Dokumente*:

Casting JonBenet â?? USA / Australia, by Kitty Green
***Combat au bout de la nuit* (*Fighting Through the Night*)** â?? Canada by Sylvain Lâ??EspÃ©rance
I Am Not Your Negro â?? France / USA / Belgium / Switzerland, by Raoul Peck
***PolÃtica, manual de instrucciones* (*Politics, instructions manual*)** â?? Spain, by Fernando LeÃ³n de Aranoa

***Ri Chang Dui Hua* (*Small Talk*)** â?? Taiwan, by Hui-chen Huang
Untitled â?? Austria / Germany, by Michael Glawogger, Monika Willi

(Source: Berlinale Press Office)

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