

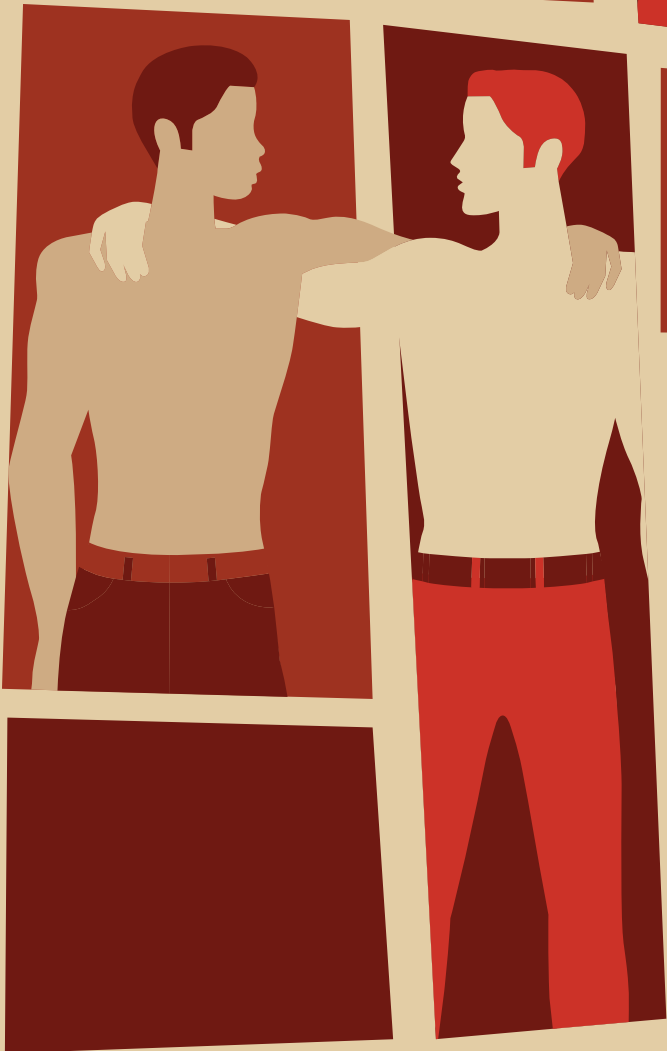


32. TEDDY AWARD

DER QUEERE FILMPREIS
DER BERLINALE



15-25 FEB. 2018



Berlinale 68.
Internationale
Filmfestspiele
Berlin



PROGRAMME GUIDE

ALL QUEER FILMS AT THE 68TH BERLIN INTERNATIONAL FILM FESTIVAL

BERLIN, MON AMOUR

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INTRODUCTION

EINLEITUNG

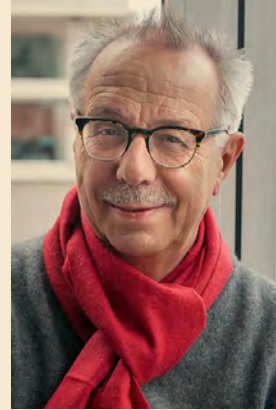


68.
Internationale
Filmfestspiele
Berlin

message from

Dieter Kosslick

Director of the Berlin International Film Festival
Direktor der Internationalen Filmfestspiele Berlin



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TEDDY #32: People. Dignity. Rights.

“All human beings are born free and equal in dignity and rights.” As often and willingly as this sentence – the first article of the United Nations’ “Universal Declaration of Human Rights”, proclaimed 70 years ago – may be forgotten: there is nothing that we must defend more than people, their dignity, their rights. The world cinema as presented by the 68th Berlinale and the 32rd TEDDY AWARDS shows as much commitment to this goal as Gus van Sant does with his exciting filmic cosmos. I am therefore all the more delighted that the creator of “Milk” and award winner of the first short film TEDDY (in 1987) is again taking part in the Berlinale’s competition with his latest work “Don’t Worry, We Won’t Get Far on Foot”.

The wide thematic diversity of the TEDDY contributions, whether addressing the pursuit of hope and self-determination or escaping the role of the victim, is also building bridges to the *Me Too*-debate. Without a doubt, the TEDDY is a good platform to conduct this debate also inside (and outside) the queer community since queer and trans people are statistically exposed to a higher risk of sexual assault.

I am looking forward to the first “appearance” of the L’Oréal TEDDY NEWCOMER AWARD. And it has remained a special feature of the Berlinale that queer cinema can be found in nearly all sections, that 30 films from more than 20 countries adopt queer perspectives and tell queer stories. The new Panorama team will also continue to highlight this fact.

Let yourself be carried away by a film festival of diversity and an exciting and colourful TEDDY AWARD ceremony. It’s prize day!

Yours
Dieter Kosslick
Director of the Berlin International Film Festival

TEDDY #32: Menschen. Würde. Rechte.

„Alle Menschen sind frei und gleich an Würde und Rechten geboren.“ So oft und gerne dieser Satz – der erste Artikel der vor 70 Jahren proklamierten „Allgemeinen Erklärung der Menschenrechte“ der Vereinten Nationen – auch vergessen wird: Nichts müssen wir mehr denn je verteidigen als die Menschen, ihre Würde, ihre Rechte. Das auf der 68. Berlinale und bei den 32. TEDDY AWARDS versammelte Weltkino tut das ebenso wie Gus van Sant mit seinem aufregenden filmischen Kosmos. Umso mehr freue ich mich, dass der Schöpfer von „Milk“ und Preisträger des ersten Kurzfilm-TEDDYs (1987) mit seinem neusten Werk „Don’t Worry, He Won’t Get Far on Foot“ wieder im Wettbewerb der Berlinale ist.

Die enorme Themenvielfalt der TEDDY-Beiträge, ob die Suche nach Hoffnung und Selbstbestimmtheit oder das Ablegen von Opferrollen, baut auch eine Brücke zur Me Too-Debatte. Ohne Zweifel ist der TEDDY eine gute Plattform, um die Diskussion dazu auch innerhalb (und außerhalb) der queeren Gemeinschaft zu führen, zumal queere und Trans-Menschen statistisch gesehen einem erhöhten Risiko sexueller Gewalt ausgesetzt sind.

Ich freue mich über den ersten „Auftritt“ des L’Oréal TEDDY NEWCOMER AWARD. Und es bleibt eine Besonderheit der Berlinale, dass auch in diesem Jahr in fast allen Sektionen „Queer Cinema“ zu finden ist, dass 30 Filme aus über 20 Ländern queere Perspektiven einnehmen und Geschichten erzählen. Auch das neue Panorama-Team wird hierbei weiter Akzente setzen.

Lassen Sie sich begeistern von einem Filmfest der Vielfalt und einer spannenden und bunten TEDDY-Verleihung. Der Preis ist heiß!

Ihr Dieter Kosslick
Direktor der Internationalen Filmfestspiele Berlin

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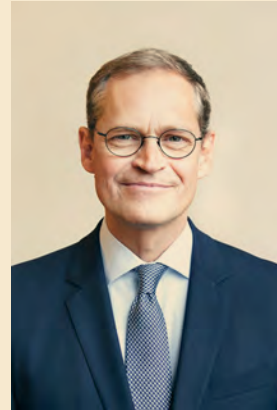
GREETINGS

GRÜßWORT

message from

Michael Müller

Governing Mayor of Berlin
Regierender Bürgermeister von Berlin



The TEDDY AWARD is the leading queer film prize worldwide. It combines high artistic standards with the political aim of making an effective contribution to tolerance, acceptance, solidarity and equality in our society. The annual glamorous gala of the TEDDY AWARD ceremony also sends a message of our solidarity with filmmakers and festival organizers who champion freedom and equal rights and stand up against homophobia in many countries around the world, even in the face of government repression.

With the presentation of the TEDDY AWARD before an international audience, prominent figures from the film industry are publicly supporting a climate of tolerance and acceptance of different ways of life. And they are giving public support to those fighting for equal rights and against laws that deny individual groups in society their right to a free life – wherever this may be. Human rights are indivisible.

With this in mind, I would like to thank the organizers for hosting this important award ceremony in Berlin, as well as all those who have supported the TEDDY. On behalf of the Senate of Berlin, I warmly welcome the filmmakers from all over the world to Berlin and wish all guests an unforgettable gala. Congratulations to the winners of the TEDDY AWARD 2018!

Michael Müller
Governing Mayor of Berlin

Der TEDDY AWARD ist der bedeutendste queere Filmpreis weltweit. Er verbindet einen hohen künstlerischen Anspruch mit dem politischen Anliegen, einen wirksamen Beitrag zu Toleranz, Akzeptanz, Solidarität und Gleichstellung in der Gesellschaft zu leisten. Die alljährliche glanzvolle Gala zur Verleihung des TEDDY AWARDS setzt aber auch ein Zeichen der Solidarität mit Filmemachern und Festivalveranstaltern, die sich in vielen Ländern der Welt trotz staatlicher Repressionen gegen Homophobie, für Freiheit und gleiche Rechte engagieren.

Mit der Verleihung des TEDDY AWARDS vor einem internationalen Publikum setzen sich prominente Persönlichkeiten des Films öffentlich für ein Klima der Toleranz und Akzeptanz unterschiedlicher Lebensformen ein. Und sie geben all jenen öffentlichen Rückhalt, die unter hohen Risiken für gleiche Rechte kämpfen und gegen Gesetze, die einzelnen Gruppen der Gesellschaft ihr Recht auf ein freies Leben absprechen – wo auch immer dies geschieht. Die Menschenrechte sind unteilbar.

In diesem Sinne danke ich den Veranstaltern für die Ausrichtung dieser wichtigen Preisverleihung in Berlin sowie allen, die den TEDDY unterstützt haben. Im Namen des Senats von Berlin heiße ich die Filmschaffenden aus aller Welt herzlich in Berlin willkommen und wünsche allen Gästen eine unvergessliche Gala. Herzlichen Glückwunsch den Preisträgerinnen und Preisträgern des TEDDY AWARDS 2018!

Michael Müller
Regierender Bürgermeister von Berlin



Wieland Speck, Paz Lázaro, Michael Stütz, Andreas Struck



68th Internationale
Filmfestspiele
Berlin
Panorama

Aug 21, 2017:

Berlinale: Wieland Speck Takes on New Responsibilities and Hands Over His Position as Head of Panorama after 25 Years

Dieter Koslick has appointed a new team to run Panorama - headed by Paz Lázaro. Together with Michael Stütz and Andreas Struck she will curate the Panorama programme. All three have worked alongside Wieland Speck for years.



In CONVERSATION

UNITING GENERATIONS: INTRODUCING THE PANORAMA TEAM

Hannah Congdon in conversation with
Paz Lázaro and Michael Stütz

2018 is a year of transition for the Panorama team, with Wieland Speck, founder of the TEDDY AWARD, relinquishing his 25 year role as curator of the arthouse section of the Berlinale. In his place stand three individuals, Paz Lazaro, Michael Stütz and Andreas Struck. Paz has been programme manager since 2006 and is head of the section, whilst Michael is Curator and programme manager for the TEDDY AWARD, having been involved in its organisation since 2005.

When I meet the pair of them they've just finished the mammoth task of forming the programme for this year's festival, and there's a tangible sigh of relief in the air.

What's it been like, then, having to fill the shoes of their longstanding predecessor and mentor?

"Of course, we'd worked with Wieland for 12 years, so it was never a completely new start for us, but you have to get used to new positions... Being a team makes it easier to fill those shoes, but it's impossible. You can't fill Wieland's shoes", Michael explains. Paz's respect for her forerunner is equally plain to see: "It's not only the amount of minutes of all those films [that he watched in preparation for the Berlinale]. He travelled the world, he wrote the texts – the guy's an uebermensch. I've been standing next to him this whole time watching him do it and I really still don't know how he managed it." She stresses the importance of Wieland's guidance over the past years in helping with her current role, "Michi and I always did [the programming] with Wieland and we didn't know what it was going to be like without him. And we were both actually positively surprised with how easily it came to us, because we had, you know, so much training."

And how do they even begin to go about selecting the films for the Panorama section from such a vast pool of choice?

"The first thing you have to listen to is your heart", begins Paz, "because at the end of the day any curator in this world is also a person who buys a ticket to the cinema and feels in the cinema and falls in love with a film or hates it. So we're still people. But as a curator we have the responsibility to understand the film in the film

history, not just of its own country but also in the international world, and within the Berlinale. So that's quite a complex thing." "It has to go beyond your personal taste at some point as well", Michael expands, "And also you have to think about the audience. We're an audience festival, not just an industry festival. You have this marriage between the industry and the public and you have to consider both". Paz proudly points out that Panorama is the only section of the Berlinale to have an audience award, in which over 30,000 cinema-goers vote each year. Understanding that audience is key to the enduring success of the section: "This has been like a university for us, learning what the audience likes and doesn't like and what they actually really go for. There's no rules for that."

So, having recognised Wieland's influence, as well as the importance of the audience in the curation of Panorama, do they feel they've personally brought something new to the section, too?

They jump in simultaneously: "Of course!"; "Absolutely!". "I think that the fact that we are curating this programme together, from three different perspectives, and bringing together the dynamics of three people [as opposed to just one] has a big impact", Michael explains, "And also the disagreement, you know, the fight for the right programme, that brings about a lot of positive energy. You learn a lot from your peers and co-curators, and it really enriches the programme I think. That alone will change the programme". But he's also quick to maintain the balance between change and continuity, "We are very much aware of the heritage and we want to continue that, but of course in our own way we have that space in which we can modulate and I think that's what we did".

Paz, too, talks about "keeping the Panorama identity alive". And yet she acknowledges the paradox of that statement, since the sprawling diversity of the films within the section renders the categorisation or labelling of Panorama near impossible: "A lot of people ask us, 'what's your concept?' It doesn't work like that. It's not like 'I want this and that, this country, this topic', and then the perfect film comes along. You have to do it the other way around. The films have the



OBSCURO BAROCCO

say first and then we shape them into our own idea.” The one thing she does identify as a vital feature of Panorama’s success, however, is a commitment to youth and innovation. “You know, when Wieland decided to leave it was very hard for everyone, because we didn’t want him to go, but I remember he told me ‘Paz, you’re twenty years younger than I am and it’s time for you guys to take over.’ Michael and I talked a lot about this, and we want to keep on doing that. We want to also have someone in the team who’s twenty years younger than you, and not just the interns”. And that’s exactly what they’ve done this year, with new selection committee member Ana David, and new authors/moderators, Margarita Tsoumou and Toby Ashraf. Paz observes further that “It’s become quite the young programme, in the end”, with multiple first-time directors. The discovery of new filmmakers combined with the continued representation of those more experienced in the industry makes “a really healthy mix between the new and the old, and everything that is in between. Which is pretty much what Panorama is, it’s what the word means – there’s a little bit from everything”.

“But it’s not just the age or experience [of the filmmakers], it’s the themes”, Michael interjects, “this year we found the films that had the most urgency in the political realm and the reality we’re existing in right now... those were the films looking at a certain generation, or expressing their generation’s struggles”. In that political realm to which he refers we can hardly ignore the looming presence of Donald Trump’s “grab’em by the pussy” mentality, and more recently the pervasiveness of sexual harassment within the film industry. Are the themes we’re seeing in the Panorama and TEDDY films this year an attack on that kind of machismo culture? Paz looks almost gleeful, “they’re coming hard”, “and it’s about fucking time”, adds Michael. “This was something that really excited me”, he continues, “there’s like this ‘es brennt unter den Nägeln’. It’s so urgent that it’s everywhere, from all different countries.” He describes the “militant fight to get out of a stereotypical, passive, victim kind of role” that we’re witnessing in the 2018 TEDDY Films. “For me, growing up and seeing certain films and how queer people were represented – even though you really liked some of those films - at some point you’re just



L'ANIMALE

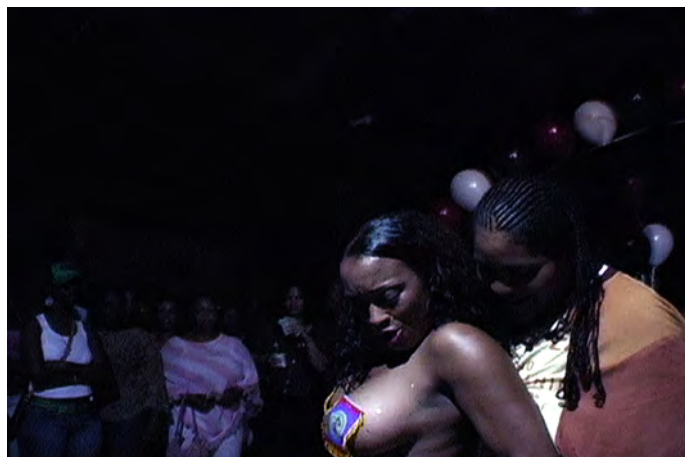
fed up with a certain image and a certain representation [of queer people] and you're really hoping for these films to come along".

For both Paz and Michael, one of the Panorama films that is challenging that one-dimensional representation of LGBT people is *Marilyn*, the first of a number of Latin American entries in the TEDDY AWARD this year. Whilst the film tells what we might consider a classic narrative about a 17 year-old farm-worker discovering his sexuality, first-time Argentinian director Martin Rodriguez Redondo "finds such an original way in the cinematographic language to tell that same story that you've already seen, that it's truly amazing and exciting and thrilling. Even if you know where it's going, the story's being told in such a way that it's such a pleasure watching it, you're actually on the edge of your seat", according to Paz. Michael stresses the value of "innovation not just on the narrative side but also on the formal", in this year's programme, citing the Japanese-made *River's Edge* as a further example of that cinematographic originality.

On the theme of innovation, I couldn't help noticing that there's been a development this year in the intersectionality of the TEDDY Films; where previously directors might have focused on just one identity group within the LGBT community, this year multiple films analyse the interlinking of race, class, gender and sexuality. Michael is similarly enthused by the trend: "I think this is a really exciting and interesting topic that built itself out throughout all the films we found, and suddenly you have this bigger picture and you're quite amazed that those wonderful intersectionalities are there". There's Leila Weinraub's documentary *Shakedown*, that ties lesbian club culture "with African American culture and sort of finding and creating your own space... Then you also have *Game Girls*, which is set in Skid Row, this part of Los Angeles which has been called the 'capital of the homeless' in the US. And you follow this African American couple, and the fact that they're actually lesbian is never really the issue. It's just a fact." He continues, "You also see a lot of female filmmakers



RIVER'S EDGE



SHAKEDOWN



HOJOOM

in the queer programme. Young queer filmmakers that have a very poignant and critical view, and have a wider view... those films with the intersectional topics are very contemporary to the world we live in".

One of those films he sees as particularly contemporary is the Generation section film, *High Fantasy*, a South African-set body-swap dramedy. Not only does the film address the issues of gender and post-apartheid racism in tandem, it also resists categorisation as an explicitly "queer" film. "It's the last thing you expect when you walk into a queer film", comments Paz. "It deals with a lot of different things – decolonisation and the Eurocentric view. And it's extremely confronting, you know. I'm very curious how the jury will react to it", elaborates Michael. How do the two curators deal with the conflict between defying labels and categorisation, and the practical necessity of those labels in delineating a space for queer film, then? "You do need labels at some level", Paz observes, but both her and Michael don't agree on "ghettoing anyone into a checkbox". Instead, she thinks, "we make queerness ourselves, we make it what it is. It has to grow and it has to expand and be flexible and absolutely fluid".

I ask the pair of them how vital they view that growth in terms of the next generation? And what role they see film playing in influencing and representing the experiences of young people's sexuality?

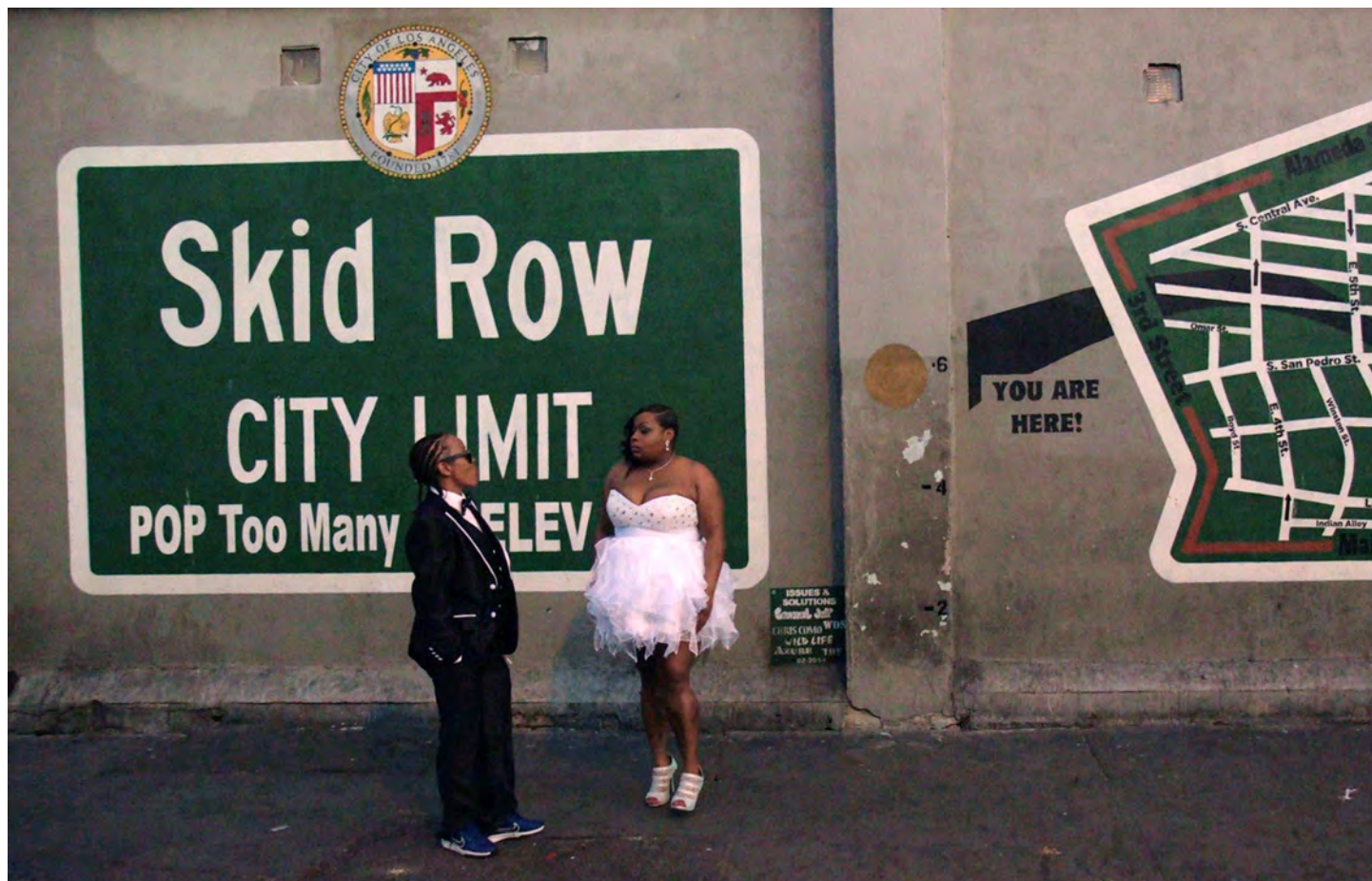
"I think it's crucial", Michael responds, "when you're a queer kid you're just curious for representation and you're very vulnerable. When you feel isolated and you don't find any representation of who you think you might be attracted to it's very hard. A lot of us lived through that". Paz goes further, "It can change your life", being able to identify with someone on screen. But it's not just the future of film we need to consider; Michael points out the necessity of archiving the history of queer film, "that's what Wieland always stressed... We can't rely on the national institutions and archives and libraries – now things are changing of course, but for a long time we couldn't because they would erase the memory of queer people and other minorities". The TEDDY AWARD, now in its 32nd year is testament to the synthesis of documenting past history, whilst continuing to challenge the assumptions upon which that history lies.



MARILYN



BIXA TRAVESTY



GAME GIRLS

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Canada

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EXPANDING THE “ME” IN “ME TOO”

Where are the voices of LGBT+ survivors?

By Hannah Congdon

The growing number of voices speaking out against sexual assault in the film and entertainment industry mark a seismic shift in cultural attitudes towards sexual violence. Finally we are seeing accusations of sexual assault treated with the severity that should have been the norm decades before; with habitual perpetrators like Harvey Weinstein and James Toback being removed from their thrones of abuse we might consider much of the hard work already done. But the reality is that for every voice speaking out, there's another still silenced by the pressures of stigma, fear and shame. Among those many muted victims are members of the queer and gay community, upon whom the weight of social stigmatisation can fall heaviest. Of the survivors who have been empowered to speak out, the vast majority are cis-het women, alongside several cis-het men (Terry Crews, James Van Der Beek). And yet, Anthony Rapp, the victim of Kevin Spacey's unwanted sexual advances at the raw age of 14, is one of a notably small chorus of queer and trans voices confident enough to articulate similar experiences of assault as their cisgendered counterparts. Statistically transgender people are at greater risk of sexual violence than cis women¹, bisexual men and women experience assault more regularly than their straight counterparts, lesbians are almost 10% more

likely to experience rape than straight women, and gay men face double the risk of sexual violence than heterosexual men². It would be fair to assume that these figures will also be reflected in the sexual crimes of the film and entertainment industry. Why is it, then, that so few of the LGBTQ community feel empowered to speak up alongside their cis-het colleagues?

According to Andria Wilson, executive director of Toronto and Ottawa's Inside Out Film Festival, "As LGBTQ people, we face additional barriers and oppressions... So in many ways that means these kind of offences are more common and less frequently reported."³ Included in those barriers is the double-pressure that queer and trans people might face in "coming out" simultaneously about their sexuality and about their experiences of sexual violence. Not only does that add to the difficulty of vocalising the abuse they've endured, it can also conflate those two experiences under the same feeling of trauma in a kind of reverse-effect of Spacey's dual "confession". On top of this issue is the perception of homosexuality and transgenderism as sexual deviances among certain societies, meaning, according to trans activist Ashlee Marie Preston, cisgender, white accusers "are a bit more protected by respectability politics than trans women of colour"⁴.

Subtler still is the way in which the vocabulary used to delineate sexual violence excludes members of the queer and trans community. Typically, sexual assault is figured in terms of male aggression on women, whilst 'rape' specifically denotes sexual penetration. Such language leaves blanks when it comes to expressing, for example, instances of women-on-women violence. When we consider that it was only 2016 when Germany changed its rape laws so that victims of rape need not give evidence of self-defence⁵ it's hardly surprising if there's a lack of trust in the legal and societal framework supposedly supporting survivors.

The gaps in that support network extend to the world of social media: whilst it is hugely encouraging to see so many women brave

enough to participate in the "Me Too" campaign, it is also essential to recognise the narrowness of the vocabulary used to ignite the hashtag. The instruction for "women who have been sexually harassed or assaulted" to write a "Me Too" status erases the possibility that sexual assault might be something more complex than male-on-female sexual aggression. As the statistics referred to earlier suggest, trans and queer people face a heightened risk of sexual violence, and it is therefore vital that we are equipped with the legal, linguistic and societal support to match that risk. Without that, any claims of definitive progress feel blinkered by a heteronormative notion of what constitutes sexual violence, and who has the right to the "Me" in "Me Too".

¹ https://sapac.umich.edu/files/sapac/SV%20Against%20Trans%20People_1_0.pdf

² <http://www.transequality.org/sites/default/files/docs/usts/USTS%20Full%20Report%20-%20FINAL%201.6.17.pdf>

³ <http://www.cbc.ca/news/entertainment/spacey-lgbt-react-power-vulnerable-1.4381878>

⁴ https://www.vice.com/en_us/article/qv34wb/we-bring-it-on-ourselves-the-myths-silencing-lgbtq-sexual-assault-victims

⁵ <http://www.bbc.com/news/world-europe-36726095>

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FILM FESTIVALS AS SITES OF QUEER ACTIVISM

QUEER

by Zsombor Bobák

Film festivals are powerful events. They have the power to shape prominent public discourses, to shed light on invisible or repressed narratives, and to provide a platform for unheard stories and underrepresented communities. In this sense, film festivals have the potential to facilitate socio-political changes and to foster a wider dialogue about certain issues within societies.

Queer film festivals in particular are events with a significant potential of extorting political power through their means of curating cinematic arts. The possibility of reflecting upon the world we live in and questioning its domineering mechanisms is what makes film festivals quintessential cultural events. Queer film festivals provide the long-silenced queer community with visibility, and the opportunity to tell their stories and express themselves freely. Queer film festivals are key events of fostering a vibrant queer cultural life.

These film festivals are deeply related to the civil rights movements that put forward the queer agenda and provided these communities with rights and recognition from the side of the hegemonic societies. As such, they are inevitably political. Due to this political nature, they are intersectional in their approach and they look beyond identity politics by diving into questions of national politics, community activism, cultural heritage issues, and the pragmatic aspects of organization, structure, funding, and marketing strategies. Therefore, queer film festivals are important sites of activism.

As queer film festivals are often organized by the community itself they tend to reflect on the specific issues of the given community. In territories of the world where LGBTQI+ rights are not secured and recognized, or to a limited extent only, the mere existence and operation of the festivals are precarious, if possible at all. In such environments the political qualities of the festivals seem to gain even more prominence. When these film festivals occur in societies where sexual and gender diversity is condemned and even punishable by law, it is the physical well-being of organizers, curators, and participants that is in danger besides the disapproval and stigmatization from the side of the hegemony and official authorities. Thus, it is important to pay significant attention to the queer film festivals happening in socially and politically problematic places with regards to queer life.



&PROUD Yangon LGBTI Film Festival (Myanmar)

&PROUD, the organizer behind this film festival is a non-profit organization based in Yangon and they organize arts and cultural events throughout Myanmar. Their mission is “... to create greater understanding and awareness of LGBT identities, to be part of the conversation on LGBT rights, and to create stronger linkages within the community and with the Myanmar society.”

The LGBTI Film Festival is organized since 2014. It will be held 01-04 February this year. The film festival focuses on films from Southeast Asia with a queer content aiming “To foster wider debate around LGBT issues [...] by bringing in films from across Southeast Asia which reflect the diversity of LGBT lives and the political movements that are taking place in other countries the festival will expose the Myanmar LGBT community to examples of how LGBT communities are challenging discrimination and claiming their rights elsewhere in Asia and the world.” Furthermore, they have a focus on HIV with a desire to increase knowledge about it among queer communities in Myanmar, and they also support young filmmakers from the country in the form of workshops with the hopes of creating positive role models for the community.¹

The festival is an important cultural player in Myanmar where same-sex sexual activity is illegal and can be punished by life imprisonment – however, it is not enforced.

¹ <http://www.andproud.net/about/>

DOTYK Festival (Belarus)

DOTYK started as a queer film festival, but quickly grew into a wider festival of queer culture. They held the first film festival in 2015 in Minsk. The festival also started to travel within the country thus reaching outside the borders of the capital city Minsk. Their mission is "... to overcome the manifestations of discrimination, support and promote the principles of equality regardless of the sexual and gender identity by the means of education and art in the Belarusian context." DOTYK's work reaches beyond the festival, it organizes events all year long and has opened a community center in late 2016 to assist victims of discrimination. The organization's goal is "... to spread the knowledge that the marginalization of any group is inhuman in its essence and that our differences don't prevent us from the possibility to coexist in the atmosphere of mutual respect and acceptance." DOTYK firmly stands against "xenophobia, chauvinism, racism, sexism, homo- and trans- and biphobia, militarism, colonialism and other forms of social devaluation."²

Belarus, often considered as the last standing dictatorship in Europe, recognizes some rights of LGBTQI+ individuals, yet, is characterized by homo- and transphobic attitudes. Even though same-sex sexual acts are legal since 1994, there are no anti-discrimination laws in place that leave the LGBTQI+ community in a very precarious position. A festival like DOTYK is a good way to open up a discussion on queer issues, to provide the community with visibility, and to foster socio-political change.

² <http://en.dotyky.by/about-eng/>

Mawjoudin Queer Film Festival (Tunisia)

Mawjoudin Queer Film Festival is the first ever queer themed film festival organized in Tunisia. It was held 15-18 January 2018 in Tunis. Their main program consists of "... a series of short and medium-length films from Africa and the Middle East, focusing mainly on the issue of non-normative gender and sexuality, breaking thus the taboos around this theme." One of the organizers, Senda Ben Jebara said in an interview with Daily Mail that "We are trying to fight not only in the courts but through art."³ The festival furthermore applies an intersectional approach to debunk and challenge discrimination and oppression towards the LGBTQI+ community in Tunisia. As they provision, the "unprecedented screening program will rhyme with discoveries, stimulate reflection, and aspire to illuminate basic notions that are blurred or even erroneous in the collective unconscious."⁴ As such, the festival is a true celebration of LGBTQI+ lives and experiences, and a brave statement in the fight for tolerance and acceptance. The festival could be a good initiative to shed light on queer issues in Tunisia where same-sex sexual acts are illegal and could be punished by 3 years of imprisonment according to article 230 of the penal code.

³ <http://www.dailymail.co.uk/wires/afp/article-5276239/Tunisia-queer-film-festival-seeks-make-difference.html>

⁴ <http://queerfilmfestival.mawjoudin.org/en/about-us/>





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STEPPING INTO THE LIGHT: TRANS VISIBILITY IN BRAZILIAN ART

Evangelina Kranioti's ethereal documentary *Obscuro Barroco*, following the experiences of transgender personality Luana Muniz as she navigates the streets of Rio de Janeiro's Carnival, promises "a story of a calm darkness". But across the film we follow a movement from night to day, with the closing scenes of the film depicting beams of sunlight stretching across the skyline. The transformation of the city from darkness to light offers a symbolic parallel to the metamorphosis of gender seen in the film, and more generally to the growing visibility of the trans population in this region. Just as the trans protagonist steps into Rio's dawn, numerous trans artists are emerging onto the Brazilian art scene. Kranioti's documentary is the first of a number of Brazilian and Latin American films submitted to the TEDDY AWARD 2018, celebrating trans and queer culture. *Bixa Travesty*, directed by Kiko Goifman, is a tender biopic of Brazilian transgender singer Linn da Quebrada, and *Marilyn*, Argentinian filmmaker Martin Rodriguez Redondo's first full-length work, portrays the struggles of a young, cross-dressing farm-worker.

The increasing representation of trans people on the big screen is matched by developments on the small screen. 2017 saw the production of TV Series, *Edge of Desire*, a soap opera chronicling the transition of a transgender man that draws in roughly 50 million viewers per night¹. Broadcast on Brazilian TV network, Globo, the show is the nation's first ever soap opera featuring a transgender character. Similarly, transgender singer Pabullo Vittar broke the Brazilian record for YouTube view with their song *Sua Cara* this year², and British transgender playwright Jo Clifford's show, *The Gospel According to Jesus, Queen of Heaven*, which imagines Jesus as a trans woman, continues to be a sell-out hit at theatres across the country since its arrival in 2016³.

By Hannah Congdon



Brazil is home to a large community of transgender people, added to which are the members of what is known as the country's "third sex", *travestis* (individuals designated male at birth, but who live a feminine gender identity). Its annual Pride parade in Sao Paolo, which attracted an estimated 3 million attendants this year⁴, is the largest in the world. The country is also seen as something of a beacon when it comes to the legal rights of LGBT people. The government was one of the first to work with LGBT rights organisations to offer free medical care to HIV/AIDS sufferers, and 2013 saw the legal recognition both of same-sex marriage and of the right to change a person's name and gender marker on some government-issued identification documents⁵. It is only right, then, that the growing legal realisation of trans identities is mirrored in the realisation of those identities in Brazilian art.

But there is a looming shadow over these advancements; with more visibility in the public sphere comes louder and more violent hostility. In the art world that hostility translates to societal censorship, with two Brazilian exhibitions of queer art this year being shut down early thanks to right-wing and conservative Christian protests. In everyday terms the opposition to the trans and queer community takes the form of brutal violence. "Machismo" culture is still very prominent in parts of Latin America: according to the UN, a woman is assaulted every 15 seconds in Sao Paolo⁶, and in 2017, 200 LGBT individuals were murdered in Brazil. Trans people are particularly at risk, as was cruelly illustrated earlier this year when a video went viral of trans woman, Dandara dos Santos, being tortured and killed in Fortaleza.

It may be many years before trans art can step into a light unpolluted by such prejudice and violence, but for the moment we must recognise the courage of the many film-makers, actors, singers, and theatre-goers that are publically celebrating queer and transgender culture despite such animosity.



LINKS

¹ <https://www.nytimes.com/2017/10/07/world/americas/brazil-transgender-pablo-vittar.html>

² <https://www.nytimes.com/2017/10/07/world/americas/brazil-transgender-pablo-vittar.html>

³ <https://www.youtube.com/watch?v=hWNQtIsvQiY>

⁴ <http://www.rioonwatch.org/?p=37249>

⁵ <http://www.rioonwatch.org/?p=37249>

⁶ <http://www.bbc.com/news/world-latin-america-33939470>

* All photos from the film *Bixa Travesty*

MC Linn da Quebrada



LIVE AT THE 32. TEDDY AWARD CEREMONY

TEDDY GALA ARTISTS



HOSTED BY JACK WOODHEAD

Originally from the UK, Jack Woodhead is a singer, pianist, and composer, now living in Berlin. Jack hosts the renowned variety show 'The Trip', which went on to a highly acclaimed run in 'The Famous Spiegel Tent' in Melbourne, and all around Germany. Jack Woodhead has also written musical scores and starred in several hit musicals including 'Der Helle Wahnsinn', 'Seifen Oper'. These productions ran for several months at the renowned Wintergarten Varieté Berlin. Jack Woodhead continues to sing and host variety, burlesque, and circus shows around the world, including the Berliner Festspiele, Tipi am Kanzleramt, GOP Varieté-Theater Hannover, Mein Schiff 1, Maggie Choo's Bangkok and Proud Cabaret London.

© Carolin Sage



© Robert Becker

IRMGARD KNEF

She looks like a Knef, moves like a Knef, mumbles like a Knef, sings like a Knef - well she is a Knef. Naturally not the world star Hildegard - sadly that Knef already left us.

But second-born: Hilde's fictitious twin sister. Irmgard, "probably the most explosive find in the history of German entertainment" (Der SPIEGEL). Behind the perfect masquerade there is a man dressed as an old diva. The German actor, playwright and stage-director Ulrich Michael Heissig.

DUO SIENNA

Sina and Vienna manage to combine elegance and power in a fascinating way. On the "pole" as well as the "air ring", they communicate without words and savor every second in the deepest connection. With blind trust, these strong characters compliment each other perfectly, creating moments of enthralling intensity. Two novel performances of the highest quality, that will instantly captivate you with their mystical aesthetics.



© Copyright Visual Writer

SOOKEE

Over the last ten years, rapper and activist Sookee has helped shape the label Springstoff. Throughout this long time, her relationship to hip hop has been constantly evolving: she has continually reworked her own point of view and in recent years has made a name for herself as a queer-feminist rapper. She pushes for an alternative to the sexist status-quo in German rap and persistently strives for an emancipatory, left-wing hip hop scene. Sookee is a hip hop activist - as such, she always addresses her understanding of contradictions in a complex world and marks her self-image as a convinced feminist.

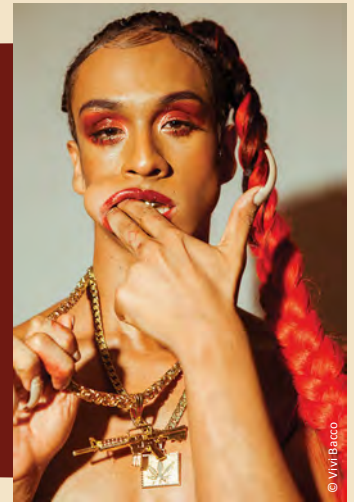


© Eyfiji Aslan

TEDDY GALA ARTISTS

LINN DA QUEBRADA

In 2016, multimedia artist Linn found in music another medium to fight for the breakdown of sexual, gender and body paradigms. Her first single, *Enviadescer*, made a lot of noise because of its direct lyrics and a music video that openly displays transvestites and feminized bodies. Also with her other songs, like *Talento* and *Bixa Preta*, open promotion of sexual tolerance is among Linn's main concepts. In 2017, the artist assumed another way of communication by launching *blasFêmea*, her first audiovisual experiment, which she wrote and directed herself. She maintained her engagement, and in the same week, Linn opened a collective financing campaign for the production of *Pajubá*, her debut album, which exceeded her initial goal, and was released some months later, in October. In concerts, Linn da Quebrada is accompanied by the music producer BadSista, the singer Jup do Bairro, the drummer Valentino Valentino, and the DJ Pininga.



TIM KRIEGLER



He completed his training as an artist only a year ago; since then, the events for the young BASE artist have piled up. The renowned GOP Variety engaged him for two months and shortly thereafter he made his debut abroad. He played over 30 shows on the La Clique show in Edinburgh. The renowned circus festival Cirque de Demain in Paris nominated him earlier this month. After the TEDDY AWARDS, he will play in Brighton and later this year in Australia. Usually Tim's specialty is in the air, but for the TEDDY he has specially rehearsed a new performance.

MARKUS PABST

"Godfather of variety", "Tarantino of variety", a "variety punk" or just "Variety Pabst". Markus Pabst has been entitled many of these names during his career. Since more than 30 years, he has reformed and revolutionised the variety scene like few others. "SOAP", "DUMMY" and "Der helle Wahnsinn" are just some of the shows directed by Pabst. Apart from this, he also writes pieces and shows and is performing on stage himself since one year. His cooperation with Jack Woodhead, "KAWUMM", is after more than 220 shows being criticised as a success.



32. TEDDY AWARD CEREMONY
23 FEB. 2018 20.30H

HAUS DER BERLINER FESTSPIELE TICKET HOTLINE 030-4799 7474

PARTY & LOUNGE ARTISTS



ZFARO AKA CRISTOFARO SALVATO

When you see a dancefloor alive with dancing, screaming and smiling people, you can be sure that ZFARO is playing.

Since his last year's set at the the TEDDY AWARD 2017, many other nightclubs in Berlin have been graced with the vibe that only he can instill: Kitkat Club, Suicide Circus, Salon zur wilden Renate and SchwuZ, to name just a few. Further afield, he has scored gigs at La Robeterie in Bologna and the legendary Bronx club in Stockholm.

He lost also his festival virginity at the Feel Festival and the Whole United Queerfestival. 2018 is set to be an even more exciting year. Straight after TEDDY AWARD 2018, he will embark on a two-week tour of Brazil with his DJ peers from Berlin.

Mashyno AKA Stephane Peyre

Mashyno landed in Berlin in 2011 where he immersed himself into the electronic music scene. In 2013 with ZFARO, they created Crush and one year later the glorious party G Day where they are still residents DJ.

Mashyno played Berlin venues such as Wilde Renate, Griessmuehle, About blank, Suicide Circus, Schwuz as well as on some famous queer parties in Spain, Italy and Sweden. His mixes from House to Techno and a lot of genre fluidity as Nu Disco, Deep house and Acid House bring the audience to a cosmic trip and share that special vibration Humans call LOVE.



DJ MASHYNO



VJ ALKIS

After he had lost any joy from his work as a journalist, he had to become something else. In 2007, he got his initial spark at Pornfilm Festival in Berlin, where he saw some excellent VJs during the party. It all went fast from there: gigs abroad, residency at Vienna Jewish queer Kibbutz club and at the men-party Pitbull in Vienna. When somebody asks him what he is doing he mostly replies "video-collages". Clips that he prepares and mixes live on stage and which only last a few seconds. He uses pictures from popular culture, from blockbusters to Youtube. Nothing is safe from his scissors. Layer by layer these pictures are applied one over the other and new combinations are created from scratch – always live, always made specifically for the unique night.

DAS BLAUE WUNDER FEAT. MAGNUS UND NORBERT

The DJ Duo Das blaue Wunder feat. Magnus und Norbert will play at the TEDDY AFTER SHOW LOUNGE. They will spin decades of collected vinyl delicacies in a musical selection one could almost call eclectic. Magnus and Norbert are resident DJs at the Kreuzberg institutions Südblock and Möbel Olfe.

32. TEDDY AWARD



23 FEB. 2018

20:30H



AWARD CEREMONY

@ HAUS DER BERLINER FESTSPIELE

SCHAPERSTR. 24, 10719 BERLIN

TEDDY BACKSTAGE PARTY

& AFTER SHOW LOUNGE 23:30H

DJ ZFARO

AKA CRISTOFARO SALVATO

DJ MASHYNO

AKA STEPHANE PEYRE

VJ ALKIS

DAS BLAUE WUNDER
FEAT MAGNUS UND NORBERT



PARTY

TEDDY AWARD JURY

ANTONIO HARFUCH



Antonio Harfuch is a content producer and film curator living in Mexico City. He has worked in several media production companies including

Zamora Films, The Maestros, Redrum, Piano Films. From 2015 to 2017 he has been a film curator for the Morelia International Film Festival, one of the most influential film festivals in Latin America, where he was also part of the team producing content for the festival's social media. He is the founder & artistic coordinator of the Genre and Sexual Diversity Film Programme, a programme of Mexican queer shorts films that emerged from this festival. He is strongly committed to the promotion of LGBT films and more broadly with films that showcase the richness of human diversity. He is currently a columnist on film for Fusion, a Spanish language news and cultural website.



BOHDAN ZHUK

Bohdan Zhuk is a programmer for the Kyiv International Film Festival Molodist, Ukraine's biggest film fest (47th edition to take place in 2018) since 2014. He's the curator of its LGBTQ programme *Sunny Bunny*, which has been part of the festival since 2001 and is Ukraine's oldest regular queer-themed event. Under his curatorship, the programme was expanded and reformatted into a competition of fiction features and non-competition screenings of documentaries and classic films, and developed partnerships with the country's leading LGBTQ organisations, as well as Equality festival (held in several cities) and Kyiv Pride. With a master's in linguistics and a background as translator, radio journalist and host, he also works as communications manager for the British Council in Ukraine, writes articles about cinema, and translates films for national releases (most recently *David Lynch: The Art Life*, *Moonlight*, etc.).



FRANCK FINANCE-MADUREIRA

Franck Finance-Madureira is a french movie journalist based in Paris. He's the co-editor-in-chief of FrenchMania, a website and a magazine dedicated to cinema and tv series through the lens of francophony. He is a member of French Syndicate of Cinema Critics. In 2010, he created the Queer Palm, the LGBTQI award of the Cannes Film Festival whose baseline is "Open minded award since 2010". The Queer Palm jury had some famous directors as presidents : Bruce LaBruce, João Pedro Rodrigues, Desiree Akhavan, Olivier Ducastel and Jacques Martineau, and last year Travis Mathews. Franck is also a casting director and plans to write his first book and direct his first short-movie very soon.

MARTHE DJILO KAMGA



She is one of the founders and coordinator of the Massimadi Festival in Brussels, Marthe Djilo Kamga's professional and personal career has always

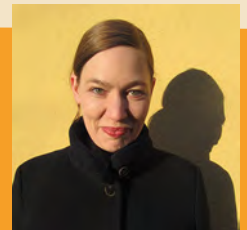
been driven by issues of anchors, vulnerabilities, multiple identities and equal opportunities. Recently, it is through artistic creations and cultural productions (cinema, performances, photos, etc.) that she tackles the questions of the reappropriation of public spaces and the production of images and archives by people in situations of invisibility. She says she is neither militant nor researcher. Enriched by an academic journey rather scientific and social, she defines herself as a thwarted artist in self-therapy She touches everything, and constantly wonders if a single life would be enough to satiate all her inquisitiveness...

Among others, In 2009, Marthe also published in the collection of Cahiers de l'Universite des Femmes a book titled : *Quand les femmes aiment d'autres femmes: regard sur les homosexualités féminines au Cameroun*.

In 2017, she co-wrote and directed a film: *Vibrancy of Silence: A Discussion with My Sisters*, the first part of Frieda Ekotto's visual research project on *Vibrancy of Silence: Archiving Images and Cultural Production of Sub-Saharan African Women*.

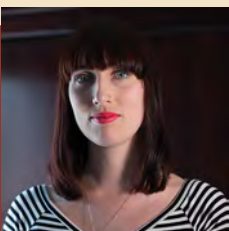
NATASCHA FRANKENBERG

Natascha Frankenberg is the programmer of *begehrt!*, the queer film section of the International Women's Film Festival Dortmund|Cologne. She is a film and media scholar and holds a doctorate in the study of temporality in queer studies and in queer documentary films. She was a research assistant at the Institute for Media Studies in Bochum and a research associate at the Helene Lange College: Queer Studies and Intermediality: Art - Music - Media Culture at the Carl von Ossietzky University Oldenburg. Her article *When and where will queer film have been? Not a Coming-of-Age Story* is part of Dagmar Brunow and Simon Dickel's anthology *Queer Cinema* which will be published for the Berlinale 2018 by Ventil Verlag. The volume *Perverse Assemblages. Queering Heteronormative Orders inter/medially*, co-edited by Frankenberg in collaboration with the Helene Lange Kolleg, will also be published in 2018.



PECHA LO

Pecha Lo graduated with an MA in Film History and the Visual Media from Birkbeck University in London, where she gained academic knowledge from Laura Mulvey and established a keen interest in film, feminist and gender equality theories. She currently serves as Secretary General of Taiwan Women's Film Association and is the festival director of the International Women Make Waves Film Festival, Taipei. Taiwan's third largest film festival and only women film festival. Its Queer section has reached an iconic and influential status and gained massive LGBT audience for the past 24 years. Pecha also lectures in film in community colleges, and is a freelance film critic and an advocate of LGBT rights movement in Taiwan. She has previously served on juries for the Seoul International Women's Film Festival (2014), Network of Asian Women Film Festival (NAWFF award, 2013-2017), the International Women's Film Festival Dortmund | Cologne (2017) and London Feminist Film Festival (2017).



ROISÍN GERAGHTY

Roisín Geraghty is a producer, programmer, and festival manager, with experience in film and festival production from both Ireland and the US. She is currently the film programmer for GAZE International LGBT Film Festival. She has previously worked with Cork Film Festival, Galway Film Fleadh and Guth Gafa International Documentary Film Festival in Ireland, as well as the Independent Filmmaker Project (IFP) and Tribeca Film Festival in New York. She is interested in the creation, curation and proliferation of independent narrative and documentary film content, as well as advocating for both the creative and business elements of film.



68.
Internationale
Filmfestspiele
Berlin



32. TEDDY AWARD

FILM LIST

**ALL QUEER FILMS AT THE 68TH
BERLIN INTERNATIONAL FILM FESTIVAL
15-25 FEB. 2018**

FEATURE FILM

SPIELFILM

DOCUMENTARY FILM **DOKUMENTARFILM**

SHORT FILM

KURZFILM



Die Beauftragte der Bundesregierung
für Kultur und Medien



68

Internationale
Filmfestspiele
Berlin

BERLINALE

LOVES TEDDY

#BERLINALE



Glashütte
ORIGINAL

L'ORÉAL
PARIS



DON'T WORRY, HE WON'T GET FAR ON FOOT

DIRECTOR Gus Van Sant

CAST Joaquin Phoenix, Jonah Hill, Rooney Mara, Jack Black, Mark Webber, Udo Kier, Carrie Brownstein, Beth Ditto, Kim Gordon
WETTBEWERB USA, 2018 - 113', English

20.02. / 19:00 Berlinale Palast 21.02. / 09:30 Friedrichstadt-Palast 21.02. / 12:30 Haus der Berliner Festspiele
 21.02. / 17:30 Friedrichstadt-Palast 23.02. / 12:30 Zoo Palast 1
 25.02. / 14:30 Friedrichstadt-Palast



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John has a penchant for off-colour jokes – and a drinking problem. And so, when somebody he met at a party suggests they go on an all-night bender in L.A. he simply can't refuse. But after falling asleep in a drunken stupor on his drinking buddy's passenger seat, he wakes up the next morning in hospital, a quadriplegic. Confined to a wheelchair for life at the age of 21, he now requires every last drop of his sense of humour to rediscover meaning in his existence. He is aided by Annu who brings back his lust for life, as well as Donny, a hippie whose unconventional Alcoholics Anonymous meetings draw together people from all walks of life and help them see things from a whole new perspective. John discovers beauty and humour in the depths of human experience and uses his artistic talent to turn these discoveries into brilliantly observed cartoons. Gus Van Sant's biopic is based on the memoirs of cartoonist John Callahan. This is a tender, melancholy yet hope-filled and life-affirming fictionalised portrait of a life of limitations. As in many of his films, here too Van Sant addresses the search for identity in the environs of social subcultures and unusual milieus.

GARBAGE

DIRECTOR Q

CAST Tanmay Dhanania, Trimala Adhikari, Satarupa Das
PANORAMA India, 2018
 105', Hindi

17.02. / 20:15 CineStar 3 21.02. / 22:30 CinemaxX 7
 22.02. / 17:45 CineStar 3 23.02. / 20:15 Cubix 7
 24.02. / 22:45 CineStar 3
 25.02. / 16:00 Zoo Palast 2



A young, seemingly mute woman has been fixed to the wall of an apartment with a long metal chain. She is being kept as a slave in the home of taxi driver Phanishwar, where she sleeps on a table and cooks for him. Phanishwar is a fervent supporter of the right-wing extremist guru 'Baba' and spreads his hatred in the commentary sections of social networks. One day he meets a young woman, Rami, who has had to go underground in Goa after a secretly filmed sex video in which she appeared went viral on the internet. He becomes her driver, whilst secretly stalking her online. Indian director Q does not shy away from controversy, having already succeeded in inflaming passions with the dark tales in his feature film debut, Gandu. His stylishly shot revenge story Garbage revolves around two women who are exposed to different forms of oppression. Q initially takes time to develop the events, making some (queer) detours until eventually, things radically change. And when female martyrdom turns into retaliation, the director finds drastic images for the filmic deconstruction of (Indian) masculinity.

HIGH FANTASY

DIRECTOR Jenna Bass

CAST Qondiswa James, Nala Khumalo, Francesca Varrie Michel, Liza Scholtz
GENERATION 14PLUS South Africa, 2017
 74', English

20.02. / 17:30 HKW
 21.02. / 14:00 HAU Hebbel am Ufer (HAU1)
 22.02. / 20:15 Cubix 8
 24.02. / 16:00 CinemaxX 3



© Gabriella Achadinha

'I'm not trying to escape who I am. This is it, I was born in this body and I can't escape it, no. Am I angry at what it is? Yes.' An innocuous idea, since you can assume it would never actually happen: finding yourself in someone else's body. Yet that is exactly what befalls Lexi and her friends during a camping trip. The shock is immense, especially given the friction that had already existed before the inexplicable event: not only between the three young women and Thami, the only man – but also between Lexi, who is white, and Xoli, who is black. Under the body swapping spell, conflicts erupt that are symptomatic of social upheaval in the South African rainbow nation. Captured with the protagonists' smartphones, what unfolds is a shrewd and cutting essay on the politics of the body, decades after the end of apartheid.

HOJOOM INVASION

DIRECTOR Shahram Mokri

CAST Abed Abest, Elaheh Bakhshi, Babak Karimi, Pedram Sharifi, Mehdi Etemad Saied

PANORAMA Iran, 2017
102', Farsi

17.02. / 21:30 CineStar IMAX

18.02. / 20:15 CineStar 3

19.02. / 14:00 International

23.02. / 22:30 Cubix 7



© Abdolreza Nikou

Eternal darkness seems to shroud the stadium where men with bizarre tattoos pursue a sport that is never shown or named. A body has been found here, and the police have already identified a guilty party. Now the circumstances of the crime are to be reconstructed, so that the case can be quickly shelved. However, the real killer and his teammates want to use the reconstruction to commit another crime. The twin sister of the victim, who is said to be a vampire, is to be killed. But during the re-enactment of the murder, the players forget their role, chaos breaks out and the characters seem to be caught in an endless loop in which events repeat themselves in different ways. The disquieting feeling that time is dissolving, that past, present and future are becoming one and that history has been halted is likely to strike a chord with how many young Iranians feel about their lives. Shahram Mokri's intimate drama ominously interweaves place, space and time in the stadium's labyrinthine corridors to form a dark allegory.

LAS HEREDERAS THE HEIRESSES

DIRECTOR Marcelo Martinessi

CAST Ana Brun, Margarita Irún, Ana Ivanova, Nilda Gonzalez, María Martins, Alicia Guerra, Yverá Zayas

WETTBEWERB Paraguay/Uruguay/Germany/
Brazil/Norway/France, 2018 - 95', Spanish

16.02. / 15:30 Berlinale Palast 17.02. / 09:30 Friedrich-

stadt-Palast 17.02. / 13:00 Haus der Berliner Festspiele

17.02. / 20:00 HAU Hebbel am Ufer (HAU1)

25.02. / 19:00 Haus der Berliner Festspiele



© labobosacine

Chela and Chiquita have been a couple for a very long time. Over the years they have become adapted to a fixed allocation of roles. Extroverted Chiquita is responsible for managing their life together. Chela on the other hand is reluctant to leave the house, preferring to spend the day at her easel. Financial difficulties force them to sell some of their inherited furniture, each part of which is a beloved piece of memorabilia. When Chiquita is sent to prison for debt, Chela is suddenly left on her own. She uses her old Daimler to provide a taxi service to wealthy older ladies in the neighbourhood. In her new role as chauffeur, she meets one of these ladies' daughters – the young and life-affirming Angy. The encounter lures the rather passive Chela out of her reserve and helps her rediscover her own desires. Exploring the outside world as tentatively and carefully as its heroine, the film increasingly trains its gaze on a social strata that is strangely cut-off from reality and lives without a thought for tomorrow. However, when Chela visits her girlfriend in prison, a completely different picture emerges of conditions in Paraguay.

L'ANIMALE

DIRECTOR Katharina Mueckstein

CAST Sophie Stockinger, Kathrin Resetarits, Dominik Warta, Julia Franz Richter, Jack Hofer, Dominic Marcus Singer, Simon Morzé
PANORAMA SPECIAL Austria, 2018 - 97', German

18.02. / 19:00 Zoo Palast 1 19.02. / 09:30 CinemaxX 7

20.02. / 14:30 Cubix 9

24.02. / 19:00 Zoo Palast 1

25.02. / 17:00 HKW



© NGF/LBF

In Austria the final school exam is known as the 'Matura'. Unlike the German word 'Abitur' (from the Latin 'abire' meaning 'to walk away'), the Austrian term also includes the notion of coming of age. Mati wants to become a veterinary doctor, like her mother, and therefore leave the confines of her small-town universe for Vienna. But is she ready for this future? Standing in her 'Matura' dress with her long hair scraped back into a tight bun and her neck hair shaved bare, she'd be the first to admit she looks like a clown. Mati loves to spend time with the boys bombing around the quarry on her motocross bike. When one of the girls from her school resists when one of Mati's mates begins sexually harassing her at a disco, Mati spits in her face. But, just like her parent's marriage, Mati's motocross gang also ruptures once notions of friendship, love and sexuality become more pressing. In her second feature-length drama, Katharina Mueckstein uses clear words and images and cool synthesiser beats to tell the story of an inscrutable young woman on the brink of 'walking away'. Her parents' silence tells us that being mature and facing up to the future doesn't have anything to do with your age.

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MALAMBO, EL HOMBRE BUENO MALAMBO, THE GOOD MAN

DIRECTOR Santiago Loza

CAST Gaspar Jofre, Fernando Muñoz, Pablo Lugones, Nubecita Vargas, Gabriela Pastor, Carlos Defeo

PANORAMA Argentina, 2017
71', Spanish

16.02. / 20:00 CinemaxX 7 17.02. / 22:45 CineStar 3

18.02. / 20:15 Cubix 7

21.02. / 20:15 CineStar 3

24.02. / 20:15 CineStar 3



© Ivan Fund/Eduardo Crespo

Dignified, strong and formidable, and oozing erotic attraction: young malambo dancer Gaspar is at one with his passion for dance that he has made his profession. But, as director Santiago Loza makes clear at the beginning of his film, the Argentinian competitive dance malambo is an uncompromising battle against time. This is a dance to which you devote your entire life and, even if you should happen to win the top championship joust, you are henceforth condemned to training the next generation or to appearing in nightly cruise shows, for there is no possibility to take part in this competition again. Loza's contrasty, magical black-and-white images whisk us away into the world of Argentinian gaucho dance. Billed as a fiction, his film comes across as a mixture of documentary, fairytale, biography and essay in which he juxtaposes the beauty of the dance battles with the harsh realities faced by the dancer himself. Gaspar's devotion begins to take its toll on his body. There seems to be no longer anything else but malambo. In his few rare encounters with life beyond the dance floor Gaspar meets family members, competitors and his flatmate – all in the heat of his tiny apartment.

MARILYN

DIRECTOR Martín Rodríguez Redondo

CAST Walter Rodríguez, Catalina Saavedra, Germán de Silva, Ignacio Giménez

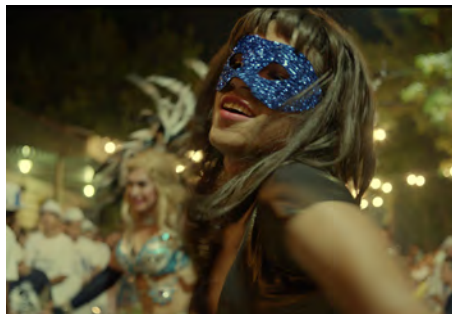
PANORAMA Argentina/Chile, 2018
80', Spanish

19.02. / 20:00 CinemaxX 7 20.02. / 22:45 CineStar 3

21.02. / 20:15 Cubix 7

22.02. / 21:30 Zoo Palast 1

24.02. / 17:00 International



There's not much going on in this part of rural Argentina where a shy young man named Marcos lives with his family. Theirs is a modest existence, where gender roles are clearly demarcated. The hot summer doesn't make life any easier, but money needs to be earned and the herd of cattle must be kept together. Marcos manages to carve out little islands of freedom during his routine; in these moments he likes to put make-up on his childlike face or slip into colourful dresses behind closed doors. Carnival is just around the corner; this year's event will change Marcos' life as dramatically as the family's unexpected relocation. Martín Rodríguez Redondo's cinematic debut is a tender portrait of youth and initially repressed self-discovery, told with serene understatement, devoid of guiding music. The roar of motorbikes promises both freedom and danger and, although there appears to be no escape from this world, the situation is far from hopeless for at some point young Federico appears on the scene. The images are contemplative and the narrative linear, yet the course taken by the film's seemingly predictable trajectory is nonetheless surprising. A story based on true events.

MES PROVINCIALES A PARIS EDUCATION

DIRECTOR Jean-Paul Civeyrac

CAST Andranic Manet, Diane Rouxel, Jenna Thiam

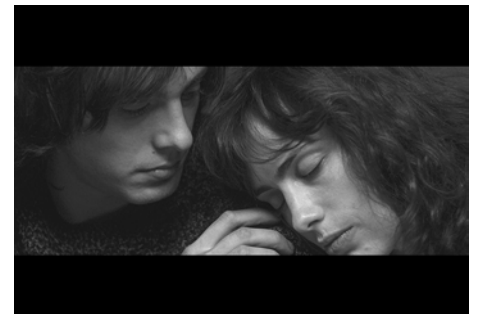
PANORAMA France, 2018
136', French

18.02. / 19:00 International 19.02. / 21:30 Zoo Palast 2

21.02. / 19:00 CinemaxX 7 22.02. / 20:30 CineStar 3

24.02. / 17:00 Cubix 9

25.02. / 20:15 CineStar 3



© Moby Dick Films/ARP

Filled with expectations, Etienne moves to Paris from Lyon to study film directing at the Sorbonne. He leaves behind his girlfriend Lucie, promising to call her regularly via Skype. On his course he meets Jean-Noël and Mathias, they too have come to the metropolis from smaller cities and share his passion for cinema. Together they discuss the cinematic canon, read texts by Flaubert and Pasolini, and listen to Bach and Mahler. Jean-Noël proves to be an agreeable friend who tries to strengthen Etienne's fragile self-confidence; Mathias, on the other hand, often comes across as stern, aloof and mysterious. Fond of arguing, he has a habit of disappearing for weeks on end without the others knowing where he is. Nobody gets to see his student film, either. Etienne is particularly crestfallen when he discovers by chance that Mathias shares a secret with Annabelle, an idealistic young woman who lives in Etienne's shared flat and with whom he is secretly in love. Jean Paul Civeyrac's tenderly melancholic black-and-white study of these young people's encounter with art and life is at the same time a declaration of love for classic cinema and the city of Paris.

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FEATURE FILM

SPIELFILM

PARA ADUMA RED COW

DIRECTOR Tsivia Barkai Yacov
CAST Avigayil Koevary, Moran Rosenblat,
 Gal Toren, Dana Sorin, Uri Hochman
GENERATION 14PLUS Israel, 2018
 90', Hebrew

18.02. / 17:00 HKW
 20.02. / 15:30 Cubix 8
 23.02. / 13:30 CinemaxX 3
 25.02. / 15:30 Filmtheater am Friedrichshain



© Laila Films/Boaz Yehonatan Yacov

'How do you feel about intimate relations? Speak freely, don't hold back.' 'I think it's the highest connection between two souls.' Benny's hair is as red as the fur of her devout father's treasured calf – which he believes will bring salvation. But the 17-year-old feels as lonely and trapped as the calf in its enclosure. Benny's mother died giving birth to her, and she grew up alone with her caring yet patriarchal father. He is a figure of authority and a mentor for many people in their Jerusalem religious community. Benny becomes increasingly critical of her father's religious, utopian nationalism and then there's Yael, the self-confident young woman who has set off a whirlwind of longing and emotions in her. Avigayil Koevary powerfully portrays the defiance and desire of a young woman in Tsivia Barkai Yacov's debut feature film.

RETABLO

DIRECTOR Alvaro Delgado Aparicio L.
CAST Junior Béjar Roca, Amiel Cayo, Magaly Solier
GENERATION 14PLUS Peru/Germany/Norway,
 2017 - 101', Quechua/Spanish

19.02. / 15:30 Zoo Palast 1
 20.02. / 16:00 CinemaxX 3
 21.02. / 15:30 Cubix 8
 24.02. / 11:00 CinemaxX 3



© Siri Producciones/Claudia Cordova

'Are you not happy working with him?' 'I want to see other things. You will get lost out there.' 'Why can the others go and I can't?' 'Because you are an artisan not a peasant.' Segundo sees silence as his only option for dealing with his father Noé's secret. The 14-year-old lives with his parents in a village high up in the mountains of Peru. Noé is a respected artisan and Segundo's role model. With loving eye for detail, he artfully crafts altarpieces for church and homes, and is preparing his son to follow in his footsteps. But cracks form in their tight bond. The film takes an unflinching look behind the facades of a seemingly intact village community, in which patriarchal rules are imposed with unrelenting violence. In saturated colours, a panorama view of a world in which a young artist is finding his place.

RIVER'S EDGE

DIRECTOR Isao Yukisada
CAST Fumi Nikaidou, Ryo Yoshizawa,
 Aoi Morikawa, Shuhei Uesugi, Sumire, Shiori Doi
PANORAMA Japan, 2018
 118', Japanese

15.02. / 21:00 CinemaxX 7 15.02. / 21:15 CinemaxX 5
 15.02. / 21:30 CinemaxX 4 16.02. / 22:45 CineStar 3
 17.02. / 14:30 Cubix 9 21.02. / 14:00 International
 24.02. / 19:30 CinemaxX 7 25.02. / 14:30 Cubix 9



© River's Edge Film Partners, TAKARAJIMASHA/Kyoko Okazaki

Tokyo, 1994. In a video interview a young woman discusses the significance of a teddy bear. Shortly afterwards, a burning object falls from a high-rise building at night. A young man, naked and bound, falls out of a locker. Two fishermen talk about a water spirit. In his unusual drama River's Edge Isao Yukisada lays many trails and jumps as abruptly and unpredictably between the various narrative threads as do his characters: Ichiro is gay; he is preyed upon by his violent fellow pupils but seems to draw strength from his injuries. He makes a gruesome discovery at a nearby river polluted by industrial waste and shows it to his best friend, a girl named Haruna. Kannonzaki loves rough sex and in the course of it transgresses more and more boundaries. An introverted girl obsessively reads her pregnant sister's diaries and Kozue, a model with bulimia, buries herself in mountains of food at night. All these and other stories are brilliantly interwoven into a breathless social portrait of a driven but apparently lost generation and their seemingly unavoidable encounters with violence.

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and friends of Dorothy"
(aus: "I am my own wife" –
a play by Doug Wright)

THE HAPPY PRINCE

DIRECTOR Rupert Everett

CAST Rupert Everett, Colin Morgan,

Edwin Thomas, Colin Firth, Emily Watson

BERLINALE SPECIAL GALA Germany/Belgium/Italy, 2017 - 105', English/French/Italian

17.02. / 21:00 Friedrichstadt-Palast

18.02. / 09:30 Zoo Palast 1 18.02. / 18:00 Cubix 8

18.02. / 19:00 Haus der Berliner Festspiele

25.02. / 09:30 Friedrichstadt-Palast



© Wilhelm Moser

At the end of the 19th century, dandy Oscar Wilde is the darling of London society – witty, humorous and scandalous. However, his open homosexuality is too much for the times in which he lives and he is sent to prison. Impoverished and stricken by ill health at the time of his release, he goes into exile in Paris. After a half-hearted attempt to reconcile with his wife, he resumes his relationship with the young Lord Douglas, which plunges him into total disaster. All he has left are his fanciful stories, with which he conquers the affection of two street boys. Supported by loyal friends who try to protect him from his own excesses, he manages to retain his charm and irony to the bitter end: 'Either this hideous wallpaper goes – or I do...' Written and directed by Rupert Everett, who also plays the leading role, this biopic focuses on the last years of the once celebrated and later disgraced writer. Flashbacks and associative dream images depict him as the eccentric bon vivant he was to remain throughout his life in a portrait that expands to become a panorama of the emerging modern era.

TINTA BRUTA HARD PAINT

DIRECTOR Filipe Matzembacher, Marcio Reolon

CAST Shico Menegat, Bruno Fernandes,

Guega Peixoto, Sandra Dani, Frederico Vasquez

PANORAMA Brazil, 2018

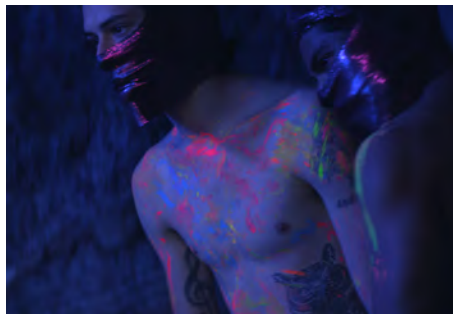
118', Portuguese

18.02. / 22:30 CinemaxX 7 19.02. / 17:30 CineStar 3

20.02. / 22:30 Cubix 7

22.02. / 19:00 Zoo Palast 2

25.02. / 17:45 CineStar 3



© Avante Filmes

Pedro earns a living in chat rooms. The image resolution may not be perfect but when Pedro transforms himself into NeonBoy in front of the webcam he still manages to create the desired impression. Slowly, this young man dips his fingers into pots of coloured paint and glides them across his naked body. Glowing in the dark, NeonBoy follows his users' commands until he agrees to meet one of them in a private chat room for money. But things change when Pedro's sister Luzia moves out of their shared apartment and he notices that somebody is imitating his performances. He agrees to go on a date with his mysterious rival. This rendezvous will have far-reaching consequences. As with all of the previous films by directing duo Filipe Matzembacher and Marcio Reolon, we find ourselves again in Porto Alegre in northern Brazil, where we encounter young queers in search of intimacy, community and security. The elegantly interwoven virtual images and protagonists' stories may take us away from the real world, yet in actuality we remain in an increasingly homophobic Brazilian society to whose misfits this sensitive, affectionate portrait in three acts is dedicated.

TOUCH ME NOT

DIRECTOR Adina Pintilie

CAST Laura Benson, Tómas Lemarquis,

Christian Bayerlein, Grit Uhlemann,

Seani Love, Irmena Chichikova, Rainer Steffen,

Georgi Naldzhiev, Dirk Lange

WETTBEWERB Romania/Germany/Czech Republic/

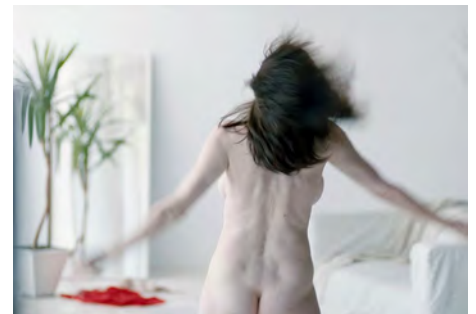
Bulgaria/France, 2018 - 125', English/German

22.02. / 22:00 Berlinale Palast

23.02. / 12:00 Friedrichstadt-Palast

24.02. / 18:00 Friedrichstadt-Palast

25.02. / 22:30 International



© Manekino Film, Rohfilm, Pink, Agitprop, Les Films de l'Etranger

Laura cannot bear to be touched and recoils whenever anyone catches hold of her or takes her hand. She goes to see a therapist, and orders a male prostitute, but her body is still like an armour. In a loose succession of scenes, we follow other people in search of intimacy. Christian, who has to live with many physical impairments, talks candidly about what turns him on, what turns him off and his love life with his long-standing girlfriend. The couple participate in a workshop on body awareness attended by people of all ages, with and without disabilities, such as Tudor. His bald head makes him seem strangely vulnerable and he has yet to discover and accept the manifold forms of his desire. The cool images and laboratory-like atmosphere of this film help the viewer to jettison their own preconceived opinions and ideas of intimacy, as it takes us on an emotional expedition to illuminate the many different facets of sexuality beyond all taboos. Each scene develops its own sense of truthfulness, regardless of whether the situations have been staged or present documentary footage.

TUZDAN KAIDE THE PILLAR OF SALT

DIRECTOR Burak Çevik

CAST Zinnure Türe, Esmé Madra, Nazan Kesal

FORUM Turkey, 2018
70', Turkish

21.02. / 16:30 CineStar 8

22.02. / 20:00 Colosseum 1

23.02. / 22:00 CinemaxX 4

24.02. / 16:15 Zoo Palast 2



A pregnant young woman who lives in a sort of cave is looking for her vanished sister, yet this plot summary hardly does justice to the charm, richness and radical nature of Burak Çevik's first feature – all of which a result of the liberties he takes in creating an extravagant cinematic world to tell this story. The protagonist leaves her almost fairytale-like cave to set out across a river, taking up her sister's trail. This trail leads her to a botanical garden, a bird shop, and a darkroom. The photo lab technician compares the effect of photographs to God turning Lot's wife into a pillar of salt because she couldn't resist the temptation of turning around to see Sodom be destroyed. Captured for eternity, transfixed for eternity – should we take it at face value when the protagonist tells the boatwoman that she is a part-time vampire? The dreamlike way in which the film digresses to show us a plant, a strip of negatives, or a table tennis match contributes considerably to the strange fascination it develops. Some things remain mysterious – which only makes us even more curious about what they might be referring to.

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2nd Moon: THE "LÄSBISCH TV" ARCHIVE 15/02 – 16/03/2018

The first lesbian TV magazine on this planet was broadcasted on cable TV FAB from 1991 to 1993. More than 100 lesbians participated in the Berlin based no-budget production that included 27 broadcasts. Two of the shows critically engage with the representation of women* and lesbians at the Berlinale festival.

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DOCUMENTARY FILM DOKUMENTARFILM

BIXA TRAVESTY TRANNY FAG

DIRECTOR Claudia Priscilla, Kiko Goifman
WITH Linn Quebrada, Jup do Bairro, Liniker
PANORAMA DOKUMENTE Brazil, 2018
75', Portuguese

18.02. / 20:00 CineStar 7 19.02. / 14:30 CineStar 7
20.02. / 17:30 Cubix 7
24.02. / 20:00 International
25.02. / 20:00 CineStar 7



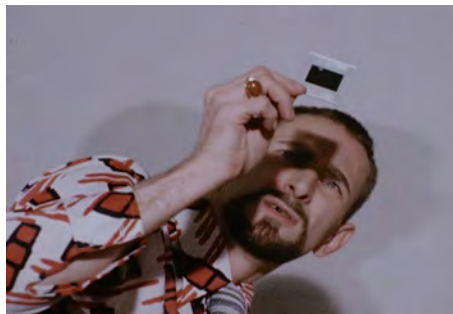
© Nubia Abe

Linn da Quebrada is a black transwoman from impoverished periurban São Paulo; she is also a pop performer who raises her voice for queers of colour from the favelas. Accompanied by her childhood friend and partner in crime, black transwoman and singer Jup do Bairro, her concerts are nothing short of dazzling. Aided by exorbitant costumes and plenty of twerking, her performances are onslaughts of electro against Brazil's white heteronormative gender order and the machismo of the country's funk scene. Private moments reveal her gentler side: as she showers with friends or cooks with her mother the talk turns to love, racism and poverty. Archive footage in the shape of home videos shows her in intimate performances at a hospital during her own cancer treatment. We begin to realise that Linn uses radical nudity as a means to undermine accepted gender roles. This documentary also shows her in dramatised radio interviews in which she powerfully espouses her convictions about feminism and her transsexuality: not for Linn the role of a cis woman; she'd rather be a woman with a penis whose gender identity is not bound by her genitalia but is in a permanent state of flux.

ESCAPE FROM RENTED ISLAND: THE LOST PARADISE OF JACK SMITH

DIRECTOR Jerry Tartaglia
WITH Jack Smith, Mario Montez, Agosto Machado, Tally Brown, Beverly Grant
FORUM EXPANDED USA, 2017
88', English

21.02. / 21:30 Akademie der Künste
24.02. / 13:00 Kino Arsenal 1



© Jerry Tartaglia

In his essay film, Jerry Tartaglia, longtime archivist and restorer of the film estate of queer New York underground, experimental film, and performance legend Jack Smith, deals less with Smith's life than with his work, analyzing Smith's aesthetic idiosyncrasies in 21 thematic chapters. "Escape From Rented Island: The Lost Paradise of Jack Smith is a film essay about the artist's work, rather than a documentary about his life. Therefore, it does not present a rational, linear, and detached explanation of his work. Instead, it asks the viewer to sympathetically experience the aesthetic choices behind the work of Jack Smith. This strategy that I have chosen creates a challenge for the viewer, particularly those who are reliant upon external commentary or non-diegetic material in the documentary film form; I have no apology to offer those who cannot bear the unmediated vision of Jack Smith; only an invitation to join him in his lost paradise."

GAME GIRLS

DIRECTOR Alina Skrzyszewska
PANORAMA DOKUMENTE France/Germany, 2018
90', English

19.02. / 17:00 CineStar 7
20.02. / 14:00 HAU Hebbel am Ufer (HAU1)
21.02. / 17:30 Cubix 7
24.02. / 20:00 CineStar 7



© Films de Force Majeure / Blinker Filmproduktion

Skid Row in Los Angeles is the infamous 'homeless capital' of the USA. Anyone who is trying to learn the rules of the game and survive here has a really tough time, as the stories of the two protagonists of this film, Teri and Tiahna, reveal. Life for this lesbian couple is a constant round of prison, alcoholism and drug peddling, but there is hope, too. Their biographies are typical for the lives of Afro-American women living on the edge of American society. During a workshop initiated by the filmmaker for women in this community, they address their memories and their traumas and embark on a process of transformation during which they come into view as self-determining subjects rather than as victims. Social protests against homelessness in the neighbourhood, or the 'Black Lives Matter' campaign are just as much a part of their lives as is the matter-of-fact way in which they choose to live as lesbians, or their bitter struggle with the authorities for their own four walls. The film's intimate, observational camerawork helps tell the story of two women who manage to escape Skid Row but who are nonetheless bound by the constraints of their environment.



32. TEDDY AWARD

CEREMONY

23 FEB 2018

**20:30H
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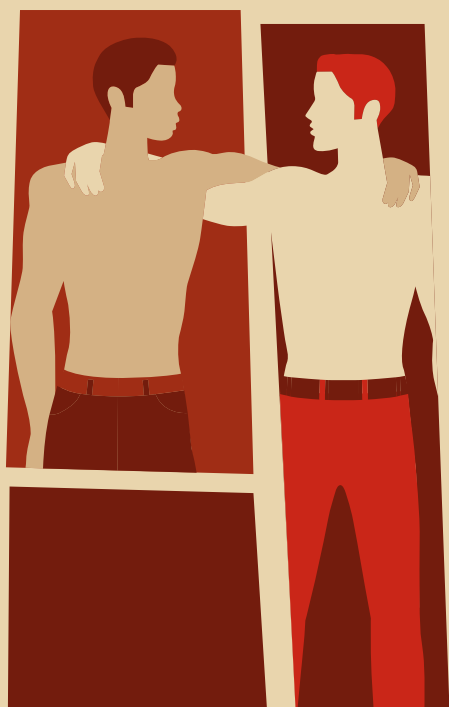


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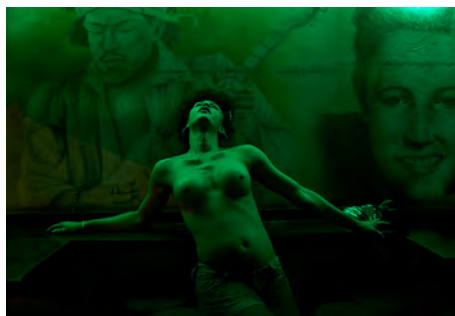
DIRECTOR Evangelia Kranioti
PANORAMA DOKUMENTE France/Greece, 2018
60', Portuguese

16.02. / 19:30 CineStar IMAX

17.02. / 14:00 International

23.02. / 16:00 Zoo Palast 2

24.02. / 17:45 CineStar 3



© Evangelia Kranioti

Slowly and elegiacally, the camera glides at first over a forest shrouded in fog, then over a panorama of Rio de Janeiro. An off-screen voice tells us that Rio is a factory of dreams and nightmares, a city of transformations. In her essayistic film *Obscuro Barroco* Greek director Evangelia Kranioti explores the poetic words of her transgender narrator Luana Muniz, who is herself an icon of Brazil's queer subculture. Amidst a somnambulistic tide of images she enters the pulsating world of creatures of the night. A stream of consciousness from Brazil's underground flows straight into the heart of the city's street carnival. In between the masks and the make-up, the young, naked and new bodies and a spectacular firework display, people come into view who have undergone a transformation that makes it difficult to clearly ascribe them to any gender. A white clown leads us through the film's visual universe in which, all of a sudden, raw-faced anti-government protests also put in an appearance. And then, behind closed doors, all is bared, the 'transvestites' are serenaded and celebrate who they are until the dream culminates in one ecstatic dance.

SHAKEDOWN

DIRECTOR Leilah Weinraub
PANORAMA DOKUMENTE USA, 2018
82', English

17.02. / 22:00 Zoo Palast 2

18.02. / 17:30 Cubix 7

20.02. / 22:30 CineStar 7

23.02. / 14:30 CineStar 7



© Shakedown Film LLC

'Shakedown' was a series of parties founded by and for African American women in Los Angeles that featured go-go dancing and strip shows for the city's lesbian underground scene. Inspired by transwoman Mahogany who, as the mother of the scene, presided over queer strip shows and balls for non-heterosexual audiences in the 1980s, butch Ronnie Ron created, produced and presented the new shows. In them, the largely female clientele from the 'hood' slipped dollar notes into lap dancers' panties while celebrating lesbian sexuality to pulsating hip-hop beats. Showing the protagonists backstage and in interviews, this intimate chronicle reveals that 'Shakedown' was more than just a strip club; as one of the few spaces for lesbian subculture, the club brought together and galvanised a community of freaks and queers of colour, and for that it suffered police reprisals. The film's director is herself a member of this community; using exclusive archive material, posters and flyers, her film takes a personal look at female desire that is rarely presented on the big screen.

DOKUMENTARFILM

THE SILK AND THE FLAME

DIRECTOR Jordan Schiele
PANORAMA DOKUMENTE USA, 2018
 87', Mandarin/English

19.02. / 20:00 CineStar 7
 20.02. / 14:30 CineStar 7
 21.02. / 15:00 CineStar 3
 24.02. / 17:00 CineStar 7



© Jordan Schiele

Unmarried Yao travels from Beijing to his village to celebrate the Chinese New Year – the most important family event in the country. The money he earns in the big city provides not only for his old parents but also his siblings and their children, who take it for granted that they should live off his regular payments as well. His mother, who has been deaf since childhood, looks after his care-dependent father. The latter desperately wants to see his second son married to the right woman, but Yao himself would prefer to find the right man. He has done well in the capital and his outstanding achievements have earned his father's respect but, ever the dutiful son, he finds himself putting aside his own needs in order to support the family's continued demands. A touching insight into everyday life in China, where the economic boom of the cities is in stark contrast to the poverty experienced by those living in the countryside. Jordan Schiele depicts the sparseness of village life in timeless black-and-white, juxtaposing loud, chaotic family scenes with Yao's reflective monologues.

YOURS IN SISTERHOOD

DIRECTOR Irene Lusztig
WITH Emily Chao, Francesca Enzler,
 Deborah Libby, Victoria Chan
FORUM USA, 2018
 101', English

21.02. / 18:45 Delphi Filmpalast
 22.02. / 14:00 Akademie der Künste
 23.02. / 16:30 CineStar 8
 25.02. / 13:00 Zoo Palast 2



A petrol station at an Atlanta intersection. A private estate in Bowling Green, Kentucky, complete with a perfect lawn. The front yard of a family home in Connecticut. At first glance, the places Irene Lusztig chose to visit on her two-year journey through the United States seem unremarkable. At each stop, Lusztig had local women read out and comment on letters from the archive of liberal feminist magazine "Ms.". These letters were originally sent around 40 years ago in response to articles in the magazine, serving also as outlets for their writers, mainly women, to share their personal stories – with intimacy and candour, at times full of relief, at other rage. The letters recount experiences of abortions or lesbian affairs with married women and rail against the magazine's ignorance of what real life meant for black women. Irene Lusztig's documentary set-up succeeds in bringing a wealth of experiences from an earlier generation of the feminist movement into a complex dialogue with the present. The written word only appears to be at the fore, beyond it, there lies a whole universe of feminism for the viewer to discover, which Yours in Sisterhood makes accessible on many levels.

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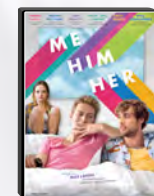
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JACK WOODHEAD



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HOST OF THE 32. TEDDY AWARD CEREMONY

more information on page 22

CONTRA-INTERNET: JUBILEE 2033

DIRECTOR Zach Blas

CAST Susanne Sachsse, Cassils, Dany Naierman, Raquel Gutiérrez, Fusako Shiotani

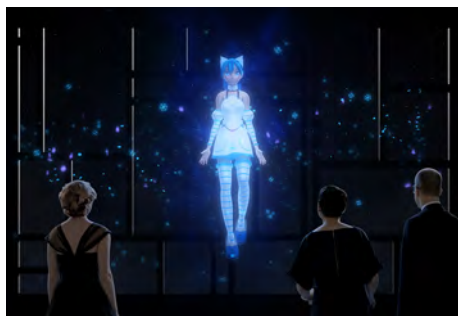
FORUM EXPANDED USA/Great Britain, 2018
29', English, Spanish

17.02. / 19:00 Akademie der Künste

18.02. / 15:00 Kino Arsenal 1

22.02. / 16:45 Zoo Palast 3

25.02. / 16:00 International



© Zach Blas

Inspired by Derek Jarman's 1978 queer punk film *Jubilee*, *Contra-Internet: Jubilee 2033* follows Ayn Rand and members of her Collective, including Alan Greenspan, on an acid trip in 1955. Casting Susanne Sachsse as Ayn Rand, Zach Blas stages a psychedelic fever dream that sees the philosopher and her hangers-on transported to a dystopian future Silicon Valley. As Apple, Facebook, and Google campuses burn, their guide, artificial intelligence Azuma, reveals that Ayn has become a celebrity philosopher to tech executives, as her writings foster their entrepreneurial spirit. Amidst the wreckage, Rand and The Collective are introduced to the Internet and bear witness to techies being captured by anti-campus groupies. Inside an occupied office park, the group encounters Nootropix, a contra-sexual, contra-internet prophet, who lectures on the end of the internet as we know it. Seeking respite, Rand and The Collective find themselves at Silicon Beach, where chunks of polycrystalline silicon mix with sand and ocean.

EVIDENTIARY BODIES

DIRECTOR Barbara Hammer

FORUM EXPANDED USA, 2018
10', Without dialogue

21.02. / 15:00 Kino Arsenal 1

22.02. / 16:45 Zoo Palast 3

23.02. / 18:00 Akademie der Künste

25.02. / 16:00 International



© Barbara Hammer

A life lived within the sprocket holes of film can still dance. The beauty of the human body, although maimed, dances forward. Hope does not live eternal but daily. An audience immersed in three screens to feel the encasement of illness, the isolation of the material body. The forever ongoing chain of film runs but cannot hold up the protagonist. Time is flexible as the body transforms and the film loops. A trilogy of the self, witness of decline and suffering, performing the unthinkable, inevitable, dance of death. Three surrounds, enfolds, embraces the one who cannot stand alone. We, as human beings on a small globe, united by evolutionary structure and biological DNA have a chance to come together through the experience of empathy and identification with the sensitive body. An unspoken plea for viewers to engage with compassion, to experience vulnerability, to know through evidence this body is their body.

JE FAIS OÙ TU ME DIS DRESSED FOR PLEASURE

DIRECTOR Marie de Maricourt

CAST Angélique Bridoux, Nathalie Cuenet, Naelle Dariya, Vincent Chaumont, Raphaël Tschudi

GENERATION 14PLUS KURZFILM
Switzerland, 2017 - 17', Frensh

17.02. / 15:30 CinemaxX 3 22.02. / 10:00 HKW

22.02. / 16:45 Zoo Palast 3 24.02. / 20:15 Cubix 8

25.02. / 15:30 Cubix 8

25.02. / 16:00 International



© GoldenEggProduction/Fanny Mazoyer

Following on the heels of *Lick Us, Meow, Meow!* (*Generation 2016*) Marie de Maricourt's back with another dazzling rebellion involving sexual identity. There's no space for Sarah's desires under her parents' roof – the prevailing climate in the bourgeois household feels more constricting to the young woman than her wheelchair. With the aid of a furtive accomplice Sarah finds ways to transform her gloomy abode into a veritable pleasure dome.

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JUCK

DIRECTOR Olivia Kastebring,
Julia Gumpert, Ulrika Bandeira

CAST Juck Juck

GENERATION 14PLUS KURZFILM Sweden, 2018
18', Swedish

18.02. / 15:30 CinemaxX 3 22.02. / 13:00 HKW

22.02. / 16:45 Zoo Palast 3 24.02. / 15:30 Cubix 8

25.02. / 16:00 CinemaxX 5 25.02. / 16:00 International

25.02. / 20:15 Cubix 8



© Bad Land/Dea Saračević

Juck is sex. Juck is energy. Juck is protest. Juck is therapy. Juck is action. Juck is dominance. Juck is provocation. Juck is tolerance. Juck is movement. Juck is fantasy. Juck is arousal. Juck is utopia. Juck is seeing one's self, even if it's tough. Juck is not apologizing for existing. 'Femininity is a word that we can fill up with whatever we want,' they say. They fill it up with Juck.

ONDE O VERÃO VAI (EPISÓDIOS DA JUVENTUDE) WHERE THE SUMMER GOES (CHAPTERS ON YOUTH)

DIRECTOR David Pinheiro Vicente

CAST Miguel Amorim, Joana Peres

BERLINALE SHORTS WETTBEWERB Portugal, 2018
20', Portuguese

18.02. / 21:30 CinemaxX 3 21.02. / 16:00 CinemaxX 5

22.02. / 10:00 Zoo Palast 2 22.02. / 16:45 Zoo Palast 3

22.02. / 21:30 CinemaxX 3 24.02. / 17:30 Colosseum 1

25.02. / 16:00 International



The summer heat shimmers. A group of friends drives to the forest. Their bodies are packed tightly into the car, four on the backseat and two up front. The men kiss. In the woods they happen upon a snake. The snake coils itself around the young man's foot. The girl holds it in her hands. Two men eat peaches. After the kiss, the day is over. The composition of the group in a picture frame recalls the early films of Asghar Farhadi, in which time and again the individual is also faced with the group. The staging of youth is modern and at the same time their gazes and gestures reference Baroque painting, without ever losing sight of the present day. In four chapters, 21-year-old David Vicente appropriates the beginning of all of the stories of the monotheistic religions and gives it a fresh interpretation. Reframing his-story.

POP ROX

DIRECTOR Nate Trinrud

CAST Kimia Behpoornia,

Sara Young Chandler, Samantha Dilday

GENERATION 14PLUS KURZFILM USA, 2017
14', English

17.02. / 15:30 CinemaxX 3 22.02. / 10:00 HKW

22.02. / 16:45 Zoo Palast 3 24.02. / 20:15 Cubix 8

25.02. / 15:30 Cubix 8

25.02. / 16:00 International



© The University of Southern California/Elma Li, Heath Harris

Jesse is creative and seldom at a loss for words. But how can she confess to her best friend that she is in love – with her, no less? Should she act it out with finger puppets? No, too silly. Write a love letter? Maybe. Or should she just tell her? With great compassion and a dash of irony, the film depicts the emotional world of a teenager in love and torn between fierce determination and fear of disappointment.



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SHORT FILM

KURZFILM

THREE CENTIMETRES

DIRECTOR Lara Zeidan
CAST Mira Choukeir, Joyce Abou Jaoude,
 Bissan Ahmed, Melissa Dan
GENERATION 14PLUS KURZFILM
 Great Britain, 2017 - 9', Arabic

18.02. / 15:30 CinemaxX 3 22.02. / 13:00 HKW

22.02. / 16:45 Zoo Palast 3 24.02. / 15:30 Cubix 8

25.02. / 16:00 International

25.02. / 20:15 Cubix 8



© The London Film School/Pierfrancesco Clioffi

A moment of floating, standstill. Four girlfriends are sitting in the gondola of a Ferris wheel. The camera takes in the view of the Mediterranean sea on the Lebanese coast, watches the girls boarding the gondola, turns a round with them, rides up to the very top. Then, the wheel suddenly comes to a halt and so does the camera. Their conversation has just come to an abrupt end when Manal confesses that she has a girlfriend.

T.R.A.P

DIRECTOR Manque La Banca
CAST Teo Palvi, Julia Sbriller, Antu La Banca
BERLINALE SHORTS WETTBEWERB
 Argentina, 2018 - 16', Spanish

18.02. / 16:00 CinemaxX 5 20.02. / 16:00 CinemaxX 5

21.02. / 17:30 Colosseum 1 22.02. / 16:45 Zoo Palast 3

23.02. / 21:30 CinemaxX 3

25.02. / 16:00 International



A mystical place, an enchanted story: A group of knights, imported directly from the Middle Ages, go ashore on the banks of the Río De La Plata. They are searching for a grave where they wish to perform a ritual. As they pass through the jungle, things happen that cause them to land in the present day. They have sex, find a car, enjoy a sunset with beers in their hands. Then an announcement comes over the radio that makes everything appear in a different light, and there's no going back. This past summer demonstrations took place in southern Argentina against the Italian fashion and textile company Benetton. The company owns enormous tracts of land there that originally belonged to the Mapuche people. The indigenous Mapuche have been trying to get their property back for years in order to live in a self-determined manner. The protests were associated with excesses on both sides; Santiago Maldonado, who demonstrated with the Mapuche, disappeared in their midst. "Never again" was the widespread sentiment at the end of the dictatorship in Argentina, now the old threat seems to be looming again. There is no escape from reality – one has to face up to it. The filmmaker breaks open prevalent stereotypes in order to tell his own story free of hegemonial interference.

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RETRO

DER HIMMEL AUF ERDEN HEAVEN ON EARTH

DIRECTOR Reinhold Schünzel, Alfred Schirokauer
CAST Reinhold Schünzel,
Charlotte Ander, Adele Sandrock
RETROSPEKTIVE Germany, 1927
113', German intertitles

18.02. / 19:30 CinemaxX 8

19.02. / 17:00 Zeughauskino



© Deutsche Kinemathek

Local representative Traugott Bellmann is a vocal critic of society's moral decline in general and the notorious nightclub "Heaven on Earth" in particular. Just his luck that he inherits the place – along with half a million marks – and furthermore, on the day, of all days, that he is appointed president of the Moral Decency League! And just his luck that the terms of the inheritance from his deceased brother stipulate that Bellmann has to spend every night from ten to three in the morning in his newly-acquired "den of iniquity". Adding to the just his luck scenario is the fact that it all happens on Bellmann's wedding day, with the daughter of a respectably champagne bottler waiting for her bridegroom in the bedroom... Shimmy, jazz, and Ziegfeld-style girl revues. With risqué innuendo and effervescent humour, the film turns elements of urbane entertainment into an attack on the 1926 obscenity law. At the same time, it celebrates cinema as a circus medium by elevating small artistes to large presences. Doors slam in the style of Ernst Lubitsch, while star Reinhold Schünzel, who would later direct Viktor and Viktoria, gives us a chic female impersonator as a jazz age gender bend.

LUDWIG DER ZWEITE, KÖNIG VON BAYERN LUDWIG II OF BAVARIA

DIRECTOR Wilhelm Dieterle
RETROSPEKTIVE Germany, 1930
132', German intertitles

22.02. / 19:00 CinemaxX 8

23.02. / 21:30 Zeughauskino



© Deutsche Kinemathek

In the last years of his life, Bavarian king Ludwig II (1845-1886) devotes himself to ambitious architectural projects, which strain the state coffers to the extreme. The monarch, who is afraid of people, also withdraws more and more into a dream world at his various castles. His brother is already in a psychiatric institute and Ludwig is also eventually put under the care of psychiatrist Bernhard von Gudden. The king attempted to get out from under this guardianship at Starnberg lake... "If the upper echelons don't like you, you must go..." Taking a down to earth point of view, this story of the "fairy tale king" depicts the descent of a broken character into mental breakdown. In Wilhelm Dieterle's interpretation, fawning courtiers and officials, the heir apparent, and the medical profession all contributed to hastening the collapse. So the dispassionate film, which did not hide Ludwig's fascination with the naked male body, drew intense criticism from Bavaria. When Berlin's censorship board refused to intervene, Munich's police commissioner imposed a ban on showing it on the grounds that it was "a danger to the public order."

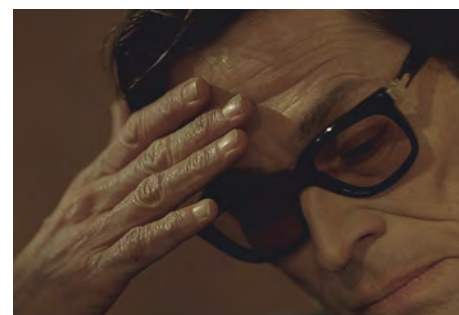
HOMMAGE

PASOLINI

DIRECTOR Abel Ferrara
CAST Willem Dafoe, Riccardo Scamarcio,
Ninetto Davoli
HOMMAGE France/Italy/Belgium, 2014
84', English, Italian, French

20.02. / 21:30 CinemaxX 8

22.02. / 19:00 Zeughauskino



There are no indications that it will be the last day in the life of Italian writer and director Pier Paolo Pasolini. As usual, he spends the morning of November 2, 1975 with his mother, before reading the newspaper and working on a screenplay. Actress Laura Betti comes by for lunch. That afternoon at home, Pasolini meets yet another journalist for an interview about his "scandalous" film Saló, o le 120 giornate di Sodoma (Saló, or the 120 Days of Sodom). In the evening, he has dinner with friends at a restaurant, then drives his Alfa Romeo to the local gay pick-up strip, where 17-year-old Pino Pelosi gets into the director's car. The two drive to the beach at Ostia, where a group of young men appear out of the darkness... The linear biopic narrative is interspersed with scenes shot based on Pasolini's final screenplay. Among other things, those film snippets show veteran Pasolini actor Ninetto Davoli visiting an alleged "homosexual paradise". In contrast to Davoli's exuberant comic mien, Willem Dafoe plays the director as a contemplative person. Enriched with many original Pasolini quotes, his intense portrayal gives us a hint of what might have been...

TEDDY'S

PLACE TO BEER



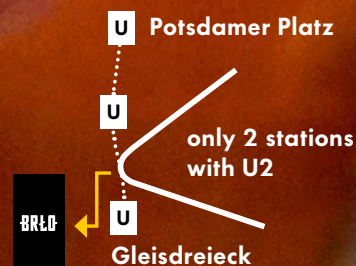
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32. TEDDY AWARD

TEDDY TALKS

20.02
21.02

DIVERSITY
TALKS

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22.02

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TALK

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TEDDY DIVERSITY TALK #1

Before Pride: Queer Film Pioneers on their legacy and contemporary work

Tuesday, February 20th, 2018 / 11:30

In conversation with
Jerry Tartaglia

Jerry Tartaglia, director "Escape From Rented Island: The Lost Paradise of Jack Smith", is an experimental filmmaker and writer whose work in experimental film and Queer Cinema began in the early 1970s. For more than twenty years, Jerry Tartaglia has also worked on restoring, preserving and exhibiting the film legacy of queer film pioneer Jack Smith. "Escape from Rented Island: The Lost Paradise of Jack Smith", Tartaglias film essay about the work of Jack Smith, premieres at the Forum Expanded.

Moderation: Toby Ashraf

presented by L'Oréal Paris

TEDDY DIVERSITY TALK #2

Bodies of Evidence: The Sensual and Political Power of Transformation

Tuesday, February 20th, 2018 / 13:30

In conversation with
Kiko Goifman, Claudia Priscilla, Linn da Quebrada and Evangelia Kranioti

Claudia Priscilla & Kiko Goifman, directors "Bixa Travesty" and Evangelia Kranioti, director "Obscuro Barocco", delve into the queer underground of Brazil, portraying the female trans* body as a symbol of transformation, sensual celebration and political resistance.

Moderation: Margarita Tsoumo

presented by L'Oréal Paris

TEDDY DIVERSITY TALK #3

Black Queer Women in Focus: The Economy of Space and Desire

Wednesday, February 21st, 2018 / 11:30

In conversation with
Alina Skrzyszewska and Leilah Weinraub

Alina Skrzyszewska, director "Game Girls" and Leilah Weinraub, director "Shakedown": Black Lesbian and Queer Women are claiming and re-imagining the spaces they live, work and celebrate in. These narratives intersect the private and public, intimate and the collective.

Moderation: Margarita Tsoumo

presented by L'Oréal Paris

TEDDY DIVERSITY TALK #4

Go Your Own Way: Adolescent Resistance in Queer Narratives

Wednesday, February 21st, 2018 / 14:00

In conversation with
Tsivia Barkai and Martín Rodríguez Redondo

Debut Filmmakers Tsivia Barkai, director "Para Adum", and Martín Rodríguez Redondo, director "Marilyn", discuss their individual portraits of teenage life and desire. Hermetically sheltered and repressed by their surroundings, a transformation is triggered in these teenagers, which leads to resistance and self-determination.

Moderation: Toby Ashraf

presented by L'Oréal Paris

32. TEDDY AWARD



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20:30H



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TEDDY DIVERSITY TALK #5

Diversity und Gender Equality in Beruf und Gesellschaft Viel Luft nach oben in Sachen Gleichstellung?

Thursday, February 22nd, 2018 / 16:00

Diversity, die Förderung von Vielfalt in Unternehmen, ist in den vergangenen Jahren zu einem echten Hype geworden. Viel ist geschehen, aber Diversity bezieht sich oft nur auf einen kleinen Teil des Spektrums. Eine solide Kultur für Geschlechtervielfalt scheint zu fehlen. In Deutschlands Vorständen herrscht ein seit den Sechzigerjahren kaum verändertes Rollenmodell. Die neue Generation an Führungskräften braucht aber Vorbilder, die ihr zeigen, dass Vielfalt gelebt wird, statt nur gelobt. Denn erst wenn sich bis in die Konzernspitzen echte Toleranz etabliert, kann es wirkliche Vielfalt geben.

Eine Podiumsdiskussion mit

HARALD CHRIST

Einer der wenigen deutschen Top-Manager, der sich als Homosexueller geoutet hat. In den vergangenen Jahren hatte er Vorstandspositionen unter anderem bei Postbank und ERGO inne und ist heute als Unternehmer und geschäftsführender Gesellschafter der Christ&Company aktiv. Er steuert zum Gespräch seine Erfahrungen bei, die er in und mit Unternehmensvorständen gemacht hat, wenn es um Diversity in diesen Unternehmen geht.

DAGMAR KOHNEN

Ausgebildete Elektrotechnikerin der Siemens AG, der man im Jahr 2000 die Kündigung nahelegte, weil sie Frau werden wollte und eine Geschlechtsumwandlung begann. Frau Kohnen hat sich erfolgreich gegen die Entlassung und die Ressentiments in allen Bereichen des Unternehmens durchgesetzt. Heute ist sie LGBTI-Diversity-Expertin der Siemens AG und auch als Diversity Coach tätig.

NINA SCHIMKUS

Seit 2001 ist sie für die Axel Springer SE tätig. Nach Stationen in Unternehmenskommunikation und Führungskräfteentwicklung verantwortet sie den Bereich Executive Development als Teil von Corporate HR. In ihrer Rolle als Top-Management-Entwicklerin unterstützt Nina Schimkus die Initiative „Chancen:gleich!“, zu der unter anderem das LGBTI-Netzwerk „queer:seite!“ gehört. Mit ihrer kanadischen Partnerin lebt sie in Berlin.

GEOFF GARTSHORE

Der Leiter der Politischen und Wirtschaftlichen Abteilung der Botschaft von Kanada in Berlin hat mehr als fünfundzwanzig Jahre im Auswärtigen Dienst gearbeitet und wurde mehrfach für seine Dienste ausgezeichnet. In seiner Position als Botschaftsrat wird er die kanadische Regierung vertreten, die international beispielhaft beim Vereinen des gesellschaftlichen Wandels in politische Strukturen und dem Bereich Diversity vorangeht.

Für diese Veranstaltung ist eine Anmeldung erforderlich unter: <http://bit.ly/2DOfIqQ>

Bitte beachten Sie: Für den Einlass in die Botschaft muss ein gültiges Ausweisdokument und eine Anmeldebestätigung vorgezeigt werden.
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presented by L'Oréal Paris

32.

TEDDY AWARD



SCHEDULE GUIDE

15.02 THURSDAY

21:00
RIVER'S EDGE
CinemaxX 7

21:15
RIVER'S EDGE
CinemaxX 5

21:30
RIVER'S EDGE
CinemaxX 4

16.02 FRIDAY

15:30
LAS HEREDERAS
Berlinale Palast

19:30
OBSCURO BARROCO
CineStar IMAX

20:00
MALAMBO,
EL HOMBRE BUENO
CinemaxX 7

22:00
TEDDY JURY RECEPTION
Südblock Aquarium

22:45
RIVER'S EDGE
CineStar 3

17.02. SATURDAY

09:30
LAS HEREDERAS
Friedrichstadt-Palast

13:00
LAS HEREDERAS
Haus der Berliner Festspiele

14:00
OBSCURO BARROCO
International

14:30
RIVER'S EDGE
Cubix 9

15:30
JE FAIS OÙ TU ME DIS
CinemaxX 3

15:30
POP ROX
CinemaxX 3

19:00
CONTRA-INTERNET:
JUBILEE 2033
Akademie der Künste

20:00
LAS HEREDERAS
HAU Hebbel am Ufer (HAU1)

20:15
GARBAGE
CineStar 3

21:00
THE HAPPY PRINCE
Friedrichstadt-Palast

21:30
HOJOOM
CineStar IMAX

22:00
SHAKEDOWN
Zoo Palast 2

22:45
MALAMBO,
EL HOMBRE BUENO
CineStar 3

18.02 SUNDAY

09:30
THE HAPPY PRINCE
Zoo Palast 1

15:00
CONTRA-INTERNET:
JUBILEE 2033
Arsenal Cinema 1

15:30
JUCK
CinemaxX 3

15:30
THREE CENTIMETRES
CinemaxX 3

16:00
T.R.A.P
CinemaxX 5

17:00
PARA ADUMA
HKW

17:30
SHAKEDOWN
Cubix 7

18:00
THE HAPPY PRINCE
Cubix 8

19:00
THE HAPPY PRINCE
Haus der Berliner Festspiele

19:00
MES PROVINCIALES
International

19:00
L'ANIMALE
Zoo Palast 1

19:30
DER HIMMEL AUF ERDEN
CinemaxX 8

20:00
BIXA TRAVESTY
CineStar 7

20:15
HOJOOM
CineStar 3

20:15
MALAMBO,
EL HOMBRE BUENO
Cubix 7

21:30
ONDE O VERÃO VAI
(episódios da juventude)
CinemaxX 3

22:30
TINTA BRUTA
CinemaxX 7

19.02 MONDAY

09:30
L'ANIMALE
CinemaxX 7

14:00
HOJOOM
International

14:30
BIXA TRAVESTY
CineStar 7

15:30
RETABLO
Zoo Palast 1

17:00
DER HIMMEL AUF ERDEN
Zeughauskino

17:00
GAME GIRLS
CineStar 7

17:30
TINTA BRUTA
CineStar 3

20:00
MARILYN
CinemaxX 7

20:00
THE SILK AND THE FLAME
CineStar 7

21:30
MES PROVINCIALES
Zoo Palast 2

20.02 TUESDAY

11:30-13:00
DIVERSITY TALK 1
BRLO

13:30-15:00
DIVERSITY TALK 2
BRLO

14:00
GAME GIRLS
HAU Hebbel am Ufer (HAU1)

14:30
L'ANIMALE
Cubix 9

14:30
THE SILK AND THE FLAME
CineStar 7

15:30
PARA ADUMA
Cubix 8

16:00
RETABLO
CinemaxX 3

16:00
T.R.A.P
CinemaxX 5

17:30
BIXA TRAVESTY
Cubix 7

17:30
HIGH FANTASY
HKW

19:00
DON'T WORRY, HE WON'T
GET FAR ON FOOT
Berlinale Palast

21:30
PASOLINI
CinemaxX 8

22:30
SHAKEDOWN
CineStar 7

22:30
TINTA BRUTA
Cubix 7

22:45
MARILYN
CineStar 3

21.02 WEDNESDAY

09:30
DON'T WORRY, HE WON'T
GET FAR ON FOOT
Friedrichstadt-Palast

11:30-13:00
DIVERSITY TALK 3
BRLO

12:30
DON'T WORRY, HE WON'T
GET FAR ON FOOT
Haus der Berliner Festspiele

14:00-15:00
DIVERSITY TALK 4
BRLO

14:00
HIGH FANTASY
*HAU Hebbel am Ufer
(HAU1)*

14:00
RIVER'S EDGE
International

15:00
EVIDENTIARY BODIES
Arsenal Cinema 1

15:00
THE SILK AND THE FLAME
CineStar 3

15:30
RETABLO
Cubix 8

16:00
ONDE O VERÃO VAI
(episódios da juventude)
CinemaxX 5

16:30
TUZDAN KAIDE
CineStar 8

17:30
DON'T WORRY, HE WON'T
GET FAR ON FOOT
Friedrichstadt-Palast

17:30
GAME GIRLS
Cubix 7

17:30
T.R.A.P
Colosseum 1

18:45
YOURS IN SISTERHOOD
Delphi Filmpalast

19:00
MES PROVINCIALES
CinemaxX 7

20:15
MALAMBO,
EL HOMBRE BUENO
CineStar 3

20:15
MARILYN
Cubix 7

21:30
ESCAPE FROM RENTED ISLAND:
THE LOST PARADISE OF J. SMITH
Akademie der Künste

22:30
GARBAGE
CinemaxX 7

22.02 THURSDAY

10:00
JE FAIS OÙ TU ME DIS
HKW

10:00
ONDE O VERÃO VAI
(episódios da juventude)
Zoo Palast 2

10:00
POP ROX
HKW

13:00
JUCK
HKW

13:00
THREE CENTIMETRES
HKW

14:00
YOURS IN SISTERHOOD
Akademie der Künste

16:00-18:00
DIVERSITY TALK 5
Botschaft von Kanada

16:45
CONTRA-INTERNET:
JUBILEE 2033
Zoo Palast 3

16:45
EVIDENTIARY BODIES
Zoo Palast 3

16:45
JE FAIS OÙ TU ME DIS
Zoo Palast 3

16:45
JUCK
Zoo Palast 3

16:45
ONDE O VERÃO VAI
(episódios da juventude)
Zoo Palast 3

16:45
POP ROX
Zoo Palast 3

16:45
T.R.A.P
Zoo Palast 3

16:45
THREE CENTIMETRES
Zoo Palast 3

17:45
GARBAGE
CineStar 3

19:00
LUDWIG DER ZWEITE,
KÖNIG VON BAYERN
CinemaxX 8

19:00
PASOLINI
Zeughauskino

19:00
TINTA BRUTA
Zoo Palast 2

20:00
TUZDAN KAIDE
Colosseum 1

20:15
HIGH FANTASY
Cubix 8

20:30
MES PROVINCIALES
CineStar 3

21:30
MARILYN
Zoo Palast 1

21:30
ONDE O VERÃO VAI
(episódios da juventude)
CinemaxX 3

22:00
TOUCH ME NOT
Berlinale Palast

23.02 FRIDAY

12:00
TOUCH ME NOT
Friedrichstadt-Palast

12:30
DON'T WORRY, HE WON'T
GET FAR ON FOOT
Zoo Palast 1

13:30
PARA ADUMA
CinemaxX 3

14:30
SHAKEDOWN
CineStar 7

16:00
OBSCURO BARROCO
Zoo Palast 2

16:30
YOURS IN SISTERHOOD
CineStar 8

18:00
EVIDENTIARY BODIES
Akademie der Künste

20:15
GARBAGE
Cubix 7

20.30-04:30
TEDDY AWARD
Ceremony & Party
*Haus der Berliner
Festspiele*

21:30
LUDWIG DER ZWEITE,
KÖNIG VON BAYERN
Zeughauskino

21:30
T.R.A.P
CinemaxX 3

22:00
TUZDAN KAIDE
CinemaxX 4

22:30
HOJOOM
Cubix 7

24.02 SATURDAY

11:00
RETABLO
CinemaxX 3

13:00
ESCAPE FROM RENTED ISLAND:
THE LOST PARADISE OF J. SMITH
Arsenal Cinema 1

15:30
JUCK
Cubix 8

15:30
THREE CENTIMETRES
Cubix 8

16:00
HIGH FANTASY
CinemaxX 3

16:15
TUZDAN KAIDE
Zoo Palast 2

17:00
MARILYN
International

17:00
MES PROVINCIALES
Cubix 9

17:00
THE SILK AND THE FLAME
CineStar 7

17:30
ONDE O VERÃO VAI
(episódios da juventude)
Colosseum 1

17:45
OBSCURO BARROCO
CineStar 3

18:00
TOUCH ME NOT
Friedrichstadt-Palast

19:00
L'ANIMALE
Zoo Palast 1

19:30
RIVER'S EDGE
CinemaxX 7

20:00
BIXA TRAVESTY
International

20:00
GAME GIRLS
CineStar 7

20:15
JE FAIS OÙ TU ME DIS
Cubix 8

20:15
MALAMBO,
EL HOMBRE BUENO
CineStar 3

20:15
POP ROX
Cubix 8

22:45
GARBAGE
CineStar 3

25.02 SUNDAY

09:30
THE HAPPY PRINCE
Friedrichstadt-Palast

13:00
YOURS IN SISTERHOOD
Zoo Palast 2

14:30
DON'T WORRY, HE WON'T
GET FAR ON FOOT
Friedrichstadt-Palast

14:30
RIVER'S EDGE
Cubix 9

15:30
JE FAIS OÙ TU ME DIS
Cubix 8

15:30
PARA ADUMA
Filmtheater am
Friedrichshain

15:30
POP ROX
Cubix 8

16:00
CONTRA-INTERNET:
JUBILEE 2033
International

16:00
EVIDENTIARY BODIES
International

16:00
GARBAGE
Zoo Palast 2

16:00
JE FAIS OÙ TU ME DIS
International

16:00
JUCK
CinemaxX 5

16:00
JUCK
International

16:00
ONDE O VERÃO VAI
(episódios da juventude)
International

16:00
POP ROX
International

16:00
T.R.A.P
International

16:00
THREE CENTIMETRES
International

17:00
L'ANIMALE
HKW

17:45
TINTA BRUTA
CineStar 3

19:00
LAS HEREDERAS
Haus der Berliner
Festspiele

20:00
BIXA TRAVESTY
CineStar 7

20:15
JUCK
Cubix 8

20:15
MES PROVINCIALES
CineStar 3

20:15
THREE CENTIMETRES
Cubix 8

22:30
TOUCH ME NOT
International

26.02 MONDAY

22:00
SCREENING DER TEDDY
GEWINNER 2018
Kino International

32. TEDDY AWARD



VENUES Veranstaltungsorte

Akademie der Künste
Hanseatenweg 10
10557 Berlin

Arsenal
Potsdamer Str. 2
10785 Berlin

Berlinale Palast
Marlene-Dietrich-Platz 1
10785 Berlin

Botschaft von Kanada
Leipziger Platz 17
10117 Berlin

Brlo Brwhouse
Schöneberger Straße 16
10623 Berlin

CinemaxX
Potsdamer Str. 5
10785 Berlin

CineStar
Potsdamer Str. 4
10785 Berlin

Colosseum
Schönhauser Allee 123
10437 Berlin

Cubix
Alexanderplatz Rathausstr. 1
10778 Berlin

Delphi Filmpalast
Kanstr. 12
10623 Berlin

Filmtheater am Friedrichshain
Bötzowstr. 1-5,
10407 Berlin

Friedrichstadtpalast
Friedrichstr. 107
10117 Berlin

HAU Hebbel am Ufer (HAU1)
Stresemannstraße 29
10963 Berlin

Haus der Berliner Festspiele
Schaperstraße 24
10719 Berlin

Haus der Kulturen der Welt
John-Foster-Dulles-Allee 10
10557 Berlin

Kino International
Karl-Marx-Allee 33
10787 Berlin

Südblock
Admiralstr. 1-2
10999 Berlin

Zoopalast Berlin
Hardenbergstr. 29a
10787 Berlin

THE 32. TEDDY AWARD

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BRLO



BELVEDERE
VODKA

sun made from the mountains
takamaka
EST 1988

acáO
VON NATUR AUS WACH

Rabenhorst
WISSEN, WAS GUT TUT.

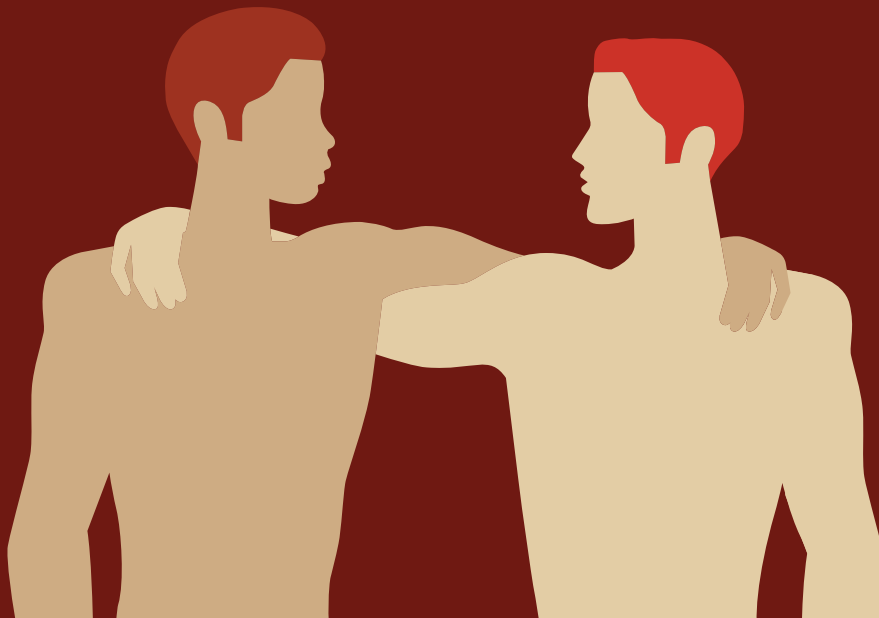
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Südliche
Weinstrasse
Zum Wohl. Die Pfife.

radioeins^{rbb}

ALEX

MANNCHAFT
MAGAZIN



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Venues / Veranstaltungsorte

Akademie der Künste, Hanseatenweg 10, 10557 Berlin
Arsenal, Potsdamer Str. 2, 10785 Berlin
Berlinale Palast, Marlene-Dietrich-Platz 1, 10785 Berlin
Botschaft von Kanada, Leipziger Platz 17, 10117
Brlo Brwhouse, Schöneberger Straße 16, 10623 Berlin
CinemaxX, Potsdamer Str. 5, 10785 Berlin
CineStar, Potsdamer Str. 4, 10785 Berlin
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Haus der Berliner Festspiele, Schaperstraße 24, 10719 Berlin
Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, 10557 Berlin
Kino International, Karl-Marx-Allee 33, 10787 Berlin
Südblock, Admiralstr. 1-2, 10999 Berlin
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WOTAN WILKE MÖHRING

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AUSSEHEN



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PARIS
MEN EXPERT



Colin
FIRTH

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WATSON

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THOMAS

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EIN FILM VON UND MIT

Rupert
EVERETT



The
**HAPPY
PRINCE**

AB 24. MAI IM KINO

CONCORDE
FILMVERLEIH

EIN UNTERNEHMEN DER TELE MÜNCHEN GRUPPE